Orphée

*Orphée et Eurydice* original music by Christoph Willibald Gluck
Arranged for mezzo-soprano by Hector Berlioz
With a libretto by Pierre-Louis Moline
Berlioz arr. first performed on November 18, 1859 at the Théâtre Lyrique (Paris)

CAST (IN ORDER OF APPEARANCE)

Orphée............................................................Kate Lindsey
Dancers...................................................................Andile Ndlovu & Nardia Boodoo
Amour................................................................................Helen Zhibing Huang
Eurydice........................................................................Jacquelyn Stucker

Antony Walker, Artistic Director & Conductor
David Hanlon, Assistant Conductor & Chorus Master
Orchestra and Chorus of Washington Concert Opera

The performance is approximately 90 minutes with no intermission

Projected English translation by Antony Walker
Title Coordination by Isabel Martin
Choreography by Andile Ndlovu

This performance is made possible through generous underwriting
by Dorothy and Ken Woodcock
(in support of WCO’s 2021-2022 season)

Alexander D. Crary (in support of Kate Lindsey)
Jacquelyn and William Sheehan (in support of Jacquelyn Stucker)

Patrons are requested to turn off pagers, cell phones, and signal watches during the performance. The use of cameras and/or any kind of recording equipment is strictly forbidden.

In the interest of the health and safety of all patrons and artists, please continue to wear your mask at all times while inside Lisner Auditorium. Thank you and enjoy the performance!
SYNOPSIS
By Sheridan Harvey

ACT 1

Eurydice’s Tomb

Nymphs and shepherds decorate the tomb of Eurydice, wife of Orphée. Orphée repeatedly calls his wife’s name (Chorus and Orphée: “Ah! Dans ce bois lugubre” “In this dark wood”). Orphée sends the others away and sings of his grief (“Objet de mon amour” “Object of my love”). Amour appears, telling Orphée that the gods have been touched by his misery, and he may go to the Underworld to find Eurydice. First, he must soothe the residents of Hades by playing his lyre. If successful, he may bring his wife back to the world of the living. But there are conditions: he may not look at Eurydice until they have left Hades, nor may he say why he isn’t looking at her. If he looks or explains, she will die again, and he will lose her forever (“Si les doux accords de ta lyre” “If the sweet harmonies of your lyre”). To encourage him to face the horrors of the Underworld, Amour informs Orphée that his present suffering will be short-lived (“Soumis au silence” “Submit to silence”). Despite fearing that Eurydice will be suspicious if he doesn’t look at her, he accepts the conditions and willingly undertakes this great quest (“Amour, viens rendre à mon âme” “Love, restore your flame to my soul”).

ACT 2

Entrance to Hades

The Furies wonder why a bold youth is attempting to penetrate the horrors of the Underworld and try to block his way (“Quel est l’audacieux” “Who is the audacious youth”). Orphée, accompanied by his lyre, begs them to be touched by his tears (“Laissez-vous toucher par mes pleurs” “Be moved by my tears”). At first, he is interrupted by crises of “Non!” from the Furies, but they are eventually softened by the sweetness of his singing (“Ah! La flamme” “Ah, the passion” and “La tendresse” “The love”), and allow him to pass (“Quels chants doux” “What sweet songs”).

ACT 3

The Elysian Fields

The act opens with “The Dance of the Blessed Spirits.” Eurydice and the chorus then sing of their happiness and eternal bliss (“Cet asile Cet asile aimable” “This pleasant refuge”). Orphée arrives and marvels at the beauty of Elysium (“Quel nouveau ciel” “What a fresh new sky”), but he finds no happiness since Eurydice is not yet with him. He implores the spirits to bring her to him. They do so, and the two depart together (Chorus: “Près du tendre objet” “At the side of the beloved”).
ACT 4

*The way out of Hades*

Eurydice is delighted to be returning from the Underworld, but she does not understand why Orphée will not look at her. He, following the rules laid down by Amour, does not look at her, nor does he explain why. He must suffer in silence (Duet: “Viens, suis un époux” “Come, follow you husband”). Eurydice fears that he no longer loves her and refuses to continue, concluding that death would be preferable to life without his love. She sings of her grief at Orphée’s behavior (“Fortune ennemie” “O adverse fortune”). Unable to bear her pain, Orphée turns and looks at Eurydice; she dies again. Orphée sings of his grief in the famous aria “J’ai perdu mon Eurydice” (“I have lost my Eurydice”). Orphée decides he will kill himself to join Eurydice in Hades, but Amour returns to stop him. In reward for Orphée’s continued love, Amour returns Eurydice to life, and she and Orphée are joyfully reunited. All sing in praise of Amour.
The first of many remarkable facts to note about Christoph Willibald Gluck’s operatic adaptation of the Orpheus myth is its extraordinary longevity: it continues to warrant revivals and to resonate powerfully with audiences 260 years after its premiere. While operas by Gluck’s near contemporaries Handel and Mozart share this staying power, the opera we hear this evening adds further challenges to fully staged productions that those of Handel and Mozart generally do not: the need for a first-rate choreographer and corps de ballet, and an interpreter of the title character who brings everything to the table by way of beauty of voice, technical virtuosity and integrity of expression to carry the burden of singing more than 90% of the solo vocal music in Gluck’s score singlehandedly.

At its 1762 Viennese premiere to an Italian libretto by Ranieri de’ Calzabigi (1714-1795), *Orfeo ed Euridice* was the first of Gluck’s “Reform Operas,” works in which he was determined to have music serve the drama rather than vice versa, countering the popularity of the formally structured and highly ornate opera seria works being churned out by the dozens at the time. Gluck sought an emotional simplicity and directness that would bypass an approach to composition centered on resets of the same pool of existing libretti, many of them by Pietro Metastasio (1698-1782), with long, florid da capo arias bespoke to the coloratura chops of the era’s beloved star singers. The fact that Gluck succeeded is evidenced by the mere presence of his operas worldwide on today’s stages. Scores by most of his contemporaries who stuck steadfastly to the opera seria style, including Antonio Caldara, Carl Heinrich Graun, Baldassare Galuppi, and Francesco Maria Veracini, among many, are mostly forgotten.

Gluck was, however, a practical man of the theater and in no way doctrinaire. After shortening his opera for inclusion in a 1769 Parma triple bill and transposing the title role upward for the comfort of a soprano castrato protagonist (a role created in Vienna by a contralto castrato), he retooled the score yet again in 1774 for its Paris premiere. Performance traditions during that period in the “City of Light” were very different from those in Vienna. Parisians neither approved of the act of castrating young male singers to preserve their treble voices nor of the sounds that resulted from that surgery. High-flying tenors who sang in a range called haute-contre, blending in a measure of head voice or falsetto in their very highest notes, usually performed leading male roles in French opera houses. And Parisians favored some florid music, so Gluck obliged by transposing the title role to haute-contre comfort zones and adding a coloratura showpiece for his hero to conclude the first act. Finally, it was expected in Paris that every act of an opera would contain an extensive ballet sequence (the Viennese premiere included only one during the finale). Gluck stole some dance music from a Don Juan ballet he’d composed for Vienna to flesh out the score to Orphée et Eurydice. With a new French libretto by Pierre-Louis Moline, Gluck’s opera
enjoyed as much success in Paris as it had in Vienna.

During the 1820s, Gluck’s operas fell out of favor in Paris, as French Grand Operas by the likes of Daniel Auber, Ludovic Halévy, Gioachino Rossini, and Giacomo Meyerbeer became all the rage. Aside from a change in the audience’s musical tastes, a more practical matter made the concept of performing an opera such as Gluck's Orphée all but impossible: concert tuning. As Parisian orchestras strove for an increasingly brighter sound, the standard for pitch by 1820 rose to about a half-step above today’s standard of A = 440. This resulted in a role such as the title character in Orphée, which Gluck had composed for Paris at the outer limit of the haute-contre range, being beyond the capabilities of one of the highest-flying tenors in operatic history, Adolphe Nourrit, for whom the vertiginous tenor leads in Rossini’s William Tell and Meyerbeer’s Les Huguenots were composed. Unable to sing Orphée in the 1774 keys during an 1824 revival, Nourrit admitted defeat and sang the score in downward transpositions.

Newly arrived in Paris at age 24, composer Hector Berlioz first encountered the music of Gluck via an 1821 performance of the opera Iphigénie en Aulide, and immediately fell obsessively in love with Gluck’s genius as only the “hot young mess” composer of the Symphonie Fantastique could. He attended every performance of the aforementioned 1824 Orphée revival with Nourrit in the title role and became as fixated on that score as he had been on first hearing Iphigénie. Another of Berlioz’s idols by then was the Spanish-born mezzo-soprano Pauline Viardot, already a huge star throughout Europe. Meyerbeer suggested that someone should adapt the title character in Orphée as a showcase for her talents.

It is well nigh impossible to find a figure in today’s arts and culture world comparable to the stature of Pauline Viardot throughout her long 19th century career. A masterly singing actress with a once-in-a-lifetime combination of vocal beauty and technique, she was fluent in Spanish, French, Italian, German, English and Russian. She inspired leading composers to write works specifically for her, premiering the title role in Charles Gounod’s Sapho and Fidès in Meyerbeer’s Le prophète. Berlioz had her in mind as the inspiration for Dido in his Les Troyens, as did Camille Saint-Saëns for Delilah in Samson et Dalila, which she declined because she believed herself too old to be credible as the character by the time he’d completed it (Saint-Saëns dedicated the score to her anyway). The renowned Russian author Ivan Turgenev became so infatuated with Viardot after seeing her in Il barbiere di Siviglia that he left his homeland and moved in with Viardot and her husband and family on a permanent basis. Other friends included poet Alfred de Musset, novelist George Sand and her longtime paramour Frédéric Chopin. The latter agreed with Franz Liszt that Viardot was a magnificent pianist; Chopin and Viardot frequently sat down for duo piano sessions together. She also composed numerous songs and a handful of operas. Viardot was a megastar during an era when opera was popular entertainment.
Berlioz was intimately familiar with both the 1762 Vienna original score and the 1774 Paris revision of Gluck’s opera. For the most part, he retransposed and rearranged the Paris version using the key scheme of the Vienna original to restore the music to a range suitable for a low female voice rather than a tenor. However, he returned to the earlier version whenever he felt it superior or more concise musically and theatrically, and he reinstated some of the more intimate, subtle orchestration from the original that had been beefed up to fill the larger theater in Paris. He resisted entreaties from both Viardot and the impresario Léon Carvalho to modernize the orchestration; his assistant in creating the new edition, none other than Camille Saint-Saëns, quietly added more brass and timpani to accede to their demands.

The premiere of Berlioz’s edition of Orphée et Eurydice at the Théâtre Lyrique in November 1859 was an enormous critical and public success, racking up a total of 138 sold-out performances. Lucien Petipa, dance master at the Paris Ballet and a former premier danseur who had created the romantic lead role of Albrecht in Adolphe Adam’s Giselle served as choreographer; painter Eugène Delacroix, another of Viardot’s besties, designed her costume and served as consultant on the décor. Composer Jules Massenet, then 17, was the orchestra’s timpanist, earning special praise from Berlioz for the accuracy of his intonation and rhythm.

Whether in its Vienna original version, Gluck’s Paris revision, or Berlioz’s adaptation, Orphée is a milestone in the history of opera. Gluck elevates the role of the chorus to a prominence to rival that of his protagonist, a first among composers of his era. Rather than dividing his score between orchestrated arias and connective recitative accompanied by harpsichord (recitativo secco), he pioneered the use of recitative accompanied by the orchestra and fully intertwined with his set pieces. The means that he uses are frequently very simple: he employs F major, a traditional “pastoral” key, in the minuet scored for two flutes and strings at the beginning of the scene in the Elysian Fields, which repeats following a flute solo in D minor. Yet there is no more evocative depiction of nature’s peaceful beauty in the entire musical canon than the “Danse des Ombres heureuses” (“Dance of the Blessed Spirits”). Orphée’s entrance in this scene (“Quel nouveau ciel!”) yields another of Gluck’s marvels, an oboe medley with a rippling triplet accompaniment from the strings, solo cello and flute, and supporting parts from solo bassoon, horn and continuo. Orphée’s most famous aria at the opera’s climax, “J’ai perdu mon Eurydice,” is a lament that is the very essence of pathos despite its major key signature. With the possible exception of the brief overture, which is more buoyant in tone than what follows, Gluck’s melodic inspiration is both unflaggingly high and apposite to every dramatic mood in the story.

The success of Berlioz’s new edition of Orphée starring Viardot resulted in a restoration of the opera to a favored place in the late 19th century operatic repertoire. In 1889, one of Europe’s largest music publishing houses, Ricordi in Milan, issued a score back-translated into Italian, using the same keys as the Berlioz edition, which further boosted the opera’s viability. Toscanini
revered it and conducted productions during his years as music director at both La Scala and the Metropolitan Opera. For most of the 20th century, the opera continued, mostly in hybrid versions blending elements of the Vienna and Paris editions, to be performed with contraltos and mezzo-sopranos in the title role. Two tenors in the 1950s—the Swede Nicolai Gedda and French-Canadian Léopold Simoneau—had the facility and stamina at the top of their ranges to take on live performances and memorable recordings of the entire 1774 French version. Over the course of the last half-century, as countertenors have become increasingly popular, such artists as David Daniels, René Jacobs, Derek Lee Ragin and Jochen Kowalski have enjoyed successes as the mythic musician.

With such contemporary mezzo-sopranos as Stephanie Blythe, Jamie Barton, and now Kate Lindsey putting their personal imprints on the role in a variety of the available performing editions, the possibilities of reinventing the operatic Orpheus in any number of colors and flavors are more abundant than ever. Given the richness of invention lavished on the score by Gluck—and tonight, Berlioz—an opera lover can hardly go wrong with any of them.
MEET THE ARTISTS

Kate Lindsey (Orphée)

As one of the most promising voices of her generation, Mezzo-soprano Kate Lindsey appears regularly in the world’s most prestigious opera houses, including the Metropolitan Opera, the Royal Opera House Covent Garden, the Vienna State Opera, the Salzburg Festival, Glyndebourne Opera Festival, in Aix-en-Provence, the Théâtre des Champs-Élysées, and the Bavarian State Opera. Her 2021-22 season has included performances of Cosi fan tutte with the Maggio Musicale in Firenze and Mozartwoche in Salzburg, and L’incoronazione di Poppea with the Vienna State Opera. Her season continues with The Handmaid’s Tale at the London Coliseum, as well as Don Giovanni and L’Orfeo with the Vienna State Opera. Highlights from former seasons include Olga Neuwirth’s commissioned composition Orlando, composed especially for her in the title role, at the Vienna State Opera; the title role of Miranda, composed by Henry Purcell, in a new production at Théâtre National de l’Opéra-Comique in Paris; Der Rosenkavalier at the Glyndebourne Opera Festival; Sister Helen in Jake Heggie’s Dead Man Walking at the Washington National Opera; Muse/Nicklausse in Les Contes d’Hoffmann at the Metropolitan Opera, LA Opera, and the Royal Opera House Covent Garden; Cherubino in Le Nozze di Figaro at the Vienna State Opera; Hänsel und Gretel at the Dutch National Opera in Amsterdam; and previous performances with WCO as Leonora in La Favorite and as the title role in Sapho.

Jacquelyn Stucker (Eurydice) WCO debut

A hugely versatile artist, Jacquelyn Stucker’s engagements on the concert stage this season have include Strauss Vier letzte Lieder, Hänsel und Gretel with Atlanta Symphony Orchestra, Hanns Eisler’s Deutsche Sinfonie with NDR Elbphilharmonie Orchester; and tonight’s performance as Eurydice in Gluck/Berlioz’s Orphée. In the 2021-22 season, Stucker’s performances have included a return to her alma mater, the Royal Opera House, in a production of Janáček’s Jenůfa, and Handel’s Ariodante at the Palau de les Arts Reina Sofia. Her season will continue with a production of L’incoronazione di Poppea at the Théâtre du Jeu de Paume. The 2020-21 season saw her debut as Freia in Das Rheingold at Deutsche Oper Berlin, as well as several live streamed appearances including her first Strauss Vier letzte Lieder with the Detroit Symphony Orchestra. Other recent highlights include exciting house and role debuts as Armida in Rinaldo at Glyndebourne; Tytania in A Midsummer Night’s Dream and Gretel in Hänsel und Gretel, both at Deutsche Oper Berlin; and Azema in David Alden’s new production of Semiramide at Bayerische Staatsoper and Royal Opera House, Covent Garden. Highlights at the Royal Opera House included Aphrodite in Henze’s Phaedra, Frasquita in Barrie Kosky’s production of Carmen, Alessandro in Handel’s Berenice, Susanna (Cover) in Le Nozze di Figaro with John Eliot Gardiner conducting, and Prilepa in The Queen of Spades under the baton of Sir Antonio Pappano. Jacquelyn Stucker is a graduate of the New England Conservatory with a Doctorate in Musical Arts, and an alumna of the Jette Parker Young Artist Programme at The Royal Opera House, Covent Garden.
Described by the Boston Globe as having “immaculate coloratura chops and nuanced acting,” Chinese-born soprano Helen Zhibing Huang brings artistry to a wide range of repertoire, spanning from Baroque to the present day. Her 2021-22 season has included Bard’s China Now Music Festival, performing Josephine in Huang Ruo’s An American Soldier, performances at Jazz at Lincoln Center, her debut with the Kentucky Opera singing Setsuko in Perla’s An American Dream, and her performance tonight as Amour in Gluck/Berlioz’s Orphée. Huang’s other operatic credits include Baby Doe in The Ballad of Baby Doe, Clorinda in Rossini’s La Cenerentola, Serpetta in Mozart’s La finta giardiniera, La fée in Massenet’s Cendrillon, Poppea in Handel’s Agrippina, and Carolina in Cimarosa’s Il matrimonio segreto. A strong advocate for new music, she has participated in workshops for operas including Paola Prestini’s Gilgamesh and Leanna Kirchoff’s Friday After Friday. Her concert credits include Handel’s Messiah, Haydn’s Creation, Mahler’s Des Knaben Wunderhorn and Symphony No. 4, and Earl Kim’s Where Grief Slumbers. Huang holds degrees from the New England Conservatory, Bard Vocal Arts Program, the Eastman School of Music, and the University of Rochester (B.A. Economics). She is a founder of Wear Yellow Proudly, an initiative that aims to bring awareness to Asian culture and strengthen the ties within the global community through music, poetry, and culture.
Andile Ndlovu (Dancer) WCO debut

Andile Ndlovu of Johannesburg, South Africa, is in his ninth season with The Washington Ballet, after dancing one season with TWB’s Studio Company. Ndlovu began his training in Latin American and ballroom dance at the age of ten. At 15, he began training in ballet under Martin Schöenberg, director of Ballet Theatre Afrikan. In 2007, Ndlovu performed with South African Ballet Theatre, performing the lead in Don Quixote and the Jester in Swan Lake, among other roles. He went on to dance with Cape Town City Ballet and tied for first place in the contemporary category of the 2008 South African International Ballet Competition. Ndlovu was part of the 15-year anniversary tour of Step Afrika! as a guest artist, performed his collaborative choreography solo with Gregory Vuyani Maqoma in Beyond Skin, and was a part of the South African version of Queen with Mzansi Productions, choreographed by Debbie Rakusin and Timothy Le Roux. He choreographed Guardian of the Pool, which was performed by The Washington Ballet Studio Company in 2012, and danced Spartacus in South Africa in the summer of 2015. He was also a nominee for best male performer of 2018 for the “Benois de la dance” held at the Bolshoi Theater in Moscow, Russia.

Nardia Boodoo (Dancer) WCO debut

Nardia Boodoo, born in Baltimore, Maryland, of Indo-Trinidadian heritage, is in her fourth season with The Washington Ballet, after dancing for two years in The Washington Ballet’s Studio Company and one year as an apprentice with The Pennsylvania Ballet. With the Pennsylvania Ballet, Boodoo performed in Ben Stevenson’s Cinderella, Le Corsaire, George Balanchine’s The Nutcracker, and Western Symphony. Boodoo is a proud alumnus of Dance Theater of Harlem and the Baltimore School for the Arts. Boodoo started ballet at age 14 and was mentored by the legendary Arthur Mitchell. Boodoo has also participated in Cultural Exchange Gala’s in Jamaica and in Montana, and was the original lead for the piece Black Iris by Jeremy McQueen. She was selected to perform an original piece for a Martin Luther King Jr. Day Performance at The National Cathedral. Boodoo is also a signed model with one of the world’s top modeling agencies, Wilhelmina Models. Boodoo has starred in commercials and ads for Tory Sport by Tory Burch, Chanel, Estee Lauder, Beyond Yoga, Reebok, Nike, Yumiko, Eleve, Free People, Banana Republic, and So Danca, to name a few. She has graced the cover of Dance Spirit Magazine, VIP Alexandria, and the Village Voice, has had multiple features in Pointe Magazine, and was featured in The Ballerina Project book. Boodoo hopes that her presence on stage helps the ballet world to be a more inclusive and equitable place and hopes to continue to inspire young dancers of all colors and races.
Antony Walker, WCO Artistic Director and Conductor

Maestro Walker is Artistic Director and Conductor of Washington Concert Opera, Music Director of Pittsburgh Opera, and Conductor Emeritus of Pinchgut Opera in his native Sydney, Australia. He made his debut with the Metropolitan Opera in 2011 with Orfeo ed Euridice and since then has conducted The Barber of Seville, Les pêcheurs de perles, a Metropolitan Opera National Council Grand Finals concert, and most recently The Magic Flute, all at Lincoln Center. Other recent conducting appearances include Opera di Firenze (Semiramide), West Australian Opera (Le nozze di Figaro), North Carolina Opera (Norma), Opera Australia (Carmen, Falstaff) Washington National Opera (Dialogues of the Carmelites), English National Opera (The Tales of Hoffmann), Pittsburgh Opera (Semele, Charlie Parker’s Yardbird, Così fan tutte, Don Giovanni, Florencia en el Amazonas, Alcina, Hansel and Gretel, Madama Butterfly, Moby-Dick, the World Première of Daniel Sonnenberg’s The Summer King, Tosca, The Marriage of Figaro, Turandot, Salome, The Rake’s Progress, Nabucco, La fille du régiment, Otello, La bohème, Philip Glass’ Orphée, Aida), Washington Concert Opera (Maometto II, I Puritani: Recorded in Concert, Hamlet, Sapho, Le Vin Herbé, Zelmira, Maria di Rohan, La Straniera, Leonore, Hérodiade, 30th Anniversary Celebration of Bel Canto, La Favorite, Semiramide, Guntram), Santa Fe Opera (Madama Butterfly), Canadian Opera Company (Maria Stuarda), Wolf Trap Opera (The Touchstone by Rossini, Giulio Cesare), as well as the Australian premiere of Haydn’s Armida with Pinchgut Opera. Performances in the 2021-2022 season include The Magic Flute, the World Première of Christopher Cerrone’s In A Grove, and Carmen for Pittsburgh Opera; as well as Gluck/Berlioz’s Orphée, and Lakté for Washington Concert Opera.

David Hanlon, Assistant Conductor & Chorus Master

David Hanlon is a composer, conductor, and pianist who is currently writing The Pigeon Keeper with librettist Stephanie Fleischmann, commissioned by the Opera For All Voices consortium led by Santa Fe Opera. David’s last collaboration with Stephanie was the chamber opera After the Storm, whose première he conducted at Houston Grand Opera (HGO). David has often written work for HGO, including the chamber opera Past the Checkpoints, about undocumented immigrants; chamber vocal piece The Ninth November I Was Hiding, about his grandfather’s arrest during Kristallnacht; and Power, based on a text by a high-schooler about bullying). Wolf Trap Opera collaborations include the recent première of his orchestration of Pauline Viardot’s Cendrillon, the performance of his commissioned children’s opera Listen, Wilhelmina!, th Wilhelmina librettist, and Texanische Liedeslieder, co-written with Kathleen Kelly and based on oral histories of German immigration to Texas. David is also a conductor of new works, most recently for the world première of El Milagro del Recuerdo at Houston Grand Opera, which he also co-arranged. Previously, David made his debut at Chicago Opera Theatre conducting Weisman/Cote’s The Scarlet Ibis. Among other world premières, David has long been associated with mariachi operas Cruzar la cara de la luna (World première and recording; revivals in Houston, Lyric Opera of Chicago, San Diego Opera, Arizona Opera, and New York City Opera) and El Pasado Nunca Se Termina (World première at Lyric Opera of Chicago; revivals at San Diego, HGO, and Fort Worth). In addition to his commissioned work at HGO, David has conducted Gregory Spears’ The Bricklayer, Jack Perla’s River of Light, and Jeeyoung Kim’s From My Mother’s Mother.
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* Denotes principal player

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Linda Kiemel
Celine Mogielnicki
Katie Procell

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Shawnee Ball
Anamer Castrello
Catrin Davies
Madeleine Gray
Tricia Lepofsky
Jennifer Mathews
Bailey Whiteman

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James Bailey
Cosmo Clemens
C.J. David
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Sammy Huh
Patrick Kilbride
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Basses
Joseph Baker
Ethan Greene
Karl Hempel
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