

BARD COLLEGE OPERA WORKSHOP PRESENTS

THEIR SUDDEN TONGUES



FRIDAY, JANUARY 31ST AT 8:00 PM

SATURDAY, FEBRUARY 1ST AT 8:00 PM

SUNDAY, FEBRUARY 2ND AT 3:00 PM

BARD COLLEGE OPERA WORKSHOP
- PRESENTS -

**T H E I R
S U D D E N
T O N G U E S**

PRODUCERS AND ARTISTIC DIRECTORS

Teresa Buchholz, Ilka LoMonaco, Rufus Müller

STAGE DIRECTOR

Michael Hofmann

CONDUCTORS

Renée Anne Louprette, Micah Gleason, David Mascari

PRODUCTION MANAGEMENT AND LIGHTING DESIGN

Andrew Hill

COSTUME DESIGN AND WARDROBE

Sharon Greene

MUSICAL PREPARATION AND REPETITEURS

Erika Switzer, David Sytkowski

REPETITEURS

Anna-Sofia Botti, Emily Han

ASSISTANT STAGE MANAGER

Alexandra Gilman

PHOTOGRAPHY, POSTER & PROGRAM DESIGN

Jonathan Mildner, Rufus Müller

Please turn off all cell phones & other distracting devices

PART ONE

DIE ZAUBERFLÖTE

WOLFGANG AMADEUS MOZART

Act II, Scene 6: "Balt prangt den Morgen zu verkünden"

(1756-1791)

Pamina, distraught by her mother's orders to kill her beloved Tamino, attempts to commit suicide. Three Spirits intervene and assure Pamina that she can claim her own destiny.

Isabella Argondizza (First Spirit)

Anna Monroe (Second Spirit)

Anna-Sofia Botti (Third Spirit)

Cassandra Whitehead (Pamina)

THE OLD MAID AND THE THEIF

GIAN CARLO MENOTTI

Scene VIII: "When the Air Sings of Summer"

(1911-2007)

Bob discusses his life living on the fringes of society.

Sonny Capaccio (Bob)

ROMÉO ET JULIETTE

CHARLES-FRANÇOIS GOUNOD

Act III, Scene 2: "Que fais-tu, blanche tourterelle?"

(1818-1893)

Stephano, a page to Romeo, taunts the Capulets by implying that Juliet will one day leave her family to marry his master.

Teddy McKrell (Stephano)

Act I, Scene 9: "Je veux vivre"

Juliet yearns for a future full of youth, love, and happiness to the point of desperation.

Cassandra Whitehead (Juliette)

ORFEO ED EURIDICE

CHRISTOPH WILLIBALD GLUCK

Act III, Scene 1: "Vieni, appaga il tuo consorte"

(1714-1787)

Orpheus attempts to rescue Euridice from the underworld, but refuses to answer any of Euridice's questions, and the trust they once had begins to spiral.

Isabella Argondizza (Euridice)

Alexandra Gilman (Orfeo)

THE BEGGAR'S OPERA

JOHN GAY

Act I, Scene 1: "Pretty Polly, Say..."

(1685-1732)

MacHeath and Polly Peachum reunite joyfully after months of separation, but not for long:

Polly's parents disapprove of their relationship and threaten to keep them apart for good.

Joshua Barnes (Captain MacHeath)

Zoe Gonatas (Polly Peachum)

DIDO AND AENEAS

Act III, Scene 1: "See, see the flags and streamers curling"

The Sorceress and her consorts perform a ritual to curse Queen Dido with ruin.

Yuwei Han (Sorceress)
Alice Baum (First Witch)
Anna Monroe (Second Witch)
Isabella Argondizza
Zoe Gonatas
Joshua Barnes
Roman Peña

HENRY PURCELL

(1695-1732)

Act III Finale: "See, Madam, see"

Soon after, Dido is confronted by her fiancé Aeneas—the Trojan war hero and demigod—who tries but fails to console Dido after telling her he must leave. Devastated by the personal and political loss, Dido takes her life and destiny into her own hands.

Isabella Argondizza (Belinda)
Alexandra Gilman (Dido)
Sonny Capaccio (Aeneas)
The Company

INTERMISSION

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PART TWO

DER ROSENKAVALIER

Act III: "Ist ein Traum, kann nicht wirklich sein"

Sophie and Octavian revel in the bliss of their love.

Cassandra Whitehead (Sophie)
Anna-Sofia Botti (Octavian)

RICHARD STRAUSS

(1864-1949)

DON PASQUALE

Act II, Scene 1: "Via da brava!"

Malatesta introduces his sister, Norina, to the elderly and wealthy Don Pasquale. Norina resists her objectification by the two men.

Emily Han (Norina)
Sonna Capaccio (Malatesta)
Woanjun Lee (Don Pasquale)

GAETANO DONIZETTI

(1797-1848)

LE NOZZE DI FIGARO

W.A. MOZART

Act I, Scene 1: "Cinque... dieci..."

Figaro measures the room for a new bed, while Susanna tries on her veil for their upcoming wedding.

Roman Peña (Figaro)
Annalise Durocher (Susanna)

Act III, Scene 10: "Sull'aria"

Susanna and the Countess hatch a scheme to right the misogynistic wrongs of a particularly powerful man.

Teddy McKrell (Countess)
Emily Han (Susanna)

IOLANTHE

W.S. GILBERT & ARTHUR SULLIVAN

Act II, Scene 1: "The Sentry Song"

(1836-1911, 1842-1900)

Private Willis explains the acute political observations he has while on guard duty.

Woanjun Lee (Sentry)

THE QUEEN OF SPADES

PYOTR ILYICH TCHAIKOVSKY

Act I, Scene 2: "Уж вечер... облаков померкнули края"

(1840-1893)

Liza and Polina sing a duet for their friends about a magical evening in the countryside.

Alice Baum (Lisa)
Danielle Cohen (Polina)

WERTHER

JULES MASSENET

Act III, Scene 1: "Werther... Qui m'aurait dit la place/Ces lettres"

(1842-1912)

Charlotte confronts the tortured letters Werther has written to her.

Anna-Sofia Botti (Charlotte)

TULIPS

SYLVIA PLATH

(1932-1963)

DIALOGUES DES CARMELITES

FRANCIS POULENC

Act III Finale: "Salve Regina"

(1899-1963)

Arrested for their beliefs, the sisters of the Carmelite Order are sentenced to the guillotine.

Cassandra Whitehead (Constance)
Anna-Sofia Botti (Blanche)
The Company



THE COMPANY

NICOLE CUI / JOSHUA BARNES / DANIELLE COHEN / WOANJUN LEE
BEATRIX ZHOU / ALICE BAUM / TEDDY MCKRELL
ANNA MONROE / LYRA FU



ROMAN PEÑA / SONNY CAPACCIO / ANNA-SOFIA BOTTI / VIVIAN HAN
CASSANDRA WHITEHEAD / ALEXANDRA GILMAN / EMILY HAN
ISABELLA ARGONDIZZA / ANNALISE DUROCHER
NOT PICTURED: ZOE GONATAS

THE ORCHESTRA

Violin I:	Zongheng Zhang David Banoczi-Ruof
Violin II:	Narain Darakananda Anna Protasova
Viola:	Jonathan Eng, Sophia Doctoroff
Cello:	Lily Moerschel, Nick Scheel
Bass:	Nathaniel Savage
Flute:	Isabela Cruz-Vespa Antonia Salathe
Oboe:	Lory Frankel Clare Herzog
Clarinet:	Russell Urban-Meade Louis Bonifati
Bassoon:	Tim Woerner John Knight
Horn:	Eleni Georgiadis Nathalie Jones
Trumpet:	Adam Shohet
Trombone:	Amber Junker
Percussion:	Satira Aarne-DiGirolamo
Harpsichord:	Renée Anne Louprette
Theorbo:	Andrew Rutherford
Piano & Keyboard:	David Sytkowski

BIOGRAPHIES

Versatile mezzo-soprano **Teresa Buchholz** enjoys success in the realms of opera, art song and oratorio. She has recently performed Verdi *Requiem* in Tucson, AZ, Helena, MT, the New Jersey Choral Society and at the Lake Como Festival, Italy, Handel *Messiah* at Carnegie Hall as well as *Alexander Nevsky* with Anchorage Symphony. 2018/19 marked the debut of a newly formed collaboration with Bard colleagues Erika Switzer and Marka Gustavsson, The Blithewood Ensemble, which performed a program of chamber music at the Hudson Hall (Hudson, NY) and Bitó Hall at Bard College. She recently soloed with the New Jersey Choral Society on a concert featuring Beethoven's *Symphony no. 9* and *Choral Fantasy*, and performed the role of Domna Ivanovna Sobyrova in a staged production of Rimsky-Korsakov's *The Tsar's Bride* as part of the Bard Music Festival. Upcoming performances include two recitals with the Blithewood Ensemble, Rossini's *Stabat Mater* with the Helena Symphony, Verdi *Requiem* with Long Beach Symphony, Bernstein's *Symphony No. 1* with Hudson Valley Philharmonic and Elgar's *Sea Pictures* with North Shore Symphony Orchestra.

Mica Gleason is a soloist, ensemble member, and conductor locally and abroad. She holds a BM in Vocal Performance from the Chicago College of Performing Arts, and has performed considerable concert work, multiple operatic roles and extensive art song and chamber music repertoire. She is now pursuing master's degrees in both Conducting and Vocal Arts at Bard College–Conservatory of Music under the tutelage of James Bagwell and Stephanie Blythe.

Sharon Greene '19 is a designer and director of opera, theater, and film. She holds a B.A. in Film Production from Bard College. Her senior thesis film *The Old Wives* won Bard's Arts Division Award in 2019. Previous design work includes *Pastiche* (Opera Workshop 2019) and *Angel Dust*, a film by Brandon Brumm. Upcoming productions include Shakespeare's *Richard the Third*.

Andrew Hill (lighting designer) has designed lighting for the Budapest Festival Orchestra's *Don Giovanni* and *Le nozze di Figaro* at the Edinburgh International Festival and the Mostly Mozart Festival; Freiburger Barockorchester's *Così fan tutte* and *Idomeneo* at the Mostly Mozart Festival; *La bella dormiente nel bosco* for Basil Twist and Gotham Chamber Opera at Lincoln Center Festival and Spoleto Festival USA; Twist's *Petrushka* and *Symphonie Fantastique* at Lincoln Center and

Dogugaeshi at Japan Society; Phantom Limb's *69°5* at BAM's Next Wave Festival; *So Long Ago I Can't Remember...* with the avant-garde troupe GAie Gates et al; and Big Dance Theater's *Shunkin* at the Kitchen and Jacob's Pillow.

Michael Hofmann VAP '15 is a performer, artist, arts administrator, and stage director based in the Hudson Valley. His directorial debut, a semi-staged production of Bernstein's *Candide* with The Orchestra Now in February 2017, was noted as "stunning in its brilliance, humor, and overall gestalt... an astonishing accomplishment" (*Millbrook Independent*). Other operatic production credits include consulting director for the September 2019 world premiere of Anna Lindemann's *The Colony* at the University of Connecticut, stage director for the New York City premiere of Constantin Basica's *Knot an Opera* in June 2018 with Fresh Squeezed Opera, and assistant stage director for R. B. Schlather's November 2017 production of *Mother of Us All* in Hudson. Hofmann is thrilled to return a second year to direct the Opera Workshop, and later this season will be stage manager for the April 2020 production of Richard Strauss' *Salome* at Bard, and stage director for the June 2020 world premiere of Jillian Flexner's *Self-Defined Circuits* at the Flea Theater, New York. An active freelance graphic designer and baritone, he also serves as Development Operations Manager for the Fisher Center at Bard.

Ilka LoMonaco was born in Germany and studied at the Hochschule für Hochschule für Musik und Darstellende Kunst in Hamburg, when she won first prize in one of Germany's most important voice competitions- the VdMK Wettbewerb. During that time she established a flourishing career in oratorio and also began her pedagogic career by teaching at two music schools in Hamburg. In 1991 she moved to New York to continue studying with renowned teacher Thomas LoMonaco and expanded her repertoire to opera. Her roles include Composer, Amelia and Elvira. While running a thriving private vocal studio in Manhattan in the year 2000 Ms. LoMonaco began teaching at Lee Strasberg Institute as well as classes for New York University. In 2006 she completed her training as a Certified Feldenkrais practitioner and the method has been informing her vocal teaching ever since. In 2007 Ms. LoMonaco joined the vocal faculty at Bard College and moved full time to the Hudson Valley while maintaining her vocal studio in Manhattan. At Bard College she teaches—besides individual voice lessons—Vocal Pedagogy for undergraduate students as well as graduate choral conductors, Feldenkrais and the Voice, and the Opera Workshop.

Renée Anne Louprette is Assistant Professor of Music and College Organist at Bard College and Organ Area Coordinator at Mason Gross School of the Arts, Rutgers University. She concurrently maintains an international career as organ recitalist, collaborative keyboardist, conductor, and teacher. In New York City, Louprette has served as Associate Director of Music at the Church of St. Ignatius Loyola, Trinity Wall Street, and the Unitarian Church of All Souls. In June 2019 she was a conducting fellow of the Mostly Modern Festival at Skidmore College. Last season she made her organ recital debuts at the Royal Festival Hall in London, Walt Disney Concert Hall in Los Angeles, the Cathedral of Notre Dame in Paris, and in collaboration with the American Brass Quintet at Church of the Ascension in New York. She has released solo recordings of the music of J. S. Bach and 20th-century French organ masterworks to critical acclaim.

A recent graduate of Kutztown University of Pennsylvania and current student at the Bard College Conservatory of Music, **David Mascari** is a 1st-year Master's student in the Graduate Conducting Program, under the tutelage of James Bagwell.

The British-German tenor **Rufus Müller** was acclaimed by The New York Times following a performance in Carnegie Hall as "...easily the best tenor I have heard in a live *Messiah*." He is celebrated as the Evangelist in Bach's *Passions*, his unique dramatic interpretation of this rôle confirming his status as one of the world's most sought-after performers ("a sensational Evangelist" - *New York Times*). Rufus is also a leading recitalist, performing worldwide with pianist Maria João Pires, notably on tour in Spain, Germany, and Japan with Schubert's *Winterreise*. The 2019/20 season includes Bach *Passions* and Handel *Messiah* in New York, Charleston, Washington DC, Carmel Bach Festival, The Royal Albert Hall, and Canterbury Cathedral; JS Bach *Christmas Oratorio* in Washington, CPE Bach *Last Passion of the Savior* and Britten *Owen Wingrave* in New York; Handel opera *Ariodante* in Boston; *Winterreise* with pianist Kayo Iwama in Bard's Fisher Center and in Boston. For the Beethoven 250th anniversary year, Rufus' recording of Beethoven's *Scottish Folksong Arrangements* will be issued on Rubicon Classics.

PERFORMER'S NOTE

Their Sudden Tongues is a phrase lifted from Sylvia Plath's "Tulips," a poem which you will hear in its entirety before the end of the performance. In the poem, the "sudden tongues" are tulip petals, which to Plath represent a kind of vitality she finds antagonistic and painful. Taken out of the context of the poem, however, we appreciate how "sudden tongues" encapsulates the way these characters confront us with their voices (literally and figuratively) throughout the show. Over the course of these scenes, you'll see them love and part, meddle and deceive, self-destruct, break hearts, and confront death.

This is our second year of experimenting with opera in the round. This set-up, at once both intimate and confrontational, channels the intensity of live performance directly into the audience. Witness up close the wicked women, duplicitous and cunning, plotting the demise of men and empire alike; the wretched women, unlucky in love, cut down by the turnings of fate; the willful women, precocious in their youth, staring with apprehension at an unfavorable future. We invite you to join us in our mourning, capering, scheming, and romancing as we let loose with our sudden tongues (mwah hah hah)!

Opera Workshop would be an impossible undertaking if not for the talent and time lent to us by Bard faculty, students, and off-campus artists. We would like to thank our incredible pit, conducted with the boundless skill of Renée Louprette, Micah Gleason, and David Mascari. David Sytkowski, our superb pianist and repetiteur, has been indispensable in our musical preparation from the first rehearsal. Our incomparable teachers Rufus Müller, Ilka LoMonaco, and Teresa Buchholz have worked tirelessly in opera season and beyond to organize this program and develop our musicianship. Finally, our irreplaceable (and endlessly patient) director, Michael Hofmann, never fails to bring a fresh perspective and a smile to every rehearsal—we are eternally grateful!

Anna M. and Anna-Sofia B.