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Opera Workshop: *Mozart Scenes*

Instructors: Cyndia Sieden, Stephen Stubbs

- Stage direction Cyndia Sieden, Linda Kitchen, Deanne Meek
- Assistant Stage director Gemma Balinbin
- Musical direction Stephen Stubbs
- Musical coaching Rhonda Kline, Cyndia Sieden
- Piano Accompaniment Andrew Romanick

7:30 PM
January 14, 2017
Meany Studio Theater

UW MUSIC 2016-17 SEASON

1 Remarks: Stubbs, Sieden, Mee K

LE NOZZE DI FIGARO: 1786

The Marriage of Figaro takes place in the palace of the Count and Countess Almaviva. Figaro is the Valet to the Count and Susanna the maid and confidante of the Countess. The Count is a philanderer and has his eyes on Susanna. Prior to the opera he abolished the law of 'droit de seigneur', the right of the lord of the manor to take the virginity of a bride before the wedding, but with Susanna, about to get married, he plans to re-establish this law. This provides the emotional foundation for all the characters in the opera, leaving Figaro angry, Susanna confused and the Countess bereft, relying on her page, Cherubino to cheer her up. They are reduced to hatching a plot to obstruct the Count's plans and to humiliate him.

- 2 1. Act I / Sc. 1: Duets (Figaro and Susanna) 11:27
Susanna: Gemma Balinbin
Figaro: Jacob Caspe

Figaro and Susanna are preparing their bedroom as their wedding is taking place later that day. Figaro takes measurements to see if the bed will fit, while Susanna is concerned by the position of the room, placed between those of the Countess and the Count - convenient in Figaro's eyes but dangerous in Susanna's. She knows the Count has designs on her, and warns Figaro of this.

Sc. 2: Aria: "Se vuol ballare" (Figaro)

As the Count's amorous plans for Susanna become clear to him, Figaro vows to make him dance to a new tune as he plans to teach his master a lesson he won't forget.

- 3 2. Act II / Sc. 2 (Susanna, Countess, Cherubino) 4:26
Susanna: Kristina Terwilliger
Countess: Christine Oshiki
Cherubino: Inna Tsygankova
Aria: "Voi che sapete" (Cherubino)

Susanna and the Countess toy with young Cherubino about his youthful desires and make him sing the song he wrote. In it he expresses his desire to know what love is all about.

- 4 3. Act III / Sc. 8: Duet: "Sull'aria" (Susanna, Countess) 2:30
Susanna: Arrienne Noland
Countess: Brittany Walker

The Countess and Susanna decide to team up to ensnare the Count in his illicit seduction of Susanna. The Countess dictates a letter to set the assignation.

COSÌ FAN TUTTE: 1789

Così fan tutte, the translation of which is – *this is what women do* – refers to two sisters, Fiordiligi and Dorabella's reaction to a plot set up by Ferrando and Guglielmo. These boyfriends insist that their lovers will always remain faithful no matter what. Their jaded friend Alfonso suggests they put this to the test. The boys pretend to be called off to war and whilst away the girls are visited by two 'strangers'. The girls are seduced, one more easily than the other, by these exotic visitors that they are on the point of marrying them when they hear the sound of the army returning. With the help of the shrewd maid Despina, the test is completed and it is revealed that, all along, they have been seduced by their own boyfriends. Così fan tutte.

- 5 4. Act I / Sc. 8-10 (Despina, Fiordiligi, Dorabella) 8:41
Fiordiligi: Arrienne Noland
Dorabella: Dakota Miller
Despina: Kristina Terwilliger

Recitative: Despina

Despina bewails her fate, preparing delicacies like hot chocolate which only her mistresses will enjoy. Just as Despina decides to try the chocolate herself, the sisters enter.

Sc. 9: Aria: "Smanie implacabili" (Dorabella)

Dorabella, tortured by her boyfriend's departure to war, flies into a frenzy. Despina disabuses the sisters of their belief in "faithful" men. She sings that all men are faithless, and women should pay them back in the same coin!

- 6 5. Act II / Sc. 1 (Despina, Fiordiligi, Dorabella) 7:41
Fiordiligi: Suzanna Mizell
Dorabella: Brittany Walker
Despina: Christine Oshiki

Aria: "In uomini, in soldati, sperare fedelta?" (Despina)

Duet: Prenderó (Fiordiligi, Dorabella)

Because the sisters are torn about having affairs with the new men (their actual boyfriends in disguise!), cynical Despina tells them that women should already know at the age of 15, all the tricks they will need to beguile and control men. At first they seem shocked, but then sing a duet about which of the two new suitors each of them prefers.

DIE ENTFÜHRUNG AUS DEM SERAIL: 1781/82

Die Entführung aus dem Serail is otherwise known as Il Seraglio. Both Serail and Seraglio translate as harem, which is where the opera takes place. It is the Pasha Selim's harem, a place full of his many wives. But it is only when Costanze appears that he falls in love and, rather than keeping her prisoner, wants her to live with him of her own free will. Meanwhile, Costanze and her maid, Blonde, have managed to survive what will always be a prison, but which has become comfortable with time. The arrival of Belmonte, Costanze's betrothed, provides an escape, which is bitter sweet.

- 7 6. Act II / Sc. 16: Quartet (Blonde, Costanze, Belmonte, Pedrillo) 9:55
Blonde: Katie Kelley
Costanze: Yun Hye Kim
Belmonte: Nicholas Varela
Pedrillo: Trevor Ainge

Belmonte, Costanze's betrothed, has long been searching for her and has finally found her. The lovers are reunited, but Belmonte is troubled by rumors of Costanze and the

Pascha. Meanwhile the servant pair, Blonde and Pedrillo hatch a plot for all of them to escape the harem; they all sing to celebrate the victory of Love.

INTERMISSION

8 Remarks: STUBBS

DIE ZAUBERFLÖTE: 1791

Die Zauberflöte is a story of magic, endurance and love. Tamino, a prince, finds himself in a strange land where he meets a bird-catcher, Papageno. They are set on a mission by the Three Ladies to find the daughter of the Queen of the Night, Pamina. She has been kidnapped by Sarastro, the leader of a Priesthood. The Queen accuses Sarastro of stealing the symbol of the sun, which gives its owner extraordinary powers and will trade even her own daughter's life to get it back. Sarastro, meanwhile, is searching for a follower who can pass all his rigorous trials to enlightenment and who can be the keeper of the powerful Sun.

9 7. Act I / Sc. 5: Quintet (Three Ladies, Tamino, Papageno) 11:57

Tamino: Zachary Buker

Papageno: Nicholas Varela

1st Lady: Arrienne Noland

2nd Lady: Suzanna Mizell

3rd Lady: Brittany Walker

Papageno, the bird-catcher, has had a lock placed on his mouth for lying by the Three Ladies who are emissaries of the Queen of the Night. Tamino, the young prince, would like to help him but can't. The ladies relent, releasing Papageno, presenting Tamino with a magic flute and Papageno with magic bells to help them on their quest. They tell the men to seek out three "Spirits" for guidance.

10 8. Act II / Sc. 21: First portion of the Finale (Three Spirits, Pamina) 5:55

Pamina: Katie Kelley

1st Spirit: Kristia Terwilliger

2nd Spirit: Yun Hye Kim

3rd Spirit: Dakota Miller

Pamina, daughter of the Queen of the Night and beloved of Prince Tamino, is distraught because she believes Tamino no longer loves her and has been told by her mother to kill Sarastro. This has driven her to the point of taking her own life when the Three Spirits intervene to stop her. They inform her that Tamino still loves her and promise to take her to him.

11 Remarks: Meek

DON GIOVANNI: 1787

Don Giovanni is a character we know in literature as Don Juan but could equally be Casanova. The opera is the story of the lives he affects through his uncensored existence. His murdering of the Commendatore during one of his seductions, instigates the unraveling of his life, now haunted by the dead man.

12 9. Act I / Sc. 9: Duet: "La ci darem la mano" (Don Giovanni, Zerlina) 7:54

Don Giovanni: David Wadden

Zerlina: Yoojeong Cho

Don Giovanni, master seducer, applies all his charms to his newest victim, Zerlina. Torn between her love for Masetto, the boy she is about to marry, and her attraction to this 'Casanova', she surrenders to Don Giovanni's charisma.

Act I / Sc. 10: Aria: "Ah, fuggi il traditor" (Donna Elvira)

Donna Elvira: Gemma Balinbin

Donna Elvira, obsessed with Don Giovanni, her seducer, interrupts to accuse him and warn Zerlina to flee. Giovanni pretends that Elvira is mad and tells Zerlina to ignore her. Exit Elvira and Zerlina.

10. Act I / Sc. 11, 12: Quartet (Don Giovanni, Donna Elvira, Donna Anna, Don Ottavio)

Don Giovanni: David Wadden

Donna Elvira: Gemma Balinbin

Donna Anna: Suzanna Mizell

Don Ottavio: Joshua Lutman

5:15

At the beginning of the opera, Don Giovanni seduced Donna Anna and then killed her father, the Commendatore. Not recognizing Don Giovanni, she and her betrothed Don Ottavio ask him for help to find the murderer of her father. Elvira again interjects to berate Don Giovanni for being unfaithful. Giovanni shrugs off her behavior as mere madness, telling the others to ignore her.

11. Act I / Sc. 13: Recitative and Aria: "Don Ottavio, son morta!... Or sai chi l'onore"

(Donna Anna, Don Ottavio)

Donna Anna: Suzanna Mizell

Don Ottavio: Joshua Lutman

6:05

It is only as Don Giovanni takes his leave that Donna Anna realizes that Giovanni is the assassin himself. She tells Don Ottavio the whole tragic story, and demands vengeance!

13 CREDITS

VOCALISTS

TREVOR AINGE is pursuing a Bachelor of Arts in vocal performance, studying with Dr. Kari Ragan.

GEMMA BALINBIN studies with Dr. Kari Ragan and is pursuing a Master of Music degree in vocal performance. She plans to graduate in spring 2018.

ZACHARY BUKER studies with Thomas Harper and is pursuing a Master's degree in vocal performance. He plans to graduate in the Spring of 2017.

JACOB CASPE studies with Professor Cyndia Sieden and is pursuing a Bachelor of Music degree in classical voice performance. He plans to graduate in 2019.

YOOJEONG CHO studies with Dr. Kari Ragan and is pursuing Bachelor's degrees in vocal performance and Italian. She plans to graduate in Spring 2017.

KATIE KELLEY studies with Tom Harper and is pursuing a Master of Music degree in vocal performance. She plans to graduate in spring on 2017.

YUN HYE KIM studies with Kari Ragan and is pursuing a Doctor of Musical Arts degree in vocal performance. She plans to graduate in Spring 2019.

JOSHUA LUTMAN studies with Thomas Harper and is pursuing a Master of Music degree in vocal performance. He plans to graduate in Spring 2017.

DAKOTA MILLER studies with Thomas Harper and is pursuing a Doctor of Musical Arts in vocal performance. She plans to graduate in Spring 2018.

SUZANNA MIZELL studies with Dr. Kari Ragan. She is pursuing a Master of Music in vocal performance and plans to graduate in Spring 2018.

ARRIANNE NOLAND studies with Cyndia Sieden and is pursuing a Master of Music degree in vocal performance. She plans to graduate in Spring 2018.

CHRISTINE OSHIKI studies with Thomas Harper and is pursuing a Bachelors of Music in vocal performance. She plans to graduate Spring 2017.

KRISTINA TERWILLIGER studies with Cyndia Sieden and is pursuing a Bachelor of Music in vocal performance. She plans to graduate in 2018.

INNA TSYGANKOVA studies with Thomas Harper and is pursuing a degree in vocal performance.

NICHOLAS VARELA studies with Thomas Harper and is pursuing a Bachelor of Music in vocal performance. He plans to graduate in Spring 2018.

DAVID WADDEN is pursuing a Ph.D. degree in Computer Science. He plans to graduate in Spring 2021.

BRITTANY WALKER studies with Thomas Harper and is pursuing a Master's degree in vocal performance. She plans to graduate in Spring 2018. She is also a certified Speech-Language Pathologist.

DIRECTORS

STEPHEN STUBBS, who won the GRAMMY Award as conductor for Best Opera Recording 2015, spent a 30-year career in Europe. He returned to his native Seattle in 2006 as one of the world's most respected lutenists, conductors, and baroque opera specialists.

In 2007 Stephen established his new production company, Pacific MusicWorks, based in Seattle. He is the Boston Early Music Festival's permanent artistic co-director, recordings of which were nominated for five GRAMMY awards. Also in 2015 BEMF recordings won two Echo Klassik awards and the Diapason d'Or de l'Année.

In addition to his ongoing commitments to PMW and BEMF, other recent appearances have included Handel's *Giulio Cesare* and Gluck's *Orfeo* in Bilbao, Mozart's *Magic Flute* and *Così fan Tutte* in Hawaii and Handel's *Agrippina* and *Semele* for Opera Omaha. He has conducted Handel's *Messiah* with the Seattle, Edmonton and Birmingham Symphony orchestras.

His extensive discography as conductor and solo lutenist includes well over 100 CDs, which can be viewed at stephenstubbs.com, many of which have received international acclaim and awards.

In 2013, Stephen was appointed Senior Artist in Residence at the University of Washington School of Music.

Stephen is represented by Schwalbe and Partners (schwalbeandpartners.com).

Coloratura soprano CYNDIA SIEDEN makes regular appearances at the world's great opera houses and concert stages, where she moves with ease from roles by 18th-century composers to the complexities of 20th and 21st-century repertoire. She made her debut at the Metropolitan Opera in Berg's *Lulu*, wowed critics in the world premiere of Thomas Adès' *The Tempest* at the Royal Opera House Covent Garden, and introduced his *Scenes from The Tempest* to the orchestral world. In September 2015, she created the role of Ratastok in Sunliel Rasmussen's Second Symphony with the Helsinki Philharmonic

Orchestra and baritone Bo Skovus, with John Stogaards conducting. She has sung Esa-Pekka Salonen's *Wing on Wing* in Los Angeles and on tour in Europe. In 2011, she appeared in Morton Feldman's monodrama *Neither* (New York City Opera) and in Wolfgang Rihm's *Dionysus* (Netherlands Opera). She has garnered acclaim as Queen of the Night in Mozart's *Die Zauberflöte* and Blondchen in *Die Entführung aus dem Serail* (both recorded with John Eliot Gardiner and the English Baroque Soloists, Deutsche Grammophon) which she has sung at the Metropolitan Opera, Munich's Bayerische Staatsoper, Paris' Opera Bastille, Barcelona's Gran Teatre de Liceu, Brussels' La Monnaie, and London's English National Opera as well as in Beijing and Australia. She debuted at the Salzburg Festival in a staged production of Mozart concert arias, and returned to sing *Aspasia* in Jonathan Miller's *Mitridate re di Ponto*. Ms. Sieden has also performed leading roles in Richard Strauss' *Ariadne auf Naxos* (Munich, Japan, Vienna); *Der Rosenkavalier* (Paris's Châtelet); and *Die Schweigsame Frau* (Palermo and in a recording with the Bavarian Radio Orchestra). She frequently appears with leading orchestras, including the Royal Concertgebouw Orchestra Amsterdam; the Los Angeles Philharmonic; the Cleveland and London Symphony orchestras; the Atlanta, Chicago and St. Louis symphonies; the Orchestra of the 18th Century; and at New York's Mostly Mozart Festival. In addition to being an artist in residence at the University of Washington, and a lecturer at Pacific Lutheran University, Miss Sieden is also an active recitalist. Visit Cyndia Sieden at www.cyndiasieden.com.

Born in northern England, LINDA KITCHEN studied at the Royal Northern College of Music and at the National Opera Studio, London. Having made her debut at Glyndebourne Festival as Amor in *L'Incoronazione di Poppea*, she became a principal soprano at the Royal Opera House, Covent Garden. She has worked with many leading conductors including Sir Bernard Haitink and Daniel Barenboim. Directors include John Copley, Nicholas Hytner, David Alden, Francesca Zambello, and Aidan Lang. She has sung roles in many European opera houses: Gretel, Zerlina, Oscar, Zerbinetta, Susanna, Pamina, Adèle, Despina and Magnolia (*Showboat*, joint project with the Royal Shakespeare Company). Her Gretel in Richard Jones' *Hansel & Gretel* was televised on Channel 4 and won the Laurence Olivier Award.

In 2001, her passion for acting inspired Linda to play the Shakespearean roles of Feste and Puck, followed by her directing debut of *Hamlet*. Subsequent productions include *Magic Flute* and *L'Heure Espagnole* for Southern Opera NZ; *Albert Herring*, *Messiah* and *Carmina Burana* at University of Auckland; *Die Feldermaus*, *L'Enfant et les Sortilèges* and *Suor Angelica* for Opera Factory, Auckland. Linda is presently the writer and director of Seattle Opera previews and will direct *Don Giovanni* for Pacific Northwest Opera this spring.

RHONDA KLINE is Opera Coach and Director of Accompanying at the UW School of Music. An accomplished and versatile pianist cited as a "tour de force at the piano" (*Klarinet*), Rhonda has performed with a variety of artists in Europe and the United States. Several performance highlights have included a European tour with Metropolitan Opera soprano Joyce Guyer, a show of cabaret songs performed with Kimberly Giordano and Melissa Plagemann, and a performance with violinist Colin Todd at the Lake Chelan BachFest. She recently joined baritone Victor Benedetti and soprano Juliana

Rambaldi in a weeklong residency at the American University of Sharjah near Dubai, presenting a recital and masterclass to voice students. In addition, Rhonda was featured accompanying soprano Mimmi Fulmer on a CD entitled "*Voyage Home: Songs of Finland, Sweden and Norway*", which was released on the Centaur Records label.

Passionate about fostering both the young emerging professional and veteran performer, Rhonda serves as general manager and music director for Northwest Opera In Schools, Etc. (N.O.I.S.E., www.noiseforkids.org), an opera education program which performs live adaptations of operas for K-6th grade students in Washington state. Her operatic coaching repertoire includes more than 50 titles, including traditional operas, contemporary works, and musical theater.

DEANNE MEEK has sung in many of the world's great opera houses, including the Metropolitan and New York City opera companies, and with La Monnaie, Teatro Colon, Teatro Real, Gran Teatre del Liceu, Opera National du Rhin, Opera de Lyon, English National Opera and Teatro alla Scala.

Repertoire for the mezzo ranges from the great roles of Strauss (*Octavian/Der Rosenkavalier*, *Herodias/Salome* and *Komponist/Ariadne auf Naxos*) to Cherubino, Dorabella, Despina, Zerlina and Donna Elvira in the Mozart operas. Early music highlights include Nerone and Ottavia in Monteverdi's *L'Incoronation di Poppea*; Dido in Purcell's *Dido & Aeneas*; and in Handel, *Ruggiero/Alcina*, *Zenobia/Radamisto*, *Dejanira/Hercules*, Rinaldo, and both Sesto and the title role in *Giulio Cesare*. Contemporary works include the title role in Mark Blitzstein's *Regina*; Charlotte in the acclaimed Paris premier of Sondheim's *A Little Night Music*; Jo in *Little Women* by Mark Adamo; Hermia in Britten's *A Midsummer Night's Dream* (recorded on DVD for Virgin Records) and creation of the role of Ma Joad in the world premiere of *The Grapes of Wrath* by Ricky Ian Gordon, recorded for PS Classics.

Concert highlights include The Jerusalem, Seattle and American Symphony Orchestras, The Luxembourg Philharmonic, and recordings with the Boston Baroque ensemble. Festival credits include Spoleto Festival USA, Bard Music, Opera Theater of St. Louis and summers with the renowned Bregenzer Festspiele, Austria.

Ms. Meek holds degrees in Philosophy from Whitman College and Voice from the Peabody Institute of Music, Johns Hopkins University. A native of the Pacific Northwest, she teaches voice and movement and gives workshops and master classes worldwide.

A Washington native, ANDREW ROMANICK studied piano performance and pedagogy at Washington State University with Drs. Jeffrey and Karen Savage. After completing his Master's degree in piano performance at Northwestern University, studying with Alan Chow and Elizabeth Buccheri, Romanick returned to the Seattle area to earn his Doctorate of Musical Arts from University of Washington, where he currently studies with Dr. Robin McCabe. Romanick has worked with renowned pianists in master classes, such as Joyce Yang, Angela Cheng, Jonathan Feldman, Margo Garrett, and Lowell Liebermann. Romanick is currently serving as a staff accompanist at Seattle Pacific University.

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