

Upcoming Events of the Seventy-Sixth Season of The William Nelson Cromwell and F. Lammot Belin Concerts

Unless otherwise noted, all programs take place in the West Building, West Garden Court.

Inna Faliks and Daniel Schlosberg
Gustav Mahler, Symphony no. 6,
arranged for piano, four-hands,
by Alexander von Zemlinsky
December 3, 3:30

Caroling in the Rotunda
December 9, 10, 16 & 17, 1:30 & 2:30

The Swiss-American Musical Society
Igor Stravinsky, *The Soldier's Tale*
Christophe Sturzenegger,
The Snow Queen
Christophe Sturzenegger, conductor
Robert Baker, narrator
December 10, 3:30

Turtle Island Quartet
With special guest Liz Carroll
Winter's Eve
December 17, 4:00

Harlem Symphony Orchestra
Amadi Azikiwe, conductor
January 7, 2018, 3:30

Juho Pohjonen, piano
January 14, 3:30

Piffaro, The Renaissance Band
Celebrating *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*
January 21, 3:30

Sybarites
Celebrating *Outliers and American Vanguard Art*
January 28, 3:30

Daniel Bernard Roumain and Yayoi Ikawa
Redemption Songs and Sonatas
February 4, 3:30

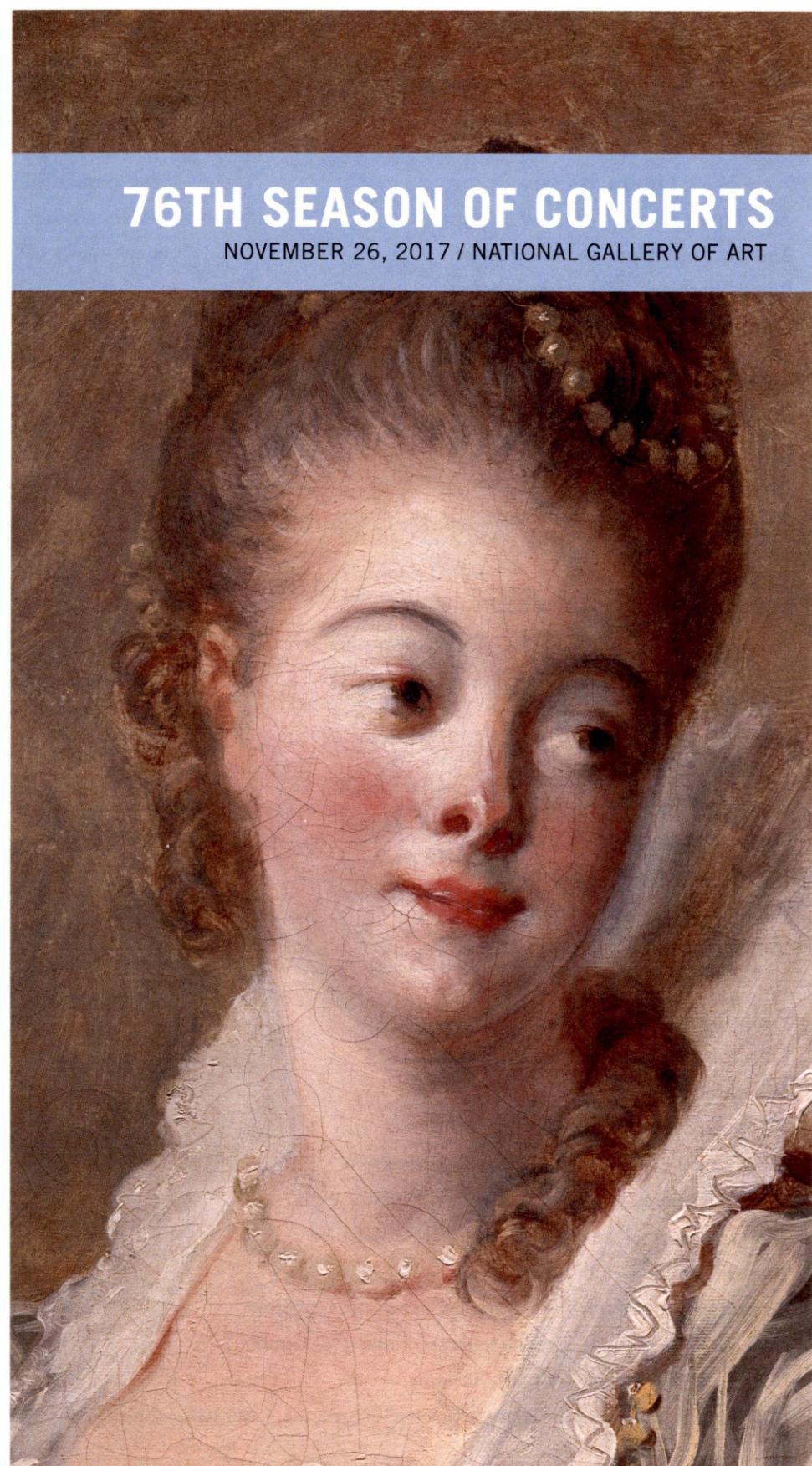
Admission to the National Gallery of Art and all of its programs is free of charge, except as noted.

The use of cameras or recording equipment during the performance is not allowed. Please be sure that all portable electronic devices are turned off.

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Cover Jean-Honoré Fragonard, *The Singer* (detail), c. 1769, Private Collection



Program

New York Opera Society

The Three Lives of Rosina Almaviva

Andrew Rosenblum, music director

Raquel Barbieri Vidal, stage director

Caitlin Rain, costume designer

Adele Demi, clarinet

Danielle DeSwert Hahn, piano

Chaerim Kim, violin

Hrant Parsamian, cello

Presented in celebration of *Fragonard: The Fantasy Figures*

NOVEMBER 26, 2017 / 3:30

WEST BUILDING, WEST GARDEN COURT

Gioachino Rossini

Librettist Cesare Sterbini

Il barbiere di Siviglia

“Ecco ridente in cielo”—Lindoro

“Largo al factotum”—Figaro

“Una voce poco fa”—Rosina

“Dunque io son”—Figaro, Rosina

“Alfine eccoci qua”—Figaro, Conte, Rosina

Wolfgang Amadeus Mozart

Librettist Lorenzo Da Ponte

Le nozze di Figaro

“Cinque...dieci...venti”—Figaro, Susanna

“Non so più cosa son, cosa faccio”—Cherubino

“Non più andrai, farfallone amoroso”—Figaro

“Porgi amor, qualche ristoro”—Contessa

“Voi che sapete”—Cherubino

“Venite inginocchiatevi”—Susanna, Cherubino, Countess

“Hai già vinta la causa...vedrò mentr’io sospiro”—Count

“Crudel perchè finora—Count, Susanna

“Canzonetta sull’aria: Che soave zeffiretto”—Susanna, Countess

Gisle Kverndokk

Librettist Aksel-Otto Bull

The Guilty Mother *

The Barber of Seville

Rosina

Alisa Jordheim

Count Lindoro Almaviva

Andrew Bidlack

Figaro

Shannon DeVine and Gustavo Ahualli

The Marriage of Figaro

Countess

Michele G. Cober

Count

Shannon DeVine

Susanna

Alisa Jordheim

Figaro

Gustavo Ahualli

Cherubino

Helen Karloski

The Guilty Mother

Countess

Kate Maroney

Leon

Andrew Bidlack

Count

Gustavo Ahualli

Susanna

Alisa Jordheim

Figaro

Helen Karloski

*World Premiere Scene

The Musicians

NEW YORK OPERA SOCIETY

The New York Opera Society (NYOS) develops new audiences for opera by commissioning, creating, and funding distinctive and high-quality productions. To that end, NYOS serves as a conduit to the public by disseminating important messages, musical inspiration, and seminal artistic performances via partnerships with major performance venues, corporations, nonprofits, and governments to present the work of our artists in the United States and abroad. NYOS annually tours new productions to international festivals and presents a contemporary opera or a new commission in the United States. It also hosts a salon series and oversees an international artist-in-residence program and substantive outreach programs. Recent highlights include productions of *Falstaff* and *Madame Butterfly* for its annual festival in Southern France; the Lincoln Center and Teatro São Pedro, São Paulo, Brazil, premieres of its contemporary Spanish opera, *Las Horas Vacías*, by Guggenheim fellow and Juilliard faculty member Ricardo Llorca; three tours and a world premiere of the NYOS's commission of *Max and Moritz: A Cartoon Opera in Seven Pranks*, by Gisle Kverndokk. Other notable NYOS evenings have taken place at the Chicago Cultural Center, the Embassy of Italy, New York's World Financial Center, Lincoln Center's Alice Tully Hall, and the United Nations. Audiences have included Supreme Court Associate Justice Anthony M. Kennedy, the Royal Couple of Norway, the Joint Chiefs of Staff, Queen Sofia of Spain, Stanley Tucci and Martin Scorsese (at a gala in their honor), and nearly every European and South American embassy and consulate. NYOS has recently been favorably reviewed on PBS and in *Time* and *GQ* magazines, *Opera News*, and the *Wall Street Journal*. The New York Opera Society is led by Executive Director Jennifer Cho, a dedicated board of directors, and philanthropist, Lesley Silvester.

Creative Team

GISLE KVERNDOKK / COMPOSER

Gisle Kverndokk is one of Norway's foremost composers of musical theater. His works have been performed all over Norway and Germany as well as in Canada and the United States. His opera *Around the world in 80 days* was commissioned for the opening of the new opera house in Oslo and premiered there in 2010. Kverndokk has written two children's operas for the New York Opera Society: *Max and Moritz: A Cartoon Opera in Seven Pranks* (2010) and *Supersize Girl* (2013). He also has an extensive production of symphonic works, chamber music, church music, and film music and has collaborated with all the major orchestras in Norway. He was educated at the Norwegian Academy of Music, Oslo, and the Juilliard School, New York.

AKSEL-OTTO BULL / LIBRETTIST

Aksel-Otto Bull is a Norwegian stage director and playwright. He has directed more than sixty theater productions throughout Norway. He has been artistic director of the National Theater in Bergen and for many years has worked in theater education at the Nordic Institute for Stage and Studio and the Bårdar Academy in Oslo. He was educated at the London Academy of Music and Dramatic Art and the Drama Studio London. Bull and Kverndokk's first opera collaboration was *Easter*, commissioned by the Bergen National Opera. It premiered in 2014 at Kilden Teater, Kristiansand, directed by Bull. Their next collaboration was the musical *Ruth Maier*, commissioned by the Music Theatre Forum in Oslo. It was presented at New York Theatre Barn's New Work Series 2015.

RAQUEL BARBIERI VIDAL / DIRECTOR AND LIBRETTIST

Raquel Barbieri Vidal was born in Buenos Aires, where she graduated as an opera director from Teatro Colón in 1997. She has directed *Don Giovanni*, *Così fan tutte*, *Le nozze di Figaro*, and *Der Schauspieldirektor* (Mozart); *Madama Butterfly* and *La bohème* (Puccini); *Faust* and *Roméo et Juliette* (Gounod); *Werther* (Massenet); *Andrea Chénier* (Giordano); *L'ocassione fa il ladro* (Rossini); *Der fliegende Holländer* (Wagner); *The Bartered Bride* (Smetana); *The telephone* (in the presence of Giancarlo Menotti); *La serva padrona* (Pergolesi), *Háry János* (Kodály); and *La leçon de chant électromagnétique* (Offenbach). She has written the plays *Mujeres en la Ópera*, *Desventuras de una Diva*, and *Con esa facha de tonta and Malena...la del tango*. She is also the librettist of the Argentinian opera *Camila O'Gorman* and has worked at theaters throughout the world.

CAITLIN RAIN / COSTUME DESIGNER

Caitlin Rain is from Dallas, Texas. Her recent projects include *Coriolanus* (Stella Adler Studios), *Awake and Sing!* (Olney Theatre Center), and *The Bomb-itty of Errors* (Second Thought Theater). Her assistant design work includes productions with the Santa Fe Opera, the Saito Kinen Festival, the Boston Ballet, and numerous regional theaters. She has a master's degree in fine arts from Southern Methodist University. This is her third project with the New York Opera Society.

The Cast

ALISA JORDHEIM / SOPRANO

Soprano Alisa Jordheim is praised for her compelling and vocally assured performances in opera, oratorio, musical theater, early and new music, and recital. A 2013 Merola Opera Program Participant, Jordheim has also performed with the Florentine, Caramoor, Cincinnati, Madison, Central City, and Emerald City Operas; the Columbus Symphony and Opera Chorus, at the Grant Park Music Festival, with the Madison Bach Musicians; the Columbus, Madison, Fox Valley, and Northwest Indiana Symphonies; the Greeley and Dayton Philharmonics; and the Hilton Head Symphony Orchestra.

Jordheim is the recipient of a 2016 Sullivan Foundation Award and a 2015 Sullivan Foundation Career Development Grant. A Fulbright scholar and American Scandinavian Foundation fellow, Jordheim studied and conducted research on singing diction in the Scandinavian languages at the University of Oslo in 2013–2014. She frequently performs recitals of songs by Scandinavian composers and has published an article on Norwegian, Swedish, and Danish singing diction in the *Journal of Singing*. Jordheim also completed English and International Phonetic Alphabet translations of numerous songs by Scandinavian composers. She is an advocate of new music for voice, having premiered works composed for her by Lori Laitman, Douglas Pew, Joanne Metcalf, Josh Deutsch, and Rodney Rogers.

Jordheim is a native of Appleton, Wisconsin, and completed her first two years of undergraduate study at Lawrence University, where she studied with Patrice Michaels. She earned her bachelor's, master's, and doctoral degrees in voice performance at the University of Cincinnati College–Conservatory of Music.

ANDREW BIDLACK / TENOR

Featured in *Opera News* as one of their “top 25 brilliant young artists” (October 2015), tenor Andrew Bidlack began the 2017–2018 season at the Lyric Opera of Kansas City, where he recreated the role of Rob Hall in *Everest*. He returns to the Metropolitan Opera in the role of Beppe in *I pagliacci* before he travels to Opera Santa Barbara in the role of Almaviva in *Il barbiere di Siviglia*.

Last season at the Dallas Opera, Bidlack prepared two new roles: Lensky in Tchaikovsky's *Eugene Onegin* and Greenhorn/Ishmael in Jake Heggie's *Moby Dick*. He also developed the role of Christopher Morcom in *The Life and Death(s) of Alan Turing*, by Justine Chen and David Simpatico, for the American Lyric Theater. He also performed the role of Tamino in *Die Zauberflöte* for the Madison Opera.

Bidlack is a frequent interpreter of contemporary music; he created the roles of Rob Hall in Joby Talbot's *Everest* at the Dallas Opera and that of Irving Tashman in Ricky Ian Gordon's *Morning Star* at the Cincinnati Opera. Making his debut with the Lyric Opera of Chicago, he appeared at Carnegie Hall as The Young Collector in

their production of *A Streetcar Named Desire* with Renée Fleming, a role he also sang in Chicago. At the Dallas Opera, he sang Sandy in *The Lighthouse* for the inception of their Chamber Opera Series. He made his European and United Kingdom debut in the challenging role of Private John Ball in the Welsh National Opera's world premiere of *In Parenthesis*, by composer Iain Bell.

Bidlack has appeared as Tamino in *Die Zauberflöte*, Don Ottavio in *Don Giovanni*, Almaviva in *Il barbiere di Siviglia*, and Ferrando in *Così fan tutte* at the Florida Grand Opera; Rodrigo in Rossini's *Otello* at Opera Southwest; Almaviva and Don Ramiro in *La cenerentola* at Opera Omaha; Tonio in *La fille du régiment* at the Palm Beach Opera and PORTopera; Pedrillo in *Die Entführung aus dem Serail* and Arturo in *Lucia di Lammermoor* at the San Francisco Opera; Nemorino in *L'elisir d'amore* at the Empire State Lyric Theater; and Bastien in *Bastien und Bastienne* at the Des Moines Metro Opera.

Bidlack's international engagements include his South American debut at Teatro Municipal de Santiago in Chile, the Macau International Music Festival, and an appearance at the Spoleto Festival in Italy, which was recorded on the Chandos label. His concert performances include the tenor solos in Handel's *Messiah*, Mendelssohn's *Elijah*, Haydn's *Creation*, and Mozart's *Requiem*. He made his Carnegie Hall debut singing the solos of Bach's *Weihnachtsoratorium* and sang the tenor solo in Orff's *Carmina Burana* with both the South Dakota and the Milwaukee Symphonies.

SHANNON DEVINE / BARITONE

Baritone Shannon DeVine recently made his Carnegie Hall debut in Vaughan Williams's *Donna Nobis Pacem* and was also Michele in *Il tabarro* with the New York Vertical Players Repertory. The *New York Times* said, "Mr. DeVine is a very impressive baritone in the role of Michele," and, "can't wait to see him on bigger and more important stages." In 2012, DeVine made his Opera Orchestra of New York debut under Eve Queler in the much acclaimed concert of Wagner's *Rienzi*. He has also performed Leporello in *Don Giovanni* and Ford in *Falstaff* at the Theatre Municipal in Toulouse, France; Valentin in *Faust*, Marcello in *La bohème*, Count di Luna in *Il trovatore* with One World Symphony; and Germont in *La traviata* with the Opera Company of Brooklyn. His recent performances include Scarpia in *Tosca* at the Festival of the Aegean in Greece and the world premiere of *I tre compagni* with Encompass Opera in New York.

DeVine earned his master's degree from the Juilliard School, where he performed the roles of Demetrius in *A Midsummer Night's Dream* and Silvio in *I pagliacci*. His professional debut came when he was nineteen in the role of Prince Yamadori in Puccini's *Madama Butterfly* with the Connecticut Opera. He has also appeared with the Aspen Opera Theater Center as Michele in Puccini's *Il tabarro*, Ford in *Falstaff* with Maestro Julius Rudel, and Guglielmo in *Così fan tutte*. He was Morales and El Dancaire with the Houston Grand Opera in Ron Daniel's new production of *Carmen*

under Maestro Alain Lombard. His other roles with the Houston Grand Opera include Riolobo in *Florencia en el Amazonas*, Top in Copland's *The Tender Land*, and Guglielmo in *Così fan tutte*. Shannon DeVine is a winner of the 2007 Licia Albanese-Puccini Foundation awards and winner of the Verdi Concerto Competition at the Aspen Music Festival. He was at the Tanglewood Music Center in 2003 for his debut as Jose Tripaldi under the baton of Robert Spano in participation with the world premiere of Osvaldo Golijov's opera *Ainadamar*.

GUSTAVO AHUALLI / BARITONE

Hailed for his rich and powerful baritone, Gustavo Ahualli has become well-known for his dramatic portrayals in leading roles in both the standard operatic repertoire and in new works by contemporary composers. *The Houston Press* extolled his performance as MacBeth, writing that he "proved he has an ideal voice for Verdi, beautiful, full, rich, and powerful. His singing was effortless, with excellent control, and ripe with machismo."

Gustavo Ahualli was born in San Miguel de Tucuman, Argentina, and began his musical training at age seven with Hilda Deniflee, a student of Kodály and Bartók. Ahualli received his master's degree in vocal performance from the Instituto Superior de Arte del Teatro Colón in Buenos Aires. Upon moving to the United States in March 2000, he was named first-prize winner of the New Jersey Association of Verismo Opera Competition. While in New York, he served as a bilingual cantor for Saint Patrick's Cathedral and for the Sacred Heart Cathedral Basilica in Newark, New Jersey. Ahualli currently lives in Washington, DC, where he serves on the voice faculty at the Benjamin T. Rome School of Music at the Catholic University of America.

MICHELE G. COBER / SOPRANO

Michele G. Cober graduated with honors from the University of Maryland, College Park, with a bachelor's degree in vocal music performance and a master's degree in opera performance. A regular performer with the Washington National Opera, Cober made her company debut as a Handmaiden in *Turandot*. As a finalist in Placido Domingo's Operalia, World Opera Competition, Cober was selected for an eighteen-month residency in the Washington National Opera's Young Artist Program of the Americas. She performed the role of Frankie in *Carmen Jones* under the baton of Maestro Domingo with the National Symphony Orchestra and appeared with opera sensation Bryn Terfel on the nationally broadcast Kennedy Center Honors. In 2005, she reprised the roles of Clara and Bess with New York Harlem Theater's production of *Porgy and Bess*, which toured Denmark, Germany, and Italy and had previously performed to great acclaim in Germany and the Netherlands. Also in 2005, Cober decided to go to law school. She graduated cum laude from Howard University School of Law, where she was executive publications editor of the *Howard Law Journal*. After

graduating from law school, she served as a law clerk to Judge Deborah K. Chasanow in the United States District Court for the District of Maryland. She began her career at Kirkland & Ellis, LLP, and is currently a senior associate at Hogan Lovells US, LLP, in Washington, DC. Her practice focuses on a variety of litigation and arbitration matters, and she has also handled family law, tort, and criminal cases as part of her pro bono practice. Cober has been named one of Super Lawyers Washington, DC, “Rising Stars” in 2014, 2015, 2016, and 2017.

HELEN KARLOSKI / MEZZO-SOPRANO

Mezzo-soprano Helen Karloski has been gaining recognition particularly in her portrayal of the oratorio repertoire. In 2015, she was the recipient of the Ellen Lopin Blair Award for First Place in the Lyndon Woodside Oratorio Solo Competition. The *Santa Fe New Mexican* proclaimed her voice as “beautifully suited for oratorio,” and wrote that “the sincerity of her delivery, along with her poised bearing and physical presentation, forged an almost palpable connection with the audience.” Karloski made her Carnegie Hall debut in the 2016–2017 season performing Mozart’s *Mass in C Minor* and Bruckner’s *Te Deum* under the baton of Kent Tritle with the Oratorio Society of New York. Additional performances last season included Beethoven’s Ninth Symphony with the American Classical Orchestra and the Hudson Valley Philharmonic, Haydn’s *Lord Nelson Mass* with Princeton Pro Musica, and a televised broadcast of Craig Hella Johnson’s *Considering Matthew Shepard* with Conspirare. She was also a featured soloist on Conspirare’s Grammy-winning recording *The Sacred Spirit of Russia*.

Karloski made her Lincoln Center debut in Mozart’s *Solemn Vespers* with the Mostly Mozart Festival under the baton of Iván Fischer. She has made recent appearances with the Santa Fe Desert Chorale, the Omaha Symphony, Musica Sacra, the American Classical Orchestra, and Sacred Music in a Sacred Space. She was the alto soloist in Mendelssohn’s *A Midsummer Night’s Dream* with the New York City Ballet. Her other solo engagements include Vivaldi’s *Gloria* with the Pittsburgh Symphony Orchestra, Haydn’s *Theresienmesse* with Voices of Ascension, Bach’s *Magnificat* with the Victoria Bach Festival, Mendelssohn’s *Elijah* with the Choral Society of Grace Church, and Bach’s *St. Matthew Passion* and Brahms’s *Alto Rhapsody* with the Saint Andrew Music Society. Favorite performances include *The Cunning Little Vixen*, *Le Grande Macabre*, and *My Fair Lady* with the New York Philharmonic, *Les Huguenots* and *Oresteia* at Bard SummerScape, and the New York City premiere of Elliot Goldenthal’s *Grendel*, directed by Academy Award-nominee Julie Taymor.

KATE MARONEY / MEZZO-SOPRANO

Recognized for “vibrant and colorful” singing (*New York Times*) in works spanning from the Renaissance to contemporary composers, mezzo-soprano Kate Maroney was featured in the world tour of more than eighty performances of *Einstein on the Beach* with the Philip Glass Ensemble, including recent performances in Gwangju, South Korea. Grateful for the opportunity to collaborate frequently with ensembles and orchestras throughout the country, Maroney has recently appeared as a soloist in concert repertoire at the Lincoln Center with the American Classical Orchestra and Axiom; in Santa Fe with the Santa Fe Desert Chorale and Santa Fe Symphony String Septet; and at Boston’s Jordan Hall, Chicago’s Orchestra Hall, and Carnegie Hall. She has also performed at the Los Angeles Opera, the Oregon Bach Festival with the Indianapolis Symphonic Choir, and the Lincoln Center with the New York City Ballet and Musica Sacra. Other performances have been with Princeton Pro Musica, the Carmel Bach Festival, the Orchestra Milano di Giuseppe Verdi, the Clarion Music Society, the Bach Vespers at Holy Trinity, the Bard Music Festival with Anonymous 4 and the Bangor Symphony, the Bach Collegium San Diego, the Mark Morris Dance Group, the Berkshire Bach Society, the Brooklyn Art Song Society, and the Rochester Philharmonic Orchestra.

A fervent champion of new music, Maroney recently performed Dominick Argento’s Pulitzer Prize-winning piece, *From the Diary of Virginia Woolf*, in a staged adaptation by Håkan Hagegård at the Ordway Theater in St. Paul, Minnesota, as part of the Source Song Festival. Maroney sang the role of Emily Dickinson in the world premiere of Martin Bresnick’s oratorio *Passions of Bloom*, as part of the Arts and Ideas Festival in New Haven and Norfolk, Connecticut. She performed the US premiere of Damon Albarn’s *Monkey: Journey to the West* at the David H. Koch Theater during the Lincoln Center Festival in 2013 and the US premiere of *Here All Night* with the Irish theater company Gare St. Lazare Ireland, as part of the Lincoln Center’s 2015 White Lights Festival. Maroney worked closely with composer Missy Mazzoli to develop and premiere *Song from the Uproar* at the Los Angeles Opera (and is on the premiere cast recording on New Amsterdam Records with the Now Ensemble under Steven Osgood.) Maroney created the role of Brianna in Matthew Welch’s collaborative opera *Sisyphus* with Experiments in Opera, and she recorded James Adler’s *Reflections upon a September Morn* for Albany Records. Maroney sings on the recording of Julia Wolfe’s 2015 Pulitzer Prize-winning and 2016 Grammy-nominated work, *Anthracite Fields*, with the Bang on a Can All-Stars and the Choir of Trinity Wall Street under Julian Wachner. She is a soloist on Clarion’s Grammy-nominated recording of Maximilian Steinberg’s *Passion Week* under Steven Fox, released on Naxos in 2016. She has worked closely with and premiered works by composers Philip Glass, Julia Wolfe, Daron Hagen, Dominick Argento, David Lang, Hannah

Lash, Matthew Welch, Martin Bresnick, Paola Prestini, Missy Mazzoli, Ted Hearne, Alex Weiser, Olga Bell, Lisa Bielawa, Harry Stafylakis, Christopher Cerrone, Jacob Cooper, Ola Gjeilo, and Scott Wheeler.

ANDREW ROSENBLUM / MUSIC DIRECTOR

Andrew Rosenblum, Chicago-based pianist, harpsichordist, and conductor, is highly sought-after as both a soloist and collaborative artist. In May 2017, Rosenblum won second prize in the harpsichord category of the 69th Annual Prague Spring International Music Competition. He also won the prize for best performance of *Harpsycho* by Petr Wajsar, which was commissioned for the competition. His 2017–2018 season includes his conducting debut at the National Gallery of Art with the New York Opera Society on Gisle Kverndokk's opera *Letters from Ruth*; rehearsal piano work with the Chicago Symphony Chorus and Music of the Baroque; performances of Monteverdi opera selections with Third Coast Baroque at the Italian Consulate in Chicago; performances at the Logan Center for the Arts and PianoForte Chicago, as part of the 2017 Ustvolskaya Festival; and recordings of the music of Lori Laitman for multiple upcoming CD releases.

In December 2015, Rosenblum performed as the harpsichord soloist in Bach's Brandenburg Concerto no. 5, with Yo-Yo Ma and the Civic Orchestra of Chicago. Earlier that fall, he was the pianist for *Second Nature* by Matthew Aucoin, which was performed for 18,000 children as part of the Lyric Opera of Chicago's "Opera in the Neighborhoods" program. Rosenblum joined the collaborative piano faculty of the Heifetz International Music Institute in June 2015, returning in the summers of 2016 and 2017. He currently works as a pianist for vocal and instrumental studios at DePaul and Northwestern Universities, and prior to moving to Chicago, worked as a staff pianist at the Cleveland Institute of Music, staff pianist for the International Clarinet Association's ClarinetFest, rehearsal pianist for the Cleveland Orchestra Chorus, and choral pianist for the Cleveland State University Choirs. As a rehearsal pianist, he has helped soloists prepare for concerto performances with many leading orchestras, including the Minnesota Orchestra, the Cincinnati Symphony Orchestra, and the Detroit Symphony Orchestra.

Andrew received his master's degree in collaborative piano and harpsichord from the Cleveland Institute of Music, where he studied with Anita Pontremoli, Peter Bennett, and Janina Ceaser. He currently studies harpsichord privately with the internationally renowned harpsichordist Jory Vinikour.

Program Notes

"Where love is concerned, too much is never enough."

Pierre Augustin Caron de Beaumarchais (1732–1799), author of the above quote, was an extraordinary facilitator, dramatist, spy, inventor, and businessman, whose plucky battles with the establishment fomented the French Revolution and saved the American Revolution. Beaumarchais's ever relevant trilogy—*The Barber of Seville*, *The Marriage of Figaro*, and *The Guilty Mother*—is often referred to and still published as the *Figaro Trilogy*. Beaumarchais has been immortalized via his beloved alter ego, the servant Figaro, who upends the monarchy and serves as the hero of works that Napoleon Bonaparte characterized as "the Revolution already put into action."

However, Beaumarchais was also a true advocate of women's rights and bravely vocalized the repression of the modern eighteenth-century woman across all social classes. At the behest of royalty and administrators, much of Beaumarchais's feminist material was repeatedly censored and cut, particularly from *The Marriage of Figaro*. Beaumarchais's deeply held convictions about equal rights, meritocracy, and personal liberty included women, and he resolutely portrayed his female characters outwitting their oppressors with humanity and humor. He donated the proceeds of his hugely successful and long-delayed 1784 premiere of *The Marriage of Figaro* to the foundation of the Institut de bienfaisance maternelle (Benevolent Maternal Institution), a charity to assist poor mothers and their children.

The Three Lives of Rosina Almaviva is our joyful homage to the feminist underpinnings of Beaumarchais's triptych. We have linked operatic scenes from *The Barber of Seville*, *The Marriage of Figaro*, and *The Guilty Mother*, so that Rosina becomes the protagonist over the course of her three different lives spanning twenty years. To achieve this end, we have chosen a different Rosina for each phase, as well as different Figaros and Counts to demonstrate the unimportance of the physical preconceptions of these characters. Our characters are physically mutable and become alter egos across time and space. What endures are their circumstances, their intentions, their reactions. Drawing from the seminal operas of Rossini, Mozart, and a newly commissioned excerpt by Gisle Kverndokk and Aksel-Otto Bull, we hope you enjoy the show.

It's your world, but I make my way in it. At fifteen, no, I couldn't stand up to you. The age of illusions, when we know nothing, we hope for everything; we're wandering in a mist.... And the half of the world that's never had any use for us, suddenly is besieging us. You need us, you adore us, you're suffering for us. You want everything—except to know what we think. You look deep in our eyes—and put your hand up our dress. You call us, "Pretty thing." That confuses us. The most beautiful woman, the highest ranked, lives half dazzled by constant attention, half stifled by

obvious contempt. We think all we're good for is pleasing you—till one day, long acquaintance with you dispels the last mist. In a clear light, we suddenly see you as you are—and generally we start preferring ourselves. At thirty, I could finally say no—or really say yes. That's when you begin backing away from us. Now I'm full-grown. I pursue my happiness the same as any man.

—Pierre-Augustin Caron de Beaumarchais

FIRST PART / THE BARBER OF SEVILLE

Our journey begins in a fine house in Seville, Spain, where a young and lively lady, Rosina, resides with her tutor. She is bored, lonely, and virtually imprisoned in the home of her guardian. She assuages her loneliness with music and a dreamy inner world. Suddenly, her dreams appear to come true: a handsome, poor student arrives, saying his name is Lindoro, and she falls in love with him. She doesn't know he is actually the Count Almaviva in disguise. At the same time, an atypical man appears, a barber called Figaro whose abilities vary from making fantastic hairdos to giving shape to the lives of others. He's a cheerful, can-do man and by virtue of his many skills and talents is fondly dubbed the "Factotum." He can do what others cannot! At the end of this journey, Rosina outwits her guardian, and she and her count make plans for a future together by dint of Figaro's intervention. She feels genuinely blissful.

SECOND PART / THE MARRIAGE OF FIGARO

The count and the countess are living in a beautiful palace in Seville. They were married shortly after Rosina left her first home and abdicated her fortune to her guardian in exchange for her freedom. Life is seldom exactly what we dream, and Rosina's life is no exception: the count is unfaithful to her and she suffers. Figaro is now the count's valet, and he is on the eve of his marriage to an exceptionally smart and attractive woman, Susanna. They are gleefully measuring the room where they are going to live in the palace.

There is, at the same time, a young page, Cherubino, who is in love with every woman he meets, particularly with the countess, for whom he feels something deeper. Figaro and the count are not fond of the page and try to get rid of him more than once. The countess, Susanna, and Cherubino spend good times together, especially when both Susanna and the countess disguise Cherubino as a girl to allay the count's suspicious jealousy. Fortunately, after unravelling many misunderstandings and accepting some truths, the countess forgives the count for his misdeeds towards her, and Figaro and Susanna have a perfect wedding.

THIRD PART / THE GUILTY MOTHER

Twenty years have passed. The count and the countess are living in France in a state of considerable tension, partially as a result of their misdeeds to each other. The count suspects that their only living son, Léon, is not his, and he doesn't want to leave him his fortune. Indeed, Léon is the son of the countess and Cherubino, who died in battle some years before. Out of nostalgia and sorrow, the countess has preserved a love letter Cherubino wrote to her, opening his heart and revealing everything they had done together.

But who is the count to judge others when he has an illegitimate daughter who lives in the family palace as a maid? This girl and Léon are in love and want to get married, so we will have to discover the truth of their parentage by the drama's end... (that is if everybody permits the young couple's happiness). Fortunately, Figaro and Susanna are always there to collaborate!

Program notes by Jennifer Cho and Raquel Barbieri Vidal