

Thursday, March 24, 2011, 8pm
Friday, March 25, 2011, 8pm
Zellerbach Hall

Castleton Festival Opera

The Britten Project: *The Rape of Lucretia*

Composed by Benjamin Britten
Conducted by Lorin Maazel
Stage Direction by William Kerley
Berkeley Symphony

PRODUCTION

Set & Costume Designer Nicholas Vaughan
Lighting Designer Rie Ono
Production Stage Manager Laine Goerner
Assistant Director Amanda Consol
Assistant Lighting Designer Marnie Cumings
Associate Lighting Designer Brandon Mitchell
Assistant Costume Designer Sarah Swafford

CAST

(in order of vocal appearance)

Male Chorus Vale Rideout
Female Chorus Arianna Zukerman
Collatinus Michael Rice
Junius Michael Weyandt
Tarquinius Matthew Worth
Lucretia Ekaterina Metlova
Bianca Alison Tupay
Lucia Marnie Breckenridge

MUSIC STAFF

Assistant Conductor Blake Richardson
Rehearsal Pianist/Coach Wilson Southerland

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Cal Performances' 2010–2011 season is sponsored by Wells Fargo.



Giuseppe DiLiberto

The Rape of Lucretia (1946; rev. 1947)

THE EVENTS OF THE OPERA, which take place in ancient Rome (c. 500 BCE), are related by a Male and a Female Chorus, who view the story through their Christian faith.

ACT ONE

Scene 1

Rome, which is under Etruscan rule, grows increasingly unstable as the excesses of the Etruscans worsen. Tarquinius, son of the Etruscan king, and his Roman generals Collatinus and Junius, are drinking in their camp on the eve of a battle. They have made a bet about which of the generals' wives have stayed faithful in their absence, and discover that only Collatinus's wife, Lucretia, has remained chaste. Junius, upset by his wife's adultery and provoked by Tarquinius, storms out of the tent in a jealous rage. Collatinus leaves the two men complaining about women. Tarquinius has become consumed by Lucretia's beauty and virtue and eventually, dared by the embittered Junius, decides to ride to Rome—and Lucretia.

Scene 2

The Female Chorus takes us into the world of Lucretia at home with her nurse, Bianca, and maid, Lucia. They work, spinning yarn, embroidering, and folding linen, while Lucretia frets over Collatinus's prolonged absence. Just as they are preparing to go to bed, Tarquinius arrives and demands to be put up for the night. With some trepidation, she invites him in and shows him to his room.

ACT TWO

Scene 1

Civil unrest grows in Rome, and the discontented wait for the moment to revolt. As Lucretia sleeps, Tarquinius steals through the silent house to her room. Seeing her asleep, he becomes enflamed with desire and kisses her. Dreaming of Collatinus, she pulls him closer and then wakes in horror, realizing who he is. He tries to seduce her and, rebuffed, loses control and rapes her.

Scene 2

The next morning is extraordinarily beautiful, and Bianca and Lucia cheerfully gather flowers. Lucretia enters in shock, and sends a messenger for Collatinus. When he arrives with Junius, he is horrified by the sight of his broken wife. She tells him what Tarquinius has done. As Collatinus tries desperately to comfort her, she seizes Junius's sword and kills herself. While he and the women, grief-stricken, begin to mourn, Junius seizes his sword and calls on his fellow Romans to avenge her death and overthrow the Tarquins. The Male and Female Chorus struggle to understand the tragedy in light of their faith in Christ.



Giuseppe DiLiberto

IN THE TRADITIONAL and highly mythologized history of early Rome, Lucretia's rape by Tarquinius, the son of Rome's Etruscan king, is considered the pivotal event leading to the overthrow of the monarchy and establishment of the Roman republic. Her rape and subsequent suicide epitomized the abuses the Romans had been subjected to by the Etruscans, and triggered the rebellion. According to Livy and other Roman historians (all writing several centuries after the event), two of Rome's three last kings were Etruscan, and although they were responsible for several major public works, there was growing resentment of their repression of the Roman aristocracy and middle classes. Whether the rape was the catalyst for the founding of the republic or not, Ronald Duncan (who wrote the libretto for *The Rape of Lucretia*) saw value in the epic nature of the story. He wrote later "It is, of course, quite irrelevant whether the story of Lucretia has any basis in history. What is important is that it has become a European legend. A legend contains an universal truth, whereas history at its best is often only accurate in fact."

During the production of Benjamin Britten's first opera, *Peter Grimes* (at Sadler's Wells in 1945), Britten, tenor Peter Pears and director Eric Crozier, who were concerned about how

few opportunities there were to produce new English operas, decided to found the English Opera Group to produce work themselves. They chose to work in chamber opera both for financial reasons and because Britten was "keen to develop a new art form (the chamber-opera, or what you will) which will stand beside the grand opera as the quartet stands beside the orchestra."

Britten and Duncan had been planning to collaborate for many years when the English Opera Group was formed in 1945. They had been hoping to write a piece about the bombing of Hiroshima earlier in the year, which had fallen through, and there are resonances of World War II in the way the Male and Female Chorus, who narrate the opera, contextualize the story. As they bridge the time between the story (happening in 509 BCE) and the contemporary audience, they emphasize the universality of war, tyranny, and human suffering. Being Christian, they also filter Lucretia's story through the lens of their beliefs. When the opera was first performed in 1946, they were telling the story in a postwar context. Staging the opera now, we've worked to find who these deeply committed Christians are in our own world, what the story means for them, and why they need to tell it to us.

Saturday, March 26, 2011, 8pm
 Sunday, March 27, 2011, 3pm
 Zellerbach Hall

Castleton Festival Opera

The Britten Project: *Albert Herring*

Composed by Benjamin Britten
 Conducted by Lorin Maazel
 Stage Direction by William Kerley
 Berkeley Symphony

PRODUCTION

Set & Costume Designer Nicholas Vaughan
Lighting Designer Rie Ono
Production Stage Manager Laine Goerner
Assistant Director Amanda Consol
Assistant Lighting Designer Marnie Cumings
Associate Lighting Designer Brandon Mitchell
Assistant Costume Designer Sarah Swafford

CAST

(in order of vocal appearance)

Lady Billows Nancy Gustafson
Florence Pike Kristin Patterson
Miss Wordsworth Ashleigh Semkiw
Mr. Gedge, the vicar Alexander Tall
Mr. Upfold, the mayor Tyler S. Nelson
Superintendent Budd Benjamin Bloomfield
Sid Adrian Kramer
Albert Herring Brian Porter
Nancy Tammy Coil
Mrs. Herring Rachel Calloway
Emmie Daphne Williams
Cis Emma Thvedt
Harry Andres Beck-Ruiz

MUSIC STAFF

Assistant Conductor Blake Richardson
Rehearsal Pianist/Coach Wilson Southerland
Recitatives played by Wilson Southerland.

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Albert Herring (1946–1947)

Loxford, a small town in East Suffolk, England

ACT ONE

Scene 1

Lady Billows is reviving the town's May Day Festival and has chosen a committee to help her select the May Queen, who must be of impeccable virtue. Lady Billows has set her housekeeper, Florence, on the task of investigating all of the eligible girls in town. The committee arrives at Lady Billows's sitting room for its final meeting, but none of the girls suggested are deemed worthy of the title. Mr. Budd, the Superintendent of Police, proposes a solution: a May King. Lady Billows reluctantly endorses the nomination of Albert Herring, a simple but pure greengrocer's boy.

Scene 2

Sid, the butcher's assistant, chases the village children out of Mrs. Herring's grocery and then prods Albert to break free of his mother's suffocating influence. Sid's girl, Nancy, arrives and the two make plans for a romantic evening. Albert is left alone and wonders what it would be like to live more like his friend Sid. The May

Day committee appears to inform Albert and his mother that Albert has been chosen as May King. Despite Albert's reluctance, Mrs. Herring greedily anticipates the prize of 25 gold sovereigns and will not allow him to refuse.

ACT TWO

Scene 1

Nancy and Sid finish last-minute preparations for the May Day Feast. With the rest of the town at the Parish Church, Sid convinces Nancy to let him play a joke on Albert, spiking his lemonade with rum. All arrive for the crowning of the May King, complete with the presentation of gifts and tributes from the town leaders. Albert attempts a brief and awkward thank you, and after a glass of the lemonade has an attack of the hiccups. More lemonade is brought, which Albert downs in one go, curing his hiccups and allowing the party to continue.

Scene 2

Albert stumbles back to the shop, drunk on the rum-laced lemonade, and tries to sort out the new sensations he experienced at the celebration. He is interrupted by the sounds of Sid and Nancy's rendezvous. As the couple runs off, Albert is left with an increased desire to escape his humdrum life. Remembering the 25 pounds in his pocket, he makes the decision to set out for a night on the town.

ACT THREE

The next morning the townsfolk are shocked at the disappearance of their May King. Albert's Mum is certain that he has come to harm. Albert's crown is found crushed by a cart and it is presumed that he is dead. A threnody is sung, only to be interrupted by Albert's sudden return. He appalls Lady Billows and the Loxford elders with tales of his drunken adventures and then celebrates his newfound independence with Nancy, Sid and the village children.

Please note that there will be two intermissions of 15 minutes each between Acts I and II and between Acts II and III.

ALBERT HERRING, Britten's second chamber opera, was composed just a year after its predecessor, *The Rape of Lucretia*, in 1947. Yet the contrast in style and subject matter could not be greater: Instead of a tragedy based on a tale from Roman antiquity, *Albert Herring* is a comic opera set in the imaginary East Suffolk market town of Loxford at the turn of the 20th century. The score contains some of Britten's wittiest musical invention, and his gifts for parody and caricature, already evident in *Peter Grimes*, are given full reign. However, the work is far from being mere farce: Albert is a sympathetic and credible figure who, tied to his mother's apron-strings and frustrated by small-town pieties, embarks on a debauched "rake's progress," a theme fully in keeping with the composer's favorite subject: the loss of innocence.

Moreover, such poignant touches as the third-act threnody, in which Albert, presumed dead, is solemnly mourned by the gathered townsfolk, makes writer Donald Mitchell's description of the opera as "a serious comedy" seem entirely apt.

The libretto, written by Eric Crozier, Britten's partner in the English Opera Group and director of *The Rape of Lucretia* the previous year, is based on Guy de Maupassant's 1887 comic novella *Le Rosier de Madame Husson*.

Albert Herring premiered at Glyndebourne on June 20, 1947, conducted by the composer, with Peter Pears singing the title role. The opera was given its American premiere at Tanglewood on August 8, 1949.

Adapted from the Britten-Pears Foundation

THE CASTLETON FESTIVAL, launched in summer 2009, has quickly become the centerpiece program of the Châteauville Foundation, established in 1997 by Lorin and Dietlinde Maazel. The Foundation's mission is to nurture young artists, foster collaborative artistic enterprise and create opportunities within the community for shared cultural experience.

An intimate and acoustically superb Theatre House, sitting on the foundations of what was once a large-scale chicken coop, serves as the focal point of the Foundation's year round activities. Its stage has welcomed world-renowned artists such as Mstislav Rostropovich, José Carreras, Emanuel Ax and Itzhak Perlman, alongside rising classical music stars and figures from world music, jazz, dance and theater. The Foundation continues to present artists and ensembles of the highest caliber through a regular season of a dozen or more presentations each year.

In addition to its performances activities, the Foundation regularly welcomes students to its facilities and offers outreach opportunities and in-school activities within Rappahannock County, Virginia. The Foundation is deeply rooted in its community and has partnered regularly with area organizations to integrate the performing arts into the lives of underserved populations.

In recent years, the Foundation's work has focused most prominently on the growth of young artists; advanced students and emerging professionals on the cusp of major careers. Starting with the Castleton Residency, a program launched in 2006, such artists have come annually to Castleton Farms to live and work together intensively under the inspiring guidance of Maestro Maazel, producing a series of chamber opera productions in the intimate Theatre House.

The enormously successful program blossomed into the first Castleton Festival in 2009, creating expanded opportunities for the participants through the inclusion of symphonic concerts, master classes (most notably the Lorin Maazel Master Class for conductors with Rolex as the Founding Partner), recitals and a range of formal and informal performances and training activities.



For over five decades, Lorin Maazel (*Artistic Director*) has been one of the world's most esteemed and sought-after conductors. Maestro Maazel recently completed his seventh and final season as Music Director of the New York Philharmonic, and continues as Music Director of the Palau de les Arts "Reina Sofia," in Valencia, Spain. Maestro Maazel is also a highly regarded composer, with a wide-ranging catalogue of works written primarily over the last dozen years. His first opera, *1984*, based on George Orwell's literary masterpiece, had its world premiere at the Royal Opera House, Covent Garden, in May 2005. Maestro Maazel's compositional catalogue also includes a trilogy of concertos—Opp. 10, 11 and 12, *Music for Cello and Orchestra* (written for Mstislav Rostropovich), *Music for Flute and Orchestra* (written for James Galway) and *Music for Violin and Orchestra*—and a symphonic movement (*Farewells*, Op. 14), premiered in 2000 by the Vienna Philharmonic. A second-generation American born in Paris, Lorin Maazel began violin lessons at age five and conducting lessons at age seven. Alongside his prodigious performing activity, Maestro Maazel has found time to work with and nurture young artists, based on his strong belief in the value of sharing his experience with the next generation(s) of musicians.

William Kerley (*Director*) is a freelance director of theater and opera. In 2009, Maestro Lorin Maazel appointed him Resident Stage Director

at the Castleton Festival, where he has directed Britten's *The Rape of Lucretia*, *The Beggar's Opera*, *Albert Herring* and *The Turn of the Screw*, Puccini's *Trittico* and a double bill of Stravinsky's *Soldier's Tale* and de Falla's *Master Peter's Puppet Show*. He also directed his Castleton production of *The Rape of Lucretia* at the Opera Company of Philadelphia, starring world famous baritone, Nathan Gunn.

He has worked as assistant and associate director in theater at the Royal Shakespeare Company, the National Theatre and the Almeida Theatre, and in opera at Glyndebourne Festival, the Royal Opera House, Opera North, Scottish Opera and Welsh National Opera. Directors he has assisted include Tim Albery, Jonathan Kent, Phyllida Lloyd, Jonathan Miller, Graham Vick and Matthew Warchus.

A renowned Britten specialist, among his many opera productions he directed the 50th anniversary production of *Gloriana* at the opera house founded by Benjamin Britten himself, the Snape Maltings. He also directed a new production of Britten's children's opera, *Let's Make an Opera* at the Aldeburgh Jubilee Hall, where the piece had its premiere in 1949.

He directed the world premiere of Battistelli's *The Embalmer* at Almeida Opera. In 2008, he directed Donizetti's *La Fille du Regiment* at Opera Holland Park. In 2011, he will direct a new production of Rossini's *The Barber of Seville* for the National Centre for the Performing Arts in Beijing, China. In theater, he has directed award-winning world premieres of new plays by Gill Adams and Richard Bean at the Edinburgh Festival and the Bush Theatre.

Nicholas Vaughan (*Set & Costume Designer*) Nick is a New York-based artist and scenographer. He is the resident costume/set designer for the Castleton Festival, where he has created sets and costumes for *Il Trittico*, *Soldier's Tale*, *Master Peter's Puppet Show*, *The Turn of the Screw*, *Albert Herring*, *The Beggar's Opera* and *The Rape of Lucretia*. Other recent designs include *Architecting* and *Particularly in the Heartland* (the TEAM); *Sounding* (HERE); the Obie Award-winning *Lily's Revenge* (HERE/

Taylor Mac), *POOM2* and *POONARC* (Yoshiko Chuma); *Le Nozze di Figaro* and *L'Ormino* (Curtis Institute); *HALT, Weddings and Beheadings*, *Blind Spot* and *Le Petit Mort* (Palissimo). He received the 2005 NYC Fringe Award for outstanding set design, the 2005 USITT Oren Parker Award for set design and the Lloyd Weninger Award for stage design, and he was selected for the U.S. exhibit in the 2007 Prague Quadrennial. He is a TEAM company member and maintains an ongoing performance/installation art collaboration with his husband, Jake Margolin, currently working on *A Marriage: 1* through a residency at HERE Arts Center in New York.

Rie Ono (*Lighting Designer*) designed *The Turn of the Screw*, *Albert Herring*, *The Beggar's Opera* and *The Rape of Lucretia* for the Châteaueville Foundation. She has worked on various dance, theater and opera productions in the United States, Japan, Romania and Jordan, and also served as lighting director for international festivals and productions, including the Lincoln Center Festival. Ms. Ono has received the Ettinger Award for Excellent Designers, Freddy Award Nominee for Best Lighting Design, and in 2003 was the Japanese Representative of Prague Quadrennial. She holds an M.F.A. in lighting design from NYU.

Laine Goerner (*Stage Manager*) is based in the New York City area. Previous shows include *Il Trittico* at the Castleton Festival, *La Grand Macabre* with the New York Philharmonic, *Pirates of Penzance*, *The Consul*, *Cunning Little Vixen* and *Street Scene* with Chautauqua Opera, *Penelope* and *Street Scene* at Manhattan School of Music; *Bartered Bride*, *Dialogue of the Carmelites*, *Transformations*, *Ariodante*, *Falstaff*, *The Marriage*, *Schwergewicht*, *Rothschild's Violin*, *Die Zauberflöte*, *Le Comte Ory*, *Il Combattimento di Tancredi e Clorinda*, *Idomeneo*, *Iphigenie en Aulide* and *La Finta Giardiniera* with the Juilliard School; and *Rigoletto*, *La Fanciulla del West* and *Romeo et Juliette* with Dicapo Opera Theatre.

Acclaimed by the *Washington Times* as "most impressive...highly professional...and satisfying," **Blake Richardson** (*Assistant Conductor*) has quickly emerged as a confident, dynamic leader on the podium. Highlights of his 2010–2011 season include work with the San Diego Symphony, Berkeley Symphony, Cincinnati's concert:nova and the Cincinnati Modern Music Ensemble. Mr. Richardson has conducted orchestras in Germany, Spain, Italy and Denmark, and was assistant conductor of the Barcelona Symphony during 2009–2010. A Fulbright Scholar, he attended the 2010 Salzburg Festival on invitation of the Vienna Philharmonic, and will return to the 2011 Castleton Festival as associate conductor in his ongoing work with Maestro Maazel.

Amanda Consol's (*Assistant Director*) directing credits include *The Turn of the Screw* and *Idomeneo* for the Cincinnati Conservatory of Music, *L'Enfant et les Sortilèges* for DePaul University's Student Productions and *Amahl and the Night Visitors* for the Clermont Philharmonic Orchestra. With support from the Brooklyn Arts Council, she staged *The Songs and Proverbs of William Blake* for the Red House Collective, a company she co-founded. She has directed scenes and worked as an assistant director for Glimmerglass Opera, Cincinnati Opera and Wolf Trap Opera, among others.

Wilson Southerland (*Rehearsal Pianist/Coach*) has performed on some of the world's most prestigious stages. He recently made his Kennedy Center debut accompanying Maestro Lorin Maazel on the violin. His New York debut at Merkin Hall led to subsequent appearances at Alice Tully Hall, Steinway Hall and the Apollo Theater. In Europe, Mr. Southerland's engagements have included concerts at London's Wigmore Hall and the Villa d'Ephrussi Palace near Nice, France. He was also invited to perform at Spoleto USA and has worked with choreographer Mark Morris. He has been a vocal coach at Seattle Opera, Chautauqua Institution, Gotham Chamber Opera and Eastman School of Music. He made his theatrical debut as the Accompanist in Terrence

McNally's Tony-winning play *Master Class*. Mr. Southerland holds a master's degree from the Juilliard School.

Brandon Mitchell (*Associate Lighting Designer*) received his M.F.A. in lighting design from Carnegie Mellon University this past year. Recent design credits include *How to Succeed in Business Without Really Trying* (CMU) and *My Fair Lady* (Seven Angels Theatre). Assistant design credits include: *The Turn of the Screw* and *Albert Herring* (Castleton Festival, 2009); *The Marriage of Figaro* (Pittsburgh Opera); *Sweeney Todd* (Barrington Stage Co.); *Fiddler on the Roof* (2010–2011 National Tour); [*title of show*] (George St. Playhouse); and *Cactus Flower* (off-Broadway).

Sarah Swafford (*Assistant Costume Designer*) is currently enrolled in her final semester, earning her BFA at the Conservatory of Theatre Arts, Webster University in St. Louis, majoring in costume design and construction. Her recent credits include: Costume Designer for *Almost, Maine* (2011), Costume Designer for *The Threepenny Opera* (2010), Assistant Costume Designer to Nicholas Vaughan for the Castleton Festival (2010), Assistant Costume Designer for *The Lily's Revenge* at HERE Arts Center (2009) and Assistant Costume Designer for the film *Romeo and Juliet*, directed by Eve Annenberg (2011). Ms. Swafford is thrilled to be working with Nick Vaughan once again and grateful for the opportunity to travel to Berkeley.

The Rape of Lucretia



Tenor **Vale Rideout's** (*Male Chorus*) engagements in 2011–2012 include Igneo in Davis's *Rio de Sangre* (Florentine Opera); Don Ottavio in *Don Giovanni* (Tulsa Opera); Tancredi in Musto's *The Inspector* (Wolf Trap Opera); and Stucky's *August 4, 1964* (Dallas Symphony at Carnegie Hall). His performances with Lorin Maazel have included Britten's *War Requiem* with the

New York and Los Angeles philharmonics, Male Chorus in *The Rape of Lucretia*, and Beethoven's Symphony No. 9 in Rome and Brussels. Recent engagements include Peter Quint in *The Turn of the Screw* (Boston Lyric Opera), Frank Shallard in *Elmer Gantry* (Florentine Opera), Roderick in Glass's *The Fall of the House of Usher* (Nashville Opera Association) and Egeo in Cavalli's *Giasone* (Chicago Opera Theater).



Soprano **Arianna Zukerman's** (*Female Chorus*) 2010–2011 season includes several return engagements, including Verdi's Requiem with the National Philharmonic, *Messiah* with American Bach Soloists and Mozart's Requiem with the New Choral Society. She also sings Beethoven's Symphony No. 9 with Toledo Symphony Orchestra and in a return to the National Arts Centre Orchestra, appears in recital with the Miami String Quartet at Rice University, through Houston Friends of Music, and with pianist Navah Perlman at Bridgewater College. She has previously performed the role of Female Chorus in *The Rape of Lucretia* under Lorin Maazel at the conductor's estate in Virginia. Ms. Zukerman has also appeared as soloist with the orchestras of Boston, Philadelphia and Minnesota, and has performed opera and concert repertoire internationally.



Bass-baritone **Michael Rice** (*Collatinus*) worked with a variety of companies including several previous appearances with Lorin Maazel at his Castleton Festival, as well as New York City Opera, Operá de Nice, Utah Symphony and Opera, the Ravinia Festival, Central City, Glimmerglass, Sarasota and Opera Omaha, in such roles as Collatinus in *The Rape of Lucretia*, Peachum in *The Beggar's Opera*, Mustafa and Haly in *L'Italiana In Algieri*, Buonafede in *Il Mondo Della Luna*, Don Pasquale in *Don Pasquale*, Theseus in *A Midsummer Night's Dream*, Billy in *La Fanciulla*

del West and Count Rodolfo in *La Sonnambula*. He is also the host and producer of a podcast called OperaNow! (operanowpodcast.com and OperaNow! on iTunes), a weekly roundtable discussion about the goings-on in the opera world. The show has achieved great popularity, been named "Podcast of the Week" in *The Times of London* and was nominated for a Podcast Award in the Cultural/Arts category.



Michael **Weyandt** (*Junius*) was recently seen as Lockit in Britten's arrangement of *The Beggar's Opera* and Marco in *Gianni Schicchi* at the Castleton Festival, under the baton of Lorin Maazel. He has also been seen as Guglielmo and Masetto at the Tanglewood Music Center, under the direction of James Levine. Other roles include Belcore, Mercutio and Lescaut. An advocate of contemporary music, he has previously appeared at the Miller Theatre in New York as Pete Dayton in the U.S. premiere of Olga Neuwirth's opera *Lost Highway*, based on the David Lynch film, and at Merkin Hall as the soloist in a staged performance of Davies's *Eight Songs for a Mad King*. He was a New England Regional Finalist in the 2010 Metropolitan Opera National Council Auditions, the First Place winner in the New York Singing Teachers Association David Adams Art Song Competition, and a prizewinner in the Liederkrantz Competition (General Opera division). During a leave of absence from his master's degree studies, he spent two years living and teaching in rural China, Shanxi province.

Baritone **Matthew Worth** (*Tarquinius*) makes his Santa Fe Opera debut this summer as Valentin in *Faust*. His engagements in the 2010–2011 season include Figaro in *Il barbiere di Siviglia* with Pittsburgh Opera, Demetrius in *A Midsummer Night's Dream* with Boston Lyric Opera, Papageno in *Die Zauberflöte* with New Orleans Opera Association, and a return engagement with New York Festival of Song. His recent engagements include Chicago Opera

Theater (Charlie in Heggie's *Three Decembers* and the title role in Britten's *Owen Wingrave*), Atlanta Symphony (*Carmina Burana* with Robert Spano), Brahms Requiem (with Donald Runnicles), Tanglewood (Guglielmo in *Così fan tutte*, conducted by James Levine), Gordon's *The Grapes of Wrath* (Carnegie Hall), and performances with Lorin Maazel of *The Rape of Lucretia*.

Mezzo-soprano **Ekaterina Metlova** (*Lucretia*) studied in Moscow at the Children's School of Music and the High Academy of Music of the Tchaikovsky Conservatory, singing Mozart's Requiem, Bach's *St. Matthew Passion* and Cherubino in *Le Nozze di Figaro*. In 2001, Ms. Metlova moved to Italy and continued her vocal studies with Giovanni Bergamo and Raina Kabaiwanska. As the 2004 winner of the Aslico Prize, she performed the role of Charlotte in *Werther* throughout Italy. In 2010, she sang Flora in *La Traviata* under the baton of Lorin Maazel and was awarded first prize at the International Singing Competition of Bilbao, Spain. Other roles include Javotte in *Manon* and Dulcinee in *Don Quichotte*. In 2011, Ms. Metlova performs in concerts in Seoul and at the Teatro Monumental in Madrid.



Mezzo-soprano **Alison Tupay's** (*Bianca*) operatic credits include: Sesto, *La clemenza di Tito*; Annio, *La clemenza di Tito*; Jocasta, *Oedipus Rex*; Der Trommler in *Der Kaiser von Atlantis*; Rosina, *Il barbiere di Siviglia*; Modestina, *Il viaggio a Reims*, New York City Opera; Pitti-Sing, *The Mikado*, Opera Theatre of St. Louis. Her orchestral credits include: Mahler's Symphony No. 2, Fort Worth Symphony; Mahler's Symphony No. 3, Ashland Symphony; Bernstein's *Kaddish* Symphony, Avery Fisher Hall; Alfred Schnittke's *Nunc Dimittis*, Avery Fisher Hall; Mozart's Requiem and *Coronation Mass*, Mainly Mozart Festival; Mozart's Requiem and Duruflé's Requiem, Carnegie Hall; and Verdi's Requiem, Ashland Symphony. Her recording credits include *Tony*

Caruso's Final Broadcast (Naxos). Ms. Tupay is a graduate of Boston University and the Juilliard School.



Marnie **Breckenridge** (*Lucia*), lauded for her "pure and supple voice," "note-perfect musicianship" and "major-league acting" recently made her European and Asian debuts as Cunegonde in *Candide* with English National Opera, Prague State Opera and on tour in Japan. Her versatility of roles range from highly acclaimed performances of *Lucia di Lammermoor* to Emily in Rorem's *Our Town*. A champion of contemporary music, she sang Sierva Maria in Peter Eötvös's *Love and Other Demons* at Glydebourne Festival Opera and La Princesse in Philip Glass's *Orphée* with Ensemble Parallele, and made her Ravinia Festival debut in Jake Heggie's *To Hell and Back* with Philharmonia Baroque, co-starring Patti LuPone.

Albert Herring



Soprano **Nancy Gustafson** (*Lady Billows*) has delighted opera lovers worldwide with one brilliant performance after another. Credits include the Metropolitan Opera, San Francisco Opera, Teatro alla Scala, Royal Opera, Covent Garden, and the Chicago Lyric Opera. She has been acclaimed in the leading opera houses of the world for her captivating stage presence, absolute command and stunning vocal quality. She enjoys an especially close relationship with the Vienna State Opera, where she was honored with the title of *Kammersängerin* in 2001. In recent seasons, Ms. Gustafson performed the title role of Strauss's *Salome* at the Teatro alla Scala in Milan and later repeated the role with the Los Angeles Philharmonic in a performance of the final scene from *Salome* and at the Koel Philharmonic in Cologne, Germany. Highlights

of her 2010–2011 season include performances as soprano soloist in the 100th anniversary of Mahler's Eighth Symphony under the baton of Lorin Maazel in Duisburg, Germany, and reprising her role of Julia in *1984* in Valencia, Spain.

Kristin Patterson (*Florence Pike*) has been described by critics as a singer with a charismatic presence and startlingly rich mezzo, and is renowned for her brilliant portrayals. She has received rave reviews for her powerful Ulrica (*Un Ballo in Maschera*) and her Florence Pike (*Albert Herring*). A concert tour of Italy was so successful that she was called back to perform Pergolesi's *Stabat Mater* to sold-out performances, returning in triumph for an additional tour. Other recent roles include the title role of *Carmen*, Alisa (*Lucia di Lammermoor*), Suzuki (*Madama Butterfly*), Dorabella (*Così fan tutte*), Mother (*Amahl and the Night Visitors*) and Berta (*Il barbiere di Siviglia*).



Soprano **Ashleigh Semkiw** (*Miss Wordsworth*) is very pleased to be singing Miss Wordsworth again. She performed the role in the summer of 2009 at the Castleton Festival, originally staged in October 2008. There, she also covered the role of Lucia (*The Rape of Lucretia*). In summer 2010, she sang the role of Polly Peachum (*The Threepenny Opera*) with the Princeton festival. In January 2010, she participated in a collaborative performance art piece with Canadian artist Mitchell F. Chan in partnership with the Art Institute of Chicago. Ms. Semkiw was also chosen to perform in November 2009 at the Harman Center for the Arts Annual Gala honoring Sir Ian McKellan. In spring 2009, she was a young artist with Chicago Opera Theater covering the role of Mrs. Julian (*Owen Wingrave*). Ms. Semkiw holds degrees from both the University of Toronto (B.Mus.) and Northwestern University (M.Mus.).

Baritone **Alexander Tall** (*Mr. Gedge, the vicar*) has previously sung Mr. Gedge in *Albert*

Herring with Lorin Maazel and the Châteaueville Foundation. Last season, he returned to New York City Opera for Hugo Weisgall's *Esther*. Past highlights include Dolabella in *Antony and Cleopatra*, Silvio in *I pagliacci* and Second Baritone in *King Arthur* (all with New York City Opera); John Brooke in *Little Women* (Syracuse Opera); Schaubard in *La bohème* (Opera Company of Philadelphia and Opera Birmingham); Mercutio in *Roméo et Juliette* (Opera Grand Rapids); Fiorello in *Il barbiere di Siviglia* (Opera Omaha); as soloist in Beethoven's Symphony No. 9 (Berkshire Choral Festival); in *Carmina Burana* (Sioux City Symphony); in Mahler's *Das Knaben Wunderhorn* (Princeton Symphony); and in Britten's *Noye's Fludde* (Ashlawn Music Festival).



Tyler S. Nelson (*Mr. Upfold, the mayor*) is one of America's most promising young tenors. Already enjoying success in a wide variety of repertoire, his recent engagements have included debuts as Delfa in Chicago Opera Theater's production of *Giasone*, Venditore di Canzonetta in Puccini's *Il Tabarro*, Maese Pedro in De Falla's *El retablo del maese Pedro* and Rinuccio in *Gianni Schicchi* at the Châteaueville Foundation under the baton of Lorin Maazel. This year brings a debut with Saginaw Bay Symphony in Michigan performing Beethoven's Symphony No. 9, Mozart's Requiem with the Utah Chamber Artists, and a return to both Chicago Opera Theater for their production of *Médée* and to the Châteaueville Foundation this summer.



Benjamin Bloomfield's (*Supt. Bud*) powerful baritone voice has been heard around the world. Last season, he covered Lavitsky in *Boris Godunov* at the Metropolitan Opera and sang Superintendent Budd in *Albert Herring* with Lorin Maazel at the Castleton Festival. Plans for 2011 include his international debut as Belcore in

L'Elisir d'Amore in Hong Kong, a return to the Castleton Festival to perform roles in six operas, followed by a concert tour of Mozart's Requiem with the Munich Symphony. Mr. Bloomfield has performed at such esteemed concert venues as Carnegie Hall, Avery Fisher Hall, Alice Tully Hall and the Kennedy Center.



Canadian Baritone **Adrian Kramer** (*Sid*) is currently a young artist at the Canadian Opera Company, where he has appeared as Papageno in the *Die Zauberflöte* and the Hotel Waiter in *Death in Venice*. He holds degrees from the Juilliard School and the Curtis Institute of Music, where he was heard in numerous operatic roles. Mr. Kramer has performed with the Châteaueville Festival, Glimmerglass Opera, the Chautauqua Institution and the Ravinia Festival. Concert credits throughout Europe and North America include performances in Carnegie Hall, the Kennedy Center, the Kimmel Center and Alice Tully Hall. This season, he also appears as the Wig Maker in the COC production of *Ariadne auf Naxos*.

Tenor **Brian Porter** (*Albert Herring*) graduated from the Curtis Institute in 2008, where he performed eleven leading roles, including the title role in *Albert Herring*, Ferrando in *Così fan tutte*, Male Chorus in *The Rape of Lucretia*, Ormindo in *L'Ormindo* and Prunier in *La Rondine*. In 2006, Mr. Porter appeared at the Rossini Festival in Pesaro, Italy, as Cavaliere Belfiore in *Il Viaggio a Reims*. Mr. Porter is honored to return to the role of Albert with the Castleton Festival. The March 27 performance marks his 30th birthday and his hiatus from opera to pursue a degree at Columbia University in New York.



Mezzo-soprano **Tammy Coil** (*Nancy*) spent this past summer as an apprentice artist with Santa Fe Opera, where she will be returning this summer. Ms. Coil participated in the inaugural Châteaueville Festival singing the role of Nancy in *Albert Herring* under

the baton of Lorin Maazel. She recently debuted as L'Ecureuil, La Bergère and La Chatte in *L'Enfant et les Sortilèges*, as well as Zulma in *L'Italiana in Algeri* with the Opera Company of Philadelphia. Past roles include Margaret in *Wozzeck* and Lorca in Golijov's *Ainadamar* in collaboration with the Opera Company of Philadelphia and the Kimmel Center. Other roles include Cherubino in *Le Nozze di Figaro*, Lady with a Hatbox in *The Postcard from Morocco*, Sicile in *L'Ormindo* and Zwei Dame in *Die Zauberflöte*. Upcoming engagements include Mercedes in *Carmen* with the Opera Company of Philadelphia and covering the role of Margaret in *Wozzeck* at Santa Fe Opera.



Rachel Calloway (*Mrs. Herring*) is quickly establishing herself as one of the foremost mezzo-sopranos of her generation. In the 2010–2011 season, she debuts with the Berkeley Symphony under Joana Carneiro and with the Metropolitan Opera in workshops of Nico Muhly's *Two Boys* and Michael Torke's *Senna*. She returns to Glimmerglass Opera for the summer season and appears in concert at Cornell University, Yale University, Depauw University, Le Poisson Rouge, Merkin Hall with the Continuum Ensemble and the Strathmore Mansion in Maryland. Ms. Calloway is a founding member of *Shir Ami*, an ensemble dedicated to the preservation and performance of Jewish art music suppressed by the Nazis and Soviets. Ms. Calloway holds degrees from both the Juilliard School and Manhattan School of Music and maintains an active teaching studio.

Daphne Williams (*Emmie*), Emma Thvedt (*Cis*) and Andres Beck-Ruiz (*Harry*) are members of the internationally acclaimed **Piedmont East Bay Children's Choir**, which offers children from throughout San Francisco's East Bay an outstanding program of choral training and performance. Founded in 1982 by Suzie Rahl, the Choir has established itself as a leading force in international choral activities and new music under the dynamic leadership of Artistic Director Robert Geary. International tours every summer and a keen desire to meet, collaborate and compete with choruses and singers of other cultures have led to high marks at prestigious festivals across the world, and to the sponsorship of the Golden Gate International Choral Festival. Recognizing that the creation of art is a forward-looking and forward-thinking endeavor, the Choir has commissioned and premiered dozens of new works by living composers, including Kui Dong, Mark Winges, Pekka Kostiaainen, Kirke Mechem and many others. They regularly collaborate with major Bay Area arts organizations such as the Oakland East Bay Symphony, the Mark Morris Dance Group, Berkeley West Edge Opera and Volti. The Choir's comprehensive music curriculum offers boys and girls age 4–18 the chance to progress through a series of training choirs to professional-level performing groups.

Orchestra

Known as “the Bay Area's most adventurous orchestra” (*Contra Costa Times*), **Berkeley Symphony** has been recognized with the ASCAP Award for Adventurous Programming in seven out of the last ten years. The orchestra supports local composers through its Under Construction New Music Reading Series. It also runs a year-long, award-winning Music in the Schools program, providing 4,000 local students with the experience of becoming a performer each year.

Berkeley Symphony was founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick, a protégé of English conductor Sir Adrian Boult. Reflecting the spirit of the times, the orchestra performed in street dress and at unusual locations, such as the University Art Museum.

When Kent Nagano became music director of the orchestra in 1978, he charted a new course by offering innovative programming that included a number of rarely performed 20th-century scores. In 1981, French composer Olivier Messiaen journeyed to Berkeley to assist with the preparations for his imposing oratorio, *The Transfiguration of Our Lord Jesus Christ*. Maestro Nagano and the orchestra, joined by the composer's wife, pianist Yvonne Loriod, gave a sold-out performance in Davies Symphony Hall. In 1984, the orchestra collaborated with Frank Zappa in a critically acclaimed production featuring life-size puppets and moving stage sets, catapulting Berkeley Symphony onto the world stage.

Under Maestro Nagano, the orchestra regularly performed works by upcoming young composers who have since achieved international prominence. Celebrated British composer George Benjamin, who subsequently became Composer-in-Residence at the San Francisco Symphony, was first introduced to the Bay Area in 1987 when Berkeley Symphony performed his compositions *Jubilation* and *Ringed by the Flat Horizon*; as was Thomas Adés, whose opera *Powder Her Face* was debuted by the orchestra

in a concert version in 1997 before it was fully staged in New York, London and Chicago.

Berkeley Symphony entered a new era in January 2009 as Joana Carneiro became the orchestra's third music director in its 40-year history. Staying true to the orchestra's tradition of presenting the cutting edge of classical music, her inaugural season featured works by several prominent contemporary Bay Area composers, including John Adams, Gabriela Lena Frank and Paul Dresher. Under Maestra Carneiro, the orchestra has begun to forge new relationships with living composers. The 2010–2011 season featured two orchestra-commissioned works, a return appearance by Adams, along with lesser-known works by composers old and new.

ORCHESTRA ROSTER

<i>Violin I</i>	Franklyn D'Antonio
<i>Violin II</i>	Daniel Flanagan
<i>Viola</i>	Victor De Almeida
<i>Cello</i>	Tamara Bohlin
<i>Bass</i>	Jon Keigwin
<i>Flute, Piccolo,</i> <i>Alto Flute</i>	Emma Moon
<i>Oboe, English Horn</i>	Deborah Shidler
<i>Clarinet, Bass Clarinet</i>	Roman Fukshansky
<i>Bassoon</i>	Carla Wilson
<i>Horn</i>	Stuart Gronningen
<i>Timpani, Percussion</i>	Kevin Neuhoff