



The Sixty-sixth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,648th Concert

Later the Same Evening
An opera inspired by five paintings of Edward Hopper

Presented in honor of *Edward Hopper*

December 2, 2007
Sunday Evening, 6:30 pm
East Building Auditorium

Admission free

Support for the commissioning of *Later the Same Evening* was provided by the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive; The Leading College and University Presenters Program of the Doris Duke Charitable Foundation; and The Morris & Gwendolyn Cafritz Foundation.

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Later the Same Evening

An opera inspired by five paintings of Edward Hopper

University of Maryland School of Music

Maryland Opera Studio

Leon Major, *director*

National Gallery Orchestra

Glen Cortese, *guest conductor*

John Musto, *composer*

Mark Campbell, *librettist*

The opera is performed without intermission

CAST

Elaine O'Neill..... Claire Kuttler
Gus O'Neill..... Andrew Adelsberger
Estelle Oglethorpe..... Melissa Schiel
Ruth Baldwin..... Onyu Park
Ronaldo Cabral..... Eric C. Black
Sheldon Segal..... Eric Sampson
Rose Segal..... Kara Morgan
Thelma Yablonski..... Jenna Lebherz
Jimmy O'Keefe..... Adam Hall
Valentina Scarcella..... Jenny Chen
Joe Harland..... Ethan Watermeier

The Exhibition

The paintings, watercolors, and drawings of Edward Hopper (1882–1967) that are currently on exhibit in the East Building represent the first comprehensive survey of the artist’s career to be seen in American museums outside New York in more than twenty-five years. Focusing on the period of Hopper’s great achievements—from about 1925 to midcentury—the exhibition features the iconic paintings *Automat* (1927), *Drug Store* (1927), *Early Sunday Morning* (1930), *New York Movie* (1939), and *Nighthawks* (1942). Edward Hopper’s classic works capture the realities of urban and rural American life with a poignancy and beauty that have placed them among the most enduring and popular images of the twentieth century. The exhibition reveals Hopper as creator of compelling images who produced remarkably subtle and painterly effects in both oil and watercolor. Filmmakers and writers have responded to an implied narrative in the paintings that contain figures. When more than one person is represented, viewers often perceive ambiguous relationships fraught with tension. The artist himself did not encourage such readings of his paintings, noting, “The loneliness thing is overdone.” He preferred to define his paintings in personal terms as when he wrote, “Great art is the outward expression of an inner life in the artist, and this inner life will result in his personal vision of the world.”

SYNOPSIS

New York City, early evening 1932

SCENE 1: An apartment in New York

Elaine O'Neill sits at a piano and prattles about her day while figuring out the notes to "Whadayasay?" a song from the new Broadway musical, *Tell Me Tomorrow*, which she and her husband Gus will see that evening. Gus reads the paper and ignores her, occasionally interjecting remarks about the news and his job as an account manager for an advertising firm. Suddenly, they realize they must get ready for the theater. While Gus leaves the room, Elaine admits to the estrangement in their marriage, despite the idyllic appearance of it from outside their apartment window. Gus reenters, begging off, and Elaine storms out. After she has left, Gus phones someone to meet him at his favorite bar, Clancy's.

SCENE 2: A hotel lobby

Estelle Oglethorpe waits nervously for Mr. Cabral—her first date since the death of her husband, James. She looks out the hotel lobby window to the busy street that beckons her to move beyond her insular life in Greenwich.

SCENE 3: A street

Gus looks forward to Clancy's, free from the frustrations of his home life and job, where he manages the advertising account for Pearladent toothpaste.

SCENE 4: A room in the Hudson Hotel for Young Women

Ruth Baldwin shuts off her radio, broadcasting the Pearladent jingle. She reads a letter she has just written to her boyfriend explaining that she is leaving him to move back to her family home in Indianapolis after a failed career as a dancer. She finishes her packing and stares out her one window for the last time. Ruth, Estelle, and Elaine (on her way to the theater), each convey their need to move on in their lives. Elaine leaves; Mr. Cabral arrives to accompany Estelle to the theater; Ruth shuts her suitcase and goes.

SCENE 5: The house of the Broadway theater where *Tell Me Tomorrow* plays
Rose and Sheldon Segal arrive at their seats and bicker, while Valentina Scarcella, an elegant woman from Parma who speaks very little English, sits reading her program. Elaine arrives; behind her is Jimmy O’Keefe, a young man visiting from Lynchburg to whom she has given her extra ticket. The usher, Thelma Yablonski, shows them to their seats. Joe Harland enters and tells Thelma that he is awaiting the arrival of his girlfriend, a dancer, and that he intends on proposing marriage this evening. Mr. Cabral and Estelle enter. The theater’s houselights dim. Jimmy expresses his excitement about his first Broadway show and his first week in New York. Suddenly, the overture to *Tell Me Tomorrow* strikes up. Not long after, Joe runs out of the theater. In a truncated sequence, the members of the audience watch the musical, conveying in their faces what is happening onstage. The houselights come up and everyone files out of the theater. Valentina, speaking in Italian, vents her frustration at not comprehending the musical she has just seen — and life in this strange new country.

SCENE 6: The marquee

Elaine, Jimmy, Rose, Sheldon, Mr. Cabral, Estelle, and later Valentina huddle under the marquee during a pounding rain. On another street, Joe clutches the letter he just received from Ruth, devastated by her departure. Ruth, on a train nearing Philadelphia, regrets leaving New York, while Jimmy makes a decision to move to the city. The various pairings leave, sharing a cab or walking into the night alone. Elaine is about to go when Gus arrives inebriated. He breaks down to Elaine about his feelings of inadequacy as a husband. After a beat, she takes him home, chattering about the show.

SCENE 7: An automat

Thelma muses about her life and the odd excitement of the city. She is about to go home when Joe enters, telling her that his girlfriend left him. He offers to buy her a drink, then a cup of coffee; Thelma has to get home. Joe asks if he can walk her to the subway. She says, "Yes." The rain has ended.

STAFF

Conductor, *Glen Cortese*

Director, *Leon Major*

Original scenic design, *Erhard Rom*

Original lighting design, *Nancy Shertler*

Costume designer, *David O. Roberts*

Wig & make-up designer, *Jeanne DiBattista Croke*

Movement consultant, *Virginia Freeman*

Music director, *Miah Im*

Rehearsal pianists, *Sun Ha Yoon, Tessa Hartle*

Assistant conductor, *Daniel Walshaw*

Assistant director, *Heather Gilles*

Pit pianist, *Sun Ha Yoon*

Production stage manager, *Sean Corcoran*

Event coordinator, *Kyle Rudgers*

STUDY COVERS

Elaine O'Neill, *Jennifer Forni*

Gus O'Neill, *Stephen Brody*

Estelle Oglethorpe, *Alexis Tantau*

Ruth Baldwin, *Astrid Marshall*

Ronaldo Cabral/Joe Harland, *Aaron Agulay*

Sheldon Segal, *Curtis Bannister*

Rose Segal/Valentina Scarcella, *Gabrielle DeMers*

Thelma Yablonski, *Stephanie Sadownik*

Jimmy O'Keefe, *Logan Rucker*

Valentina's aria was translated into Italian by Maurizio Toria

PRODUCTION STAFF

Production coordinator, *Laura Lee Everett*

Music director, *Miah Im*

Rehearsal pianists, *Sun Ha Yoon, Tessa Hartle*

Orchestra personnel managers, *Bruno Nasta* (National Gallery Orchestra),
Mark Wakefield (University of Maryland Symphony Orchestra)

Assistant stage managers, *Stephanie Sadownik, Alexis Tantau*

Production assistants, *Zain Shariff, Alicia Waller*

WARDROBE, WIGS, AND MAKE-UP

Assistant wig and make-up designer, *Patricia Portillo*

Wardrobe crew, *Brittany Graham, Kelly McGuigan*

Wig and make-up assistant, *Monica Cook Harrison*

Costume shop manager, *Stephanie Shaw*

Costume shop supervisor, *Susan Chiang*

Costume drapers, *Susan Chiang, Emily Hoem, Frank Labovitz*

Crafts, *Lisa Burgess*

Stitchers, *Meena Basharyar, Lauren Ciandella, Mia Enns, Brittany Graham,*
Alex Keiper, Maeve Kelly, Jackie McGuigan, Josie Wilson

SCENIC

Technical director, *Rick Weinard*

Master carpenter, *Steve Cosby*

SCENERY CONSTRUCTION

Student scene shop assistants, *Angela Campbell, Lex Davis, James Hesla, Aaron Holmes, Devon Murray, Matt Norman, Sarah Wilby*

Professional scene shop assistants, *Daniel Deacon, Miguel Garcia, Chris Insley, Norman Lee, Jacob Rothermel*

Scenic charge, *Ann Chismar*

Properties manager, *Timothy Jones*

Assistant properties manager, *Andrea Moore*

Properties construction, *Malena Barnhart, Magdalena Jaruga, Todd Mathers, Ashley McClenon, Jose Nunez, Brooke Shoemaker, Anastasia Stewart*

ELECTRICS

Light board operators, *Todd Staffieri*

Projector operator, *Katherine Pong*

Electrics crew, *Light shop students*

Associate director of production and technology, *Kyle Kweder*

Electrics assistant manager, *Andrew Haag*

Electrics coordinator, *Jeffrey Reckeweg*

Audio manager, *Kristine Eckerman*

Audio coordinator, *James O'Connell*

Sound operators, *Alex Lakas, Erzhan Maldybayev, Lindsay Walters*

Audio crew, *Benjamin Fan, Alex Lakas, Erzhan Maldybayev, Lindsay Walters*

MARYLAND OPERA STUDIO FACULTY AND STAFF

Director of Opera, *Leon Major*

Music director, *Miah Im*

Assistant director, *Laura Lee Everett*

Opera repertory, *Carmen Balthrop*

Italian diction and opera repertory, *Dominic Cossa*

Movement and dance, *Virginia Freeman*

Undergraduate opera workshop, *Eugene Galvin*

Directing and Shakespeare, *Edward Gero*

Improvisation, *Naomi Jacobson*

Mime, *Mark Jaster*

Stage combat, *Michael Jerome Johnson*

Costume and period clothing instruction, *Marsha LeBoeuf*

French diction, *François Loup*

English diction and vocal literature, *Linda Mabbs*

Acting and directing, *Paul Douglas Michnewicz*

Directing and scene study, *Nick Olcott*

Vocal pedagogy, *Martha Randall*

Movement, *Alcine Wiltz*

German diction and vocal literature, *Delores Ziegler*

THE COMPOSER

Composer and pianist John Musto was a finalist for the 1997 Pulitzer Prize for his orchestral song cycle *Dove Sta Amore*. In 2000 he was awarded a Rockefeller Fellowship for study in Bellagio, Italy, and he has recently been chosen for a Lakond Award in Music from the American Academy of Arts and Letters. He has also garnered two Mid-Atlantic Emmys and two CINE Awards for his scores written for public television. Musto was featured on the Great Performers series at Lincoln Center in 1995 and the Composer Portrait series at Columbia's Miller Theater in 2001. In 2004 the Wolf Trap Opera Company premiered Musto's comic opera *Volpone*, written with librettist Mark Campbell, and earlier this year, presented its second production of the opera. Hailed as a masterpiece by *The Washington Post*, *Volpone* has been recorded for release later this season. *Later the Same Evening* is Musto's second opera with Campbell. They are also collaborating on a work for the New York Festival of Song's twentieth anniversary season, to be presented in March 2008, and a new comic opera, co-commissioned by the Opera Theater of St. Louis and the Wolf Trap Opera, to be premiered in 2010.

THE LIBRETTIST

In 2004 Mark Campbell and John Musto collaborated on *Volpone*, an opera commissioned by the Wolf Trap Opera Company. Tonight's opera is Campbell's second collaboration with Musto. In March 2008 the New York Festival of Song will premiere two comic operas for which Campbell wrote the lyrics: *Bastianello*, with music by John Musto; and *Lucrezia*, with music by William Bolcom. Campbell wrote the lyrics for *Songs from an Unmade Bed*, a theatrical song cycle with music by eighteen composers, which premiered at the New York Theatre Workshop in 2005. He was the first recipient of the Kleban Foundation Award for Lyricists, and has received two Richard Rodgers Awards, a New York Foundation for the Arts Playwriting Fellowship, and a Rockefeller Foundation Award.

THE CONDUCTOR

Glen Cortese was recently named music director of the Greeley, Colorado, Philharmonic Orchestra, and will conduct his third season as artistic director of the Western New York Chamber Orchestra, his fifth season as artistic director of the Oregon Mozart Players, and his twenty-first season as music director of the New York Chamber Sinfonia. Cortese was an assistant conductor for the New York Philharmonic from 1990 to 1992, resident conductor of the Florida Philharmonic for the 2001–2002 season, and principal conductor and director of orchestral studies at the Manhattan School of Music from 1988 to 2000. He has been guest conductor for the Florida Grand Opera, the New York City Opera, the Cleveland Lyric Opera, the Bowdoin Summer Music Festival Opera Theater, the Manhattan School Opera Theater, and the East West International Opera Theater. He has conducted at numerous summer festivals including American Dance Festival, the Bowdoin Summer Music Festival, the Brevard Music Center Festival, Chautauqua, The New York Music Institute, and the Sewanee Music Festival. He has conducted over 150 premieres and has worked with composers Milton Babbitt, Elliott Carter, John Corigliano, George Crumb, Richard Danielpour, Peter Maxwell Davies, and Lukas Foss.

THE DIRECTOR

Leon Major is the artistic director of The Maryland Opera Studio for the University of Maryland, College Park. From 2003 to 2007 Major was the artistic consultant for Opera Cleveland, and from 1998 to 2003 he was the artistic director of Boston Lyric Opera. Major has directed opera and theater throughout the Americas and Europe for companies that include the New York City Opera and the opera companies of Austin, Philadelphia, San Diego Opera, Washington, DC, and Vancouver as well as the Canadian Opera Company, the Florentine Opera, the Glimmerglass Opera, the Opera Festival of New Jersey, the Opera of Teatro Municipale (Rio de Janeiro), and the Wolf Trap Opera. In addition to his work as an independent director, Major has given master classes in Mexico City, Shanghai, Tel Aviv, and Toronto. He was the

founding and first artistic director of the Neptune Theatre in Halifax, Nova Scotia, and he served as artistic and general director of Toronto Arts Productions (known as Centrestage) at the Saint Lawrence Centre in Toronto, Ontario.

SCENIC DESIGNER

Erhard Rom previously designed the settings for the Maryland Opera Studio's productions of *Armide*, *Clara*, *Giulio Cesare*, *La Bohème*, *Le nozze di Figaro*, *Les Contes d'Hoffman*, and *Transformations*. He has designed over 100 productions nationally and two of his designs were featured in the 2007 Prague Quadrennial, one of the world's pre-eminent scenographic exhibitions. He has designed for companies that include ABC Television, BARD Summerscape, the Boston Lyric Opera, Chautauqua Opera, the Cleveland Opera, the Geva Theatre Center, Indiana Repertory Theatre, the Kentucky Opera, the Lyric Opera of Kansas City, the Merrimack Repertory Theatre, the Minnesota Opera, the New Orleans Opera, the Opera Festival of New Jersey, the Opera Theatre of Saint Louis, the Ordway Music Theatre, the San Francisco Opera Center, Syracuse Stage, Virginia Opera, Wolf Trap Opera, and Woolly Mammoth Theatre. In 1999 and 2003 Rom received the Tribute to Classical Arts Award for Creative Achievement in Opera.

COSTUME DESIGNER

David O. Roberts has designed costumes for productions of *Così fan tutte* at the Austin Lyric Opera, the Florida Grand Opera, the San Diego Opera, and the Teatro Municipal in Rio de Janeiro; *Don Giovanni* at Boston Lyric Opera; *Don Giovanni*, *Così fan tutte*, and the world premiere of *Volpone* at the Wolf Trap Opera; and *Il Matrimonio segreto*, *Le Nozze di Figaro*, and *The Turn of the Screw* at the University of Maryland. Other productions at Wolf Trap include new designs for the recent revival of *La Clemenza di Tito*, *La Finta giardiniera*, *Il Turco in Italia*, and *Volpone*. He designed *Dream of Valentino* and *Roméo et Juliette* at the Washington Opera, *Faust* at the Opera Company of Boston, *Othello* at the Philadelphia Drama Guild, *Babar, the Little Elephant* and *Peter and the Wolf* for the Metropolitan Opera Ballet, and *The Nutcracker* for the Marin Civic Ballet.

WIG AND MAKE-UP DESIGNER

Jeanne DiBattista Croke has worked on Maryland Opera Studio productions of *Armide*, *Clara*, *Giulio Cesare*, *La Bohème*, *La Clemenza di Tito*, and *Les Contes d'Hoffman*. She designed the Baltimore Opera productions of *The Barber of Seville*, *The Magic Flute*, and *Turandot*. Credits include Peabody Conservatory productions of *Ariadne auf Naxos* and *Manon*, Theatre Project's *The Tragedy of Carmen* and most recently *Eugene Onegin* for the Cleveland Opera. She has also designed for Opera Delaware, Opera Vivente, and the Young Victorian Theatre Company.

MOVEMENT CONSULTANT

Virginia Freeman has been a choreographer and movement consultant for Maryland Opera Studio productions for more than twelve seasons, choreographing *Clara*, *Les Contes d'Hoffman*, *Don Giovanni*, and more recently *Armide* and *Transformations* as well as cabaret performances of *Noel and Cole* and *Tale of Two Cities*. As a Washington-based choreographer, director, and dancer, Freeman has had an active career in the concert dance field as well as in theater, opera, musical theater, film and television. She has taught at numerous universities and summer dance festivals and is currently on the faculty of the University of Maryland's graduate program in opera as a movement stylist and historical dance choreographer. Her choreography has been featured in performances at Arena Stage, the Denver Center, the Folger Theatre, the Kennedy Center, the Smithsonian Institution, Wolf Trap Summer Opera, and the Opera Theater of Northern Virginia. Her Broadway credits include *Charlie and Algernon*, *Creeps*, and *Dance of Death*.

The Cast

Bass **Andrew Adelsberger** (Gus O'Neill) holds a bachelor of music degree from the Catholic University of America, where he performed Grandpa Moss in *The Tender Land* and the title roles in *Gianni Schicchi* and Andrew Simpson's *Agamemnon*. Other roles include Bartolo in *Le nozze di Figaro*, Dulcamara in *L'elisir d'amore* (Opera Bel Cantanti), Oroveso in *Norma* (Shaker Mountain Festival) and the Sprecher/Zweiter Geharnischter in *Die Zauberflöte* (Summer Opera Theater). He is currently a graduate student with the Maryland Opera Studio, where he studies with François Loup.

Baritone **Eric C. Black** (Ronaldo Cabral) has performed in the Maryland Opera Studio's productions of *Armide* as a Choryphée and Dryden and in Davenant's *The Tempest* as Ferdinand. While earning a bachelor of fine arts degree at Indiana University of Pennsylvania, he performed Dr. Falke in *The Bat*, Guglielmo in *Women Are Like That*, Maximillian in *Candide*, Pooh-Bah in *The Mikado*, Umberto in *The Maid-Mistress*, and the bass solo in René Clausen's *A New Creation*. Black is a recipient of the Victor Rice Opera Assistantship.

Soprano **Jenny Chen** (Valentina Scarcella) a native of China, was raised in Bethesda, Maryland. She is a graduate of the University of Maryland with degrees in voice performance and psychology. Currently she is a second-year master's degree candidate at the Maryland Opera Studio. Chen has won the Homer E. Ulrich Award for Solo Performance, and a scholarship as a Maryland Distinguished Scholar in the Arts. Her operatic roles include Adina in *L'elisir d'amore*, Coryphée in *Armide*, and La Cugina in *Madama Butterfly*. Her concert credits include Carissimi's *Jephthe*, Fauré's *Requiem*, and Handel's *Messiah*. She is a student of Carmen Balthrop.

Tenor **Adam Hall** (Jimmy O’Keefe) is a master of music degree candidate in the studio of François Loup at the University of Maryland Opera Studio. His roles there have included El Remandado in *Carmen*, Ferrando in *Così fan tutte*, and Harlekin in *Der Kaiser von Atlantis*. Called “a standout” by *The Washington Post*, Adam has performed Borsa in *Rigoletto*, Spoletta in *Tosca*, Zweiter Priester & Erster Geharnischter in *Die Zauberflöte*, and Ruiz in *Il Trovatore* with The Summer Opera Theater Company. He also sings regularly with The Washington National Opera and Baltimore Opera and as a soloist with local groups, including Cantate Chamber Singers, Chantry, Choralis, and The Washington Chorus.

Soprano **Claire Kuttler** (Elaine O’Neill), a native of Davenport, Iowa, is pursuing a master of music degree at the Maryland Opera Studio, studying with tenor Gran Wilson. In April 2008 Kuttler will perform Fiordiligi in the studio’s production of *Così fan tutte*. Following *Così*, she will sing her first Mimì with Bel Cantanti Opera. Other operatic credits include Second Lady in *The Magic Flute* with the Fargo-Moorhead Opera. Kuttler has performed the soprano solos in Vaughan William’s *Dona Nobis Pacem* and in Brahms’ *Ein deutsches Requiem*.

Mezzo-soprano **Jenna Lebherz** (Thelma Yablonski), a native of Frederick, Maryland, is pursuing a graduate degree in opera performance with the Maryland Opera Studio, where she is a student of François Loup. Lebherz received her bachelor of music degrees in vocal performance and music education in 2005 from Westminster Choir College, where she played Florence Pike in Britten’s *Albert Herring* and Meg in Adamo’s *Little Women*. She also performed the role of Jo in Summer Opera Theater Company’s production of *Little Women*. In the spring she will sing Dorabella in Maryland Opera Studio’s production of *Così fan tutte*. Lebherz is a recipient of the Victor Rice Opera Assistantship.

Soprano **Kara Morgan** (Rose Segal), a native Pennsylvanian, received her bachelor of music degree in vocal performance from Wheaton College. She subsequently spent two years in France, studying voice at the Conservatoire de Nancy, where she obtained the médaille d'or in 2004. Joining the Maryland Opera Studio in 2005, Morgan sang the roles of Anne Sexton in Conrad Susa's *Transformations* and Sophie in Massenet's *Werther*. In the 2006 Aspen Music Festival, Morgan performed the United States premiere of Arvo Pärt's *L'Abbé Agathon*. Upcoming engagements include the role of Blondchen in Mozart's *Die Entführung aus dem Serail* with Bel Cantanti.

Soprano **Onyu Park** (Ruth Baldwin) holds an *Operndiplom* from the Frankfurter Musikhochschule in Germany. She studied with Christa Ludwig at the Academie de Villecroze in France and with Claudia Pinza in Italy. A *magna cum laude* graduate of Seoul National University, she is a Fulbright scholar, currently pursuing her doctor of musical arts degree under the auspices of Linda Mabbs at the University of Maryland. Onyu made her operatic debut as Agathe in *Der Freischütz*. A keen recitalist, she worked with Graham Johnson and Martin Katz at Songfest in Malibu, California.

Eric Sampson (Sheldon Segal) is a lyric tenor from northern New Jersey. Sampson has performed many opera roles including Benedict in *Beatrice and Benedict*, Laurie in Mark Adamo's *Little Women* and the title role in *Werther* by Massenet. He was recently a winner of the Metropolitan Opera National Council Auditions in the Washington, DC, district. Most recently Sampson performed the role of Gastone and covered the role of Alfredo in Verdi's *La Traviata* with the Cleveland Opera. Sampson has performed with the New Jersey Opera Theatre, the New York Philharmonic Orchestra, and Spoleto Festival USA. He is a student of François Loup.

Mezzo-soprano **Melissa Schiel** (Estelle Oglethorpe) is a native of Toronto, Ontario, Canada. She is currently pursuing her doctor of musical arts degree at the University of Maryland, studying with Martha Randall. A past performer with the Aspen Music Festival and the Tanglewood Music Festival, Schiel has performed a broad spectrum of concert and song repertoire. She sang with the Brott Music Festival in Bruckner's *Te Deum* and Beethoven's *Ninth Symphony*. Her opera credits include Dinah (*Trouble in Tahiti*), Dritte Dame (*Die Zauberflöte*), The Fox (*The Cunning Little Vixen*), Igma (*Opera érotique*), Mrs. Herring (*Albert Herring*), Oberon (*A Midsummer Night's Dream*), The Old Lady (*Candide*), and Zita (*Gianni Schicchi*).

Baritone **Ethan Watermeier** (Joe Harland) most recently performed as a lead soloist with Ricky Ian Gordon in *Bright Eyed Joy* as part of the Hawaii Performing Arts Festival. His roles include Baobab, the Geographer, and the Hunter in Houston Grand Opera's world premiere of *The Little Prince*, Javert and the Factory Foreman/Combeferre in the Broadway national tour of *Les Misérables*, Masetto in the Santa Fe Opera's *Don Giovanni*, and Tarquinius in *The Rape of Lucretia* at the Théâtre Municipal in Castres, France. He is the winner of the 2002 Kurt Weill/Lotte Lenya International Competition and winner of the 2002 Anna Case Mackay grant. He holds a bachelor of music degree from Northwestern University, a master of music degree from the Manhattan School of Music, and is currently a candidate for the doctor of musical arts degree at the University of Maryland. He is a proud member of Actors' Equity Association.

Production Staff

MUSIC DIRECTOR

Miah Im currently holds the music director position for the Maryland Opera Studio. Previously she was on the staff of the Juilliard School of Music as a vocal coach and pianist. She is also a member of the music staff at the Opera Theatre of Saint Louis and Wolf Trap Opera. As a faculty member at the Aspen Music Festival and School, Im has taught, performed and served as principal coach and chorus master for their opera productions. Im was also appointed the youngest music director in history of the San Diego Opera Young Artists Ensemble. Im has worked with such esteemed conductors as James Conlon, Stephen Lord, George Manahan, Eduardo Müller, and Julius Rudel. Her principal teachers were Martin Katz, Warren Jones, and Louis Nagel. She was the inaugural recipient of the Marilyn Horne Foundation Award for Excellence in Vocal Accompanying.

ASSISTANT CONDUCTOR

Daniel R. Walshaw is active as a conductor and composer. He currently serves as codirector of the University of Maryland Repertoire Orchestra. He previously held the position of assistant conductor of the Pontiac Oakland Symphony. In 2008 he will premiere his composition *Brig Og Ni Mhaille* with the Maryland Repertoire Orchestra. Walshaw completed his undergraduate studies in composition at Oakland University in 2006, where he graduated *summa cum laude*. During his time at Oakland he received numerous grants and awards including the Meritorious Achievement Award. Walshaw is currently pursuing a master of music degree in conducting at the University of Maryland under the direction of James Ross.

ASSISTANT DIRECTOR

Heather Gilles has collaborated with the Atlanta Opera, Cincinnati Opera, Dayton Opera, Glimmerglass Opera, and the Wolf Trap Opera Company. She has directed *Lily—Her Life, His Music* (Kurt Weill Revue) and done scene work at Glimmerglass Opera. Upcoming projects include the Wolf Trap educational piece *Instant Opera!* with SING FOR HOPE in upstate New York. She earned a bachelor of music degree in vocal performance from The Juilliard School and has studied at The Peabody Conservatory of Music and the University of Cincinnati College Conservatory of Music.

ASSISTANT WIG AND MAKE-UP DESIGNER

Patricia Portillo first learned how to set a wig during a production of *The Rake's Progress* in 1999. Since then she has worked as a make-up artist and hair designer for The Imagination Stage Dance Ensemble. She was the assistant make-up artist for *Les Contes d'Hoffman* at the Peabody Conservatory and *Armide* with Maryland Opera Studio. She was most recently hired as the make-up artist for Tovah Feldshuh.

REHEARSAL PIANIST

Sun Ha Yoon, a native of Seoul, Korea, received her bachelor of music degree from Seoul National University and her master's degree from the Juilliard School of Music, studying with Jonathan Feldman, Margo Garrett, and Brian Zeger as a merit scholarship student. Yoon has performed as a collaborative pianist in Alice Tully Hall, Merkin Hall, the Peter Jay Sharp Theater, and Weill Recital Hall at Carnegie Hall. As a member of New Juilliard Ensemble, she performed for the Hungarian Music Festival in 2007. Yoon is a recipient of the Robert McCoy graduate assistant in collaborative piano, established by Nancy Peery Marriott.

REHEARSAL PIANIST

Tessa Hartle is a second-year master's degree candidate in collaborative piano at the University of Maryland, where she is a student of Rita Sloan. Prior to her studies at Maryland, Tessa graduated with highest honors from the University of Michigan with a bachelor of music in piano performance. Her principal teachers were Louis Nagel and Katherine Collier and she also worked with Martin Katz. Hartle has spent two summers at the Aspen Music Festival and School as a collaborative artist, where she primarily worked as a vocal pianist.

NATIONAL GALLERY ORCHESTRA

Violin I

Jonathan Mott

Clarinet

Kyle Coughlin

Violin II

Bruno Nasta

Clarinet/Bass Clarinet

Anne Ament

Viola

Marta Howard

Bassoon

Maude Fish

Violoncello

David Shumway

Trumpet

William Thayer

Bass

Frank Papajohn

French Horn

Emil George

Lisa Emerich

Piccolo/Flute

Jon Baumgarten

Bass Trombone

Paul Schultz

Oboe/English Horn

Sara Quade

Percussion

Mike Gatti

Shari Rak

Next Week at the National Gallery of Art

National Gallery Orchestra

Music by Edvard Grieg

Presented in connection with the
Norwegian Christmas Festival at Union Station

December 9, 2007
Sunday Evening, 6:30 pm
West Building, West Garden Court

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

Please note that late entry or reentry of
the West Building after 6:30 pm is not permitted.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

Mailing address
2000B South Club Drive
Landover, MD 20785

www.nga.gov

COVER: Edward Hopper, *Two on the Aisle* (detail), 1927, oil on canvas, Toledo Museum of Art,
Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey