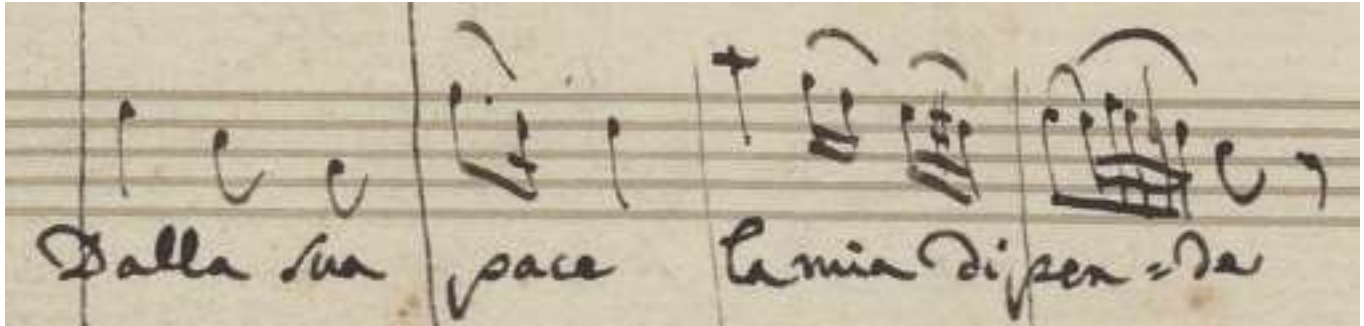
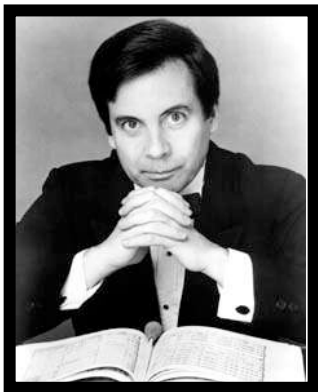


L O N G I S L A N D  
O P E R A G U I L D  
N E W S L E T T E R



FEBRUARY 2018



***A letter from the  
Artistic Director of  
Stony Brook Opera***

For our chamber opera production on Friday, March 2, and Sunday,

March 4 in the Recital Hall at Stony Brook University, we are pleased to collaborate with the Stony Brook Baroque Players in an all-French Baroque program. The first half of the program will be purely instrumental, and will include Antoine Dornel's Quartet for 3 violins, cello and continuo, several harpsichord pieces by François Couperin, and Rameau's *5e pièce de clavecin en concert*, for harpsichord, violin, and viola da gamba.

The second half will feature a staging of Jean Phillippe Rameau's opéra-ballet *Pigmalion*. Tenor Morgan Manificier sings the title role, while mezzo-soprano Natasha Nelson portrays the Statue, and sopranos Alina Tamborini and Catherine Sandstedt perform the roles of Céphise and Amour (Cupid), respectively. There will also be a chorus of four solo singers, sung by Elyse Saucier, Kristen Starkey, Daveed Buzaglo, and Sidney Outlaw. We are particularly pleased to present the three dancers of the Parnassus Historical Dance Company, who will perform the dance sections of this work. Arthur Haas will be music director and conductor for the entire program, and Catherine Turocy, the foremost American expert in Baroque movement and gesture, will stage and choreograph *Pigmalion*, using period costumes from the stock of her own New York Baroque Dance Company.

**Stony Brook Opera  
2017-2018 Season**

This issue of our *Newsletter* is devoted primarily to Rameau's acte de ballet *Pigmalion*, and features an article about the work and the rest of the program by Erika Honisch, Assistant Professor of Music in the Department of Music (see pp. 2-4). There are also photos and brief bios of all the principal performers (pp. 5-11).

I am convinced that this will be a wonderful evening in the theater. Tickets for the performances are available at the Staller Center Box Office for \$10 each.

Finally, the benefit concert for Stony Brook Opera that dramatic soprano and Stony Brook alumna Christine Goerke performed with the Stony Brook Symphony Orchestra conducted by Timothy Long this past December, was a great success, both artistically and financially. Thank you for your support in purchasing tickets for this event. However, as the great playwright Molière wrote long ago, "Of all the noises known to man, opera is the most expensive." We would welcome additional donations towards our production costs for our upcoming shows. If you have been meaning to make a contribution but have not yet done so, it is still not too late. Please make your check out to the Stony Brook Foundation. Your tax-deductible contribution will be deposited in the Long Island Opera Guild account and will be used to help finance *Pigmalion*, as well as our full production of *Die Fledermaus* in April. Our March issue will be devoted to *Die Fledermaus*.

Sincerely,  
**David Lawton**

## TRANSFORMING MUSIC IN BAROQUE FRANCE ERIKA HONISCH

Jean-Philippe Rameau  
*Pigmalion* (1748)

\*\*\*

### *Rameau Learns to Dance*

In 1733, the music theorist and organist Jean-Philippe Rameau (1683–1764) supervised the premiere in Paris of his first opera, *Hippolyte et Aricie*. At 50, he was rather old to be just starting a career as an opera composer. He was by no means unknown, however, having made something of a splash in the previous decade with two monumental treatises laying out a theory of musical harmony inspired in part by Isaac Newton's theory of gravity. Now he was trying his hand at the most prestigious of French musical genres: the tragédie en musique.

The Parisian audience—accustomed to the elegant restraint that characterized the music of the revered (and long-dead) Jean-Baptiste Lully (1632–1687)—did not know what to make of Rameau's adventurous harmonies and bold orchestration. Some observers expressed admiration. Others were furious. In the leading French gazette, *Mercure de France*, an outraged critic listed the many ways Rameau's music offended French sensibilities. "The air had no tune," he wrote, "and in this constrained music, so arduous to compose, nothing flowed from the spring; no genius animated it." Mustering the most devastating criticism that could be leveled at a French composer, he delivered the coup de grâce: the music, though lively, "had no relationship to dance." Without this essential quality the music could have neither feeling nor thought—whatever the intellectual pretensions of its composer. Rameau's music was, the critic concluded indignantly, bizarre, noisy, Baroque!

Yet by the late 1740s, Rameau's music had become a fixture at the Académie Royale de Musique, the august venue where *Hippolyte et Aricie* had failed so spectacularly. Six of his works were staged there in 1749 alone. A young crop of Parisian intellectuals—les philosophes—singled him out for praise, and in 1751 one of their leaders, Jean le Rond d'Alembert, wrote effusively in the Preliminary Discourse to the Encyclopedia of Diderot that his music approached perfection. Reserving for Rameau the highest compliment that could be paid to a French composer, d'Alembert proclaimed that because of his music "the French at last appear convinced that Lully left much to be done in this branch of the arts."

No work captures more concisely what the French learned to love about Rameau's music than *Pigmalion*, the centerpiece of the Spring 2018 collaboration between Stony Brook Opera and the Stony Brook Baroque Players. Premiered at the Académie Royale in August of 1748, the acte de ballet swiftly became one of his most popular works. Rameau, it seemed, had learned to dance—and his audience had learned to listen.

### *Updating Ovid*

Pygmalion-fever swept France in the eighteenth century. The tale—of a sculptor who falls in love with his own creation and pleads successfully with Venus to bring it to life—tapped into Enlightenment preoccupations with the essential qualities of matter and of life, and of the relationship between Art and

Nature. Recounted most famously in Ovid's *Metamorphoses*, the story was retold and dramatized in paintings, sculptures, operas, and even in a 1741 short story by André Boureau-Deslandes deemed so scandalously immoral that the Dijon parliament ordered it burned.

The French made notable changes to Ovid's tale, turning what was originally a commentary on erotic morality into a story about the ideals of art. Ovid's Pygmalion begins work on his statue after encountering the Propoetides, a group of prostitutes whose licentiousness offends him. Day after day, he labors to sculpt the perfect woman. In the French retellings, very little of this remains. Pygmalion still labors and loves, but his statue comes to embody the perfect work of art. Indeed, when Pygmalion and his animated statue made their first appearance on the stage of the Académie Royale, in the final entrée of an opéra-ballet entitled *The Triumph of the Arts* (*Les Triomphes des Arts*, 1701), they served, above all, to emblemize the achievements of "La Sculpture."

Rameau and his librettist, Sylvain Ballot de Sauvot, lifted large sections of their text from *Les Triomphes*. Pygmalion's accusatory opening air, addressed to Love, that "cruel conquerer" ("Fatal Amour! Quel cruel vainquer"), is a condensed version of the opening number in the earlier work, for instance. But they tweaked and updated, as well. They introduced a new character: Céphise, a Propoetide remade as a woman in love. Bursting into Pygmalion's atelier in the second of *Pigmalion*'s five scenes, Céphise laments his coldness toward her, singing, "Is it possible you are unmoved by my love?" ("Est-il possible que tu sois insensible?"). Rameau's subtle rendering of the scene drew praise from the German-born critic Friedrich Melchior, Baron von Grimm (*Lettre sur Omphale*, 1752). No fan of French opera, Grimm makes an exception (at least here), for Rameau. He singles out the dialogue between Céphise and Pygmalion for being "touching, simple, and varied"—terms that exactly inverted the 1733 criticisms of *Hippolyte et Aricie*. "What expression!" he gushed, and how admirable the composer who could achieve such truth and nobility without effort!

### *"What are these harmonious sounds?"*

Ballot de Sauvot entirely remade the pivotal third scene, in which stone becomes flesh. Painters and sculptors had eagerly seized the challenge of depicting this moment, when the most perfect stone representation becomes a living, breathing woman. A 1717 painting by Jean Raoux captures the sculpture mid-transformation (see Figure 1). The sculpture's extremities—outstretched hands and carefully poised feet—are gray and inert, but her sparkling eyes gaze heavenwards. Venus gently reaches down from her cloudy perch to smooth the sculpture's golden curls with her hand; a cherub pokes a tentative finger at the rosy breast. If anyone appears petrified in this scene, it is Pygmalion, whose hands and face are frozen in a theatrical gesture of wonder.

The way Ballot de Sauvot wrote the scene, Rameau needed to accomplish in sound what Raoux achieved with color. The libretto calls for the sounds of instruments, "tender and harmonious," at the moment Cupid (L'Amour) appears. Though Pygmalion does not see the demigod, he hears a sweet, luminescent pair of flutes. "What are these harmonious

sounds?” he cries out. Rameau’s setting makes as powerful, and rational, an argument as could be made for the transformative power of music—and no wonder: he had by this time reformulated his theory of harmony, rooting it in the new science of acoustics. He proposed that chords were not the arbitrary creations of composers, but rather realizations of the overtones produced by a vibrating body (*corps sonores*). Harmony and melody, grounded in nature, could very well set other bodies in motion.

Rameau’s harmonies work. The instrumental music continues, and the statue stirs. Stepping down from her pedestal, she marvels aloud that she is able to see, to think, to feel (“Que vois-je?...Et qu’est ce que je pense? D’où me viennent ces mouvements?”). But how is the audience to know beyond doubt that she lives and breathes? The question was pressing: if, as the philosopher René Descartes had proposed, the body was a machine, then what distinguished a living human from a perfect automaton? In the most French of solutions, Cupid summons the Graces to teach the living sculpture to dance. The audience knows she is alive not because she changes appearance, or because she manages a few tentative steps, but because she dances: gavottes, a minuet, a loure, a rigaudon and, just before the raucous tambourin that concludes the fourth scene, the most expressive dance of all: “a long sarabande, for the statue,” as Rameau specifies in the score.

### ***Rameau’s Triumph***

Rameau’s first animated statue was a young woman named Mademoiselle Puvigné. Primarily a dancer, she had a delicate singing voice—perfect, presumably, for an animated statue taking her first breaths. Mademoiselle Puvigné sang the role from 1748 to 1754, at the Académie Royale and at various court performances— “in front of the King,” for example, at the newly renovated Chateau de Fontainebleau in 1754. The role of Pygmalion went to Pierre Jeliotte, a celebrated high tenor (*haute-contre*), with the light and fluid voice so prized by the French. Rameau must have had Jeliotte’s voice in mind when he wrote Pygmalion’s celebratory odes to Love triumphant (*L’Amour triomphe* and *Regne Amour*)—virtuosic by any stretch of the imagination, but especially so for his compatriots, who viewed vocal virtuosity with disdain. “Too Italian,” sniffed the French.

Rameau was nonetheless particularly proud of *L’Amour triomphe*. True to form, he singled it out for its expressive harmonies rather than its melody. In a little composition manual from 1757—a final salvo against his critics—he points out how the chorus moves to a strange and unexpected key without Pygmalion, and that when the sculptor re-enters, he brings back the home key. At this point, Rameau writes, “an involuntary enthusiasm takes hold of all hearts: they are given back what they feared they had lost—that is the nub.” Seventy-one years old, and embroiled in new controversies, Rameau was more convinced than ever that his music could make statues dance, that it could touch his listeners’ hearts.

\*\*\*

François Couperin “Le Grand”

excerpts from the 15<sup>ème</sup> Ordre (1722) and 24<sup>ème</sup> Ordre (1730)

François Couperin “le Grand” (1668–1733) never wrote any music for the stage, but in his many volumes of instrumental music, he reveled in the pictorial and the dramatic. Born into a musical dynasty (the Couperins were to France what the Bachs were to Germany), François quickly distinguished himself as a composer of unsurpassed inventiveness. As an instrumentalist, he did not have to contend with Lully’s legacy in quite the same way as Rameau. He took advantage of his freedom, openly and repeatedly calling for the synthesis of the French and Italian styles of composition. In this “unification of tastes” (*les goûts-réunis*), he argued, lay musical perfection.

It is not incidental that Couperin was the owner of a large library; at the time of his death, it numbered over 800 books. Where Rameau immersed himself in philosophical and scientific treatises, however, Couperin collected stories, satires, and theatrical works. This flair for the literary comes through in his four volumes of keyboard music, comprising some 220 pieces grouped into suites that he called “Ordres.” Each Ordre is a series of vignettes, skillfully evoking in sound a scene, a mood, a person.

Some of the most delightful translate real-world sounds into music (e.g. birdsong, bells, even an alarm clock). The *Musette de Choisi* and the *Musette de Taverni* (from the 15th Ordre) fall into this category, recreating on the harpsichord the rustic sounds of the bagpipe (known in France as the *musette*). These are the bagpipes of Choisy and Taverny, rural areas that are now suburbs of Paris. Capable of making the harpsichord sing, here Couperin makes it pipe. Whether performed by one or two people on one or two harpsichords (he leaves these choices up to the performer), he manages to make plucked strings evoke both the static sounds of the bagpipe’s characteristic drone and the nimble strains of a fleet-fingered piper.

*Les vieux seigneurs (The Old Noblemen)*, from the 24<sup>th</sup> Ordre, is a Sarabande to be played at a tempo (*grave*) that suggests the maturity of its subjects. But these elders lack *gravitas*: Couperin denies them the weighty sounds of the bass range that would be appropriate for their age. Instead, they twitter charmingly and ineffectually in the high register. Perhaps they have been struck by *Les Dars Homicides (The Fatal Darts)*—Cupid’s arrows, which fly through the air to their marks merrily and smoothly (*gayement et coulè*), without causing any great sorrow. *La Belle Javotte autre fois l’infante* is a gavotte fit for a princess: the title refers to a young Spanish Infanta who studied with Couperin and was engaged, for a time, to Louis XV. The Ordre concludes with a monumental *passacaille* to be played “nobly.” Such pieces (most famously, the Act V *passacaille* in Lully’s *Armide*) typically unfolded over a repeating bass pattern, but this one is strange: Couperin draws attention to its unsettled and mutable qualities by titling it *The Amphibian (L’Amphibie)*.

The 24<sup>th</sup> Ordre appeared in Couperin’s final volume of keyboard pieces (1730). He prefaces it with an unusual note to

the reader, explaining that there has been a long delay in publishing them due to his poor health, which “deteriorates day by day.” In reading the note, we encounter a humane and thoughtful person who anticipates that he does not have long to live. He thanks the public for their approval, saying he had always tried his best to please, in part by providing them with so much music in so many diverse genres. But his final words are deeply personal:

I hope that my family will find something among my papers that causes me to be missed, if being missed serves us in any way after this life. But one can’t help but have such an idea, and to try to deserve that illusory immortality to which all men aspire.

His illness led him to resign from his court posts, and he died three years later. He had come to be called “le Grand”—“the great one.”



Figure 1. Jean Raoux, Pygmalion adoring his statue, 1717

## Meet our performers



**Arthur Haas**, conductor and harpsichordist, is one of the most sought-after performers and teachers of Baroque music in the U.S. today. He holds a master's degree in historical musicology from UCLA, where he studied harpsichord with Bess Karp. He also studied with Albert Fuller at The Juilliard School and with Alan Curtis in Berkeley and in Amsterdam.

Mr. Haas was awarded the top prize in the Paris International Harpsichord Competition in 1975, and then lived for a number of years in France, performing in many of the major European early music festivals and teaching at the Ecole Nationale de Musique in Angoulême. While in Paris, he joined the famed Five Centuries Ensemble, known for its performances and recordings of both early and contemporary music. In 1985, his formal American debut at Lincoln Center's



Alice Tully Hall was highly praised by the New York Times.

He is a member of the Aulos Ensemble, one of America's premier early music ensembles whose recordings of Bach, Vivaldi, Telemann, and Rameau have received critical acclaim in the press. He is also a member of Empire Viols and Aula Harmoniæ. Mr. Haas participated in the first recording of the Bach Goldberg Variation Canons with Alan Curtis, and has also recorded suites for two harpsichords by Gaspard LeRoux with William Christie. His solo CD's of Pièces de clavecin by Jean-Henry D'Anglebert, Suites de clavecin of Forqueray, music by Henry Purcell and his contemporaries, and suites of Jacquet de la Guerre and François Couperin have been widely praised in the press. Known for his expertise as a continuo player, Mr. Haas has toured with such distinguished early musicians as Marion Verbruggen, Jaap ter Linden, Julianne Baird, Laurence Dreyfus, Bruce Haynes, and Wieland Kuijken. In 2001, he recorded Bach's Cantata #199 and songs of Henry Purcell with the soprano Dawn Upshaw.

Annual summer workshop and festival appearances take him to the International Baroque Institute at Longy, and the Amherst Early Music Festival, where he has served as artistic director of the Baroque Academy since 2002. Mr. Haas is professor of harpsichord and early music at Stony Brook University, where he directs the award winning Stony Brook Baroque Players, and is also on the faculty of the Mannes College of Music and Juilliard's recently created historical performance program. In Fall 2012, he began teaching harpsichord and early music courses at the Yale School of Music.

**Catherine Turocy**, recognized as one of today's leading choreographer/reconstructors and stage directors in 17th and 18th century period performance with over 60 Baroque operas to her credit, has been decorated by the French Republic as a Chevalier in the Order of Arts and Letters. She received the prestigious BESSIE Award in New York City for sustained achievement in choreography as well as the Natalie Skelton Award for Artistic Excellence. In 1980 she received the Dance Film Association Award for "The Art of Dancing" video produced with Celia Ipiotis and Jeff Bush. NEA International Exchange Fellowships supported extended visits where she lived in London and Paris, conducting research and interacting with other artists. In the 1980's she worked in France as a choreographer under famed stage directors Pier Luigi Pizzi and Jean Louis Martinoty. In 1976 Turocy co-founded The New York Baroque Dance Company with Ann Jacoby. Turocy is the Artistic Director and main choreographer for the company, the only fully professional, incorporated

Baroque dance company in the United States.

A founding member of the Society for Dance History Scholars, Ms. Turocy has lectured on period performance practices around the world including the Royal Academies of Dance in London, Stockholm and Copenhagen; the Festival Estival in Paris and The Society for Early Music in Tokyo. She has served as consultant to Clark Tippett of American Ballet Theater and Edward Villella of the Miami City Ballet. As a writer she has contributed chapters to dance history text books, articles to *Opera News*, *Early Music America* and *Dance Magazine*, many which have been translated into

French, German, Japanese and Korean. A chapter in Janet Roseman's book, *Dance Masters: Interviews with Legends of Dance*, published by Routledge is dedicated to her work. Books in which Turocy has authored chapters include: *Moving History/Dancing Cultures: A Dance History Reader* published by Wesleyan University Press, *Creating Dance: A Traveler's Guide* published by Hampton Press and *Dance on its Own Terms: Histories and Methodologies*. published by Oxford Press.

## **Parnassus Historical Dance Company**

**Parnassus** is an historical dance ensemble founded by Julie Iwasa, Kazuhito Hiruma, and Zahra Brown, who met as scholarship dancers at the Amherst Early Music Festival in New London, Connecticut. All three are classically trained dancers who have studied baroque performance practice with teachers including Dorothy Olsson, Kaspar Mainz, Catherine Turocy, Thomas Baird, Drew Minter, and Ken Pierce.

**Zahra Brown** has danced professionally with the Chautauqua Ballet, the Maryland Ballet, and the New York Baroque Dance Company. She has combined period performance in voice and dance in productions by Musica Nuova and Gotham Early Music Scene at early music festivals in New England and New York, and has assisted at the Queens College Baroque Opera Workshop. She has choreographed for Juneau Lyric Opera and the New York Continuo Collective and works as a classical singer in New York.

**Kazuhito Hiruma** studied classical ballet at the Yoko Tsukamoto Ballet School and the Toyota Ballet School. He has performed with the Toyota City Ballet, the Uzbekistan Ballet Company, the Valentina Kozlova Dance Conservatory, and Victoria Ballet Theater, touring in the United States and abroad. He studies the viola da gamba privately with Martha McGaughey.

**Julie Iwasa** studied classical ballet at the Matsuyama Ballet School and graduated with a music degree from Tokai University's School of Humanities and Culture. She is the author, with Minoru Yoshizawa, of *Delight in Baroque Dance and Music*, whose second volume is forthcoming. Julie performs as a recitalist in Japan, the U.S., France, and Taiwan; teaches independently; and leads workshops for musicians in Japan. She is an organizer of the Iris Club baroque dance class in Tokyo and the Baroque Dance Academy in Osaka, a member of the Historical Dance Research Society in Japan, and a committee member for the Bach Workshop of the Aaron Copland School of Music at CUNY, held in Japan.

Why "Parnassus"? In Apollo's Angels, Jennifer Homans places the origins of classical dance technique even before the "Sun King" under whom the art form bloomed and flourished, citing the precise methodology and spiritual aspirations of King Charles IX's sixteenth-century Académie de Poésie et de Musique. Inspired by the Renaissance Florentine Platonic Academy, the founders assumed the guiding notion that music and art could summon human beings to their highest capacities and goals. By aligning movement with poetic rhythm and musical and mathematical principles, they aimed to tune their souls and bodies to celestial harmonies. To immerse oneself in the study of classical music and dance is to understand these disciplines as these idealistic academies did: as a measure of the order of the universe. Mount Parnassus, home of Apollo and the Muses, symbolizes our aspiration to manifest that harmonious order in sound and space.



Zahra Brown

Kazuhiro Hiruma

Julie Iwasa

### **Parnassus Historical Dance Company**



Morgan Manificier, *Pigmalion*

From opera to art-song repertoire, tenor **Morgan Manificier's** “sensitivity and purity of expression” has led him to sing both in the US and abroad. A native of France, he made his NYC debut with Amore Opera as Borsa in *Rigoletto*, conducted by maestro Doug Martin. That same season, he went on to perform the role of Tircis in Lully’s *Carnaval Mascarade* with the Baroque Opera Workshop at the Aaron Copland School of Music. In the 2016-2017 season, he appeared as tenor soloist with the Amherst Early Music Workshop, performing Buxtehude’s cantata “Membra Jesu Nostri,” before studying the role of Ferrando in *Così fan tutte* with the legendary Martina Arroyo, in her prestigious performance program. Other highlights of the season included debuting the role of Tamino in *Die Zauberflöte* with the Manhattan Opera Studio, before appearing as Sultan Soliman in Mozart’s *Zaide* under the baton of David Lawton. Deeply connected to the French repertoire of the fin-de-siècle, Manificier has given several lectures and recitals in Northeastern universities and recital halls on important French musical figures, such as Gabriel Fauré, Nadia Boulanger, Maurice Ravel, Claude Debussy, and Francis Poulenc. He also serves as French diction coach for the Newburgh

Music Festival. Manificier received his Bachelor's of Music from Holy Names University, and his Master's of Arts in Voice Performance from Long Island University. There, he appeared as tenor soloist with the LIU Post Chorus in Handel's *Messiah*, and Beethoven's *Mass in C Major*. Notable teachers include Lee Steward, Neal Harrelson, and Robert C. White. He currently studies with Randall Scarlata at Stony Brook University, where he is pursuing his Doctor of Musical Arts degree in Voice.



Natasha Nelson, *La Statue*

Mezzo-soprano **Natasha Nelson** made her New York City debut in 2011 with New York Opera Exchange as Geraldine in Barber's *A Hand of Bridge*. She later appeared in recital at the Dramatists Guild of America for the company's summer recital series. Additional credits with NYOE include the role of Despina in *Così fan tutte*, as well as scenes from *Carmen* (Mercédès) and *L'italiana in Algeri* (Zulma) in concert with Brooklyn Symphony Orchestra. Natasha has also performed the roles of Cherubino in *Le nozze di Figaro* and Annina in *La traviata* with dell'Arte Opera Ensemble.

Natasha is a first-year doctoral student at Stony Brook University, where she studies with Brenda Harris. Natasha studied with Maestro Daniel Ferro and began her vocal studies with Mayda Prado. She earned M.M. and B.M. degrees from Indiana University's Jacobs School of Music



Alina Tamborini, *Céphise*

Soprano **Alina Tamborini** is currently pursuing her graduate studies at Stony Brook University under the tutelage of Ms. Brenda Harris. Alina is a Michigan native where she earned her bachelor's degree at Michigan State University, studying with Dr. Anne Nispel. This season, Alina will perform the roles of Adele in *Die Fledermaus* as well as *Céphise* in *Pigmalion*. This summer, she will be an Apprentice Artist for the inaugural season of Teatro Nuovo. She appeared most recently as an Emerging Artist with Opera in the Ozarks, portraying the roles of Frasquita in *Carmen* and Mrs. Hayes in *Susannah*. In 2016, she made her international debut in a Bernstein Revue at the Peking National Opera House. Her operatic roles with Michigan State University Opera Theatre include: Despina in *Così fan tutte*, Romilda in *Serse*, Miss Lavish in *A Room With a View*, and Giannetta in *L'elisir d'amore*. Alina was a finalist for the Harold Haugh Light Opera Vocal Competition as well as a first-place winner at the National Association of Teachers of Singing competition. She has performed as a guest artist with the Lansing Symphony Orchestra, as the soprano soloist for Handel's *Messiah* with the Stony Brook Chamber Orchestra, and as a soprano soloist in numerous recital programs.





Catherine Sandstedt: Amour (Cupid)

**Catherine Sandstedt**, Coloratura Soprano, is soon to finish her Masters in Vocal Performance at Stony Brook University, where she studies voice with Brenda Harris. Catherine has really enjoyed her time at Stony Brook so far, namely performing the role of Mélisande in the adaptation of Debussy’s opera *Impressions de Pelléas*, as well as having performed with the University Orchestra as a soloist for Handel’s *Messiah*; performed a duet from Derrick Wang’s new opera *Scalia/Ginsburg*, with the composer himself playing the piano; and performed the premiere of Nathan Heidelberger’s work, “Come il vento tra queste piante” with the Contemporary Chamber Players. Catherine has also had great pleasure singing with the Marble Church Choir in New York City. She has also performed *Le nozze di Figaro* (Susanna) and *The Crucible* (Mary Warren) while at the University of Missouri; as well as Almirena in Handel’s *Rinaldo* while at Opera NEO’s 2015 summer program.



Elyse Saucier, soprano, chorus of townspeople

Soprano **Elyse Saucier** is an undergraduate Music and Biomedical Engineering Double Major at Stony Brook University. She grew up in central Pennsylvania where she began studying opera her junior year of high school. At Stony Brook, she has performed in several scenes programs and opera choruses including Donizetti’s *Lucia di Lammermoor* and Puccini’s *La bohème*. Last February she made her first operatic role debut as Yniold in Stony Brook Opera’s production of Peter Brook’s *Impressions de Pelléas*. Elyse is very excited to be singing Soprano in Rameau’s *Pigmalion* in March!



Kristin Starkey, alto, chorus of townspeople

**Kristin Starkey** has been making a name for herself within the mezzo and contralto repertoire with her unique vocal quality and dynamic range. She has been reviewed as “a genuine plummy contralto that warmed the heart” (Parterre Box). This past January, Kristin sang with The Metropolitan Opera, workshopping Matt Aucoin’s exciting new commission, *Eurydice*, as the role of Big Stone. In 2017, she debuted Lucretia in Stony Brook Opera’s *Rape of Lucretia* as well as the roles of Hate (*Armide*) with OperaNEO, Geneviève (*Pelléas et Mélisande*) with Stony Brook Opera, and Third Lady (*Die Zauberflöte*). Past credits include performances as Erda (*Das Rheingold*), La Cieca (*La Gioconda*), La Principessa (*Suor Angelica*) and Grimgerde (*Die Walküre*) with various companies. Kristin has been studying with Brenda Harris for the last five years while she works towards her Doctor of Musical Arts degree in Vocal Performance at Stony Brook University. She completed her Master of Music in Vocal Performance at Stony Brook University and Bachelor of Music in Music Education studying classical guitar at Long Island University.



Daveed Buzaglo, tenor, chorus of townspeople

Noted for his "subtly inflected tenor phrasing" (*Berkshire Eagle*) **Daveed Buzaglo** is a highly versatile up and coming performer. Daveed has held residencies with some of the most prestigious festivals and training programs in the country including Songfest, two seasons as a young artist with Opera NEO, the tenor in residence for the Bach Institute with Emmanuel Music in Boston, and a vocal fellow at the Tanglewood Music Center. This summer he will join Des Moines Metro Opera as an apprentice artist. Daveed is a proud alumnus of the Interlochen Arts Academy, the Oberlin Conservatory of Music, and in 2012 he was honored as a national winner for YoungArts and was later honored as a finalist for Presidential Scholar in the Arts. He currently is pursuing his masters degree at Stony Brook University, where he studies with world famous Soprano, Brenda Harris.



Sidney Outlaw, bass, chorus of townspeople

Lauded by *The New York Times* as a “terrific singer” with a “deep, rich timbre” and the *San Francisco Chronicle* as an “opera powerhouse” with a “weighty and forthright” sound, **Sidney Outlaw** was the Grand Prize winner of the Concurso Internacional de Canto Montserrat Caballe in 2010 and continues to delight audiences in the U.S. and abroad with his

rich and versatile baritone and engaging stage presence. This rising American baritone from Brevard, North Carolina recently added a GRAMMY nomination to his list of accomplishments for the Naxos Records recording of Darius Milhaud’s 1922 opera trilogy, *L’Orestie d’Eschyle* in which he sang the role of Apollo.

2017 brought debut with *Urban Arias* in Washington DC as Frank Lloyd Wright in Daron Hagen’s *The Shining Brow*. In 2018 Mr. Outlaw will debut with Minnesota Opera in *Fellow Travelers* as well as Arizona Opera in *Yardbird*.

2018 will also bring a debut with the Manchester Chamber Music Festival with his long time collaborative partner and Mentor Warren Jones. 2018 also brings a major recording release as a featured soloist with The Baltimore Symphony in Handel’s *Messiah*. He will also return to the Baltimore symphony as a guest soloist for Handel’s *Messiah* in December.

Mr. Outlaw has been member of The Riverside Church of New York City chancel choir for 15 years and enjoys going to Crossfit and also continuing his work with the United States State Department in the Arts Envoy program as a cultural arts ambassador.

## Stony Brook Opera Dateline 2018 Save the dates!

### **I. Chamber Opera production of Rameau’s opéra-ballet *Pigmalion*** (Two performances)

--Friday, March 2, 2018 at 8 p.m., Recital Hall, Staller Center, Stony Brook University.

--Sunday, March 4, 2018 at 3 p.m., Recital Hall, Staller Center, Stony Brook University.

### **II. Main Stage production of Johann Strauss’ operetta *Die Fledermaus***

(Two performances)

--Saturday, April 28, 2018 at 8 p.m., Staller Center Main Stage, Stony Brook University

--Sunday, April 29, 2018 at 3 p.m.: Staller Center Main Stage, Stony Brook University