

operamission

HANDEL at the Gershwin

a joint presentation with Neke Carson and the Gershwin Hotel

hosted by John Miller of Pinnacle Arts Management

introducing:

soprano SHARIN APOSTOLOU

contralto JENNIFER HINES

countertenor GERALD THOMPSON

tenor THOMAS WAZELLE

bass-baritone TIM HILL

the operamission HANDEL BAND:

baroque violin JOAN PLANA, BETH WENSTROM

baroque viola EVA GERARD

baroque cello EZRA SELTZER

8:00 PM

Friday, November 20, 2009

The Gershwin Hotel, New York City

JENNIFER PETERSON, director of operamission, and tonight's HARPSICHORDIST, would like to welcome you to tonight's performance. The organization is still in its pre-formative phase. As part of our artistic introduction to the world, we are offering you a generous sampling of delights from George Frideric Handel's LONDON OPERAS, performed with original instruments.

He wrote 39 operas; they're all good. Please enjoy yourselves this evening, as we have enjoyed bringing these pieces out of the dusty libraries, giving them the breath they deserve.

Thank you, artist Neke Carson, for opening up this lovely venue for Handel opera.

OPERAMMISSION's goal is simple: to bring the art from the composer to the audience.

DEEPEST GRATITUDE to many operamissionaries to date:

Brian ANDERSON - tenor and harpsichord chaperone extraordinaire
Sharin APOSTOLOU - secret agent, mission bradbury
Jason BADGER - countertenor
Biraj BARKAKATY - countertenor
Jennifer BERKEBILE - mezzo soprano
Clint BORZONI - composer (*Antinous and Hadrian* in progress; *Margot Alone in the Light*)
Rochelle BRIGHT - librettist, playwright
Kevin BURDETTE - bass
Earl BUYS - pianist
Emily CONBERE - librettist, playwright
Mark CORTALE - tenor
Jess CRAWFORD - music librarian, Portland Opera
Lisa Goode CRAWFORD - harpsichordist
Matthew CURRAN - bass
Marcus DE LOACH - baritone, composer, stage director
Stefano DE PEPPA - bass baritone, Italian coach
Eric DILLNER - opera administrator
Mark DUFFIN - tenor
Walter DUMELLE - bass
Lawrence EDELSON - American Lyric Theater
Scott EMBLER - producer, director
Kallen ESPERIAN - soprano
Daniel FELSENFELD - composer
Heather FETROW - soprano
Edward FICKLIN - composer
Gabriel FIERRO - fashion designer
Abigail FISCHER - mezzo soprano
Melissa FOGARTY - soprano
Michael FORMAN - pianist, coach
Luis GONZALEZ - baritone
Matt GRAY - American Opera Projects
Jennifer GRIESBACH - stage director
Emily HOWARD - mezzo soprano, director
Chuck HUDSON - stage director
Keith JAMESON - tenor, Greenwood Music Festival

Charles JARDEN - American Opera Projects
Thomas JOCKS - baroque cellist
Arthur LEVY - voice teacher
Raymond LUSTIG - composer
Robert MACK - tenor, Opera Noire of New York
Eric MALSON - pianist, restaurant connoisseur
David MCCORMICK - baroque violinist
Max MIDROIT - pianist
Eva MILLER - sister-in-law
Kenneth OVERTON - baritone, Opera Noire of New York
Réka PETERSON - sister-in-law
Richard Allan PETERSON - father
John Carlo PIERCE - tenor
Jonathan PILKINGTON - tenor
Sarah PILLOW - soprano
Byron RAKITZIS - musician, computer programmer
Anne RICCI - Opera on Tap
Alissa ROSE - soprano
Gonzalo RUIZ - baroque oboist
Randall SCOTTING - countertenor
José SIMBULAN - pianist
Kenneth SLOWIK - Oberlin Baroque Performance Institute
Steve SMITH - music critic, New York Times
Benjamin SOSLAND - Juilliard Historical Performance
Ryan STREBER - composer, sound engineer
Stephen Andrew TAYLOR - composer (*Paradises Lost* in progress)
Cory TIFFIN - clarinetist
Greg TRUPIANO - opera administrator
Twitter dot COM
Max VAN EGMOND - baritone
Nathan WENTWORTH - baritone
Katherine WESSINGER-BOZIC - soprano
Bruce WETMORE - musician
Philip WHARTON - composer
Caroline WORRA - soprano
Matthew WORTH - baritone

Please speak to CLINT or LUIS before, during, or after the concert to learn about operamission.

Please refrain from recording or shooting video of tonight's performance. If you happen to accidentally catch something on your iPhone, please do not post it onto YouTube without express permission from operamission.

Thank you.

program

faramondo - a section of the Ouverture

almira - 'Rigaudon' and 'Saraband'

giulio cesare - "Cara speme, questo core"

Sesto (**Gerald Thompson**) hopes to comfort his heart by avenging the wrongs done to him, aka the murder of his father.

rodelinda - "Lo farò; dirò: spietato"

Eduige (**Jennifer Hines**) is furious with Grimoaldo, the tenor. Garibaldo (Tim Hill) offers to help out by delivering Grim's skull to her feet. However, she would prefer to take the route of pure humiliation by waiting for him to come beg forgiveness, which she will refuse him. Of course.

sosarme - "Per le porte del tormento"

Sosarme (**Gerald Thompson**) has just been wounded in battle. There's a big family drama going on where Elmira (**Sharin Apostolou**)'s two brothers are vying for the throne and it has begun to turn bloody early into Act II. Elmira is a 'glass half-full' girl: her sweetie's wounds aren't so bad; and after all, one must pass through the gates of torment in order for one's soul to find joy.

muzio scevola - "Ah dolce nome!"

Tarquino (Tim Hill) approaches Irene (**Jennifer Hines**) with amorous intentions. Her dad has awarded him with her hand in marriage, although she's in love with the title character, the castrato. When T gets called away to battle, she is left with some aria time to quickly damn him to hell, and then cry out to her dad for some serious assistance.

floridante - "Quando pena la costanza"

After a big old Woody Allen-esque drama (man falls in love with his step-daughter, y'know...) this opera ends with this lovely menuet featuring some nice violin licks as a special bonus.

giulio cesare - "L'angue offeso mai riposa"

Sesto (**Gerald Thompson**), well into Act II, is still working on that avenging his father thing. This analogy aria involves a snake ("l'angue") which will not rest until its poison ("veleno") has spread into the blood of the offender. Nice image, huh? Check out how the bass line and the violins flesh out the visuals.

faramondo - "Sento, che un giusto sdegno"

Before this opera starts, Rosimonda (**Jennifer Hines**)'s brother has been murdered by none other than Faramondo, yes, the castrato. In this scene, Faramondo has just 1) invaded R's quarters, and 2) fallen in love with her (she's hot) at first sight. Rosi recognizes him as her enemy, but thinks he's pretty nice looking. How confusing is that to fall in love with your brother's killer? Glad that's never happened to me, knock on wood. In the middle section of this piece, you'll hear some rough sea waters of R's emotions being represented in the music.

ariodante - "Volate, amore, di due bei cori"

It's only Act I here...Ginevra (**Sharin Apostolou**) and Ariodante (Gerald) are a pair of ecstatically happy young lovers, and hey hey, even her dad, the Rè, i.e. King (Tim Hill) approves and blesses their upcoming wedding -- fabulousity to take us into our intermission.

ten minute INTERMISSION

rodelinda - “Dove sei, amato bene?”

Bertarido (**Jennifer Hines**), by all accounts, is dead. In the opening recitativo he is reading his own tombstone. Where is Rodelinda?

alcina - “Un momento di contento”

Oronte (**Thomas Wazelle**) has been extremely tolerant of Morgana's flirtations with other boys and even girls dressed as boys. This is his forgiving love song to her. The Paris ballet scene was bleeding into the London opera scene starting with this opera. *Alcina* is full of dancing, even when nobody is dancing.

flavio - “Rompo i lacci, e frango i dardi”

Guido (**Gerald Thompson**) sings this fabulous vengeance aria. Let's hope he lives through the B-section, a sudden Largo.

rinaldo - “Vinto è sol della virtù”

Handel's first London opera was a massive success. The four trumpets and three recorders that enlarged the pit band are silent for this final gentle send-off into happiness and virtue.

rodelinda - “Ritorna, oh caro e dolce mio tesoro”

Rodelinda (**Sharin Apostolou**) has just learned from Unulfo (**Gerald Thompson**) that Bertarido is alive after all. This happens in a good number of Handel operas, as it was a traditional element of 'opera seria' and dramas of this period in general. However...Handel never handles the situation the same way twice. This time he uses a 12/8 'siciliano' rhythm for this gorgeous and rich G-major aria. The 'siciliano' is a trick he borrowed from Alessandro Scarlatti who cooked up many, many operas in Italy during the years Handel spent there, prior to his move to London.

deidamia - “Degno più di tua beltà”

Handel's last opera involves much gender bending, but we won't go into that here. Fenice (**Tim Hill**) and Nerea (Sharin Apostolou) and in love. We're talking Trojan War times... Achilles is involved, however he is dressed as a girl named Pirra for most of the opera. Some are fooled, some are not. He's an awfully good hunter for a girl. Both Nerea and Fenice have been crushing on Achille in one or the other of these guises. At this point, the opening of the last act, it's time for Fenice to prove to Nerea he is worthy of her love before he goes off to battle. Handel is such a stud at this elegant simplicity to make a point. Violas and bassoons sing along with Fenice in his aria. We couldn't afford a bassoon tonight...maybe next time.

rodelinda - “Io t'abbraccio” and “Dopo la notte oscura”

Rodelinda (**Sharin Apostolou**) and Bertarido (**Jennifer Hines**) seem to have worked things out.

fine

Almira 1705 (Hamburg)
Rinaldo 1711
Muzio Scevola 1721
Floridante 1721
Flavio, re de' Langobardi 1723
Giulio Cesare in Egitto 1724
Rodelinda, regina de' Langobardi 1725
Sosarme, re di Media 1732
Ariodante 1734
Alcina 1735
Faramondo 1737
Deidamia 1740

performers' BIOGRAPHIES

After performing for an ill singer on opening night in the title role of Handel's *Rodelinda* at Portland Opera, SHARIN APOSTOLOU was lauded by the Oregonian for "her lovely, high, clear voice, and her coloratura -- the dazzlingly fast music that says "Don't mess with me" -- was exuberant...she covered the musical terrain without fear," and by Crosscut Seattle for, "[taking] on an impossibly daunting role with fearless flair, unraveling a sweet lyric coloratura voice of real promise."

A frequent performer of early music, Ms. Apostolou also sang the title role in Cavalli's *La Calisto* with the Portland Opera and the Portland Baroque Orchestra, during which she "sparkled, using a clear and supple soprano to dash off numerous impeccable runs," (Opera Magazine) and "sang with eloquence and shining focus" (Opera News). Ms. Apostolou recently sang the US premier of Johan Christian Bach's *Vaux Hall Songs* with the New England Baroque Soloists, performed excerpts from both Purcell's *Harmonia Sacra* and Vivaldi's *Bajazet* with the Portland Opera and covered both Virtù and Valletto in *L'incoronazione di Poppea* at Central City Opera. Ms. Apostolou made her European debut with the International Chamber Ensemble as part of the Operafestival di Roma in a Pergolesi double bill; the soprano soloist in *Stabat Mater* and Serpina in Pergolesi's *La serva padrona*. In the 2009-2010 season, Ms. Apostolou will perform her first Belinda in *Dido and Aeneas* with Opera Manhattan and Romilda in *Xerxes* with Pocket Opera New York.

The summer of 2009 saw Ms. Apostolou's debut with Vermont's Green Mountain Opera festival as Barbarina in *Le Nozze di Figaro* and Adina in *L'elisir d'amore* where she "proved a brilliant Adina. Not only was her sound beautiful, she used it dramatically for just the right effect. In short, she used her voice expressively and effectively, which is what it's all about." (Times Argus) As a Studio Artist with the Portland Opera, Ms. Apostolou performed Ms. Wordsworth in *Albert Herring*, Clorinda in *La Cenerentola*, Frasquita in *Carmen*, The High Priestess in *Aida*, Annina in *La Traviata*, and Countess Ceprano in *Rigoletto*, while she covered Violetta, Gilda, The Governess in *The Turn of the Screw*, and Marzelline in *Fidelio*. In 2007 at Central City Opera, she sang Noémie in the youth performance of *Cendrillon*, and Isabelle/Madeline in *The Face on the Barroom Floor*, and covered Annina in *The Saint of Bleeker Street* under the direction of Catherine Malfitano. She also toured as Carolina in Torroba's *Luisa Fernanda* with the Tulsa Opera Studio.

On the concert stage, Ms. Apostolou appeared with the Oregon Symphony as the soprano soloist in Vaughan Williams' *Serenade to Music*, the First Fairy in Mendelssohn's *A Midsummer Night's Dream*, and as Annina in excerpts from *La Traviata*. She's also sung Ms. Silverpeal in *The Impresario* with both the Portland Chamber Orchestra and the Walla Walla Symphony, in The Pittsburgh Ballet Theater's *A Midsummer's Night Dream*, in the *Fiddlesticks* concerts with the Pittsburgh Symphony and in the world premiers of *The Lost Childhood* with American Opera Projects and *Homeric Hymns* The Lyric Theater of New York.

Ms. Apostolou completed her Master of Music degree at the Manhattan School of Music, where she was seen in a variety of roles including Blanche de la Force in *Dialogues des Carmélites*, Zemire in Spohr's *Zemire und Azor*, Nora in Vaughan Williams' *Riders to the Sea*, and Vera in Holby's *A Month in the Country*. Ms. Apostolou received the Young Artist of the Year award from Central City Opera, was a first place winner at both the Oregon and San Diego Districts and an encouragement award winner at the Northwest regional Metropolitan Opera National Council Auditions, as well as the Irene Dalis Competition of Opera San Jose, and The Eleanor Lieber Competition of Portland Opera. Ms. Apostolou holds a bachelor of fine arts from Carnegie Mellon University.

www.sharinapostolou.com

In 2008-09 JENNIFER HINES returned to Seattle Opera for Wagner's 'Der Ring des Nibelungen' as Flosshilde and Schwertleite, sings as soloist in Verdi's Requiem with the Hartford Symphony Orchestra, and makes her debut with Atlanta Opera as Suzuki in *Madama Butterfly*, which she also sings with Florentine Opera. She also debuts with Palm Beach Opera as Maddalena in *Rigoletto*, and sings as soloist in *Alexander Nevsky* with the San Antonio Symphony.

Ms. Hines' recent successes include her debut with Portland Opera as Bertarido in *Rodelinda*; performances of Suzuki in *Madama Butterfly* with Opera Grand Rapids and Nashville Opera; and Page in *Salome* with the National Symphony Orchestra conducted by Leonard Slatkin. She appeared as soloist in Beethoven's Symphony No. 9 with the Philadelphia Orchestra under Rossen Milanov at both the Mann Music Center and the Bravo! Vail Festival, as well as under Murray Sidlin at the Cascade Music Festival. Other recent concert appearances are Beethoven's 'Missa Solenne' with the National Philharmonic, Bach's 'Christmas Oratorio' and 'St. Luke Passion' with the Washington Bach Consort, Messiah with both American Bach Soloists and Minnesota Orchestra, Verdi's Requiem with the Richmond Symphony, and Mendelssohn's Elijah with the Cathedral Choral Society. She also performed Bernstein's 'Jeremiah Symphony' at the Cascade Music Festival.

Among Ms. Hines' many career highlights are her debuts with both Washington National Opera and Seattle Opera as Flosshilde and Rossweisse in Wagner's 'Ring Cycle', the role of Carilda in *Arianna in Creta* in her debut with Gotham Chamber Opera, directed by Christopher Alden, the title role in *Carmen* with New Jersey Philharmonic, Annapolis Opera, Longview Opera, West Bay Opera, and East Texas Opera, the American premiere of Philip Glass' *White Raven* with the Lincoln Center Festival, and Hermia in *A Midsummer Night's Dream* with both Florentine Opera and Aspen Opera Theatre Center. She has sung the role of Suzuki with New York City Opera, Opera Tampa, Dicapò Opera, Opera Longview, the Eastern Music Festival, and the New Jersey Symphony Orchestra.

Ms. Hines has had a long association with the New York City Opera dating from the fall of 1999. She has become an integral part of the company singing roles that include the Second and Third Ladies in *Die Zauberflöte*, Princess Nicolette in *The Love for Three Oranges*, Mercedes in *Carmen*, and the Siren in *Rinaldo*, with Harry Bicket conducting. She was also a featured artist at the Marlboro Music Festival collaborating with esteemed pianists Ken Noda and Mitsuko Uchida, and has performed Messiah with the New Mexico Symphony Orchestra, Pacific Symphony Orchestra, and New Choral Society.

Jennifer Hines is a native of Long Island and holds both Bachelor of Music and Master of Music degrees from The Juilliard School. She is a former Apprentice Artist with Santa Fe Opera, Tanglewood Music Center participant, and member of Seattle Opera's Young Artist Program.

www.jenniferhinesmezzo.com

GERALD THOMPSON began the 2009/10 season with his return to New York City Opera in the role of Hegai in *Esther* and in December performs a recital with San Francisco Performances Salon at the Rex concert series. The New Year heralds another European appearance, where he makes his Royal Opera House, Covent Garden, debut in the role of The Dog in *The Cunning Little Vixen* under the baton of Charles Mackerras, and then at Potsdam's Musikfestspiele Sanssouci where he appears at Narves in Carl Heinrich Graun's *Montezuma*. Recent successes include his Lyric Opera Chicago debut in *Giulio Cesare* under the baton of Emmanuelle Haïm, and at Glimmerglass Opera Festival in the role of Tolomeo; at Portland Opera as Unulfo in *Rodelinda* and *Endimione* in *La Calisto*; Medoro in *Orlando* with the Moscow Philharmonic Society in one of the first public appearances by a counter-tenor, and he covered Oberon in *A Midsummer Night's Dream* at La Scala, Milan.

Gerald Thompson made his operatic debut with Opera Theatre at Wildwood Park performing the roles of Don Ramiro in *La Finta Giardiniera* and Prince Orlofsky in *Die Fledermaus*. In 2005, he became a member of the prestigious Adler Fellowship at San Francisco Opera, and made his San Francisco Opera debut as Prince Go-Go in the American Premiere of Ligeti's *Le Grand Macabre*. This success led to return engagements as Unulfo and Prince Orlofsky. He reprised the role of Unulfo for his European debut with Opera Barroca in Bilbao, Spain, and sang Bertarido in *Rodelinda* under the baton of Harry Bicket at Canadian Opera Company. "Gerald Thompson's tone and virtuoso passagework well suited the tormented Bertarido and made for a hair-raising account of Vivi, tiranno!" raved Opera News.

In April 2007, Thompson made a double-barrelled New York debut performing with both New York City Opera as Guido in *Flavio* and The Metropolitan Opera as Tolomeo in *Giulio Cesare*.

Equally at home on the concert stage, he has also been seen as a featured soloist at San Francisco Opera's annual Opera in the Park, Tulsa Opera's Messiah, The Yerba Buena Gardens Concert Series, Arizona Musicfest, Music at Meyer (San Francisco), Eureka Chamber Music Series, the Basically British Concert Series and New York Public Library's Donnell Concert Series.

Gerald Thompson is honoured to be the recipient of the Spring 2007 Kolozsvár Award at New York City Opera, a 2006 Richard Tucker Foundation Career Grant, and 2nd Prize in the Opera Division as well as International Media-Jury Prize winner at the 25th International Hans Gabor Belvedere Singing Competition in 2006.

www.gerald-thompson.com

American tenor THOMAS WAZELLE is praised as much for his dramatic stage presence and imaginative acting as for his sweet and expressive tenor. His ever growing repertoire shows a dedication to both old and new works as well as the versatility to inhabit a wide range of roles, including the title role in *Der Zwerg*, Reverend Parris in *The Crucible*, Ernesto in *Don Pasquale*, Tamino in *Die Zauberflöte*, and Ravenal in *Showboat*. Tulsa World wrote of his Tulsa Opera performance: "Thomas Wazelle's strong, keening tenor was suited perfectly for the lovelorn Ernesto, and his arias, the lament of 'Poor Ernesto' as he bemoans the loss of his love and his potential fortune, and his serenade to Norina, were the vocal highlights of the afternoon."

Recently, Thomas made his Israeli Opera and Haifa Orchestra debut as Ferrando in *Così fan tutte*. He also made his Union Avenue Opera debut singing Camille in a production of *Die lustige Witwe* that was spoken and sung entirely in German. And this fall, Thomas created the leading role of Emil in the world premiere of Barbara Harbach's new opera *O Pioneers!* at the Touhill Center for the Performing arts in St Louis. He began the 2008-2009 season in Long Island as Gaylord Ravenal in *Showboat* at the Gateway Playhouse under the direction of Bill Theisen of the Skylight Opera, and sang the Brahms' 'Liebeslieder Waltzes' as part of the Music at Southampton: Sustainable Treasures concert series. He performed with the American Opera Projects in their annual Composers & the Voice: Six Scenes, creating leading roles in *Paul's Case* by Gregory Spears, *Love/Hate* by Jack Perla, and *Antinous and Handrian* by Clint Borzoni, and the role of Mr. Bennett in the world premiere of Stephen Schwartz's new opera *Séance on a Wet Afternoon* with renowned soprano Lauren Flanigan at the Angel Orensanz Center in Manhattan.

During the 2007-2008 and 2006-2007 seasons, Thomas sang the title role in the Israeli premiere of Alexander von Zemlinsky's tragic one act opera *Der Zwerg*, Reverend Parris in the Israeli premiere of *The Crucible*, and selections from *L'amico Fritz*, *Don Giovanni*, *Die Zauberflöte*, and *Les Pêcheurs de Perles* conducted by Paul Nadler and the Israeli Camery Orchestra, and under the direction of internationally acclaimed director David Drisin at IVAI. Thomas also sang Tamino in Mozart's *Die Zauberflöte* as a guest artist at the University of Memphis, and he created roles in several new operas, singing the Hunger Artist in Jeff Myers' *The Hunger Art* with the American Lyric Theatre, and the role of Stevie in Michael Dellaira's *The Secret Agent*. At Tulsa Opera, he sang the roles of the Lamplighter and the Drunkard in Rachel Portman's new opera *The Little Prince* with Carol I. Crawford, and he made his debut with Sandi Patty in the Indianapolis Symphony Orchestra's famous 'Yuletide Celebration', and he made an appearance as a soloist in their new spring production Sandi Patty on Broadway. He was also a featured artist in 'The Guys and Dolls of Broadway' with David Wroe and the Westfield Symphony Orchestra in New Jersey.

The 2005-2006 season featured his IVAI debut singing Martin in the Israeli premiere of Copland's *Tender Land*, his Tulsa Opera debut as a studio artist singing Ernesto in a fully staged production of *Don Pasquale*, covering Beppe in *I Pagliacci* and the title role in Gounod's *Faust*, and he made his Des Moines Metro Opera debut covering the Earl of Essex in Britten's *Gloriana*. He sang Alfred in *Die Fledermaus* with Opera in the Heights, the Evangelist and tenor arias in Bach's 'Christmas Oratorio' with the New York Choral Symphony Society, made his Nevada Opera debut as Frederic in *Pirates of Penzance*, and he returned to Tulsa Opera as the Officer in *Ariadne Auf Naxos* and Don Basilio in *Le Nozze di Figaro* conducted by Kostis Protopapas.

In 2003-2004, Tommy was a featured artist on the Italian cruise ship Costa Atlantica. The increasing demand for his thrilling vocal abilities prompted the cruise line to invite him to develop additional shows featuring his rarely diverse talents in Broadway, pop, jazz and opera.

This young tenor's talent has been singled out by the Metropolitan Opera National Council Auditions where he was named a regional finalist, and he was a state and region winner of the National Association of Teachers of Singing Vocal Competition, and an encouragement award from the Gerda Lissner Foundation.

Other Musical theatre credits include the Balladeer in *Assassins* (Sondheim), Tommy in *Tommy*, Tom in *Babes in Toyland*, Nathan Rothschild in *The Rothschilds*, John Astor in *Titanic* (Yeston), the Professor in *South Pacific*, and Joseph Buquet in Yeston's *Phantom* at Gateway Playhouse.

www.thomaswazelle.com

Bass Baritone TIM HILL has received accolades for both his beautiful singing and visceral stagecraft. Of his New York City performance as Scarpia in *Tosca*, OperaNotes.com said "Timothy Hill was the star of the day." Newark's The Star Ledger called his Enrico in Lucia di Lammermoor, "...most polished, with a fine burly baritone and a developed actor's sense of timing."

Recent engagements include a return to the Caramoor Center for Music and the Arts where he covered the role of Fra Melitone in Verdi's masterpiece *La Forza del Destino*. He also reprised the role of Baron Scarpia in the Myriad Opera Company's production of *Tosca*.

During the 2007 season, Tim sang the roles of Reverend Olin Blitch in *Susannah* and Il conte d'Almaviva in *Le nozze di Figaro* for Connecticut Lyric Opera. He also made his Ohio debut as Sciarrone in *Tosca* and covered Scarpia for the Toledo Opera. During 2004, Tim spent the first of two summers with The Santa Fe Opera as a part of their prestigious Apprentice Program for Singers. His assignments included covering Paolo in *Simone Boccanegra*, Leonato in *Beatrice and Benedict*, and performing scenes from *Madama Butterfly* and *L'elisir d'amore*. In 2005, Tim returned to The Santa Fe Opera and sang the role of the Sergeant in *Il barbiere di Siviglia*, covered the role of Mandarin in *Turandot* and performed scenes from Barber's *A Hand of Bridge* and Verdi's *Rigoletto*.

Comfortable in both the worlds of opera and music theater, Tim has performed many staples of both repertoires. Some of his favorite roles include Il conte di Almaviva in *Le nozze di Figaro*, Sweeney in *Sweeney Todd*, Marcello in *La bohème*, and Cinderella's Prince in *Into the Woods*. He also has sung the role of Don Basilio in Paisiello's original and rarely performed *Il barbiere di Siviglia* at the Théâtre d'Evreux in Evreux, France. Other roles also include Il Conte di Luna in *Il Trovatore*, Melisso in *Alcina* and King Melchior in *Amahl and the Night Visitors*. Tim participated in the Caramoor Center for Music and the Arts' 2003 world premiere of Donizetti's *Elisabeth* under the direction of Maestro Will Crutchfield.

In addition to his active performing career, Tim is on the faculties of the Lee Strasberg Theatre & Film Institute (New York University Tisch School program) and maintains a private studio in NYC. He has served on the faculties of the New School for Drama (formerly the Actors Studio Drama School), University of North Carolina at Chapel Hill, and North Carolina Wesleyan College. Tim is a graduate of the University of Iowa (MA in vocal performance), and Elon University (BA in vocal performance) and did professional studies at the Mannes College of Music.

www.bassbari.com

Violinist JOAN PLANA alternates his career in the US between the worlds of both modern and baroque violin. He is the recipient of several prizes and awards, including the "Jeanne Lamon Scholarship Award", "Arjau Competition" contemporary music prize (Barcelona) and the "Achievement Award" from the Cleveland Institute of Music. As a soloist and chamber musician, Joan has performed concerts in Spain, France, Italy, Switzerland, England, Canada and the US. He has recorded for radio stations including the BBC, RAI, TVE, WCLV and WFMT. An advocate of contemporary music, he has premiered several works from Spanish and American composers, some of them written especially for him. A founding member of the baroque ensemble CONCITATO, Joan also plays with a variety of early music groups around the country, with appearances in Cleveland, Chicago, Aspen, Boston and Ravinia. Born in Lleida, Spain, he holds degrees from the Cleveland Institute of Music and the Escola Superior de Musica de Catalunya (Barcelona). His principal teachers include Paul Kantor, Kai Gleusteen and the Ysaye Quartet. Joan currently resides in New York, where he is an inaugural member of The Juilliard School's Historical Performance Program, studying with Monica Huggett and Cynthia Roberts.

BETH WENSTROM, baroque and modern violinist, is an enthusiastic performer, gracing stages from Maine to Texas. In her baroque guise, she has most recently performed and recorded in the ensembles Apollo's Fire and Concert Royal. She has also performed in Clarion Music Society, New York Collegium, Kings Noyse and Flying Forms. As a modern performer she is concertmaster of the Richmond County Orchestra on Staten Island and a member of the Acadia Chamber Ensemble.

Ms. Wenstrom studied with Marilyn McDonald at the Oberlin Conservatory and Lucy Chapman at the New England Conservatory. She is currently studying with Monica Huggett at the Juilliard School in the Historical Performance Division.

A native of Brooklyn, New York, EVA GERARD started the violin at age 4 and the viola at age 14. She has performed in such venues as The Lincoln Center Library for the Performing arts, Alice Tully Hall, Columbia's St. Paul's Chapel, and the Donnell Library in addition to sitting principal viola in the Juilliard Orchestra's performance of Schnittke's 9th Symphony in Avery Fisher Hall. An avid chamber and orchestral musician, Eva has participated in such festivals as The Schleswig Holstein Orchestral Academy, Aspen Music Festival, The New York String Orchestra Seminar, and Juilliard's Chamberfest. She is a 2nd year masters student at the Juilliard School where she studies with Masao Kawasaki.

Cellist EZRA SELTZER has an avid interest in both contemporary and early music, having performed numerous times at Yale University's New Music New Haven series as well as having performed as a member of the Yale Collegium Musicum. As a chamber musician, he has performed at Lincoln Center's Mostly Mozart, Banff Music, Norfolk Chamber Music, and Aspen Music Festivals. As a member of the Grammy Award nominated Yale Cellos, he has toured throughout the world, appearing at the Manchester Cello Festival in England, the Beauvais Cello Festival in France, and numerous concerts in South Korea. He is currently a post-graduate fellow in early music at Yale University, where he received his Bachelor of Arts in history and Master of Music in cello performance, studying with Aldo Parisot and Ole Akahoshi. Starting this fall, he will attend the new Historical Performance program at the Juilliard School.

www.operamission.org and twitter.com/operamission