



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Friday, October 27, 2017 • 7:30 P.M.

Sunday, October 29, 2017 • 2:00 P.M.

***THE TURN OF THE
SCREW***

DEPAUL OPERA THEATRE

Hal France, conductor

Harry Silverstein, director

DePaul Concert Hall

800 West Belden Avenue • Chicago

Friday, October 27, 2017 • 7:30 P.M.

Sunday, October 29, 2017 • 2:00 P.M.

DePaul Concert Hall

DEPAUL OPERA THEATRE PRESENTS

The Turn of the Screw

Music by Benjamin Britten

Libretto by Myfanwy Piper

From the novel by Henry James

World Premiere: September 14, 1954 Teatro La Fenice, Venice

Conductor Hal France

Director Harry Silverstein

Musical Preparation Nicholas Hutchinson

CAST

The Prologue	Sebastian Armendariz
The Governess	Angela Zúñiga
Miles	Lauren Jacob
Flora	Madeline Ehlinger
Mrs. Grose	Angela De Venuto
Quint	Sebastian Armendariz
Miss Jessel	Emily Margevich
Ensemble	Maria Consamus
	Chase Gutierrez
	Miranda Levin
	Kelby Roth

Running Time: 116 minutes.

There will be one fifteen minute intermission.

ORCHESTRA

VIOLIN I

Rasa Mahmoudian

BASSOON

Nicholas Ritter

VIOLIN II

Ece Dolu

HORN

Emily Whittaker

Viola

Annika Sundberg

PERCUSSION

Mark Linley

CELLO

Anna Patterson

PIANO/CELESTA

John-Paul Pendowski

DOUBLE BASS

Isaac Polinsky

HARP

Michael Maganuco*

PICCOLO/ALTO FLUTE

Erin Wallace

OBOE/ENGLISH HORN

Ian Egeberg

CLARINET/BASS CLARINET

Alessandro

Tenorio-Bucci

*Guest

SYNOPSIS

PROLOGUE

The Prologue introduces “a curious story, written in faded ink”, the personal account of a young governess, sent to instruct a boy and a girl in the country long ago....

ACT I

The Journey

On her journey to Bly, the Governess ponders her position’s uncertainties: the orphaned children, the old housekeeper, and her instructions not to contact her charges’ only relative.

The Welcome

The children - Miles and Flora - together with the housekeeper, Mrs Grose, welcome the Governess. Mrs Grose assures her they are clever and good. The Governess feels at home.

The Letter

When she receives a letter from Miles’s school dismissing him as “an injury to his friends”, Mrs Grose’s protestations and the sight of the children playing reassure her; she decides to ignore it.

The Tower

Enjoying a warm summer evening in the grounds, the Governess sees a figure on the tower whom she first imagines to be the children’s relative. But it is not. She suspects it may be a madman or an intruder.

The Lesson

As the children are playing indoors, the Governess sees the man again, gazing in at the window. Mrs Grose identifies him as Quint, the master’s former valet and Miles’s companion, who “made free” with the Governess’s predecessor, Miss Jessel, and Miles. Quint and Miss Jessel are now dead. Horror-struck, the Governess fears that he has come back for Miles, and swears to protect the children. Mrs Grose offers her support. During the children’s lesson, Miles sings a strange song; he asks the Governess if she likes it.

The Lake

Sitting by the lake with Flora, the Governess sees her staring at Miss Jessel, who has appeared on the other side. Sending Flora away, the Governess believes that both children are lost.

At Night

At night in the garden, Quint calls to Miles, and Miss Jessel to Flora. The Governess comes upon them as the ghosts disappear and asks Miles what he is doing. "You see, I am bad," he answers.

ACT II

Colloquy and Soliloquy

Quint and Jessel converse, she accusing him of betrayal, he speaking of the friend he seeks. The Governess admits that she is lost in a labyrinth.

The Bells

In the churchyard, the children emulate choirboys. The Governess tells Mrs Grose that they are complicit with Quint and Jessel. She has a disconcerting conversation with Miles and thinks he is challenging her to act.

Miss Jessel

In the schoolroom, the Governess finds Miss Jessel, who says that she cannot rest. She writes a letter to her employer telling him what has occurred.

Mile's Bedroom

In Miles's bedroom, she tells him that she has written to his guardian. Quint calls to him. The candle goes out; Miles says that it was he who extinguished it.

Quint

Quint's voice is heard encouraging Miles to retrieve the letter. He complies.

The Piano

During Miles's piano practice, the Governess realises that Flora has slipped away - to meet, she suspects, Miss Jessel. She and Mrs Grose go in search of her.

Flora

At the lake, the Governess accuses Flora of seeing Miss Jessel, who remains invisible to Mrs Grose. Flora denies it, and Mrs Grose leads her away. The Governess fears she has lost the housekeeper's support.

After a horrendous night with Flora, Mrs Grose prepares to remove her; she also informs the Governess that Miles has stolen the letter.

Miles

The Governess confronts Miles. Quint warns him to remain silent. She forces Miles to name who made him take the letter. Miles collapses in the Governess's arms. Realizing he is dead, she sings the strange song he once sang to her.

From "The Second Coming"

By William Butler Yeats

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

DePaul Opera Theater would like to thank Professors Julie DeRoche and Michael Lewanski for their assistance on this project.

DePAUL OPERA THEATRE NEWS

In its 25 years of existence DePaul Opera Theatre has been central to the development of a number of well-known opera professionals, successful singers, teachers, and even lawyers and doctors. Singers who grace the stages of major opera houses over the world began their careers here on the Reskin stage. DOT alumni have appeared at the New York Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, and at regional companies all over the United States and in Europe, Asia and South America. They have won the most prestigious competitions and continued with studies at the most selective institutions including winners of the Metropolitan Opera Competition and Placido Domingo Operalia competition and apprentice programs such as The Metropolitan Opera apprenticeship program, Academy of Vocal Arts, Lyric Opera's Ryan Center for American Artists, Santa Fe Opera and San Francisco Adler Fellowship. Although we are only able to list a few accomplishments here, we are very proud of the success in all walks of life of the alumni of this program.

Brent Ryan and Lori Ann Fuller won Grammy awards for their singing on the LA Opera Ghost of Versailles

Janai Brugger Orman made her Metropolitan Opera debut as Liu in *Turandot*, and is returning to the Met as Helena in *Enchanted Island*, Ms. Brugger is among four alums at The Met this year. Ms. Brugger won 1st place at Placido Domingo's international Operalia competition also taking the Zarzuela award and the audience award. A winner of the Metropolitan Opera 2012 National Council Auditions, she is sang Pamina at the Royal Opera House London, Liu at the Lyric Opera of Chicago, Susanna in Palm Beach, and Servilia in Clemenza at Dutch Opera .

Cecelia Hall is the 4th member of the Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago from the DOT program, joining Stephen Powell, Jeffrey Ray, Christopher Feigum and Brandon Mayberry. Ms. Hall's appearances include *Dido*, *Dorabella*, *Zelenka*, *Il Serpente di Bronzo* (Egla), *Weinberg*, *Die Passagierin* (Vlasta), *Das Rheingold* (Wellgunde) in Frankfurt, Rosina in *Barber of Seville* in Greensboro, Javotte at the Met and Cherubino at Bayerische Staatsoper.

Brent Ryan made his Metropolitan opera debut as Pedrillo in Mozart's *Abduction*, conducted by James Levine, a role he just performed at LA Opera, he sang Beppe in *Pagliacci* at LA Opera, conducted by Plácido

Domingo, Monostatos at LA Opera, and Gastone in *Traviata* in San Diego, and Monostatos in Philadelphia. He will sing Spoletta at the Metropolitan Opera.

Lindsay Metzger is the 5th alum to become a member of the Ryan Opera Center at the Lyric Opera of Chicago, and sings principal roles in *Lucia di Lammermoor*, *Don Quichotte*, and *Carmen*, she sang Giannetta in Florentine's production of *L'elisir d'amore*.

Yuriy Yurchuk joined The Royal Opera's Jette Parker Young Artists Programme at the start of the 2015/16 Season. He will be singing roles in *The Nose*, *Hofmann*, *Traviata*, *Butterfly*, *Don Carlo* and *Turandot* at the Royal Opera House.

Kyle Albertson

Upcoming projects include: cover roles at the Met and Lyric, singing Zuniga at Dallas Opera, Papageno with the Boston Youth Symphony Orchestra and roles with opera companies in Atlanta, Fort Worth, Minnesota, Michigan, and San Jose.

Stephen Powell

Scarpia in *Tosca* at Minnesota Opera, Title role in *Macbeth* Michigan Opera Theater, Jaroslav Prus in Janacek's *The Makropulos Case* San Francisco Opera, Germont at Seattle Opera.

Christopher Feigum

Sang First Officer in John Adam's *The Death of Klinghoffer* at the Metropolitan Opera, also at the Metropolitan Opera as Gamekeeper in *Rusulka*.

Amber Opheim Theater Koblenz this year and next: Berta in **Barbier**, Erste Dame, Maid Marian in "Robin Hood: zu gut um wahr zu sein" Lucerne Festival, Luxemburger Philharmonie and in the Konzerthaus Wien.

Brandon Mayberry and **Mary Petro** are in the chorus at the Metropolitan Opera.

Chelsea Morris Lyric Opera covering Woglinde in *Das Rheingold*, Beth in *Little Women* with Madison Opera, Amour in *Orphée* with Opera Grand Rapids & the title role of *La Calisto* with Haymarket Opera Company.

Bergen Baker sang Mercedes in Minnesota Opera *Carmen* and will sing in *Kiss Me, Kate* with the Mankato Symphony Orchestra

Ryan Bradford Opera on the James: John Brooke in *Little Women*, Munich Philharmonic debut with Maestro Maazel singing Jake Wallace in *Fanciulla*, Carmel Opera, Masetto, Opera Parallele Director in *Mamelles de Tiresias*

Amanda DeBoer Bartlett is premiering a new opera by John Aylward called "Switch." She is a member of Quince vocal ensemble, Ensemble Dal Niente, and Hasco Duo. Ms. Bartlett just won several Omaha entertainment and arts awards.

Stuart Thompson sang Bob in *Old Maid and the Thief* for New Moon opera Chicago.

Jennifer Kosharsky sang the role of Carmen on Feb 12th with "Teatro Lirico D'Europa

Lindsay Phillips Barche went on in performance at Sarasota Opera going for both of her cover assignments as Aida in an orchestra concert and as the title role in *Turandot*. **Andrea Baker**, and **Molly Burke** were apprentices at Sarasota Opera.

Jordan Ensign is singing Christine in the National Tour of Phantom, performed in a regional tour of Rainbow Magic: Live!

Tomás Dominguez Singing this season in Opera for the young with **Trevor Vanderzee** in their production of the *Elixir of Love*. Also singing his first Messiah as the tenor soloist.

Nicole Verive directed Micro Opera Ensemble's premiere, *The Old Maid and the Thief*.

Giovanna Jacques is one of the founding members of Chicago Fringe Opera. She also has a live radio show in Monday evenings called Opera Box Score, and has returned to join the staff at the School of Music.

Alexa Jarvis Liu in *Turandot* Pacific Northwest Opera.

Emily Hughes will sing Elsa in *The Grand Duke* with Utopia Opera

Lindsey Larsen Ramey will sing Flora in *La Traviata* and Kate Pinkerton in *Butterfly* for Wichita Opera. Ms. Ramey has joined the vocal faculty of Wichita State University.

Current students and recent alumni performed with Chicago opera companies including Haymarket Square, DuPage Opera, Candid Concert Opera, Savoyaires, Chicago Folks Operetta, Chicago Opera Playhouse and da Corneto, Loren Auge, Olga Bojovic, Nathalie Colas, Elena Snow, Elyse Anne Kakaceck, Chelsea Morris, Laura Pinto, LaRob Payton, and Angela De Venuto.

Chris Filipowicz, Hoss Brock, Jared Esguerra, Lijana Pauletti, Martha Casten, Nina Heebink, William Bennett are members of the Lyric Opera Chorus. **Mr. Brock** sang a principal role in *Wozzeck*. **Jared Esguerra** sang with Caramoor Opera as an apprentice artist and will be seen with the Chicago Sinfonietta as the tenor soloist for Beethoven's Symphony No. 9 in 2017.

Jeffrey Ray and **Susan O'Brien** have joined the faculty of The School of Music.

Sasha Gerritson, **A.J. Wester**, **Susan Payne O'Brien**, **Erik Friedman**, **Amy Axelson**, **Nicole Verive**, **Edson Melendez** and **Amanda Consol** are all alumni who have gone on to careers as opera stage directors and performance teachers.

Gregory Henkel is director of Artistic Administration for San Francisco Opera, **Helen Todd** is the General Director of Sugar Creek Symphony and Song.

Marvin Lynn is Dean of the School of Education at Indiana University South Bend

BIOGRAPHIES

Harry Silverstein (director) has been the Director of DePaul Opera Theater since 1990 and instructs singers in acting techniques. Mr. Silverstein has directed opera professionally in the U.S. and abroad in such theaters as the Lyric Opera of Chicago, San Francisco Opera, New York City Opera, English National Opera and for companies in Germany, Australia, New Zealand, Brazil and The Netherlands. Mr. Silverstein has staged both contemporary operas and works from the standard repertory, including the European and South American premiers of works by Philip Glass and world premiers in Houston and Delaware. Best known for his work in Mozart operas, including *Don Giovanni*, *Così fan tutte*, *The Marriage of Figaro*, *The Magic Flute*, and *Idomeneo*; Mr. Silverstein has also professionally directed works by Verdi, Puccini, Donizetti, and others. Mr. Silverstein's teaching includes workshops for several Universities and major apprenticeship programs.

Nicholas Hutchinson (musical preparation) has performed throughout the United States as both collaborator and soloist. Concert appearances this year will take Dr. Hutchinson to Michigan, Ohio, Texas, California and Washington. He has been a prizewinner in the Kosciuzko Foundation National Chopin Competition and the Fischhoff National Chamber Music Competition, and was a finalist in the Oberlin International Piano Competition.

Dr. Hutchinson is a founding partner of Collaborative Works, a vocal coaching studio and collaborative arts institute in Chicago. He is also co-director of Friends Music Camp, a Quaker-based music camp for middle and high school students. A passionate teacher, Dr. Hutchinson has maintained a private studio for the past decade and has taught at a number of educational institutions in Michigan, including the Steppingstone School for the Potentially Gifted and the Chelsea Center for the Arts. His former teachers include Martin Katz, Louis Nagel, and Arthur Greene at the University of Michigan and Yong Hi Moon at Michigan State University.

Besides his musical interests, Dr. Hutchinson has a degree in computer science and his study of the Japanese language resulted in his being awarded an Outstanding Student of Japanese Language Study Tour at the Kansai Cultural Center in Osaka, Japan.

During a thirty five-year professional career, conductor **Hal France** has led organizations and performed with opera companies and symphony orchestras around the United States and abroad. He has completed tenures as Executive Director of KANEKO (2008–2012), Artistic Director of Opera Omaha (1995–2005), and Music Director of the Orlando Philharmonic (1999-2006).

Mr. France received his Bachelor of Music in Piano from Northwestern University 1975 and Masters of Music in Orchestral Conducting from the College Conservatory of Music at Cincinnati University 1980. He received an American Opera Center Fellowship at the Juilliard School in 1976 and was a member of the Houston Grand Opera Studio 1980. He served on the music staffs of the Glyndebourne Festival, Netherlands Opera, Wolf Trap and Aspen Festivals. He made his professional debut at the Kennedy Center conducting Carlisle Floyd's *Willie Stark* for the Houston Grand Opera in 1981.

His conducting credits include the Houston Grand Opera, Royal Philharmonic, National Symphony, New York City Opera, Seattle Opera, Florida Grand Opera, Opera Theatre of St. Louis, Santa Fe Opera, Glimmerglass Opera, Richmond Symphony, Jacksonville Symphony, New Jersey Symphony, Opera Company of Philadelphia, Lyric Opera of Kansas City, Chautauqua Opera, Lake George Opera, Minnesota Opera, Cleveland Opera, Opera Carolina, Wolf Trap Opera, Opera Festival of New Jersey, Hawaii Opera Theater, Utah Symphony and Opera, Mobile Opera, Tulsa Opera, Portland Opera, Kentucky Opera, Orlando Opera, Lawrence University, Northwestern University and the Royal Opera of Stockholm.

He returns to DePaul to collaborate with longtime friend and colleague Harry Silverstein. He has previously conducted DePaul Opera Theater's double bill of *Suor Angelica* and *Gianni Schicchi* in March 2017 and *Magic Flute* in 2015. Upcoming engagements include *Falstaff* for Opera Omaha and *Street Scene* at Michigan State University. His 2017 season has included *Man of La Mancha* for the Utah Opera, *Pirates of Penzance* at the Lyric Opera of Kansas City, the World Premiere of *Stranger From Paradise* for Opera Omaha by Nevada Jones and Kevin Lawler, and David Lang's *Difficulty of Crossing A Field* and *Little Match Girl Passion* for Portland Opera.

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UPCOMING EVENTS

Tuesday, October 31 • 8:00 P.M.

Concert Hall

Baroque Chamber Concert

Tuesday, October 31 • 8:00 P.M.

The Jazz Showcase 806 South Plymouth Court • Chicago

DePaul Jazz Workshop

Wednesday, November 1 • 8:00 P.M.

Concert Hall

Guest Recital: Christopher Hutton, cello

Thursday, November 2 • 8:00 P.M.

Concert Hall

Faculty Artist Series: Jason Moy with Guest Shirley Hunt

Friday, November 3 • 8:00 P.M.

Concert Hall

New Music DePaul

Saturday, November 4 • 8:00 P.M.

Concert Hall

DePaul Symphony Orchestra

Sunday, November 5 • 3:00 P.M.

Concert Hall

Faculty Artist Series: Ilya Kaler, violin

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