



werther

MASSENET

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2011 – 2012 SEASON



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Milana Chernyavska, *piano*

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WITNESS

In the Spirit of Being

Sunday, February 19, 2012 at 4 pm
Ordway Center for the Performing Arts
345 Washington Street, Saint Paul
*Concert Conversation at 3 pm with
composer Hannibal Lokumbe*

Tonia Hughes, soloist
Ramsey School, Performing Arts Magnet
Children's Choir
Jazz Quartet featuring Hannibal Lokumbe,
trumpet
Macalester College Percussion Ensemble,
Sowah Mensah, director
VocalEssence Chorus
Philip Brunelle, conductor

Joyce Award-winning composer **Hannibal Lokumbe** returns to VocalEssence for the world premiere of *In the Spirit of Being*, featuring Twin Cities gospel sensation Tonia Hughes. Be part of a transformative journey as we bear **WITNESS** to our connection to the past, the future and each other.

Tickets at VocalEssence.org or 651-224-4222



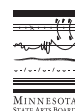
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TRAVELERS



This activity is made possible in part by a grant provided by the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature from the Minnesota arts and cultural heritage fund with money from the vote of the people of Minnesota on November 4, 2008, and a grant from the Wells Fargo Foundation Minnesota.

ACT I

The Bailiff's house The Bailiff is teaching his children to sing Christmas songs, though it is only July. Johann and Schmidt arrive and praise their efforts while inviting their friend to the inn for a drink. Sophie enters, announcing that Charlotte is almost ready for the ball. The three men discuss Werther, who will be her escort and guardian. The young man appears to have a bright future as a diplomat in spite of his persistent melancholy. Schmidt then inquires about Albert, Charlotte's fiancé, whose exact return date is still unknown after an absence of six months. The two men leave.

Werther enters, closely studying the Bailiff's home. He listens to the children sing and observes their innocence in contrast to the bitterness of adult life. Charlotte appears in her ball gown, and the children rush around her excitedly. She prepares their evening meal as she has done since her mother's death. The Bailiff notices Werther and invites him in. His friends, Brühlmann and Käthchen, arrive soon afterwards and all depart for the party, leaving the children in Sophie's care.

As a surprise, Albert appears, having returned unannounced, and Sophie greets him enthusiastically, assuring

him that Charlotte still loves him. He is pleased and looks forward to their wedding day.

Later that evening, Werther and Charlotte return from the party, pausing in the moonlight. He praises her beautiful soul and expresses his love. Charlotte reveals that she promised to marry Albert on her mother's deathbed and cannot break her oath after such a long engagement. They then learn of Albert's homecoming and Werther is devastated.

ACT II

The village square at Wetzlar the following September Johann and Schmidt sit at an inn, passing the Sunday afternoon with drink. They observe Charlotte and Albert as they prepare for the pastor's golden wedding anniversary. Werther also sees the happily married couple and is anguished by the affection he still holds for Charlotte. Albert tries to comfort him, sensing his loss. In stark contrast, an elated Sophie has gathered flowers and joyfully invites Werther to a dance at the pastor's residence. Werther sees Charlotte and calls out her name. She affirms she still belongs to another, and if he cannot bear to accept those circumstances, he must leave forever.

She then waivers and tells him to return at Christmas. Werther rushes off, disappointing both Sophie and Charlotte, and Albert perceives his new wife's lingering love.

INTERMISSION

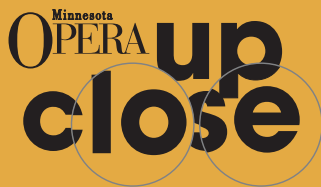
ACT III

Albert's house on Christmas Eve Charlotte agonizes over Werther's letters of loneliness and despair. Even after several months of marriage, she still cannot forget her desire. Sophie enters and observes her sister's tearful state. As Albert is away, she suggests Charlotte return home to celebrate Christmas with her devoted family. After some hesitation, she agrees to join them soon as Sophie departs.

Werther arrives as promised, and they both recall better days. Again he professes his love for her, and Charlotte's resolve begins to falter. She rushes out of the room, saying goodbye for the last time. After Werther leaves, Albert returns, having heard rumors of Werther's presence in the village. He sees his wife crying and interrogates her further. A servant enters with a note – Werther wishes to borrow their dueling pistols. Albert insists Charlotte fetch them and give them to the servant. Once Albert has left the room, Charlotte grabs her cloak and runs outside, hoping she is not too late.

ACT IV

Werther's study Werther lies on the floor, mortally wounded from a self-inflicted bullet. Charlotte hastens to his side and demands they get help. He claims that it will be to no avail. Charlotte expresses her genuine love and blames herself for adhering to duty rather than following her heart. She kisses him, and he dies surrounded by the sounds of happy children singing.



Lucia di Lammermoor

Monday, February 13, 2012, 7PM

Minnesota Opera Center,
620 North First Street,
Minneapolis, MN 55401

Join Allan Naplan, Minnesota Opera's President and General Director, as he hosts the Opera Up Close preview of *Lucia di Lammermoor* on Monday, February 13. Special guests will include soprano Susanna Phillips, bass Ben Wager, conductor Leonardo Vordoni, director James Robinson and Minnesota Opera Artistic Director Dale Johnson.

For more information or to purchase tickets, visit mnopera.org/operaupclose or call the Minnesota Opera Ticket Office at 612-333-6669, M-F, 9AM-6PM.

werther

Music by Jules Massenet

Libretto by Édouard Blau, Paul Milliet and Georges Hartmann

based on Johann Wolfgang von Goethe's novel *Die Leiden des jungen Werthers* (1774)

World Premiere at the Vienna Hofoper, February 16, 1892

January 28, 31, February 2, 4 and 5, 2012, Ordway, Saint Paul

Sung in French with English translations

CAST

(in order of vocal appearance)

Le Bailli (the Bailiff), Charlotte's father	Joseph Beutel
Les enfants, Le Bailli's younger children	Alex Meyer, Michael Scott, Shelby Scott, Kristian Stordalen, David Timm, Parker Tope, Claire Walsh
Johann, friend of Le Bailli	Rodolfo Nieto
Schmidt, friend of Le Bailli	John Robert Lindsey
Sophie, Charlotte's sister	Angela Mortellaro
Werther	James Valenti (performs January 28, 31, February 2, 5) Nathaniel Peake (performs February 4)
Charlotte	Roxana Constantinescu
Brühlmann, friend of Werther	Mark Thomas
Käthchen, a young girl	Allison Schardin
Albert	Gabriel Preisser

CREATIVE TEAM

Conductor	Christoph Campestrini
Stage Director	Kevin Newbury
Set Designer	Allen Moyer
Costume Designer	Jessica Jahn
Lighting Designer	D. M. Wood
Wig and Makeup Designers	Jason Allen and Ronell Oliveri
Assistant Director	Octavio Cardenas
Assistant Conductor	Aaron Breid
Children's Chorusmaster	Dale Kruse
Stage Manager	Alexander Farino
English Captions	Christopher Bergen

This production of *Werther* was made possible, in part, by the generosity of Judy Dayton.

This project is supported in part by an award
from the National Endowment for the Arts.



Werther is presented by



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werther

Werther stands alone in Jules Massenet's wide-ranging scope of operas. The appearance of a male protagonist submerged in the interior, realistic sobriety of the Germanic *Sturm und Drang* is unique to the composer's typically glittering and vibrant artifice emblematic of fin-de-siècle France. The opera's gestation was a long one. In a letter dated September 25, 1880 to fellow composer Paul Lacombe, Massenet expressed his wish to adapt Johann Wolfgang von Goethe's *Die Leiden des jungen Werthers* (*The Sorrows of Young Werther*). Under the watchful eye of publisher Georges Hartmann, librettists Paul Milliet and Édouard Blau spent five years fitting and revising the text – their resulting product stands out among the volumes of typically lackluster French libretti. Milliet avoided the typical stagi plots of an earlier generation in favor of scenes with intense passions unrelated to dramatic

events. When the project stalled, Blau was brought in to finish the job, and to reinvigorate Massenet's interest in the piece, Hartmann waylaid the composer's intention to set Henry Murger's *Scènes de la vie de bohème* (later immortalized by Giacomo Puccini and Ruggero Leoncavallo). At the same time, the wily publisher arranged a pilgrimage to Bayreuth to see Wagner's *Parsifal* in 1886, with a side trip to Wetzlar, where Goethe had conceived his literary masterpiece. The composer was duly impressed by both events.

The opera was completed within a year of their return to Paris, and Massenet lobbied for a premiere at the city's second theater of rank, the Opéra-Comique. Though already accomplished at programming serious works (Bizet's *Carmen* would be the most notorious example), the impresario Léon Carvalho found the subject too somber, and a deadly theater fire in 1887 put the work in limbo. *Werther* would languish on the shelf for several more years while an

after the Seven Years War (1756–1763), another pan-European conflict that had shadowed over Germany's 300 fragmented dukedoms, principalities and free states, a young Goethe was studying law in Strasbourg. Around him, a fractured cultural scene began to solidify as German literature finally came to the fore. Gotthold Ephraim Lessing, in the formation of the *bürgerliches Trauerspiel*, Christoph Martin Wieland, in his translations of Shakespeare, and Friedrich Gottlieb Klopstock in his atmospheric poetry were the foremost writers. Dilatory in his studies, Goethe fell under the spell of Johann Gottfried Herder and soon garnered the attention of a few promising literary geniuses. Under the prevailing malaise of the *Weltschmerz*, they schooled a movement, later to be named *Sturm und Drang* (*Storm and Stress*), after a play by Friedrich Maximilian Klingler, one of Goethe's disciples.

Sturm und Drang was an impassioned precursor to the Romantic period, defying the refined elegance and intellectualism of the previous age, and instead emphasizing strong emotion, the independence of a generally misunderstood hero and a holy communion with the forces of nature. The movement viewed humanity as most genuine when yielding to its base desires. *Die Leiden des jungen Werthers* (1774), along with another work, *Die Räuber* (*The Robbers*, 1781) by Friedrich von Schiller epitomized the genre, which was extinguished in less than a decade, after which Goethe and Schiller entered into a period of restrained classicism. Many operatic masterpieces owe a debt to these authors, namely *Faust* (set by Charles Gounod); *Wilhelm Meisters Lehrjahre* (*Mignon*, set by Ambroise Thomas); *Egmont* (incidental music set by Ludwig von Beethoven); *Maria Stuarda* (set by Gaetano Donizetti); and *Die Jungfrau von Orléans* (*Giovanna d'Arco*), *Die Räuber* (*I masnadieri*), *Don Carlos* and *Kabale und Liebe* (*Luisa Miller*, all four set by Giuseppe Verdi).

Die Leiden des jungen Werthers is a genuine instance of art imitating life, for Goethe drew upon his own

earlier work, *Manon*, took Europe by storm. It was *Manon*'s triumph at Vienna's Hofoper that would draw attention to Massenet's "German" opera, which was finally staged in 1892. *Werther* would be mounted at the temporarily relocated Opéra-Comique the following year and soon found success throughout Europe.

While Massenet was able to compose in the comfortable domesticity of *belle époque* France, an era blissfully ignorant of the political stirrings that would lead to World War I, Goethe had lived quite a different existence over a century before. Just



Original affiche for the 1892 Vienna premiere
by courtesy of Anne Bessand-Massenet
Private collection



Johann Wolfgang von Goethe, 1787–88 (oil on canvas)
 painted by Angelica Kauffmann (1741–1807)
 Goethe National Museum, Weimar, Germany/
 The Bridgeman Art Library

experiences. As a young man, he fell madly in love with Charlotte Buff, the fiancée of Johann Christian Kestner, a young diplomat. Eventually realizing his one-sided affection for the young woman would not amount to anything, he left Wetzlar, devastated and suicidal. He maintained a correspondence with Kestner, from whom he soon learned that a mutual acquaintance, Karl Wilhelm Jerusalem, had in fact taken his own life over his own unrequited love for a married woman. Goethe was overwhelmed by the incident and exorcised his demons by writing a novel, completed in just one month.

Goethe embraced the epistolary form familiar to the 18th century, but modified the genre – where written messages would normally be exchanged, *Werther's* account is decidedly one-sided. Through letters mostly written to a friend (Wilhelm), the reader is caught within Werther's claustrophobic world, a microcosm that begins with a search for identity through love and nature, and ends with an irrational decline into a suicidal abyss. The work takes on qualities of a Shakespearian dramatic monologue. In addition to his obsession with Charlotte, Werther comments on the primitive simplicity of children, peasants and nature.

The chief charm of this spot consists in two linden trees, spreading their enormous branches over the little green before the church, which is entirely surrounded by peasants' cottages, barns and homesteads. I have seldom seen a place so retired and peaceable; and there often I have my table and chair brought out from the little inn, and drink my coffee there and read my Homer.

Homer's *Odyssey* is his anchor, and a switch to the more stormy Ossian midway in the novel marks the first signs of his mental collapse. Werther effortlessly embodies the quintessential romantic, a *poète manqué* alienated from the materialistic world, self-absorbed and alone. Hardly an average man, Werther's own name denotes that he is better than most (*Wert* in German is translated as "worth").

The narrative starts innocently enough with Werther's seemingly platonic relationship with Charlotte under Albert's tacit approval. They share literary interests, and all three spend most evenings together as the love triangle settles into a comfortable routine. The two men become close friends, although the cool and collected Albert is the complete antithesis of the passionate, irrational Werther. Eventually unable to control his feelings for Charlotte, Werther unselfishly leaves for an unnamed city. There he tries to be more like Albert, taking a position in a diplomatic mission and soon dating a Fräulein. But the envoy doesn't take to Werther's temperament, and he is snubbed by the aristocratic circle. Where he had once been the intellectual and financial superior of the village peasants, he now feels the weight of a hierarchal society.

So Werther heads back to the simple village, but finds everything has changed. The trees he once so adored have been felled by the new pastor's wife. The fields where he and Charlotte used to roam freely are flooded with water and a child he had sketched has died. Werther encounters two individuals who detail similarly portentous events. A *Bauernbursch* has fallen in love with his employer, a widow mildly receptive to his

affections. Her brother fears the loss of her inheritance and has the boy dismissed when his pursuit goes too far. The *Bauernbursch* murders his replacement, and Werther advocates for his defense at trial to no avail. Werther also meets Heinrich, madly trying to gather flowers in the fall leaves for his lover. He learns the insane man once worked for the bailiff and was attracted to Charlotte, who rebuffed his advances. The parallel stories define the boundaries of acceptability for love and mirror the potential consequences of Werther's own unrestrained affections. The weight of these events propels the romantic hero further into the deep, black hole of depression.

Worst of all, Charlotte and Albert are now married, and this fires his passion beyond its bounds. Charlotte, fearing to be alone with Werther, tries to surround herself with supervisory friends, and keeps him in abeyance by playing the clavichord. Albert is increasingly annoyed, and when Werther asks to borrow the two dueling pistols for a "journey" he is about to take, a cowardly Albert gives him both, knowing he will not have to face the opposing shot. Werther takes this as his unspoken approval for his suicide.



The house in Trouville where Massenet completed *Werther* (sketch by his daughter Juliette)
 by courtesy of Anne Bessand-Massenet
 Private collection

He chooses the winter solstice, the shortest day of the year (a time pregnant with pagan and Christian associations), and fires a bullet into his forehead. The young man does not expire instantly, convulsing unconsciously for twelve hours, his lungs rattling with death. An open copy of Lessing's *Emilia Galotti* is observed in the death scene, a detail noted in Kestner's true account of Jerusalem's last days (Lessing's heroine takes her own life in a gesture of assisted suicide in order to save her honor). Since he has committed a mortal sin, Werther is not buried in consecrated ground, as the novel's final lines indicate.

At twelve o'clock Werther breathed his last. The presence of the steward, and the precautions he had adopted, prevented a disturbance; and that night, at the hour of eleven, he caused the body to be interred in the place which Werther had selected for himself. The steward and his sons followed the corpse to the grave. Albert was unable to accompany them. Charlotte's life was despaired of. The body was carried by laborers. No priest attended.

How are these details revealed? At one point close to the end, without warning the narrative shifts from Werther's inner voice to an objective editor, who sifts through his final papers. Though it feels Werther is speaking from the grave, it appears some third unknown party (and we know it is not Wilhelm) charts out the chaos of his final, dark days in a dry, clinical report. A few remaining letters reveal the poet's damaged state.

How her image haunts me! Waking or asleep, she fills my entire soul! Soon as I close my eyes, here, in my brain, where all the nerves of vision are concentrated, her dark eyes are imprinted. Here – I do not know how to describe it: but, if I shut my eyes, hers are immediately before me: dark as an abyss they open upon me, and absorb my senses.

The widespread fame of Goethe's novel actually made the taking of one's own life (or verging on it) a fashionable image – the "Werther effect" is still used in psychology today in the discussion of imitative suicide. On the positive side, the novel's immediate and overwhelming success created an economic boom for *Wertherie* – young men began to adopt Werther's habit of dressing in a blue top coat, yellow vest, buff trousers and short black boots, and commemorative merchandise was struck in the form of etched dishware, silhouettes and perfume.

Werther continued to hold its place in popular literature, yielding many dramas and parodies. Two musical adaptations date from the 1790s, an opera by Rodolphe Kreutzer (*Charlotte et Werther*) and a *melologo* by Gaetano Pugnani, but there was little more interest on the lyric stage until Massenet. He and his librettists had to take some drastic steps to make Goethe's piece stage-worthy and a little more appealing to their bourgeois audience. They popularize and unify the piece from beginning to end with singing children, moving the final scene a few days forward to

Christmas Eve. Out of Werther's love of Ossian poetry, they were able to craft his Act I aria "Ô Nature, pleine de grâce." Though very few letters to Charlotte exist in Goethe's original, the creators extrapolated her tearful Act III letter scene out of the obvious notion that she would have received many of them in his absence. In the opera, we see the rational Albert's rapid transition from amiable to vaguely suspicious to coldhearted as he orders Charlotte to send Werther the pistols. In Goethe's original, he remains his friend to the very end. Charlotte does not visit Werther as he lies dying, but this poignant scene, making up an entire act, was impossible to resist as a final operatic gesture.

Part of *Werther*'s complexity and lasting interest is a contrast between light and dark – the happiness of children, the comic relief of Schmidt and Johann's drinking song, Sophie's frothy *ariette*, the festivities of the pastor's golden anniversary – all characteristics expected by Paris' theatrical crowd. Still, they were puzzled at the French premiere by the sharp contrast of idyllic youth with the gravity of adult life and the juxtaposition of sin with sanctimony. As a result, *Werther* was slow to gain acceptance. Still grappling with their first complete glimpses of Wagner's works at the Opéra in the final decade of the 19th century, frivolously light-minded viewers were unable to see *Werther*'s true depth as a one-sided *Liebestod*, an ever-worsening love drama that rushes inevitably toward its dire conclusion. ■

At the same time...

An office is opened on Ellis Island to cope with the flood of immigrants to the United States.

Grover Cleveland is re-elected president, defeating Benjamin Harrison.

Poet Walt Whitman dies.

Oscar Wilde writes *Lady Windermere's Fan*.

Russia is devastated by a severe famine, which began the previous year.

Count Alfred von Schlieffen, the chief of the German general staff, devises a plan for offensive military action to invade France.

The English evolutionist Charles Darwin dies.

Claude Monet begins his series of paintings on the Rouen Cathedral.

Pyotr Ilyich Tchaikovsky's *Iolanta* premieres in St. Petersburg in a double bill with his new ballet *The Nutcracker*.

Henri Toulouse-Lautrec paints *At the Moulin Rouge*.

The first automatic telephone switchboard is introduced.

Thomson-Houston Electric and Edison General Electric merge to form the General Electric Company.

Alberto Franchetti's *Cristoforo Colombo* premieres in Genoa for the anniversary of the explorer's discovery of the Americas.

Vogue magazine begins publication.

Antonín Dvořák becomes director of the New York National Conservatory of Music.

The German engineer Rudolf Diesel patents the first internal combustion engine.

Ruggiero Leoncavallo's opera *I pagliacci* premieres in Milan.

Paul Cézanne paints *The Card Players*.



by courtesy of Anne Bessand-Massenet
Private collection

Jules Massenet was the most prominent and prolific composer of French opera in the late 19th and early 20th centuries with over 20 operas to his credit. Born the twelfth child in a typical bourgeois provincial family, Jules first studied piano with his mother. His skills were sufficient to be accepted by the Paris Conservatoire, where in 1859, he won first prize for piano performance. He spent his early adulthood giving lessons, providing entertainment at local cafés and playing timpani in the orchestra pits of the major opera houses.

Massenet studied composition with Ambroise Thomas, a celebrated composer of an earlier generation whose most significant works were *Mignon* (1866) and *Hamlet* (1868). Jules won the prestigious Prix de Rome in 1863 (with Hector Berlioz' encouragement) and met Charles Garnier (a former *prix* winner who would design the Paris and Monte Carlo Opéras) as well as a newly ordained Franz Liszt while residing at the students' Italian abode, the Villa Medici. Liszt introduced him to his future wife, Louise-Constance de Gressy, then an aspiring piano student.

A requirement for winners of the Prix de Rome was to compose a one-act opera for the Opéra-Comique. This would be Massenet's first staged work,

La grand'tante (1867), coinciding with the Exposition Universelle, which would also yield Giuseppe Verdi's *Don Carlos*, Charles Gounod's *Roméo et Juliette* and Jacques Offenbach's *La Grande-Duchesse de Gérolstein*. Massenet's further attempts at opera in the years that followed were fruitless as cultural city life was interrupted by the Franco-Prussian War (1870–1871) and the siege of Paris (he and his friend Georges Bizet would both serve together in the National Guard).

Like several other composers of his day, Massenet's abilities had the good fortune to attract the attention of Pauline Viardot, a mezzo-soprano from the immensely talented García family (the composer would remember her from the days she sang Gluck's *Orphée* at the Théâtre-Lyrique when he was a pit musician). She promoted his oratorio, *Marie-Magdeleine*, singing the title role. The work premiered in 1873 at the Théâtre de l'Odéon, and later, during Lent in repertory with Verdi's *Requiem*, conducted by the grand master himself at the Opéra-Comique (the theater's then impresario, Camille de Locle was a close friend and collaborator).

In 1876, Massenet's Orientalist opera *La roi de Lahore* was accepted by the Opéra and premiered the following year at the recently opened Palais Garnier. Representatives of the Ricordi publishing house heard the piece and arranged with the composer's publisher, Georges Hartmann, to have it staged in Turin. The success of *Il re di Lahore* later at La Scala in 1879 led to an Italian commission for *Erodiade* (*Hérodiade*), based on a poem by Gustave Flaubert concerning the biblical legend of Herodias, her daughter Salome, her husband Herod and John the Baptist. Massenet played his score for Giulio Ricordi while he was in Paris for the French premiere of Verdi's *Aida* at the Opéra, but the publisher uneasily postponed the premiere, leading to the first performances at Brussels' Théâtre de la Monnaie in 1881.

In the fickle music business of the late 19th century and eclipsed by a sudden public interest in Wagner, Paris' leading composers were not necessarily guaranteed an open door at the Opéra or even the Opéra-Comique, so they had to be creative in pursuing other houses. Massenet would be lucky and was afforded auspicious premieres of his next few operas at either of these houses: *Manon*, based on the novel by Abbé Prévost (1884), *Le Cid* (1885), based on the play by Guillén de Castro y Bellvis, *Esclarmonde* (1889), *Le mage* (1891), *Thaïs* (1894) and *Le portrait de Manon* (1894). However, *Werther* (1892) was produced in Vienna and *La Navarraise* (1894) had its premiere in London. Massenet's relationship with Raoul Gunsbourg's Opéra de Monte-Carlo would begin with *Le jongleur de Notre-Dame* (1902) and would yield six new works.

Massenet's later operas were largely based on fairy tale (*Cendrillon*, 1899; *Grisélidis*, 1901), Greco-Roman history and mythology (*Ariane*, 1906; *Bacchus*, 1909; *Roma*, 1912; *Cléopâtre* (1914) and literature [*Sapho* (after Alphonse Daudet), 1897; *Chérubin* (a continuation of Beaumarchais' *Figaro* trilogy), 1905; *Don Quichotte* (after Cervantes), 1910]. His style has been accused of being static or even retrograde, yet his colorful, ethereal orchestration and long-breathed lyricism would have a profound effect on Italy's *giovane scuola*, including Giacomo Puccini. In turn, Massenet nodded to current trends, producing the veristic *La Navarraise*, the textually Symbolist *Thaïs* and the Wagnerian *Esclarmonde*. He was a tireless worker willing to explore extensions of his own style, memorizing his libretti with attention to stress, composing without the use of a piano and producing a premiere nearly every year of his professional life. Massenet's legacy has been overshadowed by others, yet the endurance of *Manon*, *Werther* and *Cendrillon* along with occasional revivals of *Thaïs*, *Le Cid*, *Don Quichotte* and *Esclarmonde* cement and secure his place in the pantheon of French opera. ■

In the year of the centennial of the death of Jules Massenet, the Association Massenet Internationale announces the opening of international membership. Founded in 1990 by Madame Anne Bessand-Massenet, the great-great-niece of the composer, and author of the biography *Massenet en toutes lettres*, the Association is composed of music professionals and enthusiasts working together to introduce or reintroduce Jules Massenet to the general public. *The General Catalogue* and *Catalogue of Scenic Works* are available through the Association, as well as a periodic information bulletin about performances, publications and discography. For information about Massenet and the Association, go to jules-massenet.fr or contact Madame Bessand-Massenet directly at abmassenet@orange.fr.



Joseph Beutel LE BAILLI

Bass Joseph Beutel joins Minnesota Opera's Resident Artist program after spending the summer as a Santa Fe Opera Apprentice Artist, where he covered Méphistophélès in *Faust* and the Catholic Priest in *The Last Savage*. Previous roles have included the Impresario/Direttore in the young artist production of *Viva La Mamma!* at Seattle Opera; Benoit and Alcindoro in *La bohème* for South Texas Lyric Opera; Sarastro in *Die Zauberflöte*, Mustafa in *L'italiano in Algeri*, Simone in *Gianni Schicchi*, Le Roi in *Cendrillon* and Herr Reich in *Die lustigen Weiber von Windsor* for IU Opera Theatre; and the Sergeant in *Pirates of Penzance* for Western Michigan University.

Mr. Beutel is a district finalist of the Metropolitan Opera National Council Auditions, received a Sullivan Foundation Career Development Award and won a Palm Beach Opera Competition Encouragement Award. For Minnesota Opera this season, he appears as the British Major in *Silent Night*, Raimondo in *Lucia di Lammermoor* and the Bonze in *Madame Butterfly*. This summer he sings Lamoral in *Arabella* for Santa Fe Opera.



Christoph Campestrini CONDUCTOR

Austrian conductor Christoph Campestrini has had an active international career, conducting more

than 80 symphony orchestras on five continents including the London Symphony Orchestra, Deutsche Sinfonie Orchester Berlin, Frankfurt Radio Symphony, Stuttgart Philharmonic, Cologne Radio Symphony, Deutsche Kammerphilharmonie Bremen, Moscow Radio Symphony, Prague Radio Symphony, Prague Philharmonia, Vienna Radio Symphony, Mozarteum Orchestra Salzburg, Orchestre Lamoureux Paris, Orchestre National du Capitole de Toulouse, Queensland Philharmonic, Israel Sinfonietta and many others.

As Principal Conductor at the Essen Aalto-Musiktheater in Germany, he conducted over 100 performances. Other credits include the Oper am Rhein (*Die Zauberflöte*), Opera Lyra Ottawa (*Le nozze di Figaro*), Austin Lyric Opera (*Don Giovanni*), Sakai City Opera Osaka (*Cendrillon*) and the Hong Kong Opera Academy.

The 2011–12 season brings a Beethoven Gala with Lang Lang and the Indianapolis Symphony and a debut with the Rochester Philharmonic.

Maestro Campestrini's appearance is generously sponsored by Mr. and Mrs. Philip Isaacson and Spencer Stuart.



Roxana Constantinescu CHARLOTTE

Roxana Constantinescu has already enjoyed several earlier competition successes in Belgium, Romania,

Germany and Italy, but it was winning the prestigious ARD Music Competition that launched her career. She joined the Vienna State Opera singing Cherubino in *Le nozze di Figaro*, Zerlina in *Don Giovanni*, Rosina in *Il barbiere di Siviglia*, Siebel in *Faust*, Stéphano in *Roméo et Juliette*, Lola in *Cavalleria rusticana*, Nicklausse in *Les contes d'Hoffmann*, Dryade in *Ariadne auf Naxos* and Fjodor in *Boris Godunov*.

Recently, the mezzo has appeared as Despina in *Così fan tutte* with the Los Angeles Opera, the title role in *Cinderella* at Minnesota Opera, Dorabella in *Così fan tutte* at the Théâtre du Capitole, Stéphano in *Roméo et Juliette* at Dallas Opera, Rosina at the Deutsche Oper and Donna Elvira in *Don Giovanni* at the Vienna State Opera. Future roles include Nicklausse at Theater an der Wien and a tour in South America. Her 2010 recording of *Pulcinella* with the Chicago Symphony Orchestra was nominated for a Grammy award.

Ms. Constantinescu's appearance is generously sponsored by Mr. Heinz F. Hutter.



Jessica Jahn COSTUME DESIGNER

Jessica Jahn danced professionally in New York City before beginning a career in design. She has had the opportunity to work on various projects with directors such as Tina Landau, Kevin Newbury, Robert O'Hara and Carl Andress, artist Michael Counts, as well as writers Eisa Davis, Norah Ephron and Charles Busch.

New York: *Monodramas* at New York City Opera; *Love, Loss and What I Wore* at the Westside Theatre; and *Die Mommie Die!* at New World Stages (winner of the Lucille Lortel Award).

Regional: *In the Red and Brown Water* at the Alliance Theatre, *La Cenerentola* at Glimmerglass Opera; *Il trovatore*, *Roberto Devereux* and *Mary Stuart* at Minnesota Opera; *Life Is A Dream* (world premiere) at Santa Fe Opera; and *Die Leibe der Danae* at Bard Summerscape.

Upcoming: *Maria Stuarda* at Houston Grand Opera, *La bohème* at Central City Opera and *Anna Bolena* at Minnesota Opera.



John Robert Lindsey SCHMIDT

Colorado native tenor John Robert Lindsey is a recent graduate of the University of Colorado at Boulder, where he earned his Master

of Music in vocal performance under the tutelage of Julie Simon. Past engagements include the Tenor Soloist in Handel's *Messiah*, Sam Polk in Carlisle Floyd's *Susannah*, the Stage Manager in Ned Rorem's *Our Town* and Don Ottavio in *Don Giovanni*. Mr. Lindsey was met with numerous successes in competitions recently. He was a regional finalist in the Metropolitan Opera National Council Auditions for the past two years, as well as taking third place in 2010 and first place in 2011 at the prestigious Denver Lyric Opera Guild competition.

For Minnesota Opera's 2011–2012 season, Mr. Lindsey appears as Jonathan Dale in *Silent Night*, Normanno in *Lucia di Lammermoor* and Goro in *Madame Butterfly*. He will also sing a concert of *Carmen* highlights with the Mankato Symphony. Next season he returns as Ismaele in *Nabucco*, Hervey in *Anna Bolena* and Pang in *Turandot*.



Angela Mortellaro SOPHIE

Angela Mortellaro returns to the Minnesota Opera's Resident Artist Program for a second season, singing the roles of Despina in

Così fan tutte, Madeleine in *Silent Night*, the title role in the Sunday cast of *Lucia di Lammermoor* and Kate Pinkerton in *Madame Butterfly*. Last season, she was seen as Amore in *Orpheus and Eurydice*, Clorinda in *Cinderella* and Annina in *La traviata*. Other roles include Gretel in *Hansel and Gretel* with both PORT Opera and Sarasota Opera; Edith in *The Pirates of Penzance* and Anna Gomez in *The Consul* as a Chautauqua Opera Apprentice Artist; and Sister Genovieffa in *Suor Angelica*, Sally in *Die Fledermaus* and Clorinda in *La Cenerentola* for Orlando Opera Company. The soprano also appeared as Clorinda for Aspen Opera Theatre as well as Frasquita in *Carmen* and internationally as Susanna in *Le nozze di Figaro* for Operafestival di Roma.

Ms. Mortellaro has a Master of Music degree in vocal performance from Rice University and a Bachelor of Music degree from the University of Wisconsin.



For more biographical information about these artists, visit our website at mnopera.org/season or go to get.neoreader.com on your smartphone and then snap this tag.

The appearances of Nathaniel Peake and James Valenti, winners; John Robert Lindsey, Angela Mortellaro and Gabriel Preisser, regional finalists; and Joseph Beutel, district finalist of the Metropolitan Opera National Council Auditions, are made possible through a Minnesota Opera Endowment Fund established for Artist Enhancement by Barbara White Bemis.



Allen Moyer

SET DESIGNER

Allen Moyer's opera credits include *Orfeo ed Euridice* for the Metropolitan Opera, *The Last Savage* and *The Tales of Hoffmann*

for Santa Fe Opera, *The Death of Klinghoffer* for Opera Theatre of St. Louis, *Virginia* for the Wexford Festival, *Nixon in China* for the Canadian Opera Company, plus many productions for San Francisco Opera, Houston Grand Opera, Scottish Opera, Washington National Opera, Glimmerglass Opera, Welsh National Opera, L'Accademia di Santa Cecilia (Rome), Seattle Opera and *The Mother of Us All*, *Il trittico*, *Il viaggio a Reims* and *La bohème* for New York City Opera. Mr. Moyer has also designed *The Grapes of Wrath*, *Norma* and *Il trovatore* for Minnesota Opera, *Sylvia* for The San Francisco Ballet and *Romeo and Juliet: On the Motifs of Shakespeare* for the Mark Morris Dance Group.

Recent Broadway credits include *Lysistrata Jones*, *Grey Gardens*, *After Miss Julie*, *Little Dog Laughed*, *Twelve Angry Men* and *The Constant Wife*.

Upcoming projects include *Die Fledermaus* (Canadian Opera Co.) and *Alice in Wonderland* (Opera Theatre of St. Louis).



Kevin Newbury

STAGE DIRECTOR

Kevin Newbury is a theater and opera director based in New York City. Recent opera credits include *Mary Stuart* and

Roberto Devereux (Minnesota Opera), *Die Liebe der Danae* (Bard Summerscape), *Virginia* (Wexford Opera Fest.), *Life is a Dream* and *Falstaff* (Santa Fe Opera), *Eugene Onegin* (Opera Theatre of St. Louis), *Roberto Devereux* (L'Opéra de Montréal), *El niño* (San Francisco Symphony), *Hänsel und Gretel* (Virginia Opera), *Rappahannock County* (Virginia Arts Festival, National Tour), *La Cenerentola* (Glimmerglass Opera) and Bernstein's *Mass* (Carnegie Hall; Kennedy Center; Grammy nominee). Recent New York theater credits include *Candy and Dorothy* (GLAAD Media Award Winner; Drama Desk nominee), *The Second Tosca* and *Kiss and Cry* (GLAAD nominee).

Upcoming engagements include *The Gospel According to Mary Magdalene* (San Francisco Opera), *Oscar* (Santa Fe Opera; Opera Co. of Philadelphia), *Doubt* and *Anna Bolena* (Minnesota Opera), *Oceanic Verses* (River-to-River Fest./NYC; Barbican/UK), *Fellow Travelers* (NYC); *Maria Stuarda* (Houston Grand Opera) and *Roméo et Juliette* (Palm Beach Opera).



Rodolfo Nieto

JOHANN

Werther marks bass-baritone Rodolfo Nieto's third return to the Minnesota Opera stage since completing his two-year

stint as one of the Opera's Resident Artists. Earlier this season, he performed the role of the Scottish Soldier in the world premiere of *Silent Night*. Mr. Nieto's roles during his seasons as a Resident Artist included the Third Inquisitor and Spanish Captain in *Casanova's Homecoming*, the Friend of Nottingham in *Roberto Devereux*, Colline in *La bohème*, the First Guard in *Salome*, and most notably, Joseph in *Wuthering Heights*.

Last summer, Mr. Nieto performed the role of Guglielmo in *Così fan tutte* with the Green Mountain Opera Festival. For Cedar Rapids Opera Theater, he has appeared as Don Alfonso in *Così fan tutte* (2009), the Imperial Commissioner in *Madame Butterfly* (2006) and Pooh-Bah in *The Mikado* (2005). During the 2008 season, Mr. Nieto was an Opera Colorado Young Artist, where he sang the roles of Don Magnifico and Alidoro in *Cinderella* and Godofredo in *La Curandera*.



Nathaniel Peake

WERTHER

A 2010 Metropolitan Opera National Council Winner, American tenor Nathaniel Peake has been

admired for "his ringing tone and effortless phrasing" (*San Francisco Chronicle*). The *Lansing State Journal* awarded him with a "Thespie" award for Best Actor in a Musical for his portrayal of the title role of Bernstein's *Candide*. In a recent production of *Lamico Fritz*, Mr. Peake was lauded for his "brilliant performance in the title role, deploying a clarion tone that moved as deftly through the graceful ease of Act I as through the more emotionally urgent writing of the latter acts." (*San Francisco Chronicle*).

An exciting season for 2011–2012 includes a return to the San Francisco Opera as Tamino in *Die Zauberflöte*, and debuts with Seattle Opera as Pinkerton in *Madama Butterfly* and Edgardo in *Lucia di Lammermoor* at Minnesota Opera. Mr. Peake will return to Syracuse Opera as Alfredo in *La traviata*, and to Wolf Trap Opera for his title role debut in Offenbach's *Les contes d'Hoffmann* and as Pirelli in Sondheim's *Sweeney Todd*.



Gabriel Preisser

ALBERT

Praised for his power and presence both as a singer and actor by the *Houston Chronicle*, baritone Gabriel

Preisser originally hails from the small town of Apopka, Florida. Most recently, he received rave reviews for his performance of Lt. Gordon in the world premiere of Kevin Puts' *Silent Night* with Minnesota Opera and will be reprising the same role with the Opera Company of Philadelphia next year. He has sung the title role in Aldridge's *Elmer Gantry*, Tom Joad in Gordon's *The Grapes of Wrath*, Riolo in Catán's *Florencia en el Amazonas* and Antonio in Hagen's *New York Stories*. *Opera News* made note of his "beautifully sung and beautifully portrayed" Yamadori for Kentucky Opera's *Madama Butterfly* last fall, and his Masetto at Utah Opera was played "with a delicious mixture of jealous outrage and bewilderment ... commanding the spotlight with vocal talent."

Mr. Preisser is truly comfortable on any stage and in a wide range of repertoire from Figaro in *Il barbiere di Siviglia* to Prince Ottokar in *Der Freischütz*. Upcoming roles include Yamadori in *Madama Butterfly* with Minnesota Opera and Bob Baker in *Wonderful Town* with Skylark Opera.



James Valenti

WERTHER

American tenor James Valenti has been hailed for having a voice of Italianate beauty, a handsome stage

presence, his ardent singing and elegant musicianship. He made his professional debut at 25 as Rodolfo in *La bohème* (Rome Opera). Credits include Alfredo in *La traviata* (Royal Opera House; Japan Tour; Metropolitan Opera; Canadian Opera Co.; Deutsche Oper Berlin; Teatro Comunale di Bologna; Salzburg Festival; Minnesota Opera), the Duke in *Rigoletto* (Maggio Musicale Florence; Dallas Opera), Rodolfo (La Scala; Dresden Semperoper; Minnesota Opera), Werther (Opéra de Lyon; Tokyo), Faust (Trieste), Pinkerton in *Madama Butterfly* (Royal Opera House filmed in 3D on DVD; Paris Opéra; Chicago; Vancouver; San Francisco; PBS *Live from Lincoln Center*; Palm Beach Opera), Roméo (Minnesota Opera) and Maurizio in *Adriana Lecouvreur* (Washington, DC). James won the Richard Tucker Award in 2010 and has recorded for Virgin/EMI Classics. Upcoming plans include Alfredo (Royal Opera, Bavarian State Opera, Dallas Opera), Faust (Royal Opera) and Edgardo in *Lucia di Lammermoor* (Opera Australia).

Mr. Valenti's appearance is generously sponsored by Mrs. Mary W. Vaughan



For more biographical information about these artists, visit our website at mnopera.org/season or go to get.neoreader.com on your smartphone and then snap this tag.

The appearances of the Resident Artists are made possible, in part, by the Virginia L. Stringer Endowment Fund for the Minnesota Opera Resident Artist Program.



D. M. Wood

LIGHTING DESIGNER

D. M. Wood's recent design credits include *Hänsel und Gretel* (Virginia Opera); *Il trittico* (Royal Opera House – Covent Garden); *Die Liebe der Danae* (Bard Summerscape); co-design for the world premiere of *Anna Nicole* (Royal Opera House – Covent Garden); *Moskva, Cheremushki* (Long Beach Opera); *Green Sneakers*, *Orpheus and Euridice*, *Glory Denied* (Urban Arias, Washington, DC); *Mary Stuart*, *Roberto Devereux*, *The Barber of Seville* and *Il trovatore* (Minnesota Opera); *Roberto Devereux* (L'Opéra de Montréal); *Annie Get Your Gun* (co-design: Young Vic, London); *La Cenerentola* (Glimmerglass Opera); *Die Zauberflöte* (Houston Grand Opera); *The Sound of a Voice/Hotel of Dreams* (Long Beach Opera); *Les Misérables* (Copenhagen); *Tosca* (Canadian Opera Co.); *La Cleopatra/Oedipus Rex* (Opernhaus Graz, Austria); *Tristan und Isolde* (Savonlinna Opera); and *A Midsummer Night's Dream* (Lyric Opera of Kansas City).

Upcoming designs include *Roméo et Juliette* (Palm Beach Opera), the world premiere of *Wild Swans* (ART and the Young Vic) and *Anna Bolena* (Minnesota Opera).



MINNESOTA PUBLIC RADIO®

In honor of the 220th birthday of Gioachino Rossini, Minnesota Public Radio will broadcast Minnesota Opera's 2010 production of *Cinderella*, starring Roxana Constantinescu, on Wednesday, February 29, 2012, 8PM

Performances of *Werther* are being recorded for delayed broadcast on Minnesota Public Radio, KSJN 99.5 in the Twin Cities.



Photos © Michal Daniel

MINNESOTA OPERA ORCHESTRA

VIOLIN I

Laurie Petruconis
Concertmaster
Julia Persitz
David Mickens
Allison Ostrander
Judy Thon-Jones
Angela Waterman Hanson
Andrea Een
Giselle Hillyer
Lydia Miller
Troy Gardner

VIOLIN II

Conor O'Brien
Elizabeth Decker
Stephan Orsak
Melinda Marshall
Margaret Humphrey
Huldah Niles
Alastair Brown
Miriam Moxness Griffiths

VIOLA

Susan Janda
Laurel Browne
Jenny Lind Nilsson
James Bartsch
Coca Bochonko
Justin Knoepfel

CELLO

Jim Jacobson
Sally Gibson Dorer
Thomas Austin
Teresa Richardson
Dale Newton
Joe Englund

BASS

John Michael Smith
Constance Martin
Jason C. Hagelie
Michael Watson

FLUTE

Michele Frisch
Amy Morris
double piccolo

OBOE

Mark Seerup

ENGLISH HORN

Justin Schwartz
double oboe

CLARINET

Karrin Meffert-Nelson
Nina Olsen

ALTO SAXOPHONE

David Milne

BASSOON

Coreen Nordling
Laurie Hatcher Merz

HORN

Charles Hodgson
Bruce McLellan
Rebecca Jyrkes
Lawrence Barnhart

TRUMPET

Christopher Volpe
Martin Hodel

TROMBONE

Phillip Ostrander
Richard Gaynor
David Stevens

TUBA

Ralph Hepola

TIMPANI

Kory Andry

PERCUSSION

Matthew Barber
Paul Hill

HARP

Min J. Kim

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Mackenzie Cross
Ellen Ferry
John Gisselquist
Mairead Howley
Emma Hutson
Tessa Johansen

Miranda Kettlewell
Cassie Klinga
Roni Petersen
Zoe Quinn
Jennah Slayton
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Photo by Steve McHugh.

ORDWAY

AUDIENCE SPOTLIGHT: SILENT NIGHT



Photo © Michal Daniel

The big news for 12-year-old boys in the last two weeks was a new release of a popular war video game. They've all been online playing it together by the hour. And for hours. Last night, my son Brian didn't move a muscle during the Battle Scene in Act I, and at some point I heard him say, "man." It had us all pinned back into our seats. At some point I had to dispense Kleenex.

Hours of mindless video gaming in realistic 3D rendering and not one tissue has ever been needed by Brian or his friends. Forty-five minutes into *Silent Night* and we were all wiped out. The lights went on at intermission and you could hear everyone taking a breath as if we'd been holding it for the entire first half. There's no substitute for the power of live performance and a good piece of music.

In moments of budget crises, the arts often get chopped in favor of the "essentials." All I know is that I can talk about human loss and the tragedy of war until I'm blue in the face and I have no idea how much sinks into my son's head. As we walked out of Ordway last night, Brian said: "Man, what a waste." And he didn't mean his time.

— Maria Rogness

We'd love to hear from you! Share your own Minnesota Opera experience of this production with us, and your story may be featured in a future Audience Spotlight. If your testimonial is chosen for publication, you will receive a pair of tickets for *Lucia di Lammermoor*. Email dzillmann@mnopera.org or visit mnopera.org/AudienceSpotlight for details.

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- Mar. 3** Tempo Night Out + After Party:
Lucia di Lammermoor
- TBD** *Madame Butterfly*
Preview Event

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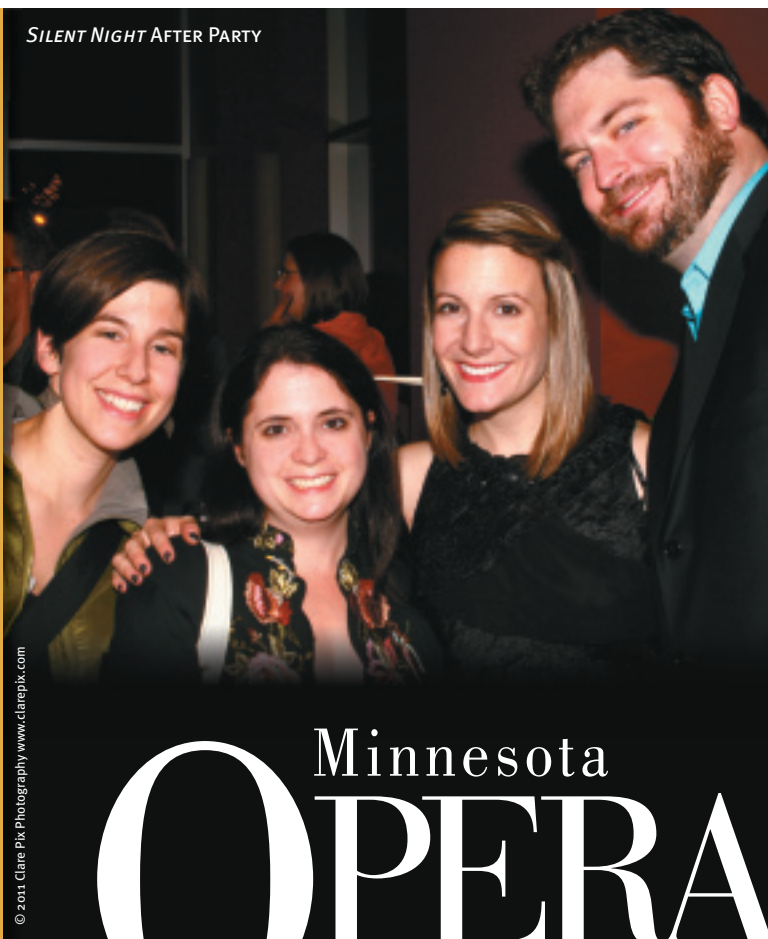
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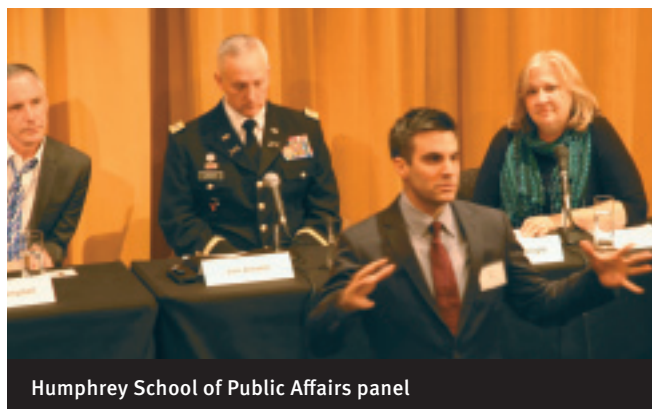
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Project Opera performs excerpts from *Hansel and Gretel*

Project Opera performs during National Opera Week

On October 29, Minnesota Opera Resident Artist Victoria Vargas and Project Opera performed at the Galleria as a part of National Opera Week. This week-long celebration featured numerous events sponsored by opera companies around the country.



Humphrey School of Public Affairs panel

Reaching out into the community

Leading up to the world premiere of *Silent Night*, Minnesota Opera held many events around town giving audiences the opportunity to learn about this extraordinary piece.

A distinguished panel discussion was held at the Humphrey School of Public Affairs exploring the opera's themes of war, dissent and discipline during WWI, in addition to contemporary issues of military policy.

Panelists included librettist Mark Campbell, Col. Jon Jenson, Chief of Staff, Minnesota National Guard, composer Kevin Puts, moderator Susan Albright and Gary DeCramer, director of the Master of Public Affairs at the Humphrey School of Public Affairs (not pictured).



Opera goes to school

To better serve students in Greater Minnesota, the Opera will bring its elementary-level residency program, *Through the Eyes and Ears of Mozart*, to four elementary schools in the Duluth public school district. The Opera's artists will spend two weeks on the shores of Lake Superior rehearsing with and performing for the students.

"The Opera Goes to Patrick Henry High School" is a semester-long residency that will supplement the music education programs by relating the operatic art form to history, literature, cultural studies and foreign languages. Students will also attend the final dress rehearsals for *Lucia di Lammermoor* and *Madame Butterfly*.

These programs are made possible through grants from COMPAS' United Arts Fund, including contributions from hundreds of employees at companies throughout Minnesota.

Additional support for artist-in-residency programs like this is generously supported by The Medtronic Foundation.



Project Opera Accompanist and Music Director Kathy Kraulik and Dale Kruse with alum Stefan Egerstrom backstage at Ordway before the final performance of *Silent Night*

Project Opera alum returns

It was great to see Stefan Egerstrom, Project Opera alumnus, around the Opera Center during the rehearsals for *Silent Night*. Stefan joined Project Opera in 2005 and then attended Lawrence University as a vocal performance major, graduating with honors in 2010. This was his first time as a member of the Minnesota Opera Chorus.



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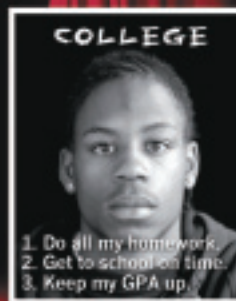
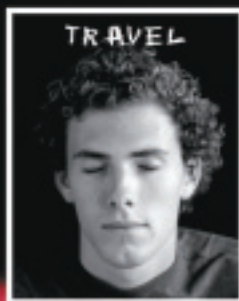


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Werther by Jules Massenet

FEBRUARY

Feb 9-12 & 16-19
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Feb 10 & 11, 8pm
The Saint Paul Chamber Orchestra
Upshaw Sings Donnacha Dennehy

Feb 12, 7:30pm
Ordway Target World Music Series
Playing for Change

Feb 15, 8pm
The Schubert Club
Julia Fischer, violin
Milana Chernyavska, piano

Feb 16, 7:30pm; Feb 18, 8pm
The Saint Paul Chamber Orchestra
Upshaw Sings Ravel and Debussy

Feb 18, 9:30 & 11am
The Saint Paul Chamber Orchestra
Ordway Family: Children's Corner

Feb 19, 4pm McKnight
VocalEssence Witness
In the Spirit of Being

Feb 22 - Apr 1 Times Vary
Ordway's McKnight Theatre
Ordway Theater Season
Rebecca Northan in Blind Date

**Feb 24, 10:30am & 8pm;
Feb 25, 8pm**
The Saint Paul Chamber Orchestra
Copes Plays Korngold

MARCH

**Mar 3, 7:30pm; Mar 4, 2pm;
Mar 6, 8 & 10, 7:30 pm;
Mar 11, 2pm**
Minnesota Opera
Lucia di Lammermoor
by Gaetano Donizetti

Mar 13-25 Times Vary
Ordway Theater Season
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Mon, Mar 12, 7:30 pm
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Works by Beethoven, Cotton, and Dvořák
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Dave Ward and Reva Lear

Minnesota Opera is proud to have a diverse family of patrons, each with a unique memory of their introduction to the art form. Dave Ward first learned about Minnesota Opera from a friend who lived out of town, but knew Dave loved classical music and thought he might enjoy a performance. His friend's mother and long-time subscriber Reva Lear invited him to attend as her guest.

Dave's first opera was *Carmen*, and he's been hooked ever since! Dave and Reva now attend every show together, and also enjoy dinner, wine and great conversation at Kincaid's before each performance. They are a great example of the power opera has to bring people together and create lasting friendships.

Dave's passion for the art form also directly translates to his financial support of Minnesota Opera. He has created his own "sustaining giving" program by making regular gifts to the Annual Fund. He said, "I adopted a personal philosophy of giving a portion of my financial income to the organizations that touch and feed my spirit. It's a way of acknowledging and honoring the contribution they make to my life and the way they enrich it."

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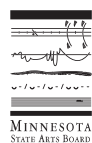
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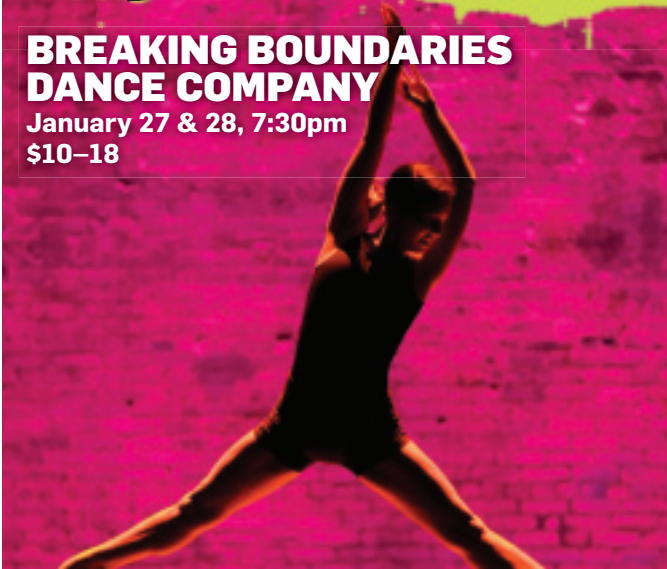


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