



Performing in Needham for 25 years

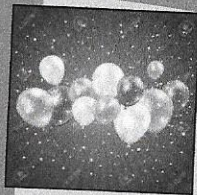
*J. Scott Brunit
General Director*

*Jeffrey Brody
Music Director*

A SILVER GALA

*An evening of songs from
Opera & Broadway
featuring Stars of Longwood Opera*

PROGRAM



*7:30 pm
Tuesday, September 1
Christ Episcopal Church
1132 Highland Avenue Needham*

*More information at www.longwoodopera.org.
Coming this November — Puccini's Madame Butterfly*



LONGWOOD OPERA

Longwood Opera's mission is:

- to prepare trained emerging singers for the next stage in their operatic careers by providing them with the opportunity to practice their art and to polish their performing skills in major roles before a live audience
- to foster appreciation for opera among individuals from all walks of life in the Greater Boston communities by offering high-quality, accessible and affordable operatic experiences

Longwood Opera, Inc. was founded in 1986 to fill a void in New England's performing arts network. After students graduate from the universities and conservatories in the Boston area, they have the skills necessary to make a career as opera singers, but they lack the opportunity to use their talents. Producing opera is a costly undertaking, and most major companies are reluctant to risk using "unseasoned" singers in leading roles. Longwood Opera gives talented Boston-based singers a chance to polish their performing skills so that they may become successful artists. So far, over 700 singers have performed as members of the company. In 1995, we adopted the slogan "Opera For All!" This expresses our goal to make opera accessible to everyone, especially to those who might otherwise not have access to this wonderful art form. We are proud to be reaching a large sector of the public, which can now attend professional-quality performances without the inconveniences of expense or travel. As more people want to pursue performing arts careers in a climate where opportunities are dwindling, Longwood Opera is successful at its second goal of our mission, and has matured into a forum for young, talented artists.

J. Scott Brumit, General Director

Acknowledgements

Longwood Opera would like to thank the following individuals and organizations for their assistance:

- ❖ Christ Episcopal Church, Needham and Rector Nicholas Morris-Kliment for continuing to give us a home for auditions, rehearsals and performances.
- ❖ IBM, GE, JP Morgan, Biogen Idec and John Hancock for their gifts of matching grants. Contact J. Scott Brumit at (781) 455-0960 for more information on matching grants.
- ❖ Roche Brothers Supermarkets for the donation of the cake for our reception
- ❖ Special thanks to those who helped with our production but could not be noted by press time.

This program is sponsored in part by the Needham Cultural Council, a local agency, which is supported by the Massachusetts Cultural Council, a state agency.

A Note from the Director

In 1991, Longwood Opera began its first season in Needham at Christ Episcopal Church, moving from its 1986 beginning at First Baptist Church in Melrose, with a well attended production of *The Magic Flute* by Mozart.

Following this success, Roger Mansen (Choir Director and Organist at Christ Episcopal Church at that time) and I decided to create a summer concert series in the sanctuary of the church for July and August. Our vision was that this would be an ideal opportunity for trained, emerging Boston-based singers to practice new repertoire or routine existing repertoire for the upcoming fall audition season.

We were not sure what would happen, but being young and adventurous, we embarked on a journey that has proven to be an incredible success for so many people on both sides of the stage. Each spring we have auditioned as many as 200 singers for an opportunity to perform as one of 20 singers on one of our 8-9 summer concerts.

The church immediately opened its heart, doors and windows to give us a place to audition, rehearse, perform and store our "stuff." Without this incredible support, we would not have been able to exist or to evolve. We have come a long way in what we now provide to Needham and our surrounding communities.

And here we are, 25 years later. In 1993 we had 2553 people attend our 8 summer concerts - of course in those days the concerts were free of charge with a shared donation basket placed near the front door. We have had great ups and downs since then, but this is true about life on all fronts for all of us, and much has changed and impacted us all since the early days.

But two things have remained consistent since the very beginning - our vision and our mission.

The mission of Longwood Opera is twofold:

- to prepare trained emerging singers for the next stage in their operatic careers by providing them with the opportunity to practice their art and to polish their performing skills in major roles before a live audience
- to foster appreciation for opera among individuals from all walks of life in the Greater Boston communities by offering high-quality, accessible and affordable operatic experiences

I feel totally confident that Longwood Opera continues to realize our summer vision and meet these mission goals.

Tonight we take this opportunity to thank Christ Episcopal Church for its support and to feature some of the people who have helped to make our summer concert series possible.

Now please sit back, relax, listen to the glorious music and be part of our Silver Gala celebration!

J. Scott Brumit, General Director

Longwood Opera's 25th Anniversary Summer Concert *A Silver Gala*

J. Scott Brunit, Program Coordinator
Jeffrey Brody, Music Director and Pianist

September 1, 2015 at 7:30pm - Christ Episcopal Church, Needham

Phil Lauriat/Martha Warren/Ensemble - Brindisi - *La Traviata* - Verdi
"Let's drink, drink from the joyful silver chalices" (and toast Longwood Opera!)

Sara Michale Smith - Bester Jüngling - *Der Schauspieldirektor* - Mozart
Sung by Madame Silberklang ("silvery sound"...need we say more?)

Ethan Bremner/Gary Thies - Nemorino/Belcore duet - The Elixir of Love - Donizetti
Nemorino joins the army and is paid "20 dollars in shining silver!"

Joanna Porackova - Mesicku na nebi hlubokem - *Rusalka* - Dvorak
Rusalka asks the silver moon to tell the prince she loves him.

Tom Weber - Finch'han dal vino - *Don Giovanni* - Mozart
Known as The Champagne Aria (another toast to Longwood Opera!)

Martha Warren - Und Ob die Wolke - *Der Freischütz* - Weber
Agathe prays to heaven for protection from the dream she had in which she turned into a dove and Max shot her with one of the 7 magic silver bullets.

Vanessa Schukis - Silvered is the Raven Hair - *Patience* - Sullivan
Lady Jane bemoans the signs of passing youth.

Angela Jajko - Chacun à son goût - *Die Fledermaus* - Strauss
"To each his own" (hopefully this includes Longwood Opera!)

Gary Thies/Martha Warren - Silver Watch duet - *Die Fledermaus* - Strauss
Rosalinda manages to take Eisenstein's silver watch.

Stephanie Mann/Angela Jajko/Gary Thies/Ensemble - The Champagne Song -
Die Fledermaus - Strauss
"A toast, a toast, a toast!" (time for intermission!)

INTERMISSION

Phil Lauriat - Amis, l'amour tendre et rêveur - Les contes d'Hoffmann - Offenbach
"Love the sound" (of Longwood Opera) "and the divine wine." (A toast to begin Act III!)

Stephanie Mann - Silver Aria - *The Ballad of Baby Doe* - Moore
"Gold is a fine thing" ...but silver is better!

Martha Warren/Tom Weber - Do You Love Me - *Fiddler on the Roof* - Bock
"After twenty-five years it's nice to know" you love me. (Longwood Opera feels that way too!)

Vanessa Schukis - Tale of the Oyster - *Fifty Million Frenchmen* - Porter
"See him on his silver platter!"

Sara Michale Smith - My Favorite Things - *The Sound of Music* - Rodgers/Hammerstein
"Silver white winters that melt into springs"

Marion Leeds Carroll - Liebhaber in allen Gestalten - Schubert
"I wish I were gold, always in your pocket" (Perhaps one day Longwood Opera may celebrate a golden anniversary.)

Stephanie Mann - Look for the Silver Lining - *Zip, Goes a Million* - Kern
"Always look for the silver lining and try to find the sunny side of life."

Ed Batutis - Ô vin dissipe la tristesse - *Hamlet* - Thomas
"Of our beautiful days God knows the number" (maybe it is 25?)

Ethan Bremner/Ensemble - Nessun dorma - *Turandot* - Puccini
Nothing to do with silver, 25 or Longwood Opera, but the perfect piece to end this evening!

Silver Gala Performers

SOPRANO

Marion Leeds Carroll
Stephanie Mann
Joanna Porackova
Sara Michale Smith
Martha Warren

MEZZO SOPRANO

Angela Fajko
Vanessa Schukis

TENOR

Ethan Bremner
Phil Lauriat

BARITONE

Ed Batutis
Gary Thies
Tom Weber

Producer

J. Scott Brumit

Music Director & Pianist

Jeffrey Brody

Production Coordinator

Charlotte Brumit

Director Marketing Communications

Harding Ounanian, Jr.

Front of House

Shelley Monaghan

Web Mistress

Marion Leeds Carroll

Social Network Coordinator/Intern

Nick Gerson

Please join us November 6 & 8
for our main stage production of
Puccini's

Madame Butterfly

Fully costumed, staged and in English

Click on the Longwood Opera YouTube Channel Icon at the top of our home page
www.LongwoodOpera.org

You can see full productions in HD of our performances
Carmen, Magic Flute, Elixir of Love, Barber of Seville and more
All for free!

Click [donations](#), while visiting our website and you can make a donation to
Longwood Opera using PayPal

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PERFORMERS' REFLECTIONS....

Ed Batutis

- 1) What are you doing now? Looking forward to participating in Longwood Opera's Madame Butterfly.
- 2) When and how did you participate with Longwood Opera? First appearance: *Don Pasquale*, 2008.
- 3) How did Longwood Opera help you pursue your goal as a professional? It has been a great learning experience in too many ways to count.
- 4) What was your most memorable moment while working with Longwood Opera? Working with a great group of friendly, talented people provides non-stop memorable moments. It is impossible to pick one.
- 5) Is there anything else you would like to say about Longwood Opera? Needham, and the Boston area in general, is lucky to have Longwood Opera. Here's to a great next 25 years!
- 6) What advice do you have to give to those just beginning their opera career? Seek knowledgeable and honest mentors, and don't stop singing.

Ethan Bremner

- 1) What are you doing now? I am a working singer in Boston. I split my time between small roles and chorus parts with larger professional companies and larger and leading roles with smaller groups.
- 2) When and how did you participate with Longwood Opera? Performing as Pinkerton in the upcoming fall production of *Madame Butterfly* will be my 6th show with Longwood Opera. I started with Longwood in 2007 as Alfred in *Die Fledermaus*, continued in 2009 as Cavaradossi in *Tosca*, in 2013 as Nemorino in *Elixir of Love* and Tamino in *Magic Flute*, and in 2014 as Don José in *Carmen*.
- 3) How did Longwood Opera help you pursue your goal as a professional? Longwood Opera provides me a great venue to try out roles I might not otherwise get to attempt. Moreover, the supportive environment is a welcome reminder to me as to why I enjoy singing opera.
- 4) What was your most memorable moment while working with Longwood Opera? I have so many great memories: working 20+ aria snippets into the script as Alfred in *Die Fledermaus*; performing alongside my friend and colleague, Sol Kim Bentley, as she performed a phenomenal *Tosca* while in a full leg cast; meeting some truly wonderful people who I truly look forward to working with every time I start a new show with Longwood.
- 5) Is there anything else you would like to say about Longwood Opera? There are many semi-professional groups in the Boston area with varying levels of production values and musicality. None of them hold a candle to the supportive and comfortable environment of working with Longwood Opera, and that is why I keep going back.
- 6) What advice do you have to give to those just beginning their opera career? So much of this industry is oriented towards how you set up your career and how much success you have that will lead to the next success, that we often forget to enjoy the simple joys of the performances themselves. Singing great music for a responsive audience is almost impossible to put a price tag on.

Jeffrey Brody

- 1) What are you doing now? I am Music Director of Longwood Opera, Principal Accompanist of the Paul Madore Chorale, Music Advisor to the Boston Wagner Society, and Music Director and Organist of Park Avenue Congregational Church, Arlington. I am working on my second commissioned composition for the Seattle Chamber Orchestra, with a premiere scheduled in 2016-2017.
- 2) When and how did you participate with Longwood Opera? I did 4 operas very early on in the history of the company. Then I was appointed music director in 1998. Since then, I have prepared and played 40+ operas and about 100 Tuesday night concerts.
- 3) How did Longwood Opera help you pursue your goal as a professional?
- 4) What was your most memorable moment while working with Longwood Opera?
(A) Having the opportunity to compose and premiere my two original operas, *The Measure of Love* (2001) and *The Picture of Dorian Gray* (2011) (B) Premiering my own 3.5-hour version of Wagner's *Ring*.
- 5) Is there anything else you would like to say about Longwood Opera? It's a pleasure indeed to see many of our alumni succeed in the business as they launch and try to maintain careers in the world of opera.
- 6) What advice do you have to give to those just beginning their opera career? Singers must be musically

prepared, prompt and professional at all times.

Marion Leeds Carroll

In the fall of 2000 I visited the Longwood Opera web site to check on the time and date of the next performance, and found an out-of-date and hard-to-read site. At the time I still thought of myself as an opera singer/stage director, but I had started designing web sites, hoping to stay active as my progressive health problem advanced. At Longwood I saw a win/win opportunity: I needed someplace to practice my new skills, while Longwood needed someone to redesign and maintain its site. So I emailed Scotty, and became Longwood Opera's web mistress. I performed with Longwood while I still could. I sang in summer concerts, I played the role of Mum in *Albert Herring*, and, after I started using a cane, I played a little old lady (with white shoe polish in my hair) in the chorus of *Susannah*.

I've always loved Gilbert and Sullivan. I've performed in and directed productions, and for a long time was the newsletter editor and web mistress for the New England Gilbert & Sullivan Society (NEGASS), so when I saw that Longwood held a G&S concert as part of its summer concert series, of course I asked to take part. Before long I became the coordinator of Longwood's annual G&S concert. I'm no longer able to perform as much as I'd like to, but I'm still organizing the Longwood G&S concert and others - notably, the Music to Cure MS concert <singtocurems.org>, benefitting the Accelerated Cure Project for Multiple Sclerosis. So I'm still finding a life in the world of opera, and hope to keep Longwood Opera in the center of my operatic world!

Angela Jajko

- 1) What are you doing now? I'm performing all over New England.
- 2) When and how did you participate with Longwood Opera? I sang Marcellina in 2000 and Carmen in 2001. I have participated in many summer concerts, and for two years, I've organized the collaboration between Longwood Opera and the New England Gilbert & Sullivan Society (NEGASS). In 2015, I sang Buttercup in the Longwood/NEGASS *HMS Pinafore*.
- 3) How did Longwood Opera help you pursue your goal as a professional? Longwood gave me performance opportunities! And still does!
- 4) What was your most memorable moment while working with Longwood Opera? Oh, there are so many. Probably signing autographs after *Carmen*. That was pretty amazing.
- 5) Is there anything else you would like to say about Longwood Opera? It's such a tremendous thing that Scott Brumit and Jeffrey Brody have done for the New England musical community by creating and maintaining this great company.
- 6) What advice do you have to give to those just beginning their opera career? Don't take the state of the business personally! There's not a lot of work out there, and the definition of success in music careers is changing. As long as you're a better singer every day, you're a success.

Phil Lauriat

- 1) What are you doing now? I was Artistic Director of Granite State Opera for 12 years, and now I'm doing a lot of teaching, coaching, and some conducting, in NYC, Boston, and NH.
- 2) When and how did you participate with Longwood Opera? In the beginning, there was the *Boheme*... Marcello in the first production of Longwood Opera! Then Figaro in *The Barber of Seville*, and later after the long slide up to tenor, Rodolfo in *Boheme*, Hoffmann, Alfredo, Ferrando, Eisenstein, and Nemorino... and the Major General last summer!
- 3) How did Longwood Opera help you pursue your goal as a professional? Performing roles with Longwood Opera really helped me get inside a role, and get inside the operas. Especially in the early years, when we performed all over the place, sometimes in the round, sometimes proscenium, sometimes both within the same production! We had to keep the essence of the productions alive while performing in hugely varying locations.
- 4) What was your most memorable moment while working with Longwood Opera? There were so many! One that stood out was in that first *La Boheme*. At the end of the Act III quartet, Mimi, Musetta, and Rodolfo all go up to a B flat, and Marcello joins on the way down. Having the note as Marcello, I always sang it as well. Of course, it was double cast, and my cast always held it show pig style. The other Marcello got sick, so I jumped in for a few performances. I didn't know that the other cast didn't hold it very long. Well, the Musetta and I were B flattening 6 inches apart, and so I just sang it the way I was used to. Mimi and Rodolfo were not amused.

I always sang it in the other performances with them, but I did it their way.

5) Is there anything else you would like to say about Longwood Opera? What a great thing! Keep flying!

6) What advice do you have to give to those just beginning their opera career? Get out there and sing! Take all the performance opportunities you can! Also, as you put your audition rep together, ask yourself these questions: What companies do this opera? Who do they hire? Where would I fit in? What would I sing in a big house?

Stephanie Mann

1) What are you doing now? Singing-wise, I'm performing locally in opera and musical theatre productions. Otherwise, I've been active on the boards and staff of various performing arts organizations in the area, such as the New England Gilbert and Sullivan Society (NEGASS), Boston Opera Collaborative, and Boston Opera Project.

2) When and how did you participate with Longwood Opera? I've been singing in the Longwood Opera Summer Concert series since 2002 (has it really been that long???) and have performed in their main stage productions, beginning with Verdi's *Falstaff* in 2006.

3) How did Longwood Opera help you pursue your goal as a professional? Longwood Opera has given me some wonderful experience in learning and performing some amazing roles, either in their main stage production or through the Summer Concerts. Performance is always important to one's growth as a professional singer.

4) What was your most memorable moment while working with Longwood Opera? I've had so many wonderful moments, but I guess one that sticks out was when I sang the Enrico/Lucia duet from *Lucia di Lammermoor* with Tom Weber in one of the Summer Concerts. When I was 16, I was in my first musical at High School and it was time for my first solo. I was so nervous! But after I finished and heard the applause, a feeling washed over me that told me that THIS was what I was meant to do! I got that same feeling after singing that duet in this concert.

5) Is there anything else you would like to say about Longwood Opera? Longwood Opera has been wonderfully supportive to me as a singer/performer, as well as a person. I've met and worked with so many wonderful people, and Scott and Jeffrey do such a wonderful thing for Boston area singers!

6) What advice do you have to give to those just beginning their opera career? Rejection isn't the end of the world. There is always room for growth. There will always be someone better than you, but you have to be the best you. No one else has your voice and no one else can perform like you do. Own it.

Joanna Porackova

1) What are you doing now? I have been engaged with the Paris Opera Bastille, Washington National, Hong Kong, Klagenfurt, Wurzburg, Stralsund, Bern Switzerland, Baltimore, Seattle, Anchorage, Boston Bel Canto, Aalto Theater, Miami, Boston Lyric, Grand Theater de Tours, France operas. Most recently, I have sung with the Berlin Philharmoniker under the direction of Sir Simon Rattle at the Aix en Provence, Easter Salzburg Festivals and the Berlin Philharmoniker Concert Series. I have performed the title roles in *La Wally*, *Norma*, *Turandot*, *Salome*, *Tosca*, *Aida* and *Tristan and Isolde*, to name a few. I also performed Magda Sorel in *The Consul* for the 50th Anniversary of the opera, under the direction of Menotti himself at the Kennedy Center. I have sung recitals in Israel, France, UK and Sweden, and have been an invited guest soloist with both the NY and Boston Wagner Societies. This year, I am invited guest solo recital performer with the Wagner Society of America, Chicago. Next year, I will be singing the roles of Fricka and Norn in the Abridged Wagner *Ring* with the Nashua and Lexington Symphonies under the direction of Jonathan McPhee.

2) When and how did you participate with Longwood Opera? I was one of the first performers in Longwood Opera, performing Octavian in *Der Rosenkavalier* (the first opera I had ever sung!). I also performed the roles of Hansel and Carmen in 1986.

3) How did Longwood Opera help you pursue your goal as a professional? Longwood Opera was instrumental in providing me with the essential elements of movement, stage presence, character development, and building confidence in a positive and professional environment. Scott Brumit taught me so many wonderful approaches to character motivation and development, even teaching me how to stand and move like boy when singing pants role parts. His staging and blocking were always creative and sensible. The music preparation and rehearsals were always complete, professional, and very helpful. Also, working in the intimacy of theater-in-the-round

surrounded by the audience allows the artist to really work at being truthful.

4) What was your most memorable moment while working with Longwood Opera? My memorable moments include just the joy of the children we sang for in the school programs and the wonderful responses of the audiences who got to experience opera up close! Of course, I will never forget singing Carmen in a tiger dress holding an Uzi machine gun...my husband said he was even afraid of me! Another significant memory was that I had just sung Hansel in a Longwood Opera performance, went to NYC for an audition for Hansel, and was able to act and sing an entire scene from the opera. I was hired on the spot! I owed that success to Longwood Opera.

5) Is there anything else you would like to say about Longwood Opera? I have such gratitude for both Scott Brumit and Jeffrey Brody for their commitment to all the artists who have worked with them. I am so appreciative of them helping me get the confidence as an artist and a performer, because, indeed, you have to have this confidence to go to auditions and perform on the stage.

6) What advice do you have to give to those just beginning their opera career? Prepare to be the best artist you can be. You can control your own artistry: go to regular lessons and coachings; keep your audition arias ready to go at the drop of a hat; sing them daily, just as a violinist or pianist practices every day! Be off-book for your rehearsals. Demonstrate your professionalism by always being prepared, on time, gracious to colleagues. We cannot control the ways of the business. We can only be ready when the opportunity arises. Do not compare yourself to anyone else...it is your path. Always do your best, no matter where it is, whether you are singing at a funeral, an audition, a performance. It is a gift to share your voice. It's a healing for all those who hear you. You never know who you are touching in that moment in time.

Vanessa Schukis

1) What are you doing now? I continue to live in the Boston area and perform throughout the US.

2) When and how did you participate with Longwood Opera? I first participated in Longwood Opera's production of *Gianni Schicchi* in the summer of 1993.

3) How did Longwood Opera help you pursue your goal as a professional? I was a latecomer to the opera scene and Longwood Opera provided me the vehicle to learn how to perform great works in a nurturing environment.

4) What was your most memorable moment while working with Longwood Opera? The audiences in the summer concerts are amazing and truly enjoy the singers. My most memorable shows are *Die Fledermaus* and *Susannah*.

5) Is there anything else you would like to say about Longwood Opera? It is important for an opera company such as Longwood to remain in existence to help further young singers in their craft. Many companies have closed and there are fewer opportunities for young singers.

6) What advice do you have to give to those just beginning their opera career? Take advantage of every opportunity you have to audition or perform, no matter the venue. Music is powerful and it changes people's lives for the better, whether you are the listener or the performer.

Sara Michale Smith

1) What are you doing now? At the moment, I am singing in Longwood's Summer Concert Series. It is a great way both to try out new repertoire and to polish up pieces you have performed in the past. I am also gearing up for the new church year as soprano section leader and soloist at Park Avenue Congregational Church in Arlington, which is directed by Jeffrey Brody. For the last 25 years, I have been working at Wheaton College. Currently, I am a systems analyst for College Advancement as a member of the Advancement Operations team.

2) When and how did you participate with Longwood Opera? I first started singing with Longwood in 2001 during the summer concert season, and I look forward to singing in several of the Tuesday night concerts each year. My first role with Longwood was as a member of the gypsy chorus in the 2001 production of *Carmen*. Since then, I have also sung the roles of Florence in *Albert Herring*, Annina in *La Traviata*, Mrs. Gobineau in *The Medium*, Miss Pinkerton in *The Old Maid and the Thief*, the Dew Fairy and the Sandman in *Hansel and Gretel*, and the First Lady and the First Spirit in *The Magic Flute*. This fall, I will be performing the role of the Mother in *Madama Butterfly*.

3) How did Longwood Opera help you pursue your goal as a professional? My first opera role was with Longwood. While I had the opportunity to perform some opera arias and scenes in college, I never had the opportunity to sing a complete role. I have learned so much about how to learn a role, character development,

staging, working with other singers, and what it takes to produce a successful opera.

4) What was your most memorable moment while working with Longwood Opera? During my first opera production in 2001, I was cast as a member of the gypsy chorus in *Carmen*. Scotty was explaining what was going to happen during the fight scene between Carmen and the other girls from the factory. He said that Carmen would slap me and then I would storm off angrily. All I could think was "what did I get myself into?" Once I saw how everything was going to work, I relaxed a little.

5) Is there anything else you would like to say about Longwood Opera? Thanks to Scott and Jeffrey, I have learned a lot...about opera, about music, and about myself. Longwood offers aspiring singers the chance to learn and grow in a safe, supportive, and engaging environment. Since Longwood's main stage productions are performed in English, they are accessible to audiences, and support Longwood's motto "Opera for All." And Longwood audiences are fantastic. Audience members are engaging and appreciative. It is a pleasure to look out at them during performances, knowing that they are rooting for you, and to interact with them during intermissions and following shows.

6) What advice do you have to give to those just beginning their opera career? There are a lot of singers out there, especially sopranos (like me). It is to your advantage to always be prepared, punctual, and polite. Other things being equal, directors are more likely to hire singers they can count on to know their music and staging, to arrive at rehearsals and performances on time, and to be respectful of management and other cast members.

Although opera can be very competitive, it is important to remember that sometimes you may be cast, and sometimes you may not be. While opera productions are hard work and require teamwork from everyone involved, they can be a lot of fun if everyone does their part.

Gary Thies

1) What are you doing now? Right now, I'm getting ready for rehearsals later this month as Sharpless in Longwood Opera's upcoming production of *Madama Butterfly* on November 6 and 8. The cast is headed-up by two outstanding Longwood artists: Sol Kim Bentley as Butterfly and Ethan Bremner as Lt. B. F. Pinkerton.

2) When and how did you participate with Longwood Opera? My first performance with Longwood Opera was on July 15, 2003 as part of Longwood's Broadway Melodies concert. Since getting myself "hooked" on that first summer concert, I've returned each subsequent year to sing in additional summer concerts. Longwood has also cast me in several of its main stage productions including *Die Fledermaus*, *Elixir of Love*, and *Magic Flute*.

3) How did Longwood Opera help you pursue your goal as a professional? I would like to think I've improved and grown considerably as a performer as a direct result of all the musical opportunities Longwood has generously given me.

4) What was your most memorable moment while working with Longwood Opera? I'll never forget my audition for Longwood Opera in 2003. It was a stomach-churning, nerve-wracking, what-am-I-doing-here, kind of experience! I was supposed to bring three arias, an 8 x 11 headshot, and a performance resume to my audition. Of course, I was so inexperienced that I didn't have a headshot to present at my audition. I think I may have told Scott Brumit I would get these items to him later but in the meantime would he listen to me anyway? At the time of my audition I only knew two arias and was silently praying to God after I finished my first aria that I wouldn't get asked to sing that second one. Fortunately, Scott Brumit and Jeffrey Brody must have heard something they liked (and I'm pretty sure it wasn't my Italian diction), because I was invited to sing on their summer concert program--and I've been here ever since.

5) Is there anything else you would like to say about Longwood Opera? Longwood has been an amazing, and much appreciated, experience for me. Where else can I perform appropriate (and not-so-appropriate) repertory to an appreciative, and sometimes very forgiving audience?

6) What advice do you have to give to those just beginning their opera career? Marry rich? ;-)

Martha Warren

1) What are you doing now? I am a voice teacher, opera singer and cantorial soloist in the Boston area. I also perform with an outreach company, bringing opera to school children, and perform concerts of opera, operetta and Yiddish Theater music for older audiences.

2) When and how did you participate with Longwood Opera? I first sang with Longwood Opera in 1993, in the summer *Il Trittico*, which was interspersed with fundraiser Tuesdays. I was Suor Angelica. Later that fall, a soprano playing Donna Elvira in *Don Giovanni* had to withdraw, and Scotty asked me to take over. Since that

time, I have sung 16 roles, and participated in 22 summers of fundraisers for Longwood. I have participated, through Longwood, in fundraisers for the American Heart Association, and have also participated in joint ventures with Symphony Pro Musica and the Regent Theater in Arlington. One of my favorite Longwood "assignments" was performing at the New England Opera Club, when J. Scott Brumit was honored with the well-deserved Jacobo Peri Award for his contributions to Opera in New England.

3) How did Longwood Opera help you pursue your goal as a professional? Longwood Opera has helped many young singers begin their professional careers as they are finishing school, or very soon afterward, giving them opportunities to "try out" roles, and perform them in a warm, safe environment. But Longwood was a great help to me, even though I came to it a bit later than right out of college. It allowed me to stay close to home and learn roles, perform them, have high-level experiences with colleagues, directors and music directors, all while staying close to home as I raised my family. Several of the roles I prepared and sang for Longwood were so much easier to prepare when I did them with larger regional companies, with orchestra, in their original languages, all because I did them first with Longwood.

4) What was your most memorable moment while working with Longwood Opera? When my twins, David and Michael, were 9 years old, they played the roles of the children in Britten's *Albert Herring*. My most memorable moment in my time at Longwood was sharing the stage with my sons, and being presented flowers by my son, Michael, as he sang his adorable "halting" little aria to "Lady Billows." A true family affair.

5) Is there anything else you would like to say about Longwood Opera? Longwood Opera brings opera to people who might not normally go to see live opera. It gives opportunities to singers who might not normally be considered for certain roles in certain other venues. It has encouraged new works by living composers. It has a loyal following of patrons and singers, and has steadfastly lived up to its motto "Opera for All." Bravo, Longwood Opera!

6) What advice do you have to give to those just beginning their opera career? When you are offered the chance to sing – sing! The time will come soon enough when you need to consider time and money and management. But right now, while you're young, learn roles, do church basement opera, meet people, let the audience be three feet from you, and really experience, up close and personal, the effect you can have on them. Get all the experience you can, and then put it to good use as you grow as an artist.

Tom Weber

1) What are you doing now? Musically, I continue to sing in staged productions. Given the decline in the numbers of companies willing to *stage* productions, the opportunities for older baritones are few.

2) When and how did you participate with Longwood Opera? I was introduced to Longwood Opera through baritone, John Weiss. The first company production I saw was *Carmen* (1996) in Norwell, MA. My first on-stage appearance with the company was as Don Magnifico, in Rossini's *Cinderella*. In all, since then, I've been fortunate to sing in thirteen Longwood opera productions. I continue to sing with Longwood and support the company with enthusiasm.

3) How did Longwood Opera help you pursue your goal as a professional? Longwood offered me the opportunity to sing a wide variety of roles...opportunities I would have had nowhere else. In addition, the summer concert series is a wonderful chance to sing Broadway tunes, as well as arias from operas in which I might never be cast.

4) What was your most memorable moment while working with Longwood Opera? The first was the opportunity to step up to perform the role of Wotan (and other characters) in the company's abridged version of Wagner's *Ring*. The second was to "fill" the role of that rotund roué, Falstaff.

5) Is there anything else you would like to say about Longwood Opera? Given all the singers who have come through the doors, I am often disappointed at the fact that very few of them support the ongoing efforts of the company through attendance at the main stage productions. Perhaps it's naive on my part, but I also wonder why, when singers advance their careers, it's thought necessary or appropriate to delete mention of Longwood from their vitae.

6) What advice do you have to give to those just beginning their opera career? As in any competitive venture, careers can be measured by that infernal triangle. Many begin at the lower levels, but fewer and fewer make it to the apex. Compete and enjoy. I've been told that many factors not within your control, and however unfair, enter into a casting decision. All you can control is your appearance and performance. If you're satisfied, you've done all you can and should!

Summer Singers 1991-2015 (550+)

John D. Adams	Jessica Bowers	Bethany Tammaro Condon
Peter Adams	Tara Bowers	Margaret Conkol
Tara Alcorn	Jeanine Bowman	Heather Connolly
Rebekah Alexander	Ray Brady	Rebecca Constantino
Gabriel Alfieri	Katelyn Parker Bray	Kristina Cook
Zhanna Alkhazova	Joshua Breitzer	Anita Costanzo
Chaka Allen	Ethan Bremner	Elaine Crane
Grace Allendorf	Ed Brennan	Teddy Crecelius
William Alley	Meg Breton	Linda Croskey
Deidre Allyson	Valerie Brewster	Claudia Crouse
Jeremiah Alto	Eric Bronner	Jon Csaplar
Maria Alu	Amelia Broome	Juliet Cunningham
Donna Ames	Sharon Brown	Ryan Cunningham
Brad Amidon	Verdean Brown	Troy Curtis
Karen Amlaw	Charlotte Brumit	Brendan Daly
Erin Anderson	J. Scott Brumit	Sean Damm
Mark Anderson	Jennifer Brumit	Tim Daughters
Heather Antonissen	Ryan Brumit	Melynda Davis
Sangeetha Appavoo	Edgar Brutyan	Sarah Davis
Carlos Archuleta	Caitlin Budny	Thomas Dawkins
Sarah Asmar	Shannon Bullis	Kathleen Larson Day
Erin Auerbach	Erin Burgess	Kerry Deal
Giliana Austin	Emily Burr	Samantha Dearborn
Emily Baehr	Christina Calamaio	Jan DeBenedictus
Brian Ballard	Sarah Callinan	Lynn DeBenedictus
Gregory Ballard	Valeska Cambron	Anna DeGraff
Zachary Ballard	Al Cameron	Brian De Lorenzo
Linda Barbieri	Ryan Cameron	Evan Denmark
Jack Bates	RaShaun Campbell	Kathryn Denney
Edward Batutis	Jeffrey Campos	Christina DeVaughn
Margretta Beaty	Elizabeth Canterbury	Donna Dewitt
William O. Beeman	Karol Carroll	David Diamond
Timur Bekbosunov	Marion Leeds Carroll	Alexandra Dietrich
Karen Bell	Alisa Cassola	Laura Dike
Thaddeus Bell	Danni S. Cauley	Angela Dilkey
Michael Belle	Lori Brannen Chang	Karen Kettering Dimit
Connell Benn	Cordelia Chenault	Lauren Dooley
Leslie Bennett	Elaine Chow	Elisa Doughty
Sol Kim Bentley	Catherine Lee Christie	Jackie Dowd
Jane Berlin	Gregory Ciccolo	Deana Dres
John Bernard	Robert Cinnante	Anne Dreyer
Molly Jo Bessey	Anthony Ciotti	Michael Drumheller
Mala Bhattacharya	Benjamin Clark	Michael Duarte
Sara Bielanski	David Clark	Ed Ducayet
Anne Carolyn Bird	Heidi Clark	Libor Dudas
Martha Birnbaum	Nicole Coelho	Yelena Dudochkin
Pat Bishop	Benjamin Cole	Devin Dukes
Martyr Bizinkauskas	Deborah Grace Coleman	Mary Ellen Duncan
Kim Bolling	Joshua Collier	Wayne Duncan
Alaina Calloway Bolton	Jennifer Conant	Anna Maria Dwyer

Summer Singers 1991-2015 (550+)

Martha Ebel	Cole Grissom	Hayley Thompson King
Shadi Ebrahimi	Seth Grondin	Leslie S. Kittel
Kate Van Eck	Beth Grzegorzewski	Anne-Louise Klaus
Jennifer Economides	Ann Guiney	Genevieve Klim
Sandra Piques Eddy	Bülent Güneralp	Nathan Kling
Janice Edwards	Gabriel Gunsberg	Denise Konicek
Amal El-Shrafi	Naomi Lind Gurt	Alyssa Koogler
Kaori Emery	Rebecca Hains	Jaime Korkos
Christina English	Tyler Hains	Sarah Kornfeld
Nancy Etheridge	Jeramie Hammond	Valerie Kraft
Frank Farris	Jessica Hanf	David Kravitz
Julie Ann Fay	Meredith Hansen	Rebecca Krouner
Jacob Feldman	Craig Hanson	Janette M. Lallier
Margaret Felice	Laura Harbert	James Lambert
Eric Fennell	Joy Hardwick	Kim Lamoureaux
John Ferguson	Jennifer Harney	Robyn Lamp
Mary Ferrante	Jenni Harrison	Alexandra Lang
Christine Field	Ruth Hartt	Brooke Larimer
Christian Figueroa	Nicholas Hebert	Susan Craft Larson
Mary Finn	Angela Henstra	Phil Lauriat
Maura Finn	Joan Hill	Tanya Lauser
Adrienne Fleming	Angelynne Hinson	Alison Leaheey
Winfield Ford	Tara Hochhauser	Leslie Leedberg
Susan Forrester	Kyle Hoepner	David Leigh
Gerald Frantzen	Jennifer Hoffmann	Evangelia Leontis
Tom Frates	Katrina Holden	Collin Levin
Doug Freeman	Erin Holmes	Rebecca Lightcap
Michelle French	Gerald Howard	Phil Lima
Richard French	William Hurwitz	Naomi Gurt Lind
Jodi Frisbie	Christina Infusino-Hutcheson	Olga Lisovskaya
Gale Fuller	Carolyn Ingalls	James C.S. Liu
Graham Fundrei	Cody Ingram	Thea Lobo
Fred Furnari	Diana Jacklin	Wendelin Lockett
Meegan Gagnon	Julia Jaffe-Reaboi	Laura Loge
Heather Ganz-Poduska	Angela Jajko	Andrea Loretz
Robyn E. Garcia	Victor Jannett	Mark Lubas
Lianne Gennaco	Emily Jaworski	Rebecca Luttio
Kelli Geohegan	Ann Jeffers	Richard Mahoney
Laura Godfrey	James Jordan	Lisa Mandelkorn
Rayanne Gonzales	Fred C. VanNess, Jr.	Carla Maniscalco-Giovinco
Brian González	Jung-A Jung	Ruthann Manley
Sharon Gordon	Amanda Kaipo	Stephanie Mann
Laura Gouillart	Daniel Kamalic	Roger Mansen
Jean Grace	Frits Kamp	Alyssa Marshall
Robert Grady	Noune Karapetian	Laurent Martin
Stephanie Granade	Hal Katzman	Valerie Martin
Liane Grasso	Marty Kelly	Emily Marvosh
Ginger Green	Beth Kennedy	Patrick Massey
Thomas Gregg	Adele Keohan	Carol Mastrodomenico
Evelyn Griffin	Murray Kidd	Ken Mayer

Summer Singers 1991-2015 (550+)

Nora Maynard	Kathleen O'Boyle	Rachelle Riehl
David Mazzotta	Dennis O'Brien	Nili Riemer
Emily McGovern	Elyse O'Connor	Miles Rind
Maxwell McGrath	Sean O'Donnell	Arthur Rishi
Nancy McIntyre	Ben Oehlkers	Adrianna Rispetto
Caitlin McKay	Tom Oesterling	Amanda Robie
Kathryn McKellar	Margaret O'Keefe	Nicholas Robinson
Melinda McMahan	Matt Oliva	Miguel Rodriguez
Robert McNamara	Rachel Anne Olson	Cherilyn Roest
Bryan McNeil	Mary-Alexandra Onstad	Cary Rosko
Ken McPherson	Amy Oraftik	Phyllis Rubin
Cheryl Medeiros-Nancarrow	Sarah Orlovsky	Penny Rubinfeld
Katherine Engel Meifert	Roselin Osser	James Ruff
Danny Mensel	Timothy Ostendorf	Colin Ruffer
Erin Merceruio	Petra Pacaric	Adi Rule
Sanjay Merchant	Lila Palmer	Adam Russell
Joanne Messier	Gabriel Pang	Cliff Rust
Michelle Micciche	Alexis Parker	Meghan Ryan
Sophie Michaux	Tony Parkes	Tamara Ryan
Courtney Allyce Miller	Linda Patterson	Renée Saindon
Jeff Miller	Kay Patterson-Shaw	Richard Samuels
Roland Mills	Christina Pecce	Rebecca Saslow
Brian Mirabile	Kimberly Peck	Damian Savarino
Nina Moe	Erin Pedersen	Stephanie Scarcella
Kimberly Moller	J. Elizabeth Peelle	Alex Schlosberg
Elizabeth Mondragon	Jacqueline Pelaez	Rachel Schmiede
Richard Monroe	Yolanda Pelaez	Alan Schneider
Justin Moore	Daniel Petit	Aric Schneller
Maryann Mootos	Christine Petkus	Dana Schnitzer
Mark Morgan	Philippe Pierce	Courtenay Schowalter
Michael Morizio	Stephanie Piraino	Craig Schrieber
Jean Mornard	Stacie Pirozzi	Vanessa Schukis
Milo Morris	Cynthia Plum	Erica Schultz
Ben Morse	Natalie Polito	Kaja Schuppert
Deborah Moscoso	Joanna Porackova	David Thorne Scott
James Moylan	Christopher Porth	Julie Scott
Shannon Mühs	Lonnie Powell	Johanna Segarich
Caroline Musica	Sarah Powell	Larry Seiler
Raymond J. Myers, II	George Preston	Rachel Selan
Linda Nadeau	Kristin Purcell	Chung-Un Seo
Omar Najmi	Vanessa Quigley	Jennifer Sgroe
Shanel Nand	Barbara Quintilliani	Lynn Shane
Monique Nasser	Jenna Rae	Deborah Shapiro
Cathryn Nguyen	Nancy Rainier	Deirdre Shaw
Mary Niederhorn	Marion Rambelle	Kay Patterson Shaw
Jonah Nigh	Colman Reaboi	Ken Shefsiek
Noelle Nordstrom	Sean Reardon	Katrina Shinay
Giliana Norkunas	Danielle Recchia	Erik Siersdale
Ewa Nowika	Teva Regule	Jennifer Sin
Jonathan Nussman	Carrie Reid-Knox	Amanda Sindel-Keswick

Summer Singers 1991-2015 (550+)

Paul Skavnak
Meredith Hansen Skinner
Rebekah Skirbal
Christopher Aaron Smith
Erin Smith
Rebecca Smith
Sara Michale Smith
Sherri Snow
Paul Soper
Dan Spector
Diane Spiotta-McGary
Peter Staley
Matthew Stansfield
Kimberly States
David Stebbins
Christy Steele
Andrew Stegelman
Elizabeth Sterling
Letitia Stevens
Emilie Storrs
Aaron Styles
Mary Sullivan
Yufeng Sun
Andrew Sweet
Courtenay Symonds
Tambre Tarleton
Christine Taylor
Eleanor Taylor
John Tedeschi
Christine Teeters
Julia Teitel
Mauri Tetreault
St. Joe's Summer Theatre
Angeliki Theoharis
Genevieve Thiers
Gary Thies
Wesley Thomas
Martin Thomson
Mechelle Tippets
Michelle Trainor
Rachel Traughber
Jean Pierre Trevesani
Paul Turner
Rebecca Ufema
Ana Maria Ugarte
Noah Van Niel
Deborah Van Rentergehn
Sarah Van Wyk
Ryan Vance
Danielle Vayenas

Sarah Vincelett
Alexa Vogelzang
Dave Wadden
Allison Waggener
Meghan Wagner
Perri Wagner
Cory Walker
Frank Walker
Katherine Ward
Mary Catherine Ward
Michael Warner
Damon Warnock
Martha Warren
Thomas Weber
Wendy Weiler
Cheryl Weiss
John Weiss
Brenna Wells
Maria Werner
Hallie Wetzell
Mauri Wheeler
John Whittlesey
Krista Wilhelmsen
Darryl Williams
Melissa Williams
Jacque Eileen Wilson
Stanley Wilson
Lauren Woo
Lisa Woods
Bethany Worrell
Jonathan Wright
Rebecca Wright
Caline Yamakawa
Dorothy Yanish
Daryl Yoder
Candace Zaiden
Majie Zeller
Matt Zielanko
Dimitri Zigrino
Jan Zimmerman
Mikhail Zingman
Antony Zwerdling

First Name Missing

Bermejo
Bulli
Dalpe
Gannon
Hunter
Landre
Manley
McGowan
Mosby
Nke Aka
Olds
Rodi
Trout
Zehnder

Summer Pianists 1991-2015 (28)

Jeffrey Brody
Jill Brunnelle
James Busby
Jean Anderson Collier
Darryl Cooper
José Delgado
Libor Dudas
John Ferguson
David Goldhirsch
James Hay
Colleen Henry
Anne Kissel
Roger Mansen
William Merrill
Brian Moll
Robert Newman
Scott Nicholas
Robert Rucinski
Eric Schwartz
Charles Shadle
Elaine Smith
Stephen Steiner
Jeffrey Stevens
Julie Tompkins
Wayne Ward
Daniel E. Weiser
Denette Whitter
Kathryn Work