Become a member of the MSU Opera Society!

Your contribution is tax deductible and will be used to assist with high production costs involving set design and construction, costumes and concert hall rental.

Please consider how much you enjoy the Opera Theatre productions and send your check or money order made payable to Michigan State University with “MSU Opera Society – AE0605” written on the memo line. Mail your contributions to:

Opera Theatre
College of Music Advancement Office
333 West Circle Drive, Room 105
Michigan State University
East Lansing, MI 48824-1043

Opera Theatre
Presents
THE TALES OF HOFFMANN
By Jacques Offenbach

Concert Auditorium
Farm Lane and Auditorium Road
March 30 and 31, 2012 at 8:00 p.m., April 1, 2012 at 3:00 p.m.

The 2011-12 MSU Opera Theatre season is generously funded by the Worthington Family Foundation.
A Note from the Director

Opera productions are often influenced by the time period in which they are set. Jacques Offenbach’s ‘The Tales of Hoffmann (Les Contes d’Hoffmann)’ was originally set in the early part of the 19th century, during the lifetime of poet E.T.A. Hoffmann. However, the gorgeous costumes that we are renting are of the great Art Nouveau period of the first third of the 20th century. Considering the dark psychological nature of many of Hoffmann’s stories, this is a fantastic period in which to set the action. Europe is still reeling from the losses of World War I, there is an explosion of risqué material being performed in the cabarets of Paris and Berlin, and Freud and Jung are finding new corners of the mind to explore with every passing year.

Even though Hoffmann himself was a real-life poet and author, our operatic protagonist is truly a universal character. As I’ve worked with the singers, we have delved into why Hoffmann’s journey is anything other than just a dark spiral into alcoholism and despair. It is easy to play Hoffmann as a less than sympathetic character, particularly in his doomed romances with wildly inappropriate and inaccessible women. What we want to know is how did he become the writer into which he evolves.

Hoffmann is always accompanied by Nicklausse, who on the surface appears to be only a friend but is in reality the classic Greek “muse” of poetry (Calliope). Nicklausse is at Hoffmann’s side, attempting to point out the truth of a situation regardless of whether or not Hoffmann can comprehend it. Ultimately Nicklausse allows Hoffmann to hit “bottom,” which leads the poet to return to his writing and, hence, his soul.

We’ve taken several unusual directions in some of the characterizations of Hoffmann’s three loves. In the first act, I think of the doll Olympia as more of an artificially intelligent being, only lacking the electronics to be fully human as she becomes more and more close to Hoffmann. Think the character “Data” in Star Trek! Antonia is often portrayed as a simple ingénue with tuberculosis, but we have discovered much more of a personality disorder bordering on schizophrenia. Her sense of reality is warped, and Hoffmann only slowly realizes it. Giulietta, the courtesan, is not just a sexpot. She is a woman who has been slowly led down a dark path by an amoral mentor until she too hits her own personal “bottom.”

Next season is a transitional year for MSU Opera Theatre in that the Fairchild Theatre is being extensively renovated and will become our new home. Fall will bring a double bill of Kurt Weill’s Mahagonny Songspiel and a dramatic revue of Weill’s Berlin and Broadway music (venue and dates to be announced). Home for the Holidays will be Act II of Strauss’ Die Fledermaus, using student soloists and faculty guest artists at the party. The spring brings the delicious soufflé of Sondheim’s waltz miracle, A Little Night Music, in the Pasant Theatre at Wharton Center.

MSU Opera Society is the community support organization of the MSU Opera Theatre. We are grateful to our members for their generous contributions.

The 2011-12 MSU Opera Theatre season is generously funded by the Worthington Family Foundation

Underwriters ($1,000 - $4,999)
Sue Davis
Larry and Debra Galehouse
Earle and Virginia Helton
Douglas and Ellen Hoard
Selma and the late Stanley Hollander
E. Jerome and Joanne McCarthy

Impresarios ($500 - $999)
K. Anthony Glinke and Kimberly Brown
Ronald and Carol Horowitz
David and Kathryn Ralph
Loudell Snow
David Snyder
Elise Snyder
Charles and Nancy Theis

Angels ($250 - $499)
James Forger and Deborah Moriarty
Rick and Lynne Fracker
Melanie Helton
Herbert and Mary Josephs
Bill and Shirley Paxton
Richard and Cheryl Rice
David Rumohr
Charles and Mary Ellen Toy

Benefactors ($100 - $249)
David Auge and Sandra Wright-Auge
Kenneth Beachler
Lee and Esther Dalrymple
Lois Dean
Conrad and Judith Donakowski
John and Pamela Grier
Roger and Marilyn Grove
Harold and Geraldine Hart
Jacques Hochglaube
Richard Johnson
David and Chris Kaye
Donald and Giovanna Lammers
Cleo-Rae Lavey
Michael and Celine Lepere
Jim and Cheryl Little
Miriam Loomis

Benefactors ($100 - $249) continued
David Rayl and Joel Maurer
Frank and Jeanne McKown
Gordon Miracle
Gerald and Lois Park
Jack and Karen Preiss
Charles and Patricia Ruggiero
Richard Scala and Gretchen Bria
Eric and Carol Simmons
Carolyn Stieber
Alan Suits and Jane Vieth Suits
Ewen and Zora Todd
Audrey Wilson
Richard and Joan Witter
Ruth Worthington
Meredith Zara

Patrons ($50 - $99)
Pauline Adams
Dale Bartlett
Ziona Bisno
Rhonda Buckley
Michael and Elizabeth Callahan
James and Sharon Conroy
Bruce Helmer
Philip and Carolyn Henderson
Donald and Elizabeth Kaufman
Leo and Margaret Kennedy
Shawn Mahomey
Charles Mason
Jane McClary
William and Orilla McHarris
Charles and Susan Millar
Jacob Plotkin and Susan Schuur
Kenneth Rosenman and Martha Stanbury
Charles and Nancy Seebeck
Carla Spataro
George and Marilyn Stephens
Christopher and Rebecca Surian
Yvonne Whitmore

MSU Opera Society Donors
2011 – 2012 Season
Alumni News

Joshua Baum (DMA 2011) was the Apprentice of the Year last summer at the Chautauqua Institute and this summer will be a member of San Francisco Opera’s Merola Training Program. Benjamin Clements (BM 2005) appeared in leading roles with the Grand Rapids Opera and The Opera of Palm Beach, in addition to being an apprentice with the Santa Fe Opera. Olivia Ferguson (BM 2010) will sing the role of Zerlina in Don Giovanni with Opera Orvieto in Italy this summer. Lindsay Kesselman (BM 2004) is on an international tour of Philip Glass’ Einstein on the Beach, directed by Robert Wilson. Nathaniel Peake (MM 2008) has been singing leading tenor roles in companies across the United States. This year he has made debuts at San Francisco Opera as Tamino in The Magic Flute, Pinkerton in Madama Butterfly in Seattle, and Werther in Werther and Edgardo in Lucia di Lammermoor at Minnesota Opera. Matthew Scollin (BM 2010) spent last summer as an apprentice at the Santa Fe Opera and will spend this summer with San Francisco Opera’s Merola Training Program. Shelby Sievers (MM 2008) appeared as Gretel and the Dew Fairy at Opera Omaha in Hansel and Gretel and will participate in Loren Maazel’s Castleton training institute in Virginia this summer. Melody Szu-Wan Sze (DMA 2008) sang roles in Carmen and The Merry Widow with the Opera Hong Kong and City Opera Hong Kong, and is on the faculty of Baptist University of Hong Kong. Matthew Tuell (Class of 2006) sang one of five leads in the world premiere of Ricky Ian Gordon’s Rappahannock County at Virginia Opera.

Many of our recent opera theatre alums are regularly being cast in leading roles in their graduate programs at Indiana University, University of Illinois, and the San Francisco Conservatory of Music, among others. These alums include Griffin Candey, Jessie Neilson, David Theis and Elizabeth Toy, amongst others.

Congratulations to our current students Jennifer Cook (Giuletta) and Adrian Sanchez (Lindorf/Coppelius/Dr. Miracle). Jennifer was chosen by competitive audition to be among six students representing Michigan State University College of Music in a recital at Carnegie Recital Hall in New York City this April, and Adrian will be running straight from the Sunday performance of Hoffmann to Wharton Center to sing as one of the winners of this year’s Honors Competition.

The Story

PROLOGUE. At a beer cellar in Munich, Councilor Lindorf intercepts a love letter intended for the poet Hoffmann by his erstwhile lover, the great prima donna Stella. Lindorf plots to meet with her himself. The students arrive, followed by Hoffmann and his friend Nicklausse (actually the poet’s muse in disguise). Hoffmann drunkenly recounts the Ballad of the Dwarf Kleinzach and, after trading insults with Lindorf, offers to tell the tales of his three great loves.

Act I. Hoffmann has fallen in love with the daughter of the inventor Spalanzani after glimpsing her through a window. Nicklausse is aware that Olympia is only a mechanical doll, but Hoffmann is blinded by love. Spalanzani invites them to Olympia’s coming-out party, but before he swindles Olympia’s co-creator, Dr. Coppelius, out of the potential profits from Olympia’s creation. Olympia is a creation with artificial intelligence, only lacking emotional stimulation to become almost human. Coppelius sells Hoffmann a pair of glasses that make Olympia seem life-like as she begins to evolve. Coppelius sabotages Olympia’s transformation when he becomes aware of the swindle. She comes apart before Hoffmann’s very eyes as he realizes she was only an “automaton.”

Intermission

Act II. Hoffmann has fallen in love with the daughter of the violinist Crespel and his dead soprano wife. Antonia has been gifted with her mother’s voice, but has been forbidden to sing as it taxes her frail health and her psychosis. Hoffmann exacerbates her mental disorder by trying to control her much as her father does, although they still profess their love. Dr. Miracle, a healer of mysterious powers and the man Crespel considers responsible for his wife’s premature death, arrives to “treat” Antonia. He creates a vision of her dead mother and urges her to sing. The dying Antonia falls to the floor as her father returns to find her. Blaming Hoffmann, Crespel attacks him, only to have the two of them ultimately mourn her death.

Intermission

Act III. In Venice, Hoffmann is madly in love with the courtesan Giuletta, although he realizes that she is toxic to him. Her devilish master Dapertutto wishes her to steal Hoffman’s reflection (and hence, his soul) as she stole the reflection of her former lover, Schlemil. Along with her secret lover, the dwarf Pitichinaccio, they maneuver Hoffmann and Schlemil into a duel. Distraught, Hoffmann kills Schlemil in cold blood and hits bottom as Giuletta, Dapertutto, and Pitichinaccio laugh at him.

EPILOGUE. Exhausted by his stories, Hoffmann sinks into a depression as the students continue to celebrate the performance of Stella. Lindorf leaves to greet Stella, bringing her to the tavern. She looks pitifully at Hoffmann who is slumped at the table and leaves on the arm of Lindorf. As the opera ends, Nicklausse hands Hoffmann a pen, offering him the pathway to his true calling.
Cast of Characters

Hoffmann, a poet  Johnathan Riesen/Stephen Martin*
Nicklausse, his friend and muse  Jacqueline King/Hannah Busch*

Prologue/Epilogue

Councilor Lindorf, Hoffmann’s nemesis  Adrian Sanchez/Peter Boylan*
Andres, servant to the diva Stella  Joseph Caigoy/David Moul*
Luther, an innkeeper  Jeremiah Garrigues-Cortelyou/Connor Ralph*
Nathanael, a student  Jonathon Oakley*
Hermann, a student  Zachary Niedzwiecki/Nicholas Kreider*
La Stella, lover of Hoffmann  Elizabeth James/Michelle Gaunt*

Act I

Spalanzani, a scientist and dollmaker  David Moul/Joesph Caigoy*
Cochenille, his artificial assistant  Zachary Lindquist
Coppelius, an inventor  Brandon Manson/Adrian Sanchez*
Olympia, a mechanical doll  Cristina Puentes/Schyller Sheltrown*

Act II

Antonia, a singer doomed by illness  Ann Marie Theis/Juliana Kartsimas*
Crespel, her father  Harry Greenleaf
Frantz, their servant  Joshua Gronlund/Evan Snyder*
Dr. Miracle, a mysterious healer  Adrian Sanchez/Brandon Manson*
The Voice of Antonia’s dead mother  Audrey Lambert/Jennifer Cook*

Act III

Giulietta, a courtesan  Jennifer Cook/Audrey Lambert*
Dapertutto, a suave incarnation of evil  Derrick Fox/Brandon Manson*
Schlemil, lover of Giulietta  Zachary Niedziewiecki/Nicholas Kreider*
Pitichinaccio, deformed former lover of Giulietta  Zachary Lindquist*

* Sings Saturday, March 31 performance
Understudy for Crespel: Peter Boylan

Ensemble:
Kelsey Andridge, Kathryn Berry, Katie Bethel, Joe Caigoy, Vanessa Caswell, Aerial Doucet, Jeremiah Garrigues-Cortelyou, Michelle Gaunt, Jessica Glaser, Joshua Gronlund, Elizabeth Hoard, Kate Hyne, Elizabeth James, Caite Lenahan, Zachary Lindquist, Marlaina Marshall, Marcus McGuire, Lena Miles, David Moul, Zachary Niedziewiecki, Bakara Nkenge-Hinds, Connor Ralph, Brandon Smith, Evan Snyder, Jenna Washburn, Annie Weiss

College of Music on Great Performances

Keep an eye out over the summer for WKAR-TV’s broadcast of Philip Glass’s epic opera Satyagraha on Great Performances. This Metropolitan Opera production features MSU Vocal Arts faculty member Molly Fillmore in the principal role of Mrs. Naidoo.

A scene from Act II of Philip Glass’s “Satyagraha” with (L-R) Rachelle Durkin as Miss Schlesen, Kim Josephson as Mr. Kallenbach, Richard Croft as Gandhi, Maria Zifchak as Kasturbai, Molly Fillmore as Mrs. Naidoo, and Alfred Walker as Parsi Rustomji. Photo: Ken Howard/Metropolitan Opera taken during the rehearsal on November 3, 2011, at the Metropolitan Opera in New York City.

Auld Lang Syne

To our 2012 graduates!

Cenerentola (Kentucky Opera), L’Elisir d’Amore (Fort Worth Opera), L’Italiana in Algeri (Cleveland Opera, Opera Columbus, Chautauqua Opera, Opera Festival of New Jersey), and Handel’s Oreste (The Juilliard School and Spoleto Festival, Italy). The vehicle of his April 2000 New York City Opera debut was a new production of Rameau’s Platée that featured the Mark Morris Dance Group.

His concert appearances have included performances with Boston’s Handel and Haydn Society in a program of Bach, Handel and the world premiere of Dan Welcher’s JFK: the Voice of Peace; an all Handel concert with the Juilliard Orchestra at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea. He made his debut with Chicago’s Music of the Baroque at Alice Tully Hall; orchestral and vocal repertory from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the LG Arts Center in Seoul, South Korea.

In demand as a partner in recital, he has appeared in the United States and Europe accompanying artists such as Renée Fleming, Benita Valente, Carol Vaness, Nancy Gustafson, Marilyn Horne, Frederica von Stade, Jennifer Larmore, Denyce Graves, Susanne Mentzer, Jerry Hadley, Ben Heppner, Richard Leech, Nathan Gunn and Samuel Ramey. His television credits (with Ms. Fleming) include Good Morning America, The View, and Martha Stewart Living.
MSU Symphony Orchestra  
Leon Gregorian, Director of Orchestral Activities  
Daniel Beckwith, guest conductor

**Violin I**  
Moon Young Chang*  
Alex Goodin**  
Wyatt Frissell  
D. Philip Ressman  
Lena Seeger  
Ana Schmidt  
Shiniyoung Kim  
Hae Rim Cho  
Heidi Kim  

**Double Bass**  
Alexander Goodin**  
Adam Bernstein  
Kimberly Wren  
Matthew Gibson  
Alexander Marshall  

**Trumpet**  
Matthew Kay  
David Lea  

**Trombone**  
Chris Jalilevand  
Michael Ross  
Amanda Tatara  

**Flute**  
Cheng-Yu Lu  
Joelle Willems  

**Timpani**  
Zac Brunell  

**Oboe**  
Natalie Kellner  
Heather Baker  

**Percussion**  
Michael Armendariz  
Brian Christoffersen  
Caleb Goncz  

**Clarinet**  
Cassie Keogh  
Cody Grabbe  

**Harp**  
Patricia Kline  

**Violin II**  
Yen-Jung Chen**  
Guang Yu Tan  
Hannah Brown  
Yuna Han  
Marliz Gonzales  
Brian VanAntwerp  

**Cello**  
Hong Hong**  
Helena Ranckmartinscosta  
Min-Hsuan Chu  
Jonathan Baumgartner  
Jacob Halmich  
Christina Steyer  

*B:concertmaster  
**principal  

**Daniel Beckwith** has conducted in many of the major opera houses throughout North America and Europe. With a repertoire that spans the 17th through the 20th centuries, he has been hailed as one of the most exciting conductors of his generation. Mr. Beckwith’s conducting career began in 1991 in an all-Mozart concert with Virginia’s Norfolk Symphony. Only a year later, Houston Opera invited him to conduct Gretry’s rarely performed Zémire et Azor. Many important engagements followed, notably Canadian Opera Company (Monteverdi’s L’Incoronazione di Poppea), Glimmerglass Opera Festival (Rossini’s Le Comte Ory), The Lyric Opera of Chicago (Cosi fan tutte), Edmonton Opera (Handel’s Giulio Cesare), and The Opera Theatre of St. Louis (Haydn’s Armida).

Mr. Beckwith served as assistant to James Levine for six seasons at the Metropolitan Opera and was given his conducting debut with Don Giovanni in 1995 after Mr. Levine observed his conducting of a stage rehearsal. On the strength of these performances, Daniel Beckwith was engaged for several important debuts conducting the works of George Frideric Handel, both nationally (Serse, Seattle Opera) and internationally (Rinaldo, Grand Théatre du Genève, Theodora, The Glyndebourne Festival).

The operas of Mozart have figured prominently in Mr. Beckwith’s career. His return engagement to the Metropolitan, as well as his San Francisco Opera and Portland Opera debuts was with Don Giovanni; Vancouver, Baltimore, Edmonton and Arizona opera companies have all heard his performances of Le Nozze di Figaro. Daniel Beckwith’s Australian opera debut in 1998 was with another personal favorite, La Clemenza di Tito. Mr. Beckwith’s return engagement to the Seattle Opera and his debut with the Washington Opera was with Die Zauberflöte. From 1999 to 2001, he was Artistic Director of the Lake George Opera Festival, during which time he conducted performances of Il Barbiere di Siviglia, Don Giovanni, Cosi fan tutte, Madama Butterfly, Il Re Pastore and Ariadne auf Naxos.

His love of, and affinity for, the Baroque, early classical, and the bel canto repertory has given him the opportunity to perform many of the cornerstone operas of these varying periods: Orphée et Eurydice (Utah Opera), Cimarosa’s Il Matrimonio Segreto (Wolftrap Opera Festival); Lucia di Lammermoor (Cincinnati Opera), Il Barbiere di Siviglia (UK’s Opera North, Florida Grand Opera, Wolftrap Opera Festival), La