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News

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FOR IMMEDIATE RELEASE

OPERA CLEVELAND PRESENTS HAUNTING PRODUCTION Come and see Benjamin Britten's *The Turn of the Screw*

Opera Cleveland is presenting Benjamin Britten's haunting tale *The Turn of the Screw* at the Drury Theatre at the Cleveland Play House, located at 8500 Euclid Ave, Cleveland, Ohio 44106. This production will begin on Wednesday, July 11th at 8:00pm with additional performances on July 13th, 15th, 18th, 21st, and 22nd. All Wednesday, Friday and Saturday productions begin at 8:00pm and Sunday performances begin at 2:00pm. Our popular outdoor picnic tradition will continue at all evening performances at the Cleveland Play House. For picnic information call 216.575.0903 ext 222. Great seats are still available, call (216) 241-6000 or log onto www.operacleveland.org for details. Ticket prices start at \$25.00.

Britten's opera is based upon the 1898 novella by Henry James. This production of *The Turn of the Screw* comes to us from Maryland Opera Studio and is directed by Nick Olcott. Mr. Olcott made his Cleveland debut last season with *Roméo et Juliette*. Featuring Amy Burton as *The Governess*, Steven Ebel as *Peter Quint*, David Korn as *Miles*, Vivian Krich-Brinton as *Flora*, Michelle Rice as *Mrs. Grose* and Meghan McCall as *Miss Jessel* with Conductor David Angus and Director Nick Olcott. *The Turn of the*

Screw lighting is designed by A.J. Gruban with Wig and Make-Up designed by Mary Schilling-Martin and costume coordinator Kim Brown.

The 2007 Debut Season is made possible by the generous support of The Abington Foundation, The Eva and Joseph M. Bruening Foundation, The Cleveland Foundation, GAR Foundation, The George Gund Foundation, The Kulas Foundation, The John P. Murphy Foundation, National Endowment for the Arts, The Ohio Arts Council, The Reinberger Foundation, and The Thomas H. White Foundation. The 2007 Season Media Sponsors are The Plain Dealer, Cleveland Magazine, Currents, WCLV, Media Connect, Time Warner Cable and Continental Airlines.

Opera Preview – A free “sneak peek,” packed with musical, biographical and historical background information about the opera, designed for newcomers, opera aficionados and everyone in between, begins 55 minutes prior to each curtain. For more information call 216.575.0903 ext 221.

The Company

David Angus, Conductor

David Angus is Honorary Conductor of the Flanders Symphony Orchestra. He has conducted this orchestra and the London Philharmonic Orchestra several times each season in recent years and he returns to both orchestras again during '06/7. Recent debuts with Glimmerglass Opera (*"David Angus's conducting produced the most elegant and lively music-making of the weekend."* Bernard Holland / *New York Times*, 25 July, 2006) and Danish National Opera (*"the Sjaelland Symphony Orchestra was in top form and sparkingly Italian under the leadership of the British conductor David Angus, and the leading roles performed above normal standards... Lolland-Falsters Folketidende, 27th February 2006"*) brought multiple re-invitations alongside his orchestral activity which included conducting the London Philharmonic Orchestra, Calgary Philharmonic Orchestra and Kitchener-Waterloo Symphony Orchestra. A natural empathy with young people sees him becoming Associate Conductor at London's Guildhall School of Music and Drama in September '06 where he will be conducting Mozart's "Le Nozze di Figaro" in 2007 and he will also work with the orchestras at the Trinity College of Music in London.

On the UK concert platform David Angus regularly conducts the London Philharmonic Orchestra and has appeared with the Royal Philharmonic Orchestra, Hallé Orchestra, the BBC's Philharmonic and Scottish Symphony Orchestras, the Ulster Orchestra, English Chamber Orchestra, English Symphony Orchestra and the Northern Sinfonia, also appearing several times with the London Mozart Players for concerts and in the recording studio. He has worked on a number of occasions with the Scottish Chamber Orchestra and made his debut at the Edinburgh Festival with them. He appears regularly with orchestras in many parts of Europe and Canada and this season he will be making return visits to the London Philharmonic Orchestra, Flanders Symphony Orchestra and Lahti Symphony Orchestra amongst others.

David Angus was brought up in Belfast. He was a boy chorister at King's College, Cambridge, under Sir David Willcocks, and he read music at Surrey University where he specialized as a pianist. He was awarded a Fellowship in Conducting at the Royal Northern College of Music in Manchester where he won three Ricordi prizes for his opera conducting. His

professional opera house career began as a Répétiteur for Opera North before becoming Chorus Master as well as staff conductor for Glyndebourne Festival Opera. At Glyndebourne he conducted performances of "Die Zauberflöte", "Eugene Onegin" and Sir Michael Tippett's "New Year" and, for Glyndebourne Touring Opera, "Cosi fan tutte" as well as "Kát'a Kabanová". An affinity with the music of Benjamin Britten began when he sang for him as a boy chorister at Aldeburgh. He has had a continuing association with Aldeburgh since then - for example, conducting "Albert Herring" for the Aldeburgh Festival at the Jubilee Hall - and for many years he was a Vocal Consultant to the Britten-Pears School.

In the opera house David Angus made his Italian debut conducting Britten's "A Midsummer Night's Dream" in Turin, returning to conduct several concerts and productions of "Hänsel und Gretel", "Boris Godunov" and "The Turn of the Screw" which he has also conducted in Bologna and Modena. He has also appeared in Turin several times in partnership with the Ballet Béjart of Lausanne. In Britain, apart from his work at Glyndebourne and Aldeburgh, he has worked with Scottish Opera and Opera North. For the Brighton Festival he has conducted Britten's "Turn of the Screw" and the British premieres of Tchaikovsky's "The Enchantress", Von Einem's "Danton's Tod" and Shostakovich' orchestration of Mussorgsky's "Boris Godunov" whilst other productions in the UK have included "Rape of Lucretia", "Albert Herring", "Hänsel und Gretel", "Rigoletto", "Faust", Henze/Paisiello "Don Chisciotte", "La Bohème", "Il Barbière di Siviglia", "The Merry Widow", "Madama Butterfly" plus the Maderna/Monteverdi "Orfeo" and he has recorded Britten's "Curlew River" for Koch Schwann. Elsewhere he has worked for the Opéra National de Paris, Malmö Opera and Icelandic Opera. He conducted Britten's "Albert Herring" for the Canadian Opera Company in Toronto during the '04/5 Season and worked on Henze's "Elegy for Young Lovers" at Dartington's International Summer School.

Nick Olcott, Director

Nick Olcott made his Cleveland debut last season with *Roméo et Juliette*. Recent credits include Boston Lyric Opera (*The Daughter of the Regiment*) and Wolf Trap Opera (*The Impresario/Viva la mamma* with his own libretto, linking the Mozart and Donizetti one-acts into a single opera.) At Ash Lawn Opera Festival, he has directed *Die Zauberflöte*, *Il Barbiere di Siviglia*, and *Madame Butterfly*. A faculty member of The Maryland Opera Studio, his credits there include *The Turn of the Screw*, *Monsieur Choufleuri*, *Così fan tutte*, and *Le nozze di Figaro*. Theatre credits include Arena Stage, the Delaware Theatre Company, the Philadelphia Theatre Company and The John F. Kennedy Center for the Performing Arts.

Vivian Krich-Krinton, Flora

Vivian Krich-Brinton, who has been praised by *Opera News* for her "flashing coloratura," most recently sang Norina in the Des Moines Metro Opera Outreach production of *Don Pasquale*. She previously covered Gilda and sang il Paggio in *Rigoletto* with the Des Moines Metro Opera.

Ms. Krich-Brinton has performed with Chautauqua Opera, Des Moines Metro Opera, Opera Iowa, Natchez Opera Festival, and Opera North. According to *All Music Guide*, she "steals her comic coloratura scenes with ease." Her past roles include Despina in *Così fan tutte*, for which she was reviewed as "the crowd's favorite," Zerlina in *Don Giovanni*, Barbarina in *Le nozze di Figaro*, Ruth Putnam in *The Crucible*, Bastienne in *Bastien and Bastienne*, and Mustardseed in *A Midsummer Night's Dream*.

While pursuing her Masters degree from the Manhattan School of Music, Ms. Krich-Brinton sang Lisaveta in Hoiby's *A Month in the Country* and "flitted brightly through the coloratura," as commended by *Musical America*. *The New York Times* stated that she "brought the right faux girlishness and giggly coloratura to [her] buffa duets." Her performance in *A Month in the Country* can be heard on the recording by Albany records.

At Stanford University, Ms. Krich-Brinton made her operatic debut as Queen of the Night in *The Magic Flute*. She graduated Phi Beta Kappa from Stanford University with honors in music, and received the Stanford University Humanities

and Sciences Prize in Music. While attending Stanford, she also performed the roles of Madame Goldentrill in *The Impresario* and Peony in Rorem's *A Childhood Miracle*. In 2006, Ms. Krich-Brinton was honored to return to Stanford University as the soprano soloist for a series of Mozart Anniversary Celebration concerts, in which she performed Mozart's *Requiem*, *Mass in C Minor*, and *Exultate Jubilate*.

Amy Burton, The Governess

Amy Burton enjoys a busy and diverse career of opera, concert, and recital appearances throughout the United States and Europe. Ms. Burton regularly appears on the stages of leading opera houses, including The Metropolitan Opera, Dallas Opera, San Diego Opera, Boston Lyric Opera, Florida Grand Opera, and Atlanta Opera, as well as international houses such as L'Opéra de Nice, Théâtre des Champs-Élysées, and Opernhaus Zürich. She has also performed with some of the world's finest conductors, including Marin Alsop, James Conlon, Christoph Eshenbach, John Mauceri, Gerard Schwartz and Robert Spano.

In the 2006-07 season, Ms. Burton will appear as Donna Elvira in "Don Giovanni" with Boston Baroque and as Jenny in Kurt Weill's "Mahagonny" with Opera Boston. Ms. Burton returns to the San Francisco Symphony for performances of Handel's "Messiah" and will also perform the Governess in "The Turn of the Screw" with Opera Cleveland. Amy Burton returned to the Metropolitan Opera in the spring of 2006 to sing Marzelline in *Fidelio*.

Steven Ebel, Peter Quint/ Prologue

With a voice described as a "rich lyric tenor" (Wisconsin State Journal), Steven Ebel continues to garner critical and popular accolades for his work in concert, recital and in opera. He has sung leading roles in Bizet's *Dr. Miracle* and *Orpheus in the Underworld*, *Lucia di Lammermoor*, *Iolanthe*, and *The Mikado*. He also toured in Opera for the Young's production of *Rusalka*, *A Mermaid's Tale* as the Prince.

This season Mr. Ebel appeared in concert as soloist in *Americans in Paris – Songs by American Students* of Nadia Boulanger, and in *21st Century Shakespeare - Chamber Music inspired by the Bard for the New Millennium* in New York City. On the opera stage, he created the role of "Wolf" in the world premiere of Louis Karchin's *Romulus* at The Guggenheim.

Recently, he debuted with Opera Delaware as Frederick in *The Pirates of Penzance* and participated in the prestigious Tanglewood Music Festival under a fellowship grant. He was also heard in the title role of Mozart's *La Clemenza di Tito* with New York Opera Forum and the New York Opera Studio, as Donald in Douglas Moore's *Gallantry* with Cantiamo Opera and Il postiglione in Puccini's *La Fanciulla del West* at New York City Opera.

An avid recitalist Mr. Ebel performed *A Tenor's Songbook* featuring works of Barber and Schumann in January 2005 in New York and presented a superb all Benjamin Britten program in September. This recital, entitled *Sonnets and Songs of the Isles*, featured the Michelangelo Sonnets, *On this Island* and folk song arrangements.

While in Madison, he performed as tenor soloist with the University Choral Union, Concert Choirs and the Madison Symphony Orchestra. Mr. Ebel presented several highly regarded recitals during this time including performances of *Dichterliebe* and *A Timbered Choir*, a fourteen song cycle to the poems of Wendell Berry.

A versatile performer, he has sung the role of Archie in the musical *The Secret Garden* and the role of John Savage in the premier of the musical *Brave New World*. Now living in New York, Mr. Ebel has performed with the Pacific Opera Ensemble and *Lifebeat - The Music Industry Fights AIDS*.

Mr. Ebel's talent has been recognized with several honors including second place in the New York Oratorio Society Solo Competition, third prize in the Five Towns Young Musician's Competition, and fourth prize in the Wisconsin District Metropolitan Opera Auditions.

This appearance as first Peter Quint in *Turn of the Screw* marks Mr. Ebel's company debut with Opera Cleveland.

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David Korn, Miles

David Korn, recently second place winner of the MONCA Northwest Region, began his 2007-08 season as Nireno in Handel's *Giulio Cesare* with the Seattle Opera under the baton of maestro Gary Wedow. Mr. Korn was the first male soprano to be a member of the Seattle Opera's Young Artist Program where he received rave reviews in the role of Miles in their production of *The Turn of the Screw*. He also appeared as a soloist with the Yakima Symphony and made his professional recital debut singing Britten's *Abraham and Isaac* under the auspices of the YAP. While in residence in Seattle, Mr. Korn made his debut with The Music of Remembrance under the baton of Seattle Symphony's Gerard Schwarz singing the role of The Cat in Hans Krasa's *Brundibár* and can be heard on the recording of the opera on the NAXOS label. Mr. Korn made his Seattle Opera main stage debut as the second apparition in Verdi's *Macbeth* under the direction of Bernard Uzan and he finished his 2006 season singing Amore in a new production of *L'incoronazione di Poppea* with Central City Opera.

Mr. Korn is a two-time recipient of a fellowship from the Aspen Opera Theater Center. In 2004 he appeared as Miles in *The Turn of the Screw* and in 2005 he sang the role of Amore in Cavalli's *Giasone* with maestro Harry Bicket. He also participated in the AOTC Master Class Series singing the role of Cherubino in *Le Nozze di Figaro* and Jemmy in *Guillaume Tell*. In 2000 Mr. Korn was chosen to participate in the Centro Studi Italiani in Italy where he performed in concert as Cherubino. He made his Alice Tully Hall debut in 2002 as the soloist in Melillo's *David* for voice and wind ensemble.

Mr. Korn earned both his Bachelor's and Master's degrees in Opera Performance from The Manhattan School of Music. There he sang in master classes with such distinguished artists as Marilyn Horne and Catherine Malfitano and was twice awarded MSM's Merit Scholarship.

Upcoming engagements include his New York City Opera debut as Narciso in Handel's *Agrippina*, Opera Cleveland debut as Miles in *The Turn of the Screw*, and a return to Seattle Opera next season to sing the Shepherd Boy in Puccini's *Tosca*.

Meghan McCall, Miss Jessel

Praised for her "bell-like clarity and fine control" and "radiant full-bodied voice" by The Washington Post, American soprano Meghan McCall is establishing herself as one of the finest young artists of opera today. She has been hailed for possessing a "beautifully and flawlessly operatic voice"

The West Highland Press. In her recent interpretation of Susanna in *Le Nozze di Figaro* "Meghan McCall made a superlative Susanna on the opening night and was consistently the most outstanding voice in all combinations" All Arts Review, and was "a blooming, vivacious and confident Susanna" The Washington Times.

The young soprano's career has already taken her to stages both in the United States and Europe. Ms. McCall has performed the roles of Fatime in Carl Maria von Weber's *Abu Hassan*, Fiordiligi in *Così fan tutte*, Madame Altina in *La Divina* (Pasatieri), Lauretta in *Gianni Schicchi*, Musetta in *La Bohème*, Adina in *L'Elisir d'Amore*, Gilda in *Rigoletto*, Gretel in *Hansel and Gretel*, Marie in *La Fille du Régiment*, Giulietta in *I Capuleti e i Montecchi*, Donna Anna in *Don Giovanni*, Susanna in *Le Nozze di Figaro*. The Princess in *Conrad Susa's Transformations*, and Lucia in *Lucia di Lammermoor*

Upcoming engagements include Miss Jessel in *The Turn of the Screw* with Opera Cleveland (July 2007), *La Comtesse Adele* in Rossini's *Le Comte Ory* with Bel Cantanti (September 2007) and as a soloist in Opera Lafayette's production of *The Genesis of Don Giovanni* (March 2008). Please visit her website at www.meghanmccall.com.

Michelle Rice, Mrs. Grose

The versatile mezzo-soprano Michelle Rice is well-known for her consummate skills as a singer and actress. Critics have described her performances as “stellar”, “vocally superlative”, “compelling”, and “dramatically charged”. Her opera repertoire includes the roles of Carmen, Suzuki, Mrs. Grose, Serse, Gertrude, The Mother (*Hansel and Gretel*), Berta, Sesto, Isabella, Irene, Maddelena and Albina. Her extensive oratorio repertoire includes the Verdi Requiem, Mozart’s *Krönungs-Messe*, Mahler’s *Lieder eines fahrenden Gesellen* and Beethoven’s *Ninth Symphony*.

Kim Brown, Costume Coordinator

Kim Brown, (Costume Coordinator), earned her MFA, BS from Ohio University. Owner of Spotlight Costumes in Pittsburgh, Ms. Brown designs and coordinates for professional and amateur productions nationwide. She is a past president of The National Costumers Association and is Corresponding Secretary for the Costumers Guild of Western Pennsylvania. Ms. Brown is the resident costume designer for Pittsburgh Musical Theatre and Kalliope Stage in Cleveland Heights.

A.J. Guban, Lighting Designer

A.J. Guban (Lighting Designer) is pleased to make his debut with Opera Cleveland. Mr. Guban has designed for such companies as Opera Vivente, Opera Theatre of Northern Virginia, The Maryland Opera Studio, The Kennedy Center, The Washington Ballet, Imagination Stage, SCENA Theatre, The Washington Shakespeare Company, Constellation Theatre, Didactic Theatre Company, The Huron Playhouse, the Toledo Repertoire Theatre, The Smithsonian American Art Museum, and the National Postal Museum, among others. He was trained at the University of Maryland at College Park where he received his MFA in Theatrical Design.

Mary Schilling-Martin, Wig and Make-Up Designer

Mary Schilling-Martin, (Wig and Make-Up Designer), has worked from coast to coast in regional and commercial theatre, opera, dance, film and radio, mostly behind the scenes. In Ohio, she has worked with the Cleveland Play House, Great Lakes Theatre Festival, Baldwin-Wallace College, Case Western Reserve University, Lyric Opera and Carousel Dinner Theatre. Ms. Schilling-Martin is pleased to work with Opera Cleveland this season. She currently divides her time between Chicago and her new home in Cleveland.

Jeff Sodowsky, Executive Director

Opera Cleveland’s Executive Director, Jeff Sodowsky, has a professional arts background that extends back more than 25 years.

Starting his career as a professional dancer, Jeff toured the central United States in such well-known classics as *The Nutcracker*, *Romeo & Juliet*, *Giselle* and *Swan Lake*. He has also received critical acclaim for his work on the musical theatre stage and for lead roles in shows that include: *Oklahoma*, *Roger’s* and Hammerstein’s *Cinderella*, *Little Shop of Horrors* and *A Chorus Line*.

Jeff graduated Outstanding Senior from the University of Oklahoma with a BFA in modern dance pedagogy and a minor in vocal performance. He also holds two graduate degrees including a Master’s in Arts Administration from the University of Cincinnati-College Conservatory of Music and an MBA from the University of Cincinnati’s College of Business.

He spent several years developing curriculum to encourage the integration of the classical arts into the classroom and has worked both with students and educators. Jeff served as the Director of Education and later the Director of Community Outreach for the Louisville Ballet for several years. He also worked as both a faculty artists and program administrator for the Kentucky Center for the Arts’ Kentucky Institute for Arts & Education, which is modeled after the Lincoln Center Institute.

This work led him to New York City where he worked for American Ballet Theatre under the auspices of Michael Kaiser to develop and institute their *Make a Ballet* program, which has been replicated nationally. In 1996, Jeff was selected by The National Faculty to develop the curriculum for and serve as an artist/instructor for their inaugural Arts Learning Institute.

Jeff's work for opera began when he was tapped to choreograph and sing in the chorus for a production of Gounod's *Faust*. His interest in opera grew when he was later engaged to assist with the lighting design for a production of *Don Giovanni* and as a co-designer for *The Consul*. While working on his graduate degrees, his administrative focus shifted from education and developing curriculum to fundraising and securing the finances to make other artists' visions possible. Most recently, he served as Kentucky Opera's Director of Development for eight years and managed a department that was responsible for providing nearly 75% of the company's annual revenue.

Leon Major, *Artistic Director*

Leon Major has directed opera and theatre throughout the Americas and Europe for companies that include San Diego Opera, Vancouver Opera, Teatro Municipale (Rio de Janeiro), The Opera Company of Philadelphia, Florentine Opera, Austin Lyric Opera, Wolf Trap Opera, the Canadian Opera Company and The Opera Festival of New Jersey. Additionally, he has directed at New York City Opera (*Macbeth*, *Falstaff*, *Intermezzo*, *Don Pasquale*); Washington Opera (*The Aspern Papers*, *Il Barbiere di Sevilla*, *L'Italiana in Algeri*, *The Merry Wives of Windsor*); and Glimmerglass Opera (*Intermezzo*, *Don Pasquale*, *Salome*, *Falstaff*).

He is the founder and artistic director of The Maryland Opera Studio for the University of Maryland, College Park, where he has directed many productions including operas by Handel, Monteverdi, and Mozart. From 1998 - 2003 Mr. Major was Artistic Director of Boston Lyric Opera where productions he directed during his tenure included: *Don Carlos*, *Resurrection*, *Don Pasquale*, *Aida*, *Don Giovanni* and *Salome* (co-produced with Glimmerglass Opera), *Roméo et Juliette*, *La traviata*, *L'elisir d'amore*. *Carmen* (on the Boston Commons)

Aside from his work as an independent director, Mr. Major's credits include serving as Artistic Director at the Municipal Theatre in Toronto and founding the Neptune Theatre in Halifax, Nova Scotia. He has also served as Artistic and General Director of Toronto Arts Productions (known as Centrestage) at the Saint Lawrence Centre; and as Associate Director and consultant with the Eugene O'Neill Theatre Centre in New London, Connecticut.

Richard Buckley, *Principal Conductor*

Richard Buckley has had an extraordinary career, including his most recent triumph, the highly acclaimed U.S. premiere of Phillip Glass's new opera *Waiting for the Barbarians*. He has guest conducted some of the world's finest orchestras including the New York Philharmonic, Los Angeles Philharmonic, and the Chicago and Philadelphia orchestras. Artistic Director of Austin Lyric Opera, Maestro Buckley has conducted productions with almost every company in North America including Lyric Opera of Chicago, Los Angeles Opera, Washington Opera, New York City Opera, Seattle Opera, and Canadian Opera. In Europe he has enjoyed engagements at the Royal Opera House at Covent Garden, Deutsche Oper Berlin, L'Opéra National de Paris, and Royal Danish Opera among others. Maestro Buckley is a strong supporter of new opera. He premiered Bright Sheng's *The Song of Manjun*, Stephen Paulus' *The Woodlanders* and *The Women at Otawi Crossing*, and led the U.S. premiere of Aulis Sallinen's *The King Goes Forth to France*.

This summer he will guest conduct *Aida* for Cincinnati Opera and in January 2008, a new production of *Tosca* for Canadian Opera Company during the inaugural season of the Four Seasons Centre for the Performing Arts.

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