

A central image for the poster featuring a white mannequin torso surrounded by large white lilies and red roses. The background is a light, textured surface with a subtle reflection of the flowers and mannequin.

RAMEAU'S
PYGMALION

JUNE 17, 2014 AT 7:30PM | MADAME TUSSAUDS NEW YORK

JUNE 20 & 21, 2014 AT 7:30PM | LIFESTYLE-TRIMCO SHOWROOM

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ON SITE OPERA
PRESENTS

PYGMALION

An acte de ballet by Jean-Philippe Rameau (1683-1764)

Libretto by Ballot de Sovot

based on Houdar de la Motte's *Le triomphe des arts*

after Ovid's *Metamorphoses*

CAST

IN ORDER OF APPEARANCE

PYGMALION

Marc Molomot, tenor

CÉPHISE

Emalie Savoy, soprano

LA STATUE

Camille Zamora, soprano

L'AMOUR (Cupid)

Justine Aronson, soprano

JEUX (Games)

Eloise DeLuca, dancer

RIS (Laughter)

Jordan Isadore, dancer

ENSEMBLE

Lauren Kelleher, soprano

Raymond Storms, countertenor

Christopher Preston Thompson, tenor

Seán Kroll, bass-baritone

PRODUCTION TEAM

CONDUCTOR	Jennifer Peterson
STAGE DIRECTOR	Eric Einhorn
CHOREOGRAPHER	Jordan Isadore
COSTUME DESIGNER	Candida K. Nichols
LIGHTING DESIGNER	Shawn Kaufman
HAIR & MAKE-UP DESIGNER	Kally Sitaras
PRODUCER	Jessica Kiger
STAGE MANAGER	Audrey Chait
LIGHTING ASSISTANT	Coby Chasman-Beck
HOUSE MANAGER	Gregory Elfers
SUPERTITLE OPERATOR	Nathan Brandwein
LIGHT BOARD OPERATOR	Rachel Selan
WARDROBE ASSISTANT	Emily Oliveira
USHERS	
	Mario Diaz-Moresco, Chad Kranak, Ryan Lohr & Rachel Selan

NEW VINTAGE BAROQUE ORCHESTRA

Francis Liu, violin/concertmaster
Jude Ziliak, violin
Elizabeth Weinfield, viola
Arnie Tanimoto, cello
Doug Balliett, double bass
Kevin Payne, theorbo
Lindsay McIntosh, principal oboe
Kristin Olson, oboe
David L. Ross, principal flute
Chris Matthews, flute
Nate Helgeson, bassoon
Jennifer Peterson, harpsichord

The edition for this production was prepared by Robert Mealy and edited by Jennifer Peterson, based on the engraved condensed score (Paris, 1748) and the manuscript full score, in the hand of copyist Brice, prepared under the supervision of the composer (Fontainebleau, 1754).

Scenic canvases at Lifestyle-Trimco Showroom painted by Candida K. Nichols.

GLASS

JUNE 19, 2014 AT 7:30PM
LIFESTYLE-TRIMCO SHOWROOM


ON SITE OPERA AND FIGARO SYSTEMS PRESENT THE FIRST- EVER GOOGLE GLASS CAPTIONED LIVE OPERA PERFORMANCE!

On Site Opera, which creates immersive, site-specific opera productions, has partnered with Figaro Systems, developer of the groundbreaking Simultext® system, to preview a future in which opera is further freed from the opera house.

On Site Opera's Artistic Director Eric Einhorn: "Since the advent of mobile devices, opera companies have fought their distracting presence in the opera house. Only in recent years have producers started to realize the untapped potential of smart devices. We believe that Google Glass's operatic application will lead the way for an unprecedented wave of technology-driven audience engagement. On Site Opera is thrilled to be partnering with Figaro Systems to make this a reality."

Figaro Systems President & Co-Founder Geoff Webb: "The future of performance captioning is available now! Google Glass is the perfect instrument for viewing captions discretely at a performance. Figaro is delighted to be a part of this bold experiment debuting the first ever Glass captioned live performance. Please join us and make history."

About Figaro Systems, Inc:

 Figaro's mission is to enhance an audience's experience through providing a simple, effective yet sophisticated technical means to understand and connect with the art form being presented live on stage. Advances in technology are allowing Figaro's original vision, as first conceived in 1993, to be realized. Currently developed and testing in a variety of venues, Figaro's Simultext® system now provides real time captions in any written language presented on browser-enabled mobile devices. Audiences receive discrete and timely translations of a performance as it occurs. More information: www.figaro-systems.com

PROGRAM NOTE

BY WILLIAM BERGER

Pygmalion is another telling of the popular myth of the sculptor whose love for the statue he has carved is so intense that it is vivified by the gods to love him in return. The myth has been told famously by Ovid in his *Metamorphoses* (the Phoenician roots of the name Pygmalion suggest a much older source) down to the present day. The idea of an “artist” endowing his creation with life reverberates in a staggering spectrum of works, from *Frankenstein* to *Weird Science* and beyond, while the idea of erotic obsession with an inanimate being continues to hold our attention (cf. *Lars and the Real Girl* and *Her*). If we extend the idea of a “statue” of some sort to include an object (usually female) that needs the hand of the “artist” in order to be fully realized, then the myth’s progeny become even more numerous. This is found most notably, of course, in George Bernard Shaw’s aptly named *Pygmalion* (and its musical offspring *My Fair Lady*) but also in many other works: *Born Yesterday*, *Pretty Woman*, and at least half the films of Woody Allen, for starters. It is a myth because it is, in the defining words of Norman O. Brown, “an old, old story.”

Pygmalion was set to music by Jean-Philippe Rameau (1683 – 1764), the leading French composer of the 18th century and an important music theorist. It was presented as an *acte de ballet*, the somewhat misleading (in English) name given to a specific genre of stage works. These *actes de ballet* were, according to the New Grove Dictionary of Music, works given in a single act and included dance (both instrumental and choral), and solo airs, duets, and choruses. They were not plot-intensive: the stories were meant to provide maximal opportunities for scenic, vocal, and balletic displays. Such *actes de ballet* were performed at the august Opéra in Paris since, in the proper French sense of order, specific genres of performance were relegated to specific venues (and, to a large extent, still are).

Judged as an *acte de ballet*, *Pygmalion* is a masterpiece, and it remained popular throughout the 18th century. The framework of the *acte de ballet* was meant to provide opportunities for diverse modes of expression: it does. The title character expresses a universal sense of longing in his air “Fatal Amour.” There is magic afoot – more atmosphere and possibilities for scenic wonder. The Graces, no less, teach the statue to move: dance. At last there is infectious joy: grand finale.

Information about the circumstances of *Pygmalion*’s creation and premiere is of more than academic interest: Such information is crucial for our appreciation of the vitality of Rameau’s work. Whenever an unfamiliar opera is being presented, it’s a good idea to ask basic questions: What type of work is this? From what sort of a milieu did it emerge? How did the needs and tastes of the original audience shape its nature? Perhaps most important: What are we supposed to think about the goings-on on stage? Should we look at these characters as real people we might actually know given the necessary changes in time and place (as in, say, *La bohème*)? Or are they allegorical creations (such as “Public Opinion” in Offenbach’s *Orpheus in the Underworld*)? Are they mythological (like many, including those in today’s opera *Pygmalion*), historical (cf. everyone in John Adams’ *Nixon in China*), pseudo-historical (cf. Verdi’s *Don Carlos*), or fantastical (Fafner the Dragon is Wagner’s *Siegfried*), or some strange combination of all of the above (Siegfried himself)? We also have to ask (and no one ever does, but they should) about time: are we supposed to believe that

time is unfolding in this work in some analog to “real” time (Puccini’s *Tosca* comes close), or does this opera unfold within a universe where some moments (arias) actually take longer than others (dialogue, or *recitative*)? In fact, we should ask these same questions of the most frequently performed repertory operas as well as the unfamiliar ones if we want to appreciate them better for their own merits.

Context is everything. Without any context, opera is mere noise - visual as well as auditory noise, to be sure, but mere noise all the same. With the wrong context, every opera suffers the fate of being compared unfavorably with another work to which it should never be compared. You hear this all the time in opera house lobbies from would-be Know-It-Alls: Gounod’s *Faust* lacks the philosophical depth of Wagner’s operas (no kidding); Puccini’s *Tosca* is emotionally overwrought compared to Schoenberg’s *Moses und Aron* (yeah, so...?). The wrong context is as fatal to the appreciation of a given opera as no context at all. Conversely, given the right context, the person in the audience has the potential to enjoy a seemingly limitless buffet of masterpieces from across the centuries, and to enjoy them with the same vital relish that tickled the original audiences.

It was precisely these errors that kept Rameau out of fashion and off the stages throughout much of the 19th century. The plot was lame, they thought, compared to, say, *Rigoletto*... The action stopped (this was the cardinal sin of late 19th century opera, as if action were a constant in the universe) for ballet, of all things... *Tannhäuser*, for example, kept the action going through the ballet! The 19th Century audience had little use for the stylization of *Pygmalion*. It would have seemed as constrained and unnatural as a formal French garden.

Interest in the French baroque composers rekindled toward the end of the 19th century: some commentators hold the plausible belief that the French were rediscovering their national treasures as retaliation for the humiliating military defeat in the Franco-Prussian War. (I personally believe it was more of a reaction to the onslaught of Wagner than of Bismarck, but no matter).

Conservatories peered back into Rameau and others. Rameau became something of a marble bust in the imaginary French hall of fame. Even though this enshrinement was an important step in the rehabilitation of Rameau to the public, it is exactly the sort of thing that is antithetical to his work. Rameau’s operas, we have come to (re)discover, are vivid, exciting, participatory, and embrace the audience directly, if allowed to. Rameau himself became the statue that we in today’s audience will bring back to life.

Even though *actes de ballet* were given at the Opéra (the building itself is long gone), we have to remember how Parisian theaters functioned at that time. They were horseshoe-shaped; all lighting was by candle (even gaslight lay in the future) and therefore was not generally adjusted in the auditorium. The audience had little choice but to watch each other as well as the stage. (Wagner, later, would cite these issues as problems he intended to rectify – in Rameau’s day they were an accepted and celebrated part of the theater experience. We err in assuming Wagner was always right since he lived later in history than Rameau). Audiences danced with each other before, after, and sometimes during the performance, either in the lobby or in what we now call the “orchestra” section, generally on the same level as the stage. Sometimes, (for example in *pastorales*, another genre of entertainment given in theaters), they joined in the choral singing. And what a visual

dimension these audiences must have conferred on an evening in the theater! Fashion, make-up, and hair never had more exuberant expressions than in France during the 1740s.

All of which is to say that the line between the show on the stage and the one in the audience was blurry to the point of non-existence. The audience was part of the spectacle in a way that seems foreign and presumptuous today. Rameau's music is easily appreciated. Removing the artist from the pedestal, chipping away at his marble, and moving into his work – physically as well as psychically – is now the next step in the rediscovery and revitalization of this art that thrilled the original audiences.



William Berger is an author, lecturer, radio commentator and Creative Content Producer for the Metropolitan Opera.

ARTIST BIOGRAPHIES



Justine Aronson, soprano (L'Amour)

Soprano Justine Aronson, hailed by the New York Times for her “expressive intensity” and “matter-of-fact charm,” is known for her versatility encompassing contemporary, concert, and operatic repertoire. Justine has appeared as a soloist with The Bard Music Festival, The New York Festival of Song, Princeton Pro Musica, Reno Kantorei, The Choral Arts Society of Philadelphia, The Masterwork Chorale, the Westminster Summer Festival, and Los Angeles-based modern music collective wild Up. She has premiered new music extensively, including works by David Lang, Christopher Cerrone, Daron Hagen, Aaron Jay Kernis, Thomas Pasatieri, Nicholas Deyoe, Benjamin C.S. Boyle, Curt Caccioppo, Michael Bennett and Philip Rice. Roles include Oscar in *Un ballo in maschera*, Despina in *Così fan tutte*, Yum Yum in *The Mikado*, Monica in *The Medium*, Nuria in Osvaldo Golijov’s *Ainadamar*, and Yniold in *Pelléas et Mélisande*. Upcoming appearances include performances at the Lucerne Festival, Bargemusic, and Chicago’s International Beethoven Project as well as touring recitals with the Brooklyn Art Song Society. Justine, a Detroit native, holds degrees from Westminster Choir College and Western Michigan University. She currently lives in Brooklyn where she enjoys people-and-dog watching. www.justinearonson.com



Eloise DeLuca, dancer (Jeux)

Eloise DeLuca was born in Long Beach, California where she began dancing at the age of four. She continued her studies and training at California State University of Long Beach, where she received her B.A. in dance. While performing and choreographing for various shows, she became a two-time recipient of the Lana Alper Scholarship and graduated under the mentorship of Susan McLain. She danced with Rhetorale Dance Company for five years and choreographed for various studios in the southern California area. In 2010 she relocated to New York to pursue work as a freelance dancer and has worked with many artists including, Zoe Scofield of Zoe/Juniper, Andrea Miller, Loni Landon, Mike Esperanza, and Jordan Isadore.



Eric Einhorn, Founder & Artistic Director, On Site Opera (Stage Director, *Pygmalion*)

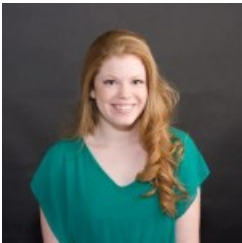
Eric Einhorn has been praised by *The Austin Chronicle* as “a rising star in the opera world” and by *Opera News* for his “keen eye for detail and character insight.” He is the founder of On Site Opera, a company dedicated to immersive, site-specific productions. Mr. Einhorn has directed productions for Chicago Lyric Opera, Glimmerglass Opera, Pittsburgh Opera, Ft. Worth Opera, Wolf Trap Opera, Florentine Opera, Austin Lyric Opera, Utah Opera, Michigan Opera Theater, the Pacific Symphony, and Gotham Chamber Opera. He has been a member of the stage directing staff at the Metropolitan Opera since 2005. This season, he directed new productions of *Giulio Cesare* for Florentine Opera and *Carmina Burana* for the Pacific Symphony, as well as the revival of *La Cenerentola* at the Metropolitan Opera. Upcoming engagements include *Carmen* for Portland Opera and the world premier of *The Property*, a klezmer opera commissioned by Chicago Lyric’s Lyric Unlimited, for which Mr. Einhorn is also the co-adaptor of the libretto. www.osopera.org

ARTIST BIOGRAPHIES



Jordan Isadore (Choreographer/Ris)

Jordan Isadore is a dancer and choreographer who has worked with Christopher Williams, Gallim Dance, Skybetter & Associates, Jennifer Edwards and, most recently, Shen Wei Dance Arts. In addition to working with these choreographers Isadore is one of the creators and editors of the blog saradujour.com, where he and San Francisco based artist Nicole Bridgens remix contemporary dance, pop culture and dance history through a satirical lens. jordanisadore.blogspot.com



Lauren Kelleher, soprano (Ensemble; L'Amour cover)

American soprano Lauren Kelleher recently made her New York City debut as Barbarina in Mozart's *Le nozze di Figaro* with Regina Opera. Praised as a "gleaming soprano," Lauren played the fastidious daughter Clarice in Haydn's *Il mondo della luna* (Cleveland Classical). Lauren has appeared at the Teatro Signorelli in Cortona, Italy performing the role of Giannetta in Donizetti's *L'Elisir D'Amore*, and has sung as a soloist at the Boston Symphony Hall. Her stage credits include

Marie in *La fille du Regiment*, Pastourelle in Ravel's *L'enfant et les sortileges*, Mme Herz in Mozart's *Der Schauspieldirektor* and various opera scenes including Ellen in Britten's *Peter Grimes*, Beth in Adamo's *Little Women*, Alcina in Handel's *Alcina*, Melissa in Handel's *Amadigi*, Frau Fluth in Nicolai's *Die Lustigen Weiber von Windsor* and Terezine in Auber's *Le Philtre*. As a recent graduate of Oberlin Conservatory, Lauren is currently based in New York City under the vocal instruction of Laura Brooks-Rice. Lauren sings regularly at the well-acclaimed Christ Church on Park Avenue. Lauren will perform the role of Ännchen in Weber's *Der Freischütz* with Utopia Opera this coming March. www.laurenkelleher.com



Seán Kroll, bass-baritone (Ensemble)

Hailed as "...a showstopper" (*St. Petersburg Times*) bass-baritone Seán Kroll's 2013-2014 season includes his return tour to the People's Republic of China as soloist with the South Shore Orchestra, the role of Achilla in Handel's *Giulio Cesare in Egitto*, Ariodate in Handel's *Serse*, Marcello in *La bohème* with Ars Musica and his New York City debut in 22 off-Broadway performances of Roboff & Newman's *Carmen's Place: A Fantasy*. Seán has performed near thirty roles and has

sung across the United States, Europe and Asia. Highlights include the title role in *Don Giovanni*, Escamillo and Zuniga (*Carmen*), Colline and Marcello (*La bohème*), Papageno (*Magic Flute*), Don Alfonso (*Così fan tutte*), Dulcamara (*L'elisir d'amore*), Ewald (Lehár's *Springtime*), Melchior (*Amahl and the Night Visitors*), Sam (*Trouble in Tahiti*) and in the realm of music theater, Cinderella's Prince, the Mysterious Man, the Narrator and the Wolf (Sondheim's *Into the Woods*). An alumnus of the Chicago Opera Theater, Opera Santa Barbara and St. Petersburg Opera artist development programs, Mr. Kroll received his Bachelor of Music in Vocal Performance from Northwestern University and trained at the International Institute of Vocal Arts in Chiari, Italy. He studies with Bill Schuman in New York City.

ARTIST BIOGRAPHIES



Marc Molomot, tenor (Pygmalion),

Possessed of a rare high-tenor voice and a winning stage persona that comfortably embraces both comedic and dramatic roles, Marc Molomot enjoys an international career in opera and on the concert stage. While his voice type, known as *haute-contre*, is most closely associated with the French Baroque, the tenor, born and trained in the United States, is increasingly exploring more varied repertoire. Best known for his appearances with the world's leading early music ensembles and conductors, including William Christie, John Eliot Gardiner, Nicholas McGegan, Andrew Parrott, Apollo's Fire, Les Boréades, and Les Goûts Réunis. He also ventures regularly into other repertoire including Mozart's *Le Nozze di Figaro*, Auber's 1830 opera *Fra Diavolo*, the title role in Britten's *Albert Herring*, the protagonist in Ziporyn's 2009 *A House in Bali*, and a leading role in Singier's 2011 *Chat perché*, which premiered at Paris' Amphithéâtre Bastille. Molomot's comedic gifts have been showcased in Monteverdi's *L'incoronazione di Poppea* (Les Arts Florissants and William Christie); Offenbach's *Les brigands* (Opéra Toulon and Paris's Opéra Comique with François-Xavier Roth), and Poulenc's *Les mamelles de Tirésias* (Opéra de Lyon and Opéra Comique with Ludovic Morlot). Concert appearances have included the U.S. premiere of Dov Seltzer's *Lament to Yitzhak* with the New York Philharmonic, Orff's *Carmina Burana* and Berg's *Wozzeck* with the Houston Symphony, and the Evangelist in Bach's *St. John* and *St. Matthew Passions*, most recently with Andrew Parrott in New York, Kraków, Tel Aviv, and Trondheim, Norway. Molomot's recording of Lully's *Thésée* with the Boston Early Music Festival was nominated for a Grammy.

schwalbeandpartners.com/project/marc-molomot-tenor/

Jennifer Peterson (Conductor)

Jennifer Peterson is the director of operamission, a new arts organization which is bringing opera, chamber music, art song and cabaret to audiences in the lobby of the Gershwin Hotel in the New York City's Flatiron in inventive new ways, as in its laboratory-style presentation *Puccini's La Bohème: Assembly Required* a chronological cabaret of Kurt Weill's vocal music, an up-close and live-streamed production of Schubert's *Winterreise* with tenor Adam Klein, a radio-style presentation of Schoenberg's *Pierrot Lunaire* paired with Stravinsky's *L'Histoire du Soldat*, several operatic world premieres, and the ongoing series, 'HANDEL at the Gershwin,' presenting G.F. Handel's magnificent London operas on historical instruments.

Ms. Peterson has appeared at over fifty opera companies in the United States and internationally, including the New York City Opera, Opera Memphis, Opera Theatre of Saint Louis, Des Moines Metro Opera, and the International Vocal Arts Institute in Tel Aviv, Israel. Having received her musical training at the Oberlin College-Conservatory of Music, the Indiana University School of Music, and the Eastman School of Music in Rochester, NY where she co-founded the Rochester Chamber Opera. Ms. Peterson has also been actively involved in historical performance as a harpsichordist and chamber musician. www.operamission.com



Candida K. Nichols (Costume Designer)

Candida K. Nichols is a designer and photographer based in NYC. Credits include work for Lincoln Center Theater/Institute, NAATCO, Gotham

ARTIST BIOGRAPHIES

Chamber Opera, On Site Opera, The Shakespeare Theatre of New Jersey, Prospect Theater Company, and Perseverance Theater, among many others. Candida is a company member of Theater Mitu (USA & UAE). Mitu's work focuses on research and training of world performance traditions. Awards include the Hay Design Fellowship at the Oregon Shakespeare Festival and the Roy Crane Award for Outstanding Creative Achievement. www.candidaknichols.com



Emalie Savoy, soprano (Céphise)

American soprano Emalie Savoy made her Metropolitan Opera debut during the 2011-2012 season as Kristina in Leoš Janáček's *The Makropulos Case*. Recent engagements include the role of Countess Ceprano in the Metropolitan Opera's new production of Verdi's *Rigoletto* (broadcast as part of the Met's *Live in HD* series and released on DVD by Deutsche Grammophon); a radio broadcast performance of Mozart's *Bella mia fiamma* with the Munich Radio Orchestra in Neumarkt, Germany; a performance of Hugo Wolf's *Mignon Lieder* at Steingraeber & Söhne in Bayreuth, Germany; featured soprano soloist at the 2013 Manchester Music Festival in Manchester, Vermont; soprano soloist in Benjamin Britten's *War Requiem*, conducted by Maestro Kent Tritle with the Oratorio Society of New York at Carnegie Hall; a duo recital with tenor Anthony Dean Griffey and pianist Ken Noda at The Morgan Library and Museum, as a result of being named a 2011 George London Foundation Grand Prize recipient; and the role of Fiordiligi in Mozart's *Così fan tutte*, conducted by Maestro Alan Gilbert in a co-production between the Lindemann Young Artist Program and The Juilliard School. Highlights of Ms. Savoy's 2013-14 season include a return to the roster of the Metropolitan Opera for their production of Benjamin Britten's *A Midsummer Night's Dream* and a performance at Weill Recital Hall with pianist Natalia Katyukova as part of Carnegie Hall's *Discovery Day: Benjamin Britten*. www.savoymusic.net



Kally Sitaras (Hair & Make-up Designer)

Kally Sitaras is a make-up artist and hair stylist based in New York. She began her career as a dancer, being the designated make-up and hair artist for those with whom she performed. In 2008, she attended MUD school (Make-up Designory) in Soho, NY. Since then, she has worked with a diverse range of photographers and clients such as Michael Kors, Project Runway, Rebecca Minkoff, Danskin, Mally Roncal for Mally Beauty, and Dareen Hakim. She has worked fashion week since 2009. Along with fashion and theatrical experience, Kally provides her services for all occasions and events.



Raymond Storms, countertenor (Ensemble)

Raymond Storms, countertenor, received his Bachelor's degree in vocal performance at the New England Conservatory in Boston, MA in 2007. While at NEC Raymond attended the Royal College of Music in London as an exchange student. He began studying opera at The New World School of the Arts in Miami, FL under mezzo-soprano Joy Davidson. He has performed with V.O.I.C.EXPERIENCE under Sherrill Milnes in Tampa and in NYC, Seattle Academy of Baroque Opera and the Neil Semer Vocal Institute in Coesfeld, Germany. Raymond has performed in Italy

ARTIST BIOGRAPHIES

twice on the first ever Crescentini Fellowship under Maestro Benton Hess. Most recently, Mr. Storms, sang the role of Tolomeo in the NYC premiere of Handel's *Julius Caesar: A Game of Thrones* and completed his Young Artist Residence with Underworld Opera.



Christopher Preston Thompson, tenor (Ensemble)

With a “mystical harp and a beautiful voice”, Christopher Preston Thompson has “enchanted” audiences (*The Epoch Times*) in New York City and beyond.

Described by *Opera News* as a “versatile, funny, game and attractive...obviously well-trained singer,” Christopher ranges in experience as singer, actor, and historic harp player, with specific focus on Early Music and New Music. Credits

include Gotham Early Music Scene's production of Medieval musical drama *The Play of Daniel*, Vancouver Early Music Festival's *The Unknown 'Carmina Burana'* with Sequentia, concerts with Pomerium, Toby Twining Music, The Broken Consort, Concordian Dawn (founding Artistic Director), New York Virtuoso Singers, and the American Symphony Orchestra, a solo concert entitled *Un Mélange de Paris et New York* on the Atelier Concert Series at the American Church in Paris premiering *Five Songs on Texts by Fauset and Grimké* by Laura Kaminsky, which he also premiered in NYC at Symphony Space in the Spring of 2013, the Church of the Transfiguration's productions of Benjamin Britten's *Curlew River* as the Madwoman, *The Prodigal Son* in the title role, and *The Burning Fiery Furnace* as Misael, and resident positions with the Marble Collegiate Sanctuary Choir and The Good Pennyworths. Christopher has also been seen in ABC broadcasts of *Hope Is Born!* and Rachael Ray's *Battle of the Carolers*, and he can be heard on Marble Collegiate's recently released album, *it's about love*. www.christopherprestonthompson.com.



Camille Zamora, soprano (La Statue)

In repertoire ranging from Mozart to tango, and in collaboration with artists ranging from Plácido Domingo to Sting, soprano Camille Zamora has garnered a passionate following for her “magnificent voice and impeccable technique... She wins over the public not only with her richly colored voice, but also with her grace and beauty” (*Diario San Luis*). Recent highlights include *Twin Spirits: Robert and Clara Schumann* at Lincoln Center and LA's Music Center with Sting, Trudie Styler, Joshua Bell, and Nathan Gunn; Europa in *Die Liebe der Danae* with American Symphony Orchestra; Elle in *La Voix Humaine* at Auckland (New Zealand) Opera; Ilia in *Idomeneo* at Boston Lyric Opera; Despina in *Così fan tutte* at Glimmerglass Opera and Virginia Opera; Donna Elvira in *Don Giovanni* at Anchorage Opera; Micaëla in *Carmen* at Gulf Coast Opera Theatre; and Amore/Valetto in *L'incoronazione di Poppea* at Houston Grand Opera. Other signature roles include Blanche (*Dialogues des Carmélites*), The Governess (*The Turn of the Screw*), The Countess (*Le Nozze di Figaro*), and the title roles in *Susannah*, *Alcina*, and, most recently, *Anna Bolena*. A champion of Zarzuela and classical Spanish song, she has been cited by the Congressional Hispanic Caucus and NBC Latino as a leading interpreter of the Spanish vocal repertoire. She is a graduate of The Juilliard School. www.camillezamora.com

NEW VINTAGE BAROQUE

New Vintage Baroque is a vocal instrumental ensemble that explores the intersection of music, song, and story. Praised in the New York Times for “buoyant pulse and appealing energy,” and “thoughtfully conceived” programming, New Vintage Baroque explores characters and themes, using narration to weave together verses, arias, and instrumental pieces. Their performances fuse together new commissions with music of the high Baroque, asking audiences to examine their relationship with both the past and the present.

New Vintage Baroque was founded by Lindsay McIntosh (baroque oboe) and Francis Liu (baroque violin), and unites young graduates of the Juilliard Historical Performance program with top singers from around Boston and New York. Narrated by resident composer and monologist Doug Balliett (“The Brother’s Balliett,” radio station WQXR), their current season focuses on characters from Book III of Ovid’s *The Metamorphoses*, including *Diana*, *Semele*, *Cadmus*, and *Bacchus*. In addition to their Ovid performances, New Vintage also engages in “pop-up” concerts throughout the year to explore stories and topics not related to the main thrust of their season. “The Greatest Hits and Exploits of Don Quixote,” looked at tales that lovable fool Don Quixote, and was performed at the Cervantes Institute. www.newvintagebaroque.com

ABOUT OUR PARTNERS

LIFESTYLE TRIMCO

Lifestyle/Trimco/Viaggio and Almax recently merged to form the Global Visual Group. The company’s offerings include mannequins, forms, specialty fixtures, fabric applications, seasonal trim and holiday décor. Global Visual Group has showrooms in New York, Milan, Paris, Shanghai and Toronto; production plants in New York, Shanghai, and Milan; and global warehousing and distribution. The company’s 6,000-square-foot showroom in the heart of NYC’s fashion district has played host to a variety of events including Miss America at NYC Fashion Week, Young and Powerful for Obama, Hale Bob at NYC Fashion Week, a cocktail event for the Real Housewives of NYC, and The BEX NYC preview. www.globalvisualgroup.com

MADAME TUSSAUDS NEW YORK

Madame Tussauds New York is the interactive “must do” attraction, providing guests with unique opportunities to create memories with some of the world’s biggest icons. Prominently located in the heart of Times Square, Madame Tussauds New York is open 365 days a year at 10 a.m. Visit www.madametussauds.com/newyork or call (212) 512-9600 for more information.

ABOUT ON SITE OPERA

Founded in 2012, On Site Opera is dedicated to producing site-specific opera in non-traditional venues throughout New York. On Site Opera molds its productions to specific locations using physical space to create an environment in which the concept, storytelling, music, and performers unite to form an immersive, cohesive, and meaningful whole. On Site Opera has been praised by *BBC News* as “innovative” and by *The New York Times* for their “seductive” productions. They have presented Shostakovich’s *The Tale of the Silly Baby Mouse* at the Bronx Zoo and Gershwin’s *Blue Monday* at the legendary Cotton Club in Harlem. Reviewing *Tale*, Steve Smith wrote in *The New York Times* that the production “enchanted audience members of all ages,” and added, “connoisseurs, meanwhile, could hardly miss the seriousness and skill of the undertaking.”

In addition to site-specific productions, On Site Opera’s mission includes forging community partnerships in order to bring opera to new and underserved audiences, as well as fostering the development of emerging talent through performance and production opportunities. On Site Opera, a registered 501(c)(3), is a member of Opera America and the New York Opera Alliance.

Up Next:

On Site Opera is growing toward year-round programming. With the Phoenicia International Festival of the Voice, the company is co-producing a workshop of the new opera *Clarimonde*, from composer Frédéric Chaslin and librettist P.H. Fisher. A work-in-progress presentation will be held on August 2, 2014 in the gothic sanctuary of St. Francis De Sales Catholic Church (109 Main St, Phoenicia, NY 12464). The opera is an adaptation of *La Morte Amoureuse* by Théophile Gautier in the genre of the *conte fantastique* where science fiction, fantasy and magic realism merge. Chaslin himself will conduct and Einhorn will direct a cast including Alyson Cambridge (soprano) as Clarimonde, Aaron Blake (tenor) as Romualdo, Louis Otey (baritone) as Bishop Serapion and Clayton Mathews (bass-baritone) as The Maker.

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