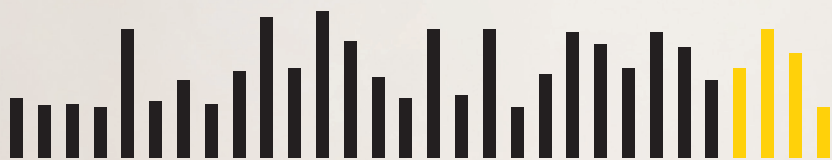


CLARICE PRESENTS



NATIONAL ORCHESTRAL INSTITUTE + FESTIVAL



**NOI Philharmonic:
Kurt Weill's *The Seven Deadly Sins***

Saturday, June 1, 2024 • 7:30PM

**Dekelbom Concert Hall
The Clarice Smith Performing Arts Center**

UNIVERSITY OF
MARYLAND

ABOUT NOI+F

Assembled every year from the country's most talented emerging orchestral musicians, the NOI Philharmonic performs works by today's foremost compositional voices and brings fresh perspectives to the classics. Led by Music Director Marin Alsop, and joined by a cast of extraordinary guest conductors, this summer's concerts explore riveting works ranging from Jennifer Higdon's *blue cathedral* and Gabriela Ortiz's *Antrópolis* to Beethoven's Ninth Symphony and Berlioz's *Symphonie fantastique*. In 2019, the NOI Philharmonic's album "Ruggles, Stucky, Harbison" received a Grammy nomination in the "Best Orchestral Performance" category. The orchestra is regularly heard by millions of listeners through broadcasts on Performance Today, WETA and WQXR.

SPARK! Lounge conversations take place at 6:30PM before most NOI Philharmonic performances. Join us for in-depth and lively discussions!



PROGRAM

Kurt Weill's *The Seven Deadly Sins*

IN PARTNERSHIP WITH WOLF TRAP OPERA

John Morris Russell, conductor

Charles Ives (Orch. Schuman)
(1874-1954)

Variations on America

Igor Stravinsky
(1882-1971)

Scherzo a la Russe

Astor Piazzolla
(1921-1992)

Adiós Nonino

Miklós Rózsa
(1907-1995)

"Parade of the Charioteers" from *Ben Hur*

Mary Kouyoumdjian
(b. 1983)

Tagh [Diary] of an Immigrant

Erich Korngold
(1897-1957)

Kings Row Suite

INTERMISSION

Kurt Weill
(1900-1950)

The Seven Deadly Sins

Prologue
No. 1: Sloth
No. 2: Pride
No. 3: Anger
No. 4: Gluttony
No. 5: Lust
No. 6: Covetousness
No. 7: Envy
Epilogue

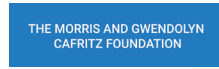
Anna I: Gabrielle Beteag, mezzo soprano
Anna II: Anna Lopez, performer
Father: Martin Luther Clark, tenor
Brother: Logan Wagner, tenor
Mother: Blake Denson, baritone
Brother: Charles Eaton, baritone
Maya Liu, Wolf Trap Stage Manager

SUPPORT FOR THIS PROGRAM

This performance is funded in part by the Kurt Weill Foundation for Music, Inc., New York, NY.

The Kurt Weill Foundation, Inc. promotes and perpetuates the legacies of Kurt Weill and Lotte Lenya by encouraging an appreciation of Weill's music through support of performances, recordings and scholarship, and by fostering an understanding of Weill's and Lenya's lives and work within diverse cultural contexts. It administers the Weill-Lenya Research Center, a Grant and Collaborative Performance Initiative Program, the Lotte Lenya Competition, the Kurt Weill/Julius Rudel Conducting Fellowship, the Kurt Weill Prize for scholarship in music theater, and publishes the Kurt Weill Edition and the Kurt Weill Newsletter. Building upon the legacies of both Weill and Lenya, the Foundation nurtures talent, particularly in the creation, performance, and study of musical theater in its various manifestations and media. Since 2012, the Kurt Weill Foundation has administered the musical and literary estate of composer Marc Blitzstein.

The National Orchestral Institute + Festival is also supported in part by the Maryland State Arts Council, The Morris and Gwendolyn Cafritz Foundation, the Nicolae Bretan Music Foundation and The Marinus and Minna B. Koster Foundation.



ABOUT *THE SEVEN DEADLY SINS*

Director's Note

By Elio Bucky

Our production of *The Seven Deadly Sins* shifts the action to America in the mid-20th century, and explores themes laid out by Betty Friedan in "The Feminine Mystique," the seminal book that is often credited with popularizing second-wave feminism. Friedan writes that during the 1950s, "the image of American women seems to have suffered a schizophrenic split" between "the feminine woman... and the career woman, whose evil includes every desire of the separate self." In Weill and Brecht's "sung ballet," the protagonist, Anna is portrayed by two performers—a singer (Anna I) and dancer (Anna II). Both of them share the same goal: to achieve the "American Dream" by earning enough money to buy a house for their family. Anna II, however, clearly longs for something more.

In Memphis, for instance, Anna II sees dancing as an artistic practice and means of self-expression. Anna I quickly intervenes, reminding her that success is contingent upon the commodification of her body as an object of male desire, and that her dancing is a means to an end. This incongruity between success (as defined by society) and individual fulfillment is one of the root causes of what Friedan refers to as "the problem with no name," a cognitive dissonance that led to deep unhappiness among many women in mid-century America.

Bertolt Brecht saw theater as a political practice, and in *The Seven Deadly Sins* he encourages the audience to dwell on the contradictions that Anna faces on her journey. Brecht asks us to consider that sins and virtues are slippery categories that are defined and influenced by a society's vested interests. Is it possible that our society is structurally responsible for the conditions that lead people to act sinfully in pursuit of virtue?

Betty Friedan notes that the image of the ideal American woman is transmitted and received through mass media. Throughout our production, projections show images compiled from mid-century women's magazines alongside definitions of each of the seven deadly sins. Friedan, in critiquing a story which appeared in McCall's, a woman's magazine of that era, writes that "the end of the road, in an almost literal sense, is the disappearance of the heroine altogether, as a separate self and the subject of her own story."

Will our Anna suffer the same fate?

Program Note

By Dr. Richard E. Rodda

When the Reichstag burned and the Nazis came to power in Germany in 1933, the Judaism and caustically radical stage works of Kurt Weill and Bertolt Brecht were declared undesirable, and the composer and librettist fled the country. Brecht tramped through Prague, Vienna, Zurich and Lugano before settling in Carona, an isolated village nestled in the Italian Alps; Weill headed straight for Paris. Between 1927 and 1931, Brecht and Weill had collaborated on some of the most successful and characteristic theater pieces of the Weimar Republic—*The Threepenny Opera*, *Happy End*, *The Rise and Fall of the City of Mahagonny*—but had a falling out over the production of *Mahagonny* in Berlin in December 1929. (The composer and librettist disagreed over the relative merits of the music and the words in the production. A decade later, Richard Strauss based his opera *Capriccio* on the same conflict; Salieri had broached a similar subject in 1786 with a little one-acter premiered on the same bill as Mozart's *Impresario*.) The loss of their property and the royalty fees from the German performances of their works threatened the financial well-being of both Brecht and Weill (Weill's music was not heard again in Germany until 1945, except as accompaniment for the infamous display of "Decadent Art" that the Nazis mounted in Düsseldorf in 1938 and toured throughout the country), and Weill was delighted to receive a commission almost as soon as he arrived in Paris on March 23, 1933.

Weill's Parisian reputation had been highly polished by a successful performance there of the *Mahagonny Songspiel* (an earlier "style study" for the complete three-act opera) and *Der Jasager* (a compact two-act opera based on a Japanese Noh play) the preceding December attended (and praised) by Stravinsky, Cocteau, Picasso, Honegger, Gide and other of the city's brightest cultural luminaries. Early in April, Weill was approached by a committee comprising Boris Kochno, Diaghilev's former secretary and collaborator, the choreographer George Balanchine and the wealthy English philanthropist Edward James to compose a piece for a ballet company that they were establishing upon the pleasant foundation of James' money. It was James' intention that the troupe—Les Ballets 1933—serve to win him back the affection of his estranged wife, the dancer and mime Tilly Losch, by providing a showcase for her talents. A ballet with song was agreed upon, and its subject mooted as a modern retelling of the Medieval morality plays depicting the seven deadly sins. The new piece served further as a platform of marital reconciliation when Weill convinced Lotte Lenya, from whom he had been separated for a year, to take the leading vocal role. The job of devising the libretto was first offered to Jean Cocteau, but when he declined, Weill turned to Brecht with the hope of revitalizing their partnership. Brecht accepted, and in April he was lured out the high mountains of northern Italy to Paris long enough to devise the verses for the one-act piece. The music was completed the following month.

The Seven Deadly Sins was presented at the Théâtre des Champs Élysées on June 7, 1933 to respectful but lukewarm notices. James himself cobbled an English version of the opera, and played it with the retrained Paris company at the Savoy Theatre in London for two weeks in July, the first work by Weill seen in that city. A production by the Royal Danish Ballet in 1936 was upended when the King objected to the opera's subject matter (Marc Blitzstein considered mounting the work in America that same year, but the project came to nothing), and *The Seven Deadly Sins* then vanished until the score was recorded and published privately

by Lenya in 1955, five years after the composer's death. *The Seven Deadly Sins* was first seen in America on December 4, 1958 in a New York City Ballet production choreographed by Balanchine and sung by Lenya; W.H. Auden and Chester Kallman provided a new English translation. The opera was not presented in Germany until 1960. *The Seven Deadly Sins* has since enjoyed a steady representation in performances and recordings (it was produced twice on English television during the 1983-1984 season), and has come in recent years to be regarded as one of the finest products of the Weill-Brecht collaboration.

The Seven Deadly Sins sardonically traces the progress of two sisters—Anna I (the singer) and Anna II (the dancer)—as they journey from their home in Louisiana to seek their fortune in Memphis, Los Angeles, Philadelphia, Boston, Baltimore and San Francisco, confronting one of the seven deadly sins in each location over a like number of years. In his 1967 study of Brecht, Fredric Ewen outlined the plot: “Two sisters (actually two facets of one person), Anna I and Anna II, one representing the self-repression and self-denial necessary for success in modern society; the other representing the natural instincts and healthy needs and responses, set out to earn money to enable their family in Louisiana to build a house. Anna II is tempted to give way to sins, that is, her natural desires: sloth (she likes to sleep); anger (she resents injustice); gluttony (she doesn't like to starve herself); pride (she doesn't want to strip-tease); and lust (she falls in love). As an ‘entertainer,’ she does succeed in overcoming her natural impulses, and her venture is crowned with monetary rewards.” The last two sins—covetousness and envy—are entrusted respectively to the family and to Anna, who tries to purge such feelings in herself.

Weill arranged *The Seven Deadly Sins* as a series of seven short scenes surrounded by a prologue and an epilogue whose musical style achieves a careful integration of the elements of German cabaret and popular songs with those of traditional opera. Anna introduces herself in the prologue, and declares her intention of getting rich, sending the money home to Louisiana to build a house for the family, and returning there, after seven years, to live. In a furious interpretation of sloth, the family (a male quartet in which one baritone, rather grotesquely, is assigned the part of the mother) frets that their daughter will succumb to her innate laziness; the movement culminates in a mock-chorale that returns in various transformations throughout the opera. Anna, to the accompaniment of a cynical waltz, defeats pride in the next scene, and works as a nightclub dancer in Memphis. Against the background of appropriately turbulent music, the family, in anger, derides Anna for not sending home enough money, while the girl herself has moved to Los Angeles, where she learns that self-control produces better results than petulance. The family gives an a capella report that Anna, in Baltimore, has conquered gluttony by signing a contract as a precisely monitored showgirl forbidding her “ever eating when or what she likes to eat.” On to Boston, where Anna decides that her lust for a poor, young lover must be subdued in favor of the greater gain available from the attentions of an older and better-heeled suitor. Anna, in Baltimore, nears the top of her profession, and the family warns her, to the strains of a powerfully demonic waltz, against succumbing to the grasping temptations of covetousness. Anna overcomes the sin of envy of those enjoying the easy life in San Francisco before making a weary return home to Louisiana in the epilogue.

ABOUT THE ARTISTS

John Morris Russell, conductor



A master of American musical style, **John Morris Russell** has devoted himself to redefining the American orchestral experience. In his 11th season as conductor of the Cincinnati Pops Orchestra, the wide-range and diversity of his work as a conductor, collaborator and educator continues to reinvigorate the musical scene throughout Cincinnati and across the continent. As music director of the Hilton Head Symphony Orchestra in South Carolina, Russell leads the classical subscription series as well as the prestigious Hilton Head International Piano Competition. Former positions include principal pops conductor of the Buffalo Philharmonic and music director of Canada's Windsor (ON) Symphony.

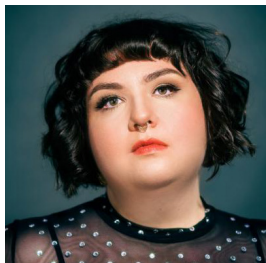
With the Cincinnati Pops, Russell leads performances at historic Music Hall, concerts throughout the region, as well as domestic and international tours-including Florida in 2014 and China/Taiwan in 2017. His visionary leadership at The Pops created the "American Originals Project," which has garnered both critical and popular acclaim in two landmark recordings: *American Originals* (the music of Stephen Foster) and *American Originals 1918* (a tribute to the dawn of the jazz age), for which he was awarded a Grammy Nomination for "Best Classical Compendium." In 2020, the American Originals Project continued with King Records and the Cincinnati Sound with *Late Night with David Letterman* Musical Director Paul Shaffer, celebrating the beginnings of bluegrass, country, rockabilly, soul and funk immortalized in recordings produced in the Queen City. Russell has contributed six albums to the recorded legacy of The Cincinnati Pops Orchestra, including the latest, *Voyage*, in 2019. JMR is also instrumental in the continuing development of the Cincinnati Symphony Orchestra's wildly successful Classical Roots initiative, which he helped create nearly two decades ago to celebrate African-American musical traditions.

The Hilton Head Symphony Orchestra has enjoyed unprecedented artistic growth under John Morris Russell's leadership since 2011; concert attendance has blossomed and the orchestra has doubled its number of concerts. Russell leads the orchestra in eight masterwork subscription concerts annually.

As a guest conductor, Mr. Russell has worked with the Los Angeles Philharmonic, The Cleveland Orchestra, the New York Philharmonic, the Boston Pops, New York Pops and the National Symphony Orchestra of Washington, D.C. He frequently conducts Canadian orchestras including Toronto, Calgary and Vancouver, and has led the orchestras of Pittsburgh, Detroit, Houston, Indianapolis, Dallas, Milwaukee, the Minnesota Orchestra, Oregon Symphony, Colorado Symphony, New Jersey Symphony and the New York City Ballet. He regularly leads the National Orchestral Institute + Festival at the University of Maryland, one of the nation's premiere training orchestras. Russell has also conducted important new works with Cincinnati Opera, including its first production of Hans Krása's *Brundebár* in 2000, and in 2019, the world premiere of *Blind Injustice*, based on the book by Mark Godsey, was released on CD last year.

John Morris Russell earned degrees from the University of Southern California, Los Angeles and Williams College in Massachusetts, and has studied at the Guildhall School of Music and Drama in London, the Cleveland Institute of Music, the Aspen Music Festival in Colorado and the Pierre Monteux School for Conductors in Hancock, Maine.

Gabrielle Beteag, mezzo soprano



American mezzo soprano **Gabrielle Beteag** brings a fresh joy and commanding warmth to repertoire spanning baroque to contemporary works. Praised for her “precise, soaring voice” by San Francisco Classical Voice, Beteag’s recent performance in the San Francisco Adler Fellow Showcase was “a peak performance at the opera...a moment of transfiguration.”

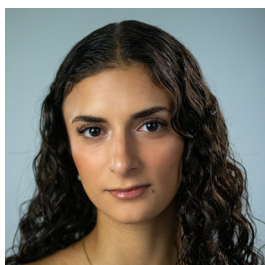
Endlessly inspired by the challenges inherent in developing new works, Beteag counts her role creation of Iras in John Adams’ *Antony and Cleopatra* during SFO’s Centennial Season as a career highlight. Other recent performances

at SFO include *Teacher in The (R)evolution of Steve Jobs*, *Stimme von oben in Die Frau ohne Schatten*, and an Image of Frida Kahlo in *El último sueño de Frida y Diego*, the new opera by Gabriela Lena Frank and the Pulitzer Prize-winning playwright Nilo Cruz. Beteag was also seen as Mercédès in *Carmen* at The Atlanta Opera, where she was a Studio Player, Woman with Hat/Duchess in *The Ghosts of Versailles* at Chautauqua Opera and Lady Billows in *Albert Herring* during her graduate studies at Georgia State University.

An accomplished competitive singer, Beteag was named a Grand Finals Winner of The Metropolitan Opera National Council Auditions (now the Laffont Competition) in 2020. Other industry accolades include prizes from Operalia (Semifinalist, 2023), the Cooper-Bing Competition at Opera Columbus (First Place, 2023), the Shreveport Opera Mary Jacobs Singer of the Year Competition (Second Place, 2020), the Opera Birmingham Vocal Competition (Finalist, 2019) and the Kristin Lewis Vocal Scholarship Competition (Grand Prize, 2018).

While offstage, Beteag enjoys watching movies with her husband, Tim, and receiving the best vocal coaching available from their hound dog, Hambone

Anna Lopez, performer



Anna Lopez is a dancer and choreographer from New York City. She attended Fiorello H. LaGuardia High School for the Performing Arts, and is a recent graduate of the School of Dance at George Mason University. Anna is also an alumnus of the MOVE (NYC) Young Professionals Program co-founded by Nigel Campbell and Chanel DaSilva. In 2023, Anna performed her own work for the First Lady’s Luncheon, honoring the First Lady and the state of New York. Most recently, she has gotten the opportunity to perform the works of Kyle Abraham, Rena Butler and Susan Shields, as well as performing Martha Graham’s Steps in the Street alongside the Graham Company at the Center for the Arts at George Mason University.

Martin Luther Clark, tenor



Martin Luther Clark is praised by the Chicago Tribune for bringing “an extra frisson of vocal and dramatic vitality to everything [he] sang.” In the 2023-2024 Season, he sings his first performances of the title role of *Candide* with Madison Opera as well as returns to the Lyric Opera of Chicago as Luis Griffith in *Champion*. He also sings Handel’s *Messiah* with The Florida Orchestra and South Dakota Symphony and Bruckner’s *Te Deum* with the Apollo Chorus and Elmhurst Symphony Orchestra. His future engagements include debuts with Houston Grand Opera and Portland Opera. He joined Dallas Opera as the Orderly in the world premiere of *The Diving Bell and the Butterfly* and also won

the encore prize in the People’s Choice Concert with orchestra under the baton of Maestro Emmanuel Villaume. Last season he created the role of CJ in the world premiere of Will Liverman and DJ King Rico’s highly-anticipated new opera, *The Factotum*. He also sang Tenor 3 in Davis’ *X: The Life and Times of Malcolm X* with Detroit Opera and Opera Omaha as well as Rapunzel’s Prince in *Into the Woods* with Tulsa Opera. In the summer, he returned to the Aldeburgh Music Festival to sing Britten’s *Canticle II: Abraham and Isaac* and *Canticle V: The Death of Narcissus* in addition to William Croft’s *A Hymn of Divine Musick*, realized by Britten. He also sang Master Slender in *Sir John in Love* as well as two concerts at the Bard Music Festival

Previously at the Lyric Opera of Chicago, at which he was a member of the Ryan Opera Center, he sang the First Armed Man in *Die Zauberflöte* and Adult William and the Chicken Plucker in Blanchard’s *Fire Shut up in my Bones* in addition to covering Malcolm in *Macbeth*. During COVID-19’s hold on the industry, he also sang on a number of the Lyric Opera of Chicago’s digital programs, including Larry Brownlee and Friends, *The Next Chapter: Creating the Factotum*, *Sole e amore—upon which he sang songs of Mascagni and Puccini*, *Magical Musical Around the World*, and the company’s annual *Rising Stars in Concert* in which he sang excerpts of *L’amico Fritz*.

He joined Washington National Opera as Man 2 on the recording of Tesori’s *Blue*. He sang Borsa—whilst covering Duca—in *Rigoletto* and the Peasant Leader—whilst covering Lensky—in *Eugene Onegin* as a Resident Artist at the Lyric Opera of Kansas City. While a student at the Curtis Institute of Music, he sang Don Ottavio in *Don Giovanni* and with Russian Opera Workshop, he sang Count Vaudemont in *Iolanta* and King Charles VIII in *Pikyovaya Dama*. On the concert stage, he joined the Kansas City Symphony as soloist in Beethoven’s *Choral Fantasy* as well as sang Handel’s *Messiah* at Opera North and Bach’s Mass in B Minor with the Highland Park Chorale.

Clark is a previous young artist of the Britten Pears Young Artist Program, George Solti Accademia and Central City Opera as well as a Resident Artist at Opera North and Studio Artist at Wolf Trap Opera. In addition, he sang numerous outreach performances or Nemorino in *L’elisir d’amore* with Dallas Opera while obtaining his Bachelor of Music at the University of North Texas, at which his performances included Don Ottavio in *Don Giovanni*, Tybalt in *Roméo et Juliette*, the Chevalier in *Dialogues des Carmélites*, Frederic in *The Pirates of Penzance* and Mack the Knife in *The Threepenny Opera*. He holds a Master of Music degree from the Curtis Institute of Music. He is a Richard F. Gold Career Grant recipient from the Shoshana Arts Foundation.

Logan Wagner, tenor



Tenor **Logan Wagner**, hailing from Villa Hills, Kentucky, is celebrated for his expressive stage prowess. Embracing contemporary opera, he has workshopped notable roles with Cincinnati Opera's Opera Fusion: New Works. Comfortable in both opera and musical theater, Wagner showcased his versatility as a principal artist at Utah Festival Opera, where he sang Monostatos in *The Magic Flute* and Padre in *Man of La Mancha*. Notable performances include Beadle Bamford in *Sweeney Todd* at Dayton Opera, Marcellus/Second Gravedigger in *Hamlet* with the Cincinnati Symphony Orchestra in collaboration with Opéra-Comique and Timothy Laughlin in *Fellow Travelers* at CCM, which

earned him a nomination for "Best Lead Performance" by Broadway World. Recently, he made his East Coast debut singing Clarence Elkins in *Blind Injustice* at PEAK Performances. A graduate of University of Cincinnati College-Conservatory of Music (CCM), he has excelled in various internationally recognized competitions, including winning the first place Corbett Award, participating as a finalist in the Lotte Lenya Competition, winning second place with the Rochester Oratorio Society and winning third place in the Orpheus Competition. Wagner continues his operatic journey in Cincinnati, Ohio, currently enrolled in the prestigious Artist Diploma program at CCM.

Blake Denson, baritone



One of the most exciting vocal talents to emerge in recent seasons, **Blake Denson**, described as a “roaring baritone”(Klassik begeistert), is praised for his “captivating dramatic interpretations” with “a striking upper register” and “a sound that boomed to the back of the house” (Opera Wire). Recently, Denson was named a winner of The Richard Tucker-Sarah Tucker Grant Award, by The George London Foundation Competition, at The 59th International Concours Tenor Viñas Competition and a winner in The Dallas Opera National Vocal Competition. He was also a grand finalist winner of the 2020 Metropolitan Opera National Council Auditions, performing with Bertrand de Billy and The Metropolitan Opera Orchestra.

The 2023-2024 season has seen Denson's return to Houston Grand Opera, where he debuted the role of Ford in *Falstaff*. He joined the Metropolitan Opera roster for the first time in two productions: *Madama Butterfly* as Prince Yamadori and *Fire Shut Up in My Bones* as Pastor/Kaboom. Denson was also heard in concert alongside Lisette Oropesa at New Orleans Opera.

In the 2022-2023 Season, Denson made his German debut in *La fanciulla del West* with the Bayerische Staatsoper singing the role of Larkens. Additionally, he was heard in performances with the Staatsoper Hamburg, including his house debut in a new production of *Carmen* singing the role of Morales. Denson also made his debut with English National Opera as Donner in their new production of *Das Rheingold*. He then joined Washington National Opera for their production of *La bohème*, where he debuted the role of Schaunard. In symphonic works, Denson performed Mahler's *Lieder eines fahrenden Gesellen* with the Paducah Symphony. Denson also made his debut with The Santa Fe Opera in two different productions in Summer 2023: as Angelotti in *Tosca* and Plutone in *Orfeo*.

A graduate of the prestigious Houston Grand Opera Studio, Denson was in residence with the company from 2020 to 2022. While with the company, he was heard as the Father in *Hänsel und Gretel*, Daddy/Tim in the world premiere of *The Snowy Day*, as Moralès, the Jailor in *Dialogues of the Carmelites* and Gregorio in *Roméo et Juliette*. Additionally, he was featured in multiple scenes programs (live and digital) and in HGO's Giving Voice and Suite Española concerts.

Along with his international accolades, Denson has also been named a winner in multiple competitions including The Pasadena Competition, NOA Competition, Opera Mississippi Competition, Opera Ithaca, Annapolis Opera, Partners for the Arts, Gilbert and Sullivan, Orpheus Vocal Competition and Perfect Day Music Foundation. He is a graduate of Rice University and University of Kentucky and has received additional training as a member of the Wolf Trap Opera Studio in 2019 and 2020.

Charles Eaton, baritone



Hailed as a “swaggeringly charismatic baritone with a versatile voice,” American baritone **Charles Eaton** joins the renowned Filene Artist program at Wolf Trap Opera for the 2024 summer season, making his company and role debut as Ponchel in *Silent Night* and Brother in *The Seven Deadly Sins*. He also returns to the prestigious Isaac Stern Auditorium at Carnegie Hall in June as baritone soloist in the Duruflé *Requiem*. His 2024-2025 Season will begin with another role debut as Mercutio in *Roméo et Juliette* as a principal artist with Minnesota Opera. He then makes his role and company debut as Silvio in *Pagliacci* with Pensacola Opera and debuts the title role of *Don Giovanni* with Madison Opera in 2025.

Currently in his second season as a resident artist with Minnesota Opera, Charles recently received great acclaim for his performance as Sam in *Trouble in Tahiti*, praised for his “beautiful, deep voice” and for being “astonishingly chameleonic.” He covered Belcore in *L’elisir d’amore* and will round out the season as Schaunard in *La bohème*. In the season previous, Eaton’s highlight performances with the company included Argante in *Rinaldo* and Masetto in *Don Giovanni*. Additionally, he made his Carnegie Hall debut as the baritone soloist in the Fauré *Requiem* and received third place in the Houston Saengerbund Competition.

In the 2021-2022 season, Eaton made his recital debut with The Musicians of Ma’alwyck (featuring Finzi’s *By footpath and stile* performed with string quartet). He covered the role of Mr. Lindquist in *A Little Night Music* at Arizona Opera, and returned to Minnesota Opera to perform Moralès in their brand new production of *Carmen* directed by Denyce Graves. In August 2021, he won third prize in the prestigious Lotte Lenya Competition.

In the 2019-2020 Season, Mr. Eaton made his role and company debut as Marcello in *La bohème* with the Imperial Symphony Orchestra (Lakeland Opera). He also made a company debut as the English Ambassador in *The Ghosts of Versailles* with the Château de Versailles Spectacles.

In the previous season, he made role and company debuts as Figaro in *Il barbiere di Siviglia* with New York City Opera in Bryant Park, William Dale in *Silent Night* with Minnesota Opera and Vitellius in *Hérodiade* with New Amsterdam Opera. He returned to Madison Opera as Carl-Magnus in *A Little Night Music* and to Minnesota Opera to create the roles of Arnold Rothstein and George Gorman in the world premiere of Joel Puckett’s *The Fix*.

Eaton is a graduate of apprentice programs at The Glimmerglass Festival (2018-2019), Opera Colorado (2015-2017) and Des Moines Metro Opera (2016-2017). He received his Bachelor of Music degree in 2013 from the University of Connecticut and his Master of Music degree in 2015 from the University of Minnesota.

He was a semi-finalist in the 2023 James Toland Vocal Competition, a third prize winner in the 2023 Houston Saengerbund Competition, a finalist in the 2021 Opera Ithaca Edward M. Murray Vocal Competition, a semi-finalist in the 2020 Premiere Opera Foundation/NYIOP International Voice Competition, a second place winner of the 2019 American Prize Competition and a district winner of the 2016 Metropolitan Opera National Council Competition.

OUR FELLOWS & FACULTY

FELLOWS

FLUTE

Helen Freeman, 20
BM, Eastman School of Music
Springfield, VA

Honor Hickman, 22
BM, New England Conservatory
Belmont, MA

Saeyoung Kim, 23
MM, Northwestern University
Evanston, IL

Maya Stock, 20
BM, Eastman School of Music
San Anselmo, CA

OBOE

Christopher Correa, 22
BM, Curtis Institute of Music
Long Beach, CA

Aaron Haettenschwiler, 23
MM, Manhattan School of Music
Baltimore, MD

Jasper Igusa, 28
PDPL, Mannes School of Music
Baltimore, MD

Michelle Moeller, 25
DMA, University of Georgia
Dallas, TX

CLARINET

Solomon Sigmon, 20
BM, University of Michigan
Huntsville, AL

Yoomin Sung, 24
MM, University of
Southern California
Seoul, Republic of Korea

Craig Swink, 23
Artist Diploma, The Royal
Conservatory of Music
Washington, D.C.

Yvonne Wang, 20
BM, The Juilliard School
Princeton, NJ

BASSOON

Alton French, 20
BM, Cleveland Institute of Music
Loveland, OH

Abigail Heyrich, 24
MM, New England Conservatory
Seattle, WA

Jason Huang, 23
MM, DePaul University
Plano, TX

Taki Salameh, 20
BM, University of
Southern California
Skokie, IL
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HORN

Aiden Call, 22
BM, Baldwin Wallace University
Wooster, OH

Grace Clarke, 23
MM, New England Conservatory
Groton, CT

Simon Field, 22
BA, Indiana University
Bloomington, IN

Erin Harrigan, 22
BM, SUNY Fredonia
Trumansburg, NY

Blake Moreland, 22
BM, Baylor University
San Antonio, TX

Iona Pay, 25
BA, University of California,
Los Angeles
San Marcos, CA

TRUMPET

Dasara Beta, 19
BM, Curtis Institute of Music
Cleveland, OH

Benjamin D'Haiti, 21
BM, Rice University
Washington, D.C.

Giulia Rath, 25
Artist Diploma,
The Orchestra Now
Vienna, Austria

Sophie Urban, 19
BM, Rice University
Colorado Springs, CO

TROMBONE

Spencer Schaffer, 26
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Sinfonietta; Chief Conductor,
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Equity Arc is committed to building equity and dismantling discriminatory practices in classical music. NOI+F works with Equity Arc to simplify the summer program application process, allowing rising musicians to have access to more options for study.



Howard County Youth Orchestras and NOI join together for an annual partnership starting this summer. HCYO students will spend a day at NOI working side-by-side with NOI musicians in rehearsals, sectionals and a special side-by-side performance.

MARYLAND OPERA STUDIO

Continuing their artistic partnership, NOI+F will partner with the **Maryland Opera Studio** in a performance of Beethoven's Ninth Symphony led by NOI+F Music Director Marin Alsop.

National Gallery of Art

In partnership with the **National Gallery of Art**, members of the NOI Philharmonic will present a chamber music experience for gallery visitors during the 2024 Festival.



Through this multi-year partnership with **Naxos Records**, the world's leading classical musical label, NOI+F musicians record a yearly album of American music that is released in over 40 countries. They recently earned a Grammy nomination in the "Best Orchestral Performance" category for 2019 recording "Ruggles, Stucky, Harbison."



The Network for Diversity in Concert Percussion (NDCP)

supports aspiring professional percussionists from underrepresented and underserved communities. Through this collaboration, the NDCP sponsors their Emerging Artists to apply and audition for NOI+F. Upon admission, one student will receive a full tuition scholarship, transportation, food stipends and complimentary housing.

PACIFIC MUSIC INSTITUTE

The National Orchestral Institute + Festival and Hawaii Youth Symphony partnered in 2019 to create the Orchestral Learning Alliance (OLA) at the **Pacific Music Institute** to take NOI+F students, faculty and alumni to Honolulu to serve as teachers and mentors to Hawaii's young orchestral musicians.

RAVINIA

NOI+F is the Orchestra Partner for 2024's **National Seminario Ravinia: Orchestras for All**. This summer, NOI+F fellows will work with and perform alongside students from El Sistema-inspired youth orchestras at Ravinia Festival®, conducted by NOI+F Music Director and Ravinia's Chief Conductor Marin Alsop.

Smithsonian

The Smithsonian Chamber Music Society partners with NOI+F to create access for select orchestral fellows to receive access to and perform with historically significant musical instruments from the past 400 years.

SOUND MIND

Sound Mind, formerly known as Classical Musicians Roundtable, cultivates mental wellness in classical music. Through seminars, conversations and workshops, they empower musicians to be vulnerable and hold space for one another.

SPHINX NATIONAL PHILHARMONIC AT STRATHMORE

In partnership with the **National Philharmonic** and **The Sphinx Organization**, NOI+F hosts an annual fellowship and residency program that combines arts administration, orchestral performance, music curation and community engagement—culminating in an annual engagement project in the community and a professional residency with the National Philharmonic at Strathmore.

TAC| TAKI ALSOP CONDUCTING FELLOWSHIP

The **Taki Alsop Conducting Fellowship** mentors, supports and promotes women conductors through intensive coaching, mentorship and financial support. Today, 19 out of 30 recipients hold music director or chief conductor positions. As part of NOI+F, a Taki Alsop recipient will be in residence during the summer.

ACADEMY FOR INNOVATION & ENTREPRENEURSHIP

AIE partners with NOI+F to provide space for design thinkers and musicians to collaborate in pushing the margins of what the symphony might become.



WASHINGTON NATIONAL CATHEDRAL

As part of the 2024 Festival, the NOI Philharmonic will perform Beethoven's Ninth Symphony and Jennifer Higdon's *blue cathedral* under the direction of NOI+F Music Director Marin Alsop.

WOLF TRAP OPERA

Wolf Trap Opera's UNTRAPPED series, in partnership with NOI+F, takes thrilling vocal music to spaces beyond the company's Northern Virginia home. With the NOI Philharmonic, these talented vocalists have performed Maurice Ravel's *L'heure espagnole*, George Gershwin's *Porgy and Bess* and Leonard Bernstein's *Songfest*.

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IGNITE is the exciting volunteer and friends group of NOI+F. This group gathers during the festival and throughout the year to work on projects to bring energy, excitement and support. This group ignites the passion for educating the next generation of orchestra professionals by cultivating relationships, creating community and having fun! For more information, or to join IGNITE, contact Richard Scerbo at rscerbo@umd.edu.

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Kurt Weill's *The Seven Deadly Sins* with Wolf Trap Opera
(6/1 • 7:30PM)

López-Gómez Conducts Piazzolla & Rachmaninoff
(6/8 • 7:30PM)

Falletta Conducts *Symphonie fantastique*
(6/15 • 7:30PM)

Mei-Ann Chen Conducts Debussy & Bartók
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Also Conducts Mahler's "Titan"
(6/27 • 7:30PM)

Also Conducts Beethoven's Ninth
(6/29 • 7:30PM)

Cinematic Music of John Williams
(7/6 • 7:30PM)

EXPERIENCE THE PROCESS

SEE NOI+F FACULTY AND CONDUCTORS IN ACTION AS THEY COLLABORATE WITH NOI ORCHESTRAL, COMPOSITION AND CONDUCTING FELLOWS ON STAGE AND IN CONVERSATION

Open Masterclasses

Open Rehearsals

New Directions

(6/28 • 7:30PM)

SPARK! Conversations

NOI+F IN THE COMMUNITY

BEYOND PERFORMANCES AT THE CLARICE SMITH PERFORMING ARTS CENTER, THE NOI PHILHARMONIC TAKES THEIR MAGIC TO VENUES THROUGHOUT THE COMMUNITY

Community Concert

(6/9 @ St. Andrew's Episcopal Church)^F

Also Conducts Beethoven's Ninth

(6/30 @ Washington National Cathedral)

Chamber Music Marathon

(7/3 @ National Gallery of Art)^F

NOI+F UNBOUND

IN ADDITION TO THEIR SYMPHONIC PERFORMANCES, MEMBERS OF THE NOI PHILHARMONIC PERFORM IN VARIOUS SMALLER ENSEMBLES

Take the Reins

(6/7 • 7:30PM)

Community Concert

(6/9 • 5PM @ St. Andrew's Episcopal Church)^F

Chamber Music 2.0

(6/21 • 7:30PM)^F

New Directions

(6/28 • 7:30PM)

Chamber Music Marathon

(7/3 @ National Gallery of Art)^F

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— ORCHESTRAL
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JUNE-JULY 2024

at The Clarice Smith Performing Arts Center



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