Thumbprint

July 01 - 28, 2022

About the Show

Music by: Kamala Sankaram

Libretto by: Susan Yankowitz

Thumbprint is a chamber opera inspired by the experiences of Mukhtar Mai, a contemporary real-life warrior for women's rights and education in Pakistan. Sankaram's dynamic score blends Hindustani and European opera influences to tell this astonishing story of courage in the face of oppression.

Thumbprint premiered in 2014 and was commissioned by Beth Morrison Projects and the HERE Arts Center for the PROTOTYPE Festival.

Chautauqua Opera Company's production is led by Omer Ben Seadia (Director) and Kristin Roach (Conductor).

90 minutes, no intermission

Director's Note

It is a great honor to tell the story of Mukhtar Mai: a woman who, in the darkest of times and the depths of personal trauma, looked around and said, “No more.”

It is hard to do any research about this incredibly brave woman without immediately focusing on the trauma that she endured. However, I prefer to focus on the incredible work she did AFTER her traumatic event. Mukhtar used her trauma as a catalyst to fight the system that allowed for her oppression. She found a way, against all odds, to provide for her own education and learning to read and write. And then she provided for others by opening her own school and educating so many girls and boys from her own community. In the years following her case, laws were changed, new protections for women were put in place, and Mukhtar remained in the Pakistani village where she grew up. This is not a story of picking up and leaving everything behind, but one of looking inside your own community and asking, “How can I make things better?”

What this opera does so well is to allow Mukhtar to speak out, to sing, to scream the things that we are all feeling. Kamala Sankaram and Susan Yankowitz wrote a piece that is honest and true to the events that were forced not only on Mukhtar, but on her entire family and her community for decades. One way we chose to represent the toll that was taken, and the lasting effects of trauma, was through the costumes, which become increasingly stained, their color being drained slowly throughout the show. By the end we have found healing and some sense of justice, but not restoration, reminding us that the fight is ongoing.

We hope to celebrate the joy, the music, the culture, and the love of Pakistan. The story of Mukhtar Mai is specific to the time and place where the events occurred, but is in no way a unique one. Women all over the world, including the U.S, are having their rights challenged and threatened, and are subjected to sexual, physical, and emotional abuse daily. We can be encouraged and inspired by Mukhtar Mai, while sharing in her rage, her joy, and her hope.

Preparing this opera for the past three years and directing it has been a humbling and challenging experience, and I am thrilled to share it with the Chautauqua community.

Production Dedication

It is hard to fathom the fact that the events depicted in the opera *Thumbprint* took place almost exactly 20 years ago. And yet, the single school that we see Mukhtar Mai create at the end of the opera has grown into a whole system of schools educating boys and girls up through grade 10, a shelter, resource center, mobile unit, and library. This production is dedicated to Mukhtar Mai and the thousands of women who have benefited from her advocacy.

You can support Mukhtar Mai's work by donating to the Mukhtar Mai Women's Organization—mukhtarmai.org

- Steven Osgood, General & Artistic Director

Cast, Creative, Orchestra & Production

Cast:

Mukhtar Mai: Samina Aslam
Annu: Nicola Santoro
Mother: Talin Nalbandian
Shakur: Felix Aguilar Tomlinson
Faiz: Rolfe Dauz
Father: Phillip Lopez

Creative:

Stage Director: Omer Ben Seadia
Conductor: Kristin Roach
Scenic Designer: Liliana Duque Piñeiro
Lighting & Video Designer: Michael Baumgarten
Sound Designer: E. Martin Gimenez
Costume Designer: B.G. FitzGerald
Wig & Makeup Designer: Martha Ruskai
Assistant Director: Cassandra Lovering
Composer-in-Residence, Artistic Assistant: Mary Prescott
Supertitles: Allison Voth

Chautauqua Opera Orchestra:

Flute: Kathryn Levy
Violin: Vahn Armstrong
Viola: Eva Stern
Contrabass: Caitlyn Kamminga
Piano/Harmonium: Emily Jarrell Urbanek
Percussion: Brian Kushmaul
Principal Librarian: Lara Sipols

Production:

Technical Director: John P. Woodey
Production Stage Manager: Valerie Wheeler
Assistant Stage Managers:
Hanna Atkinson
Hailey Delaney
Julie Welch
Props Director: Wendy Ann
Production Aid: Jaaven Middleton

Leadership and Staff

General and Artistic Director

Steven Osgood

Managing Director

Daniel Grambow

Music Administrator/Chorus Master

Carol Rausch

Director of Production & Resident Lighting Designer/ Video Designer
Michael Baumgarten

Arts Marketing Specialist

Makayla Santiago-Froebel

Company Managers

Austin Terris
Claudia Torres

Company Scheduler & Coach/Accompanist

Rick Hoffenberg

Diction Coach/Supertitles Operator

Allison Voth

Coach/Accompanists

Miriam Charney
Dottie Randall
Emily Jarrell Urbanek
Allison Voth

Norton House Manager

Sarah Brown-Millspaw

Arts Marketing Associate

Jessica Mack

Synopsis

Inspired by the true story of Mukhtar Mai, the events depicted in the opera take place in Pakistan in the early 2000s.

Mukhtar Mai is an illiterate woman from a low caste. As the opera starts, she is at home with her mother and her sister, Annu. Their joyful routine of chores and play is suddenly interrupted when men of the powerful landowning Mastoi tribe arrive. Faiz Mohammed, the Mastoi tribe's representative, announces that they have jailed the family's 12-year-old son, Shakur, for committing a "dishonorable" act with a girl of their tribe. He demands that a woman from the offending tribe come to ask for forgiveness. Mukhtar steps forward and offers that she will come later that day to beg forgiveness for her family, for her brother's release, and to restore "order." When Mukhtar arrives, instead of accepting her offering, the elders of the Mastoi tribe order Mukhtar to be gang-raped by the members of the tribe as retribution.

Returning home from the violent attack, Mukhtar contemplates suicide. Her mother's fierce love gives her the courage to speak out and make a statement to the police. At the police station, she is directed to sign a blank document which she is told will later be filled in with her report. Not knowing how to read or write, she is forced to sign the paperwork with only her thumbprint.

A trial is held and the Mastoi are judged guilty of their actions. Mukhtar is offered a settlement by the Pakistani government. She chooses to spend the money on a school where girls in her village can be educated so that they, unlike her, will never know the humiliation of having to sign their names with a thumbprint.

Cast Bios

Samina Aslam, soprano

Mukhtar Mai

Praised by the *Boston Musical Intelligencer* for her "velvet tone that can build to a powerful clarion," Pakistani-American soprano Samina Aslam is rapidly gaining attention for her stunning interpretations of the lyric soprano repertoire. Ms. Aslam will debut with Chautauqua Opera in 2022 as Mukhtar Mai in Kamala Sankaram's *Thumbprint* and Constance Fletcher in *The Mother of Us All*.

In previous seasons, Ms. Aslam debuted as Nedda (*I pagliacci*), and the title role in Holst's rarely performed one-act opera *Sāvitri* with New Camerata Opera. She joined Opera NEO to debut the fiery title character in Gluck's masterpiece *Armide* and to cover Fiordiligi (*Così fan tutte*). The *San Diego Story* lauded her performance of Armide, stating "Samina Aslam's ample voice displayed the requisite range of colors to embody the gamut of emotions her character displayed…she was most persuasive in furious declamation."

Ms. Aslam was a Resident Artist at the Boston University Opera Institute where she received their prestigious Performer's Certificate. Her repertoire included the title role in Massenet's *Cendrillon*, Zina (*Dark Sisters*), Donna Elvira (*Don Giovanni*), and Micaëla (*La Tragédie de Carmen*).

Ms. Aslam completed her graduate studies at the Cincinnati College-Conservatory of Music, where she sang Donna Elvira (*Don Giovanni*). Ms. Aslam made her professional operatic debut as the Second Spirit (*Die Zauberflöte*) with Opéra Louisiane while completing her Bachelor's degree at Louisiana State University and took First Prize in the Louisiana NATS Competition.

Nicola Santoro, soprano

Annu

Soprano Nicola Santoro is quickly establishing herself as a foremost interpreter of contemporary music. This season she was an Artist-In-Residence with Promenade Opera Project and premiered the role of Zoo Director in *The Bedbug* in October 2021. Previously, she starred in the collegiate premiere of *The (R)evolution of Steve Jobs* as Chrisann Brennan. Additional role credits include Mrs. O'Malley (*It's a Wonderful Life*), Lauretta (*Gianni Schicchi*), and Papagena (*Die Zauberflöte*).

In prior seasons, she received the Encouragement Award in the Boston District of the Metropolitan Opera National Council Awards, was a prize winner in the National Society of Arts and Letters

Competition two years in a row, a semifinalist in the Orpheus Competition, and a recipient of the distinguished Georgina Joshi International Fellowship. She has had the opportunity to participate in young artist programs such as the Dandelion Opera Institute, SongFest and The CoOperative Program. Nicola was scheduled to be the soloist for Dan Forrest's *Jubilate Deo* with the Philharmonic of Columbus, IN, before the concert's cancellation due to the pandemic. She has also sung as a soloist with the Thüringer Symphoniker in The Handel Project (*Alexander's Feast*), and with euphoniumist Demondrae Thurman (*A Summer's Journey*). Nicola earned her Bachelor of Music degree from Westminster Choir College and her Master of Music degree from Indiana University's Jacobs School of Music.

Talin Nalbandian, mezzo-soprano

Mother

A native of Los Angeles, CA, Talin Nalbandian is an Armenian-American mezzo-soprano, who is currently attending the University of Texas, Austin for a Doctor of Musical Arts degree. For the 2021-22 season, she will be singing Ravel's *Shéhérazade* in concert, Der Trommler in Ullmann's *Der Kaiser von Atlantis*, and the title role in Bizet's *Carmen*. She recently performed La Ciesca in *Gianni Schicchi* with Livermore Valley Opera and was a Second-Place winner for the Mildred Miller International Voice Competition. In 2019, she sang the roles of Hansel and the Sandman in *Hansel and Gretel*, and Suzuki in *Madama Butterfly* with Opera San José. That summer she also returned to Music Academy of the West to sing the role of Ruby in the west coast premiere of Jennifer Higdon's *Cold Mountain*. Additionally, Talin won first prize at the Henry and Maria Holt Vocal Competition and the Burbank Philharmonic Kennings-Fischer Competition, as well as being a district winner of the Metropolitan Opera National Council Auditions. She has also received awards from the Butler Opera International Competition and the Mentoris Project Vocal Competition. Her concert work includes a performance as the alto soloist in Beethoven's *Symphony No. 9* with Symphony Silicon Valley. Talin has worked with the Virginia Opera, Des Moines Metro Opera, Sarasota Opera, and Wolf Trap Opera. Her roles include Maddalena (*Rigoletto*), 1st trio member (*Trouble in Tahiti*), Caverna (*L'Opera Seria*), Bianca (*The Rape of Lucretia*), Dorabella (*Così fan tutte*), First Nursemaid (*Street Scene*), Marcellina (*Le nozze di Figaro*), and Mallika and Mistress Bentson (*Lakmé*), as well as covering Donna Elvira (*Don Giovanni*) and Mrs. Jones (*Street Scene*). Talin holds a Bachelor of Arts degree from Pepperdine University and a Master of Music degree from the Manhattan School of Music.

Felix Aguilar Tomlinson, tenor

Shakur

Felix Aguilar Tomlinson is a Mexican-American lyric tenor from Minneapolis, MN, completing his Graduate Performance Diploma at the Boston Conservatory. Felix has performed extensively in Boston and Minnesota, excelling in roles that are colorful, sympathetic, and demanding — musically, dramatically, and vocally. At the Conservatory, Felix has performed the roles of Tito in *La clemenza di Tito*, Peter Quint in *The Turn of the Screw*, Ernesto in *Don Pasquale*, Younger Thompson in *Glory Denied*, The Magician in *The Consul*, and L'Aumônier *in Dialogues des Carmélites*, and has covered the roles of Father Grenville in *Dead Man Walking* and Lenski in *Eugene Onegin*. Active in the musical theater and opera scene in Minnesota, Felix has performed several roles, including Logan in *The Frat Party* (Really Spicy Opera), Monostatos in *Die Zauberflöte* (Lakes Area Music Festival), Lamar in *Godspell* (Theatre in the Round Players), Ralph Rackstraw in *H.M.S. Pinafore* (The Minneapolis Pops Orchestra) and The Defendant in *Trial by Jury* (Gilbert & Sullivan Very Light Opera Company). In Boston, Felix has been hired as a chorister for the Boston Lyric Opera, Odyssey Opera, the Boston Pops with the Metropolitan Chorale, and the Boston Youth Symphony Orchestras. Dedicated to the performance and production of new works, Felix is a founding member of Strange Trace – a fledgling opera company that commissions new digital works of opera from around the world. In addition to his duties as a performer, Felix has been able to explore his passion for directing, filming, and producing in the seven new works he has created with that organization since autumn 2020.

Rolfe Dauz, baritone

Faiz

San Francisco native, Filipino-American baritone Rolfe Dauz's performance highlights include Don Alfonso (*Così fan tutte*), Leporello and Masetto (*Don Giovanni*), Figaro and Il Conte (*Le nozze di Figaro*), Achilla (*Giulio Cesare*), Claudio (*Agrippina*), and Dulcamara (*L'elisir d'amore*). In 2016 Rolfe was invited to the Banff Centre's Open Space: Opera in the 21st Century, performing the role of Junius in Britten's *The Rape of Lucretia*, directed by Paul Curran.

Dauz received his master's degree from the Graduate Vocal Arts Program at the Bard College Conservatory of Music in 2017, where he worked with Sanford Sylvan and Dawn Upshaw. At Bard, Dauz sang the role of the Sprecher in Mozart's *Die Zauberflöte* and was a soloist in Handel's *Messiah*.

He is a recent graduate of the Dutch National Opera Academy and is a recipient of the Holland Scholarship and the Non-EU Talent Grant. Outside of the DNOA, Rolfe has been a soloist singing Bach cantatas with the Bach Collegium's Hertogenbosch. He covered Leporello in

Orchestra of the 18th Century's production of *Don Giovanni* and has been on tour with Opera2Day's production of Philip Glass's *The Fall of the House of Usher*. Recently, Dauz gave a Grote Zangers live stream concert in the Muziekgebouw aan 't IJ and was seen at the 2021 Holland Festival in *Ine Aya'*, a new opera by Indonesian composer Yadi Nursalim Anugerah. His vocal-piano duo, Youth and Love, in which he collaborates with Lithuanian pianist Gabrielė Žemaitytė, was recently awarded 2nd prize at the 2021 Copenhagen Lied-Duo Competition.

Website

Phillip Lopez, bass-baritone

Father

Bass-baritone Phillip Lopez is from Avon, IL, and is a graduate of the Yale School of Music. He also holds degrees from Wichita State University and Millikin University. Recently performed roles include Monterone (*Rigoletto*), Masetto (*Don Giovanni*), Nick Shadow (*The Rake's Progress*), Sancho (Don Quichotte), and Riolobo *(Florencia en el Amazonas*). He was also featured in Schubert's complete *Winterreise* cycle. With Opera Theatre of Saint Louis, he has been seen as Antonio (*Le nozze di Figaro*), Major Rose/Spc. Austin Haldemann *(An American Soldier*), Traffic Cop/Peach Checker (*The Grapes of Wrath*), and the Imperial Commissioner (*Madama Butterfly*). Other roles include the title role in *Gianni Schicchi*, Frank Maurrant (*Street Scene*), Figaro (*Le nozze di Figaro*), Dulcamara (*L'elisir d'amore*) and Polyphemus (*Acis and Galatea*). Phillip was a member of the Artist-in-Residence Program at Opera Colorado for the 2021-22 season, during which he performed in touring productions of *The Barber of Seville* as Don Bartolo, and in *The Pirates of Penzance* as the Sergeant of Police, as well as in roles for the company's main stage productions – Angelotti (*Tosca*), Senator (*The Shining*) and Zuniga (*Carmen*).

Creative Team Bios

Omer Ben Seadia

Stage Director

Israeli director Omer Ben Seadia is known for her inventive, thoughtful, and socially conscious productions. While garnering a name for herself in the classic repertoire, she has also won praise for developing and promoting new opera.

Recent highlights include the world premiere production of *The Snowy Day* (Thompson, Davis Pinkney) at Houston Grand Opera, *The Magic Flute* (Opera Theatre of St. Louis), *The Merry Widow* (Calgary Opera), *Tosca* (Utah Opera), *Carmen* and *Ariadne auf Naxos* (Cincinnati Opera), and *Rigoletto* (Florentine Opera).

Website

Kristin Roach

Conductor

Kristin Roach is a Grammy-nominated pianist and international conductor with 37 new operas and 21 world premieres under her baton. She serves as Opera Coach and Conductor at Lawrence University, and Conductor at Pacific Opera Project and Vocal Academy of Opera in Bodrum, Turkey.

As Founding Music Director of Alamo City Opera from 2012-2019, Ms. Roach conducted seventeen operas over seven seasons. She has recorded with the New World Symphony, the Eastman Wind Ensemble, and violinist Daniel Kobialka. *Salon Buenos Aires*, recorded with Camerata San Antonio, was nominated for two Latin Grammy® awards.

She holds Bachelor and Master of Music degrees and the Performer's Certificate from the Eastman School of Music.

Website

Liliana Duque Piñeiro

Scenic Designer

Liliana Duque Piñeiro is both a sculptor and a scenic designer. Recent opera productions include a film of *The Copper Queen,* produced by Arizona Opera; *Il Postino,* co-produced by Virginia Opera, Opera Southwest and Chicago Opera Theater; the world premiere of *Sweet Potato Kicks the*

Sun for Santa Fe Opera; the world premiere of *If I Were You* by Jake Heggie and Gene Scheer for the Merola Opera Program; *María de Buenos Aires* for San Diego Opera and Arizona Opera; *Madama Butterfly* for Opera de Colombia; *La Flauta Mágica de los Andes* for Teatro Sucre in Quito, Ecuador*; Orpheus and Euridice* by Ricky Ian Gordon for The Vermont Opera Project; and *La Cage aux Folles* and *Powder Her Face* for Skylight Opera Theatre. Upcoming productions include *La traviata* (Fort Worth Opera)*, Don Giovanni* (Minnesota Opera) and *The Elixir of Love* (Opera de Colombia).

Website

Michael Baumgarten

Director of Production/Resident Lighting and Video Designer

Michael Baumgarten has been the Director of Production and Resident Lighting and Video Designer for Opera Carolina since 2005. He has designed lighting, video, and scenery for over 450 productions at regional and international opera companies, including New York City Opera, Teatro del Giglio/Lucca, Florida Grand Opera, Opera Lyra Ottawa, Arizona Opera, Santa Fe Opera, Lyric Opera Kansas City, Palm Beach Opera, Toledo Opera, Michigan Opera Theater, and Manitoba Opera. He has been with the Chautauqua Opera for over 60 operas since 1995. Michael has an MFA in Design and Production from the Yale School of Drama, 1982.

E. Martin Gimenez

Sound Designer

E. Martin Gimenez is a Los Angeles-based sound and video designer who works equally between Opera, theatre, installation art and rock concerts. Opera credits include *In Our Silence* and *The Ghosts of Versailles* for Chautauqua Opera, *It's A Wonderful Life* and Bernstein's *Mass* at Indiana University Opera Theatre, *La bohème: aka "The Hipsters", Così fan tutte* for Pacific Opera Projects, *Il Postino* at Los Angeles Opera, *Crescent City* and *Invisible Cities* for The Industry.

B.G. FitzGerald

Resident Costume Designer

Mr. FitzGerald has designed costumes for Sarasota Opera, Baltimore Opera, Manhattan School of Music Opera Theatre, Coastal Theatre Productions, Asolo Theatre, Florida Studio Theatre, Gateway Playhouse (Long Island), Burt Reynolds Theatre, Country Dinner Playhouse, Florida State Opera, Ice Capades, Barter Theatre (VA), Ocala Civic Theatre, and New York City Opera. For Chautauqua Opera Company, he worked as an Assistant Costume Supervisor-2003, Draper-2005, and has been the Costume Shop Supervisor since 2009.

Martha Ruskai

Resident Wig & Makeup Designer

Wig and Makeup Designer/Opera Carolina, Atlanta Opera, Cincinnati Opera, Piedmont Opera Theater, Opera Grand Rapids, Opera Louisiane, The Pearl Theater, Pennsylvania Shakespeare Festival; North Carolina Dance Theatre, Atlanta Ballet; Founder/University of North Carolina School of the Arts Makeup and Wigs program; Guest Artist/Master Classes at Ohio University, University of Alabama, Michigan State University; Author/*Wig Making and Styling* (Focal Press); Chautauqua Opera/*Macbeth*-2002, *Madama Butterfly* and *The Ballad of Baby Doe*-2014, *La traviata* and *The Mikado*-2016, *L'Orfeo, Don Pasquale*, *Hydrogen Jukebox*-2017, *Don Giovanni*, *Candide*, and *As One*-2018, *Il barbiere di Siviglia, ¡Figaro! (90210)*, and *The Ghosts of Versailles*-2019.

Cassandra Lovering

Assistant Director

Recent:
• Director of New Work, MassOpera
• Co-Director, Music at the Close, Glassbox Collective, NYC
• Alumnus, Lincoln Center Directors' Lab

Mary Prescott

Composer-in-Residence, Artistic Assistant

Mary Prescott is a Thai-American interdisciplinary artist, composer, and pianist who explores the foundations and facets of identity and social conditions through experiential performance.

Her output includes large-scale interdisciplinary works, improvised music, opera, sound journaling, film music, solo, and chamber concert works. Featured in "21 for '21: Composers and Performers Who Sound Like Tomorrow," *The Washington Post* describes her work as "a bright light cast forward… uncompromising," and "masterfully envisioned."

Mary is an awardee of the McKnight Composers Fellowship; the National Performance Network Creation and Development Fund supported by the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, and the National Endowment for the Arts; New Music USA; the American Composers Forum Create Commission; The American Opera Project Composers and the Voice Fellowship; Opera America; The Puffin Foundation; and several state and regional awards. She has been commissioned by Roulette Intermedium, Living Arts of Tulsa, White Snake Projects, Public Functionary, Piano Teachers Congress of NY, Metropolis Ensemble, Shepherdess Duo,

and Duo Harmonia. She has held artist residencies with Roulette Intermedium, Lanesboro Arts, Hudson Hall, Areté Venue and Gallery, Avaloch Farm Music Institute, The League of Independent Theater, and Arts Letters and Numbers.

Website

Allison Voth

Diction Coach & Supertitles

Allison Voth is the principal coach and an associate professor at Boston University's Opera Institute. As répétiteur and diction coach, she has worked with Boston Lyric Opera, Opera Boston, Opera Providence, Opera Aperta, Verismo Opera of New Jersey, Boston Baroque, and Opera North. Festivals at which she has worked include Opera Unlimited, the Florence Vocal Seminar, and the Athens Music Festival. Ms. Voth, also in demand for her authoritative and eloquent supertitles, has developed titles for Boston Lyric Opera, Opera Boston, Washington National Opera, Barbican Festival, the Chicago Symphony Orchestra, Emmanuel Music, Boston Baroque, Boston Modern Orchestra Project, and Palm Beach Opera. She also holds the post of Music Director for the Cantata Singers Chamber Recital Series. Ms. Voth joined Chautauqua Opera as a coach and pianist in 1996. Since 2001, she has also served as the company's diction instructor, and supertitle creator/operator since 2010.

Production Bios

John P. Woodey

Technical Director

John has designed for numerous companies, including the Pennsylvania Shakespeare Festival, Olney Theatre Center, Imagination Stage, Shaker Mountain Opera, Theatre Charlotte, Gallery Players (Off Broadway), Access Theatre (Off Broadway), Chautauqua Opera and Charlotte Ballet. John has also designed lighting for broadcast including Netflix's *Fortune Feimster's Sweet and Salty* and the ACC Football Honors Program. John spent time in London designing for the Central St. Martins School of Art where he designed lights for *The Birds Project.* Other lighting credits include assisting at Baltimore's Centerstage, Indiana Repertory Theatre, Cleveland Play House, Geva Theater and the Alley Theatre. John was faculty and designer at DeSales and Catholic Universities. He is the Assistant Professor of Technical Theatre and Resident Designer at Johnson C. Smith University. He completed his graduate work at Ohio University, where he received the regional Peggy Ezekiel Award of Outstanding Achievement in Design. He is a member and Vice President of the IATSE Local 322 in Charlotte, NC.

Website

Valerie Wheeler

Production Stage Manager

Valerie Wheeler has served as a Production Stage Manager at opera companies and festivals across the US, including New York City Opera, Portland Opera, Opera Carolina, Toledo Opera, Wichita Grand Opera, Wolf Trap Opera Company, Opera Cleveland, Opera Grand Rapids, University of Southern California/Thornton Opera, Opera Santa Barbara and Chautauqua Opera. With over 25 years of experience in the field, among her additional roles and credits, she served as Production Manager for the Hawaii Performing Arts Festival from 2010-2017.

Young Artist Program

Renowned throughout the United States, Chautauqua Opera Company's Young Artist program is among the most respected training opportunities available for developing singers who are on the threshold of full-time professional careers. This year, General and Artistic Director Steven Osgood and Music Administrator Carol Rausch selected 17 Young Artists from over 900 applications. The singers on this select roster receive intensive training in all facets of performing, including diction, movement, stage combat, career management, and musical and dramatic coaching. Young Artists make up the core of the company and perform in all mainstage Chautauqua Opera productions, in concert with the Chautauqua Symphony, in “Afternoon of Song” recitals in the Athenaeum Parlor and the Opera Invasion series. Chautauqua Opera Company's Young Artist program is proud to have been a training ground for many alumni who have become leading artists with opera companies throughout the United States, Canada and Europe.

Chautauqua Opera Guild

The Chautauqua Opera Guild serves as the advocacy group in support of the Chautauqua Opera Company. Memberships support our Young Artists, the Children's Opera Education Program, and grant access to events all summer long.

Join today!

Opera Guild Members as of July 26, 2022:

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The Robert and Virginia Young Opera Fund

Zemsky Endowment For Opera

Credits

Scenery constructed by Local #266 I.A.T.S.E.

Lighting provided by Advanced Production Group

Content Advisory

Content Advisory: This production includes adult content—including rape and suicidal ideation—and may not be suitable for youth 13 and under.

Unfortunately, the counselors who were scheduled to here tonight are unavailable for this performance. Should anyone wish to call the National Sexual Assault Hotline at 800-656-4673, we will provide a private space for you.

Other Resources in CHQ County

Chautauqua County Crisis Helpline
1-800-724-0461
24 Hour Crisis Phone Intervention Information & Referral
Victims of Domestic Violence & Rape Crisis Hotline
1-800-252-8748