

BRAVO!

Lexington Opera Society Newsletter Vol. 8 No. 4 Summer 2009



Best of Both Worlds for Gregory Turay

Gregory Turay calls his return to Lexington as UK Opera Theatre's artist-in-residence a homecoming. "It's a perfect situation," he said by telephone from New York.

Turay, who won the Metropolitan Opera National Council Auditions in 1995 while at UKOT and went on to international acclaim, will teach master classes, give recitals, and likely perform

in UKOT productions. He also will work on completing his master's degree, which his fast-track career interrupted. At the same time, the artist-in-residence position gives him the flexibility to continue his career on stage. The tenor has engagements in Mexico, New York City, Washington, D.C., and France in 2009-10.

Turay credited Dr. Everett McCorvey, director of UKOT, for persuading him to return to Lexington. He acknowledged he had considered similar positions at other schools, but that McCorvey's success in guiding UKOT to new heights and his dynamism made Lexington the best choice. "It's a really good time for UK right now with (endowed-chair holder) Cynthia Lawrence coming and myself," Turay said.

Having three young children was also a factor in his decision. Turay said that he and his wife, Courtney, have longstanding ties to the community and relatives in the region. "We're very familiar with Lexington. It's like a homecoming for us."

Turay and his family were expected to settle in at the end of July.

Cliff Jackson: Coaching the Best from His Students

Classical Singer magazine, which is considered the premier magazine for classical singers, has named UK's Cliff Jackson 2009 Coach of the Year. The associate professor and vocal coach in the UK School of Music has been on the faculty since 1992 and is highly valued not only as a vocal coach but also as an accompanist. He spoke recently with Bravo Guild member Sylvia C. Davis

Question: Professor Jackson, you are known in this area for your public performances as the talented accompanist for competitors in the Metropolitan Auditions and the Alltech Opera Vocal Competition, but far less is known by the general public about your one-on-one work as the voice coach for UK voice students. Please talk about what a vocal coach does for students.

Answer: Well, I'll start with an analogy. Voice teachers are considered the architects; they build the house, so to speak. A vocal coach is the interior decorator. The jobs do, of course, overlap somewhat. Voice teachers teach breathing and vocal technique and fix voices that have been damaged. I don't teach vocal technique. My job is to make sure

the students are singing the right notes, to make interpretative suggestions, and to work with them on pronunciation of the various languages. French gives them the most trouble. They need to enunciate clearly and sometimes they feel a bit pretentious. When I'm working with a student on an operatic role, my job may be to play and sing cues of the others characters so the singer can learn his or her role. Sometimes a singer comes in with something on his mind and simply can't concentrate, so we may just sit and talk. You can't sing if you're crying.

Q: What brought you to UK in 1992 and what has made you stay here? A: I love Lexington. I came here in 1992 after Everett McCorvey contacted me in Miami, where I was at the time. Lexington is a perfect location for me, because my mother is in Gary, Ind., my sister is in Ft. Wayne, Ind., and it's only a few hours from Atlanta, where I've performed over the years. When I came here, I was looking for a church to attend, but not a church job in addition to my position at UK. Eventually,

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Cliff Jackson can't

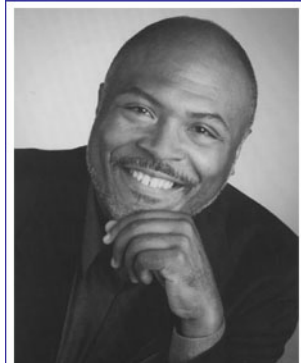
however, a lady from Wesley United Methodist Church contacted me about being the organist there. I accepted the position, but after two years I met with Rev. Brady at Fazoli's on Nicholasville Road and told him I'd like to terminate my job at the church, that I had played there long enough. I refused his offer of a ride home and during my walk, I changed my mind. I contacted Rev. Brady and told him to forget the conversation. That was 17 years ago.

I love being at UK. It has been a joy to be part of a growing voice area that is comparatively new. Phyllis Jenness laid excellent groundwork for the program to build on. Then came other voice faculty such as Phil Miller, Stephen King, Noemi Lugo, and, more recently, Angelique Clay. And the opera program wouldn't be what it is without Everett. He has a voice, enthusiasm, and he can teach because he can do what he teaches.

Q: You have accompanied internationally renowned artists around the world. How is that different from accompanying the students and rising stars here at UK?

A: It is easier to accompany seasoned artists because they know what they want, while younger singers don't always know where they're headed. I tell the inexperienced singers, "Don't chase me; I'll chase you. If you get lost, I'll find you." If they forget the words, I try to whisper them. However, there can be challenges to working with the famous singers. With Renata Scotto, it's always been easy. She comes in, tells me what she wants, rehearses, and it's over. Very simple. Kathleen Battle was something else, however. I'm always very nervous before performing and in Kansas in 1996 Kathy was being very difficult. I told her that it was difficult to work on stage with her and almost impossible in the major venues. I told her I did not think it would be a good idea for me to accompany her on a planned European tour, but I went after all. Then in the fall of 2002, I began an Asian-Australian tour with her which I did not finish. After the passage of time, I wanted to make amends and it so happened that her agent called me. She and I did a Christmas concert in Memphis in December 2008 that went well. Now she tells me she loves me.

Q: What are some of your most lasting memories of your work as a musician to this point in your career?



Cliff Jackson

Years ago I was doing a live taping at WQXR, a classical station in New York, of a modern piece called "Weary Blues" for baritone, cello, and piano. I thought I had all the music, but the last page was missing. Nobody knew the piece, so I made up stuff. After the performance. I cried. I couldn't figure out why I didn't have that music. Needless to say, the singer was upset. To this day I always check first to be sure that every page of the music is there when it is placed before me.

On another occasion, I was playing for a young woman in a competition in New York.

This was some 23 years ago. She had put some German pieces she wasn't sure about into the competition. She unwisely started with a German piece, assuming the judges wouldn't ask for a second one in German. She told me to say that I had forgotten to bring the music if they asked for another one in German. Well, as fate would have it, that's just what they did. I started pretending that I was searching through the music. She announced that her accompanist forgot to bring the music. I'll never do that again. By the way, the term collaborative pianist is now considered p.c., but I continue to prefer accompanist.

Q: Your students speak of your caring manner and your high standards. For example, Nick Provenzale said, "It is always a pleasure to work with Professor Jackson. His knowledge and skill are unmatched. His passion, enthusiasm, and professionalism are inspirational. He undoubtedly makes me a better singer." How do you react to such praise?

A: I am humbled by his remarks. Nick and so many others are just great to work with. The hard part comes when I have to deal with a student who "just doesn't have it." Some students major in voice, but don't really love music. They like being on stage and think they can get rich. They don't listen to CDs, don't know the major singers. One year there was a young lady who wanted to audition for the DMA program at Cincinnati. When she asked me for a recommendation, I told her I couldn't write one for her. I suggested that she pursue a Broadway career rather than one in classical music, which requires scholarly dedication. The older I get, the less I can do something that I don't believe in. I can't endorse a student who has no

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chance of making it. People would question my letters of recommendation. Some kids are avoiding the inevitable. We don't do them a favor when we keep them on. By the time they've finished their undergraduate degree, if they don't display certain qualities, they just don't have it.

Q: Who are some of the people who have supported you in your career?

A: First of all, I am grateful to God for my mother. She was not a musician, but she realized I had a talent. Early on I concentrated on playing the organ. When my father, who worked in a steel mill in Gary, Ind., died in 1968, my mother saw that some of the money she received went to buy me an organ with a full set of pedals. Then there was Lois Penn, choir director in our church. She gave me piano lessons for free; in return, I helped her with

the choir at church. Eva Brooks was the organist at the church, as well as being the high school choir teacher. Dwight Davis, who in five years never called to cancel or change a lesson, taught me organ. These three gave me my musical foundation. They were my musical parents. They were great musicians who taught by example. At one point, I sent Mrs. Penn a program from a concert I had done with Kathleen Battle. Mrs. Penn, who now lives in Atlanta, said she knew then why she had helped me.

Q: In conclusion, you have mentioned that you are in vacation mode at the moment.

What are you doing to keep busy?

A: I'm making myself read this summer, mostly biographies of composers.

Cynthia Lawrence Accepts UKOT Position

Cynthia Lawrence, described as one of America's most exciting singing actresses, is the new endowed chair holder in voice at UKOT. She succeeds the late Gail Robinson, the first person appointed to the chair.

A regular guest of major opera companies around the world, Lawrence has performed leading roles with the Metropolitan Opera, Lyric Opera of Chicago, Deutsche Staatsoper Berlin, New Israeli Opera, Opera Pacific, and Opera Colorado.

She appeared more than 70 times in concert with the legendary Luciano Pavarotti, touring cities and countries around the world. She is also a member of the original Three Sopranos.

Lawrence received her bachelor of music in voice performance and master of music in voice performance/pedagogy from the University of Colorado, Boulder.

At UKOT, Lawrence will teach voice students,

coordinate the weekly vocal area master class, and work with the opera program as an advisor for productions and performances.

UKOT's Dr. Everett McCorvey said Lawrence brings much to the program. "Cynthia is known all over the world, and to be able to have someone of this caliber on our faculty says a lot about the quality of our program," he said.

McCorvey acknowledged that it wasn't easy finding a successor to Robinson, who died last year. "Gail established such a wonderful relationship with all of the students that this made it even more difficult to find someone who could create the same sort of student-faculty relationship. We are so delighted with Cynthia because like Gail, she is student-centered and a tremendous colleague."

Where Are They Now?

Reshma Shetty has gone from the opera stage to the set of *Royal Pains*, a new television program on the USA network. The University of Kentucky Opera Theatre graduate has been cast as Divya Katdare, physician assistant to a somewhat reluctant Hamptons' "concierge doctor" in the series.

Shetty holds a bachelor's degree from James Madison

University, a master's degree in music from UK, and an artist diploma from the Cincinnati Conservatory of Music. Upon graduation from the conservatory, Shetty landed the lead role of Priya in A.R. Rayman and Andrew Lloyd Webber's first national tour of *Bombay Dreams*.

She has numerous theater credits, has appeared on NBC's *30 Rock*, and made her big-screen debut in *Steam*.

Lessons from Maestro Robert Baldwin

This is the ninth year that Robert Baldwin has conducted the orchestra for *It's a Grand Night for Singing!* Formerly, he was director of orchestras at the University of Kentucky and assistant conductor for the Lexington Philharmonic. Currently, Dr. Baldwin is the director of orchestras and associate director of the school of music at the University of Utah and music director of the Salt Lake Symphony Orchestra. As a conductor and violist, he has performed in Austria, Finland, Russia, Mexico, and across the United States. With his wife and two children, he makes his home in Salt Lake City, Utah. When not on the podium or in the classroom, he enjoys hiking, reading, Tai Chi and spending time with his family.

"What shall I call you?" were the opening words of my interview with Mr. Baldwin. He replied with a lesson:

"Maestro is pretty much only observed in opera anymore in the U.S. The word means "teacher" in Italian; and, in the old days, the conductor taught the music to the singers."

"The role determines the title," said Dr. Baldwin. In *Grand Night*, there are partners on the same level of decision-making. The stage directors (Everett McCorvey and Jim Rodgers), choreographer (Peggy Stamps) and conductor are equals. The stage manager (Marc Schlackman) is closely connected, because he deals with all backstage issues during performance. The creative assignments and the task of diagnosing and fixing problems work in sync. The conductor is the ultimate middleman in a stage production such as *Grand Night*. The singers take direction from the stage director; the conductor makes changes if the number doesn't work and conforms the orchestra if it does work. The conductor's unique challenge of *Grand Night* is that the show changes styles every 3½ minutes. Opera, being more seamless and constant, has one mindset for the music. In contrast, *Grand Night* has one mindset of the show, with wide variation in the numbers. Usually, Dr. Baldwin is primarily responsible for all of the music in a performance that he conducts. This is not so with *Grand Night*, in which he does not even see a score until he arrives in Lexington for rehearsal. He said, "Pianists Tedrin Blair Lindsay and Nan McSwain are invaluable members of the music team, and make my job much easier. *Grand Night*, as a concept, works so well that I have no problem with not having input into the selection of music."

Dr. Baldwin believes that *Grand Night* is unique to the University of Kentucky. A program so diverse is not done at other schools, and the collaboration of town and gown is very unusual. He attributes the successful relationship between the university and the city to Dr. McCorvey's vision and commitment.

Dr. Baldwin's personal favorite music is whatever he is currently conducting — "I love what I do so much, whether it is *Grand Night* or Mahler's *Fifth*." His first conducting experience took place when he was 10 years old when he organized a neighborhood "symphony" in Colorado Springs. In college, his first required course in conducting convinced him that this should be his career. Conducting seemed natural, and listening to all of the instruments opened up a new chapter

of music. Dr. Baldwin was a professional violist in Arkansas when he had the opportunity of moving to a college job in Arizona and filling in for another conductor. "Viola playing is wonderful but doesn't complete me like conducting."

"My early experience conducting opera and symphony taught me so much by having to deal with the unexpected things. Every night in a stage production is so different, whether it is lighting problems or a nervous soprano. Conducting is not choreography; waiving arms is the easiest part of the job." A conductor must keep the mind constantly engaged during rehearsal and performance — solving the puzzles like why the piece isn't right; being innovative. Equally important are the transcendent moments of incredible connection with a singer or an orchestra.

Professor Baldwin does not allow his students to conduct to a recording. He says that the conductor must initiate and adjust the sound in real time. The conductor must always be ahead of the orchestra, thinking as much as a full phrase ahead and planning the next sounds. He encourages students to be imaginative in order to know what they want. They must listen to various recordings and realize their own sound through rehearsing and practicing. "A score is similar to a blueprint; it is just a starting point with much interpretation yet to do. There is no music until it is realized in sound. Music notation is vague, even less specific than words. The art of conducting is the ability to communicate your vision to the orchestra and get them to play convincingly."

For a symphony conductor, the selection of music for a program depends on the ensemble. Professor Baldwin believes that, on the university level, he has an academic mission/responsibility to expose his students to at least one work by all of the major symphonic composers in a four-year degree. With the Salt Lake Symphony, which is comprised of volunteer musicians, the selection is based on what the musicians like and what the audience likes. Creating a successful program is largely intuitive. Sometimes a favorite selection is jettisoned because it has overly restricted the rest of the program.

Maestro Baldwin commented, "The first cultural institution that a new town gets is a library. After attaining a certain population level, the town has an art museum and a symphony. These institutions preserve the inherent value of the aspects of civilization and define us as human beings. They teach us where we come from, and what that history means for us now. We can touch the future by embracing the past."

Dr. Baldwin's view on "the graying of the audience" is far more optimistic than the usual commentary. He believes that it is unrealistic to believe that a family with young children will buy season tickets. There are more choices today for cultural experiences, and orchestras need to be inventive by partnering with other arts programs. College orchestras are very good and have a more youthful energy and outward enthusiasm than the quiet confidence of professional orchestras. He disagrees with those who say that budget cuts have deleted music from the lives of our young people. Youth orchestras are doing very well, and we need more music education majors in our

Lexington Opera Society Lecture Series (Opera 101)

Dr. Tedrin Blair Lindsay, Instructor Fall 2009 Class Schedule

3 October	Mozart's <i>Le Nozze di Figaro</i> , Acts I and II
10 October	Mozart's <i>Le Nozze di Figaro</i> , Acts III and IV
17 October	NO CLASS MEETING
24 October	Bellini's <i>Norma</i>
31 October	Britten's <i>The Turn of the Screw</i>
7 November	Strauss' <i>Der Rosenkavalier</i>
14 November	Strauss' <i>Ariadne auf Naxos</i>
21 November	The Orchestral Song Cycles of Gustav Mahler

All classes 10:00 a.m. – 12:00 noon in the Niles Gallery of the Lucille Caudill Little Fine Arts Library, UK campus
Cost: \$25.00 per class or all seven classes for \$150.00, a savings of \$25.00. The cost for students is \$5 per class. To register or for additional information, please contact the UKOT office at 257-9331 or email ukopera@gmail.com.

Tedrin's Commentary on the Fall 2009 Class Topics

We begin the semester with the last installment of our in-depth study of the Mozart/da Ponte operas, and I saved the most popular one for last – The Marriage of Figaro, the most perfect comic opera ever written. And yet, like *Don Giovanni* and *Così fan tutte*, it reveals surprising and profound insights about the human condition and the human heart.

Not only is *Norma* Bellini's masterpiece, the title part has also long been considered one of the most challenging roles in the entire operatic repertoire, making and breaking careers for almost two centuries. The story of a Druid priestess who betrays both her religion and her people for love begins with one of the most famous coloratura arias, "Casta diva," and moves through many dramatic upheavals, which made it an ideal vehicle for the supreme singing actress, Maria Callas.

We will celebrate Halloween by studying a very

spooky opera, Benjamin Britten's *The Turn of the Screw*, based on Henry James' story of malevolent ghosts haunting two children after they come under the care of a new governess. The genius of this work lies in the terrifying atmosphere Britten created through a sound world comprised predominantly of treble sonorities.

Richard Strauss also reveled in high voices, as his gorgeous *Der Rosenkavalier* (another of the most beloved comic operas) and ravishing *Ariadne auf Naxos* (a fascinating dramaturgical experiment) show thrillingly. The other great Germanic composer of tonal music in the early 20th century, Gustav Mahler, never wrote an opera, but composed several song cycles of operatic scope, and these beautiful, moving works will provide effective counterpoint to the Strauss pieces, to compare and contrast two of the most important vocal composers of their day.

Baldwin continued

universities in order to fill the shortage of music teachers. He would like to see our country emulate Europe's pattern, where the training of musicians is linked to the professional music world and music directors are part of the community.

At Salt Lake Symphony performances, Maestro Baldwin gives audience talks, which are well attended. He is excited that people want to know more; and he enjoys facing the audience, being more approachable and sharing his knowledge. He believes that a good conductor

teaches both the orchestra as well as the audience.

By now, the reader has noticed a focus on teaching and variations in title — Professor, Doctor, Maestro. Rob Baldwin belongs to the new generation of "maestros" in which the conductor's humanity is allowed to surface; he can be himself while he fills many different roles in his professional and personal life. We look forward to Maestro Baldwin's return to Lexington next summer for his tenth engagement conducting *It's a Grand Night for Singing!*

An Interview with Stephen Penn

We hear so much these days about Kentucky's best and brightest young people who leave home to follow their dreams and never return. Bravo Guild member Mary Powell recently interviewed Stephen Penn, UK lecturer in opera, at UK Opera Theatre's new home on campus, the Schmidt Vocal Arts Center (formerly known as the K-House). He is also musical director of Schmidt Opera Outreach Program. Penn is a Kentucky native who left and then, to our good fortune, came back home to share his musical talents with the students in UKOT's nationally recognized program.

Question: Stephen, did you grow up in a musical family? Who encouraged your love of music when you were growing up?

Answer: My father played saxophone in a dance band when he was young, my mother played French horn in her high school band and was a talented vocalist, and my brother, a guitarist, was my first teacher in musical composition when I played piano in his rock/dance band in high school. When I was three, IBM transferred my father to Austin, Texas; our next-door neighbors had a piano, and although their children showed no interest in music, I spent a lot of time at their house because I loved to play it. My parents encouraged me, bought a piano for our house, and I began taking formal lessons at age seven. After we moved back home to Frankfort, I continued piano lessons through high school. I also played trombone in the marching band and piano in the jazz band. Tom Brawer, then the band director at Franklin County High School, attracted many talented musical students because he chose such interesting and difficult orchestral transcriptions for performance and encouraged private music lessons.

Q: Where did you receive your professional education?

A: After graduation from high school in 1982, I received music scholarship offers from both UK and University of Louisville. Many of my high school band friends were headed to UK, so I decided to join them. At that point, I was essentially self-taught in piano technique, and quickly discovered that I needed formal development in that area. I began to study with Lucien Stark, chair of piano in UK's School of Music, who was known as a highly proficient technical teacher. The demands of the discipline

were difficult at first — playing by ear was much easier for me — but by my junior year I had become a very serious student who devoted much time to practice. For relaxation I also played piano in the UK jazz band and trombone in the marching band, and, recalling my mother's love of singing, I auditioned for the UK Choristers and the UK Chorale.

Sarah Holroyd, director of UK choral activities, stimulated my interest in piano accompaniment for vocalists, when I studied voice and conducting with her. After earning my BM in music performance, I stayed on for a year, working as an accompanist for UK choral groups. Stark guided me toward the MA program in music at Western Michigan University, where I studied with Phyllis Rappaport. During my first year at WMU, my position as teaching assistant was divided between the vocal jazz and music theatre programs, but in my second year I served as accompanist for the voice studio of WMU's artist in residence.

Q: What led you to choose a career as a collaborative pianist?

A: After my second year at WMU, I won a Gramma-Fischer Fellowship to spend the following summer at the American Institute of Musical Studies in Graz, Austria. This was a pivotal experience in shaping my ideas about a career in music. I spent the next year as a piano accompanist in UK's vocal music program, and the next 12 years far from home, first in Orlando, Florida (1992-1994) as an accompanist for Orlando Opera, and then in Boston (1994-2002) as adjunct vocal coach for the opera workshop program at the New England Conservatory. I entered NEC's doctoral program on full scholarship, working toward a degree in collaborative piano to prepare myself for both vocal and instrumental coaching. My major professor was Margo Garrett, an internationally renowned vocal coach and accompanist who won a Grammy Award as accompanist for the album Kathleen Battle at Carnegie Hall, and also with Irma Vallecillo. During my years in Boston I worked as an accompanist for Boston Lyric Opera and taught at the Hartt School in Hartford and at the University of Connecticut, and I enjoyed very much working with singers.

Q: How did you come back home to UK?

A: In 2002, I was invited by Everett McCorvey to come back to UK as a one-year sabbatical replacement

for Cliff Jackson, accompanist and vocal coach for the UK Opera Theatre and vocal music program. (Note: After Jackson's return, Penn stayed on at UK and currently holds a faculty position as lecturer in opera; he serves as vocal coach and accompanist for UKOT's mainstage rehearsals, and as music director and vocal coach for UKOT's annual opera workshop and new Schmidt Opera Outreach Program [SOOP].)

Q: Tell us about SOOP — what does it do and where do you go?

A: I am very excited about how this program has grown during the years I've been at UK. With the generous support of the Schmidt Foundation, we now have the financial resources to expand the program, and I feel our outreach educational program is on a par with programs offered by many regional professional opera companies. SOOP now operates independently of UKOT, in a sense, because instead of relying upon UKOT students (who are enrolled in classes and involved in UKOT's mainstage productions, with very limited time for touring), we advertise our vocal roles in

a popular national online web site dedicated to posting detailed information about young artist programs and educational touring programs. SOOP singers now come to Lexington for the sole purpose of participating in our touring programs, and several of the singers we hired for SOOP have decided afterwards to enter the UKOT program.

We are especially proud to offer a newly commissioned opera, *A Shirt-Tail Boy Named Abe*, for touring in fall 2009. With a libretto by James Rodgers and original music by Jay Flippin, this children's opera tells the story of Abraham Lincoln's early years in Kentucky, focusing on the values and ethics that were instilled in him during his youth that shaped him to become one of the nation's most revered presidents.

This short opera is quite entertaining, as well as educational, and includes many rarely depicted events from Lincoln's youth. We begin rehearsals for this in early September, and are now in the process of hiring cast members. Shortly before we begin touring, we are planning to invite the members of the Lexington Opera Society board to attend a dress rehearsal, because without LOS's long-term support, SOOP would not be where it is today.

What's New at UKOT?

- UKOT's Brandy Hawkins has joined the Santa Fe Opera this season as a young artist in the 2009 apprenticeship program. While there, she will be coached by some of the world's greatest teachers. In addition, she will be participating in three of the season's operas: *La Traviata*, *The Elixir of Love*, and *The Letter*. The program concludes with an apprentice show in which the young artists can showcase their talents and what they've learned while in the program.

- Three UKOT students — Mark Kano, Dionne Johnson, and Sarah Klopfenstein — enjoyed a wonderful learning and career-building experience at Cincinnati Opera in May. They performed *How Nanita Learned to Make Flan*, a new opera commissioned by Cincinnati Opera Education in both Spanish and English. All three will be at UKOT this fall.

- The renovation of the Schmidt Vocal Arts Center began on June 9. We are all thrilled that this project is under way and are looking forward to the

new facilities it will provide. The big news is that Deirdre Lyons of Alltech has designed and donated the new carpet for the renovation as well as a yet-to-be-determined sculpture. We want to extend a big heartfelt thank you to all of you who have helped make this possible, especially Bill and Casiana Schmidt.

- The new Opera Cottage, 319 Rose Lane, is up and running. We are sprucing up the place with pictures and curtains and are setting up the kitchen. We now have separate rooms for offices and a welcome area to greet guests. Please feel free to come by and visit.

- *River of Time* will premiere at the Lexington Opera House on Oct. 8, 2009, and run for three performances. This is a new composition with music by Joseph Baber and libretto by James Rodgers. The opera follows the early life of Abraham Lincoln. The production contains a cast of 45 students who have been working with the creative team throughout the composition process. Russ Jones from Purdue University is the guest designer, James Rodgers will be directing, and Carrie Nath will be the choreographer. Albany Records will record the opera for international distribution.

By Stephanie Granade

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