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SHAKESPEARE EVERYWHERE

FESTIVAL CONCERT

THE CAFRITZ YOUNG ARTISTS
OF WASHINGTON NATIONAL OPERA

Presented in Cooperation with the
Rare Book and Special Collections Division
in the Library of Congress

Thursday, November 9, 2023 ~ 6:30 pm
The Library of Congress
Coolidge Auditorium
With special thanks to
Shari Werb, Director,
Center for Learning, Literacy and Engagement
&
Stephanie Stillo, Chief,
Rare Book and Special Collections Division

There will be no preconcert event.

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JUSTIN BURGESS, BARITONE
TIFFANY CHOE, SOPRANO
KRESLEY FIGUEROA, SOPRANO
WINONA MARTIN, MEZZO SOPRANO
CECELIA MCKINLEY, CONTRALTO
TERESA PERROTTA, SOPRANO
SAHEL SALAM, TENOR

NICOLE CLOUTIER &
PEI-HSUAN LIN, PIANO
Program

Charles Gounod (1818-1893)
Selections from Roméo et Juliette
Madrigal: “Ange adorable...”
Tiffany Choe, soprano & Sahel Salam, tenor
Romeo and Juliet meet for the first time, at a ball in the Capulet palace.

“Que fais-tu, blanche tourterelle”
Winona Martin, mezzo soprano
Romeo’s page Stéphano mocks the Capulets, asking what a lovely turtledove like Juliet is doing amid a flock of vultures like them.

“Amour, ranime mon courage”
Tiffany Choe, soprano
Juliet contemplates a potion that will make her appear to have died—part of a desperate plan to escape with Romeo. She is terrified that something will go wrong, but calls on Love to give her the courage to drink it.

Gerald Finzi (1901-1956)
“It was a lover and his lass” from Let us Garlands Bring, text from As You Like It
Cecelia McKinley, contralto

Benjamin Britten (1913-1976)
Selections from A Midsummer Night's Dream
“How now, my love... I swear to thee”
Winona Martin, mezzo soprano & Sahel Salam, tenor
Lovers Hermia and Lysander have fled from Athens, where the law would compel Hermia to marry another man. Lost deep in the woods, they remind each other that “the course of true love never did run smooth,” and swear to be faithful forever.

“Come now, a roundel”
Kresley Figueroa, soprano
In the same forest, as night falls, the fairy queen Titania commands her subjects to entertain her, and then go about their magical tasks.

~ Continued on next page ~
GIUSSEPPPE VERDI (1813-1901)
Act IV, scene 1: “Canzone del salice” (Willow Song) and “Ave Maria” from Otello

Teresa Perrotta, soprano & Cecelia McKinley, contralto
After a terrible confrontation with her jealous husband Otello, Desdemona prepares for bed. Filled with grief and foreboding, she sings her maid Emilia a song she learned as a child, with a haunting refrain: “Willow, willow, willow! The willow of mourning will be my garland.” When Emilia leaves, she says the Hail Mary, adding prayers for both herself and Otello: “pray for the weak and oppressed, and for the powerful - they too suffer.” She ends with the traditional words, which take on a new and awful meaning: “Pray for us now, and in the hour of our death.”

AMBROISE THOMAS (1811-1896)
Selections from Hamlet

“Doute de la lumière”
Kresley Figueroa, soprano & Justin Burgess, baritone
Hamlet’s distant manner, and rumors that he is leaving Elsinore, make Ophelia fear that he no longer loves her. He protests that his love is unchanged, in a close paraphrase of Shakespeare’s words:

“Doubt thou, the stars are fire
Doubt that the sun doth move
Doubt truth to be a liar,
But never doubt I love.”

“O vin, dissipe la tristesse”
Justin Burgess, baritone
Concealing his true intention—to unmask his murderous uncle—Hamlet feigns drunkenness. He calls for wine to ease the sorrows of a dark, uncertain life, and cries “The wisest of all are fools!”

VALERY GAVRILIN (1939-1999)
“Pod utro v Valentinov den’”
(Tomorrow is Saint Valentine’s Day)
from The Three Songs of Ophelia
Cecelia McKinley, contralto

~ Continued on next page ~
AMBROISE THOMAS
Ophelia’s Mad Scene from Hamlet
Kresley Figueroa, soprano

Two views of Ophelia’s madness after her father Polonius is killed and Hamlet casts her off:
Valery Gavrilin sets the bawdy song about seduction that she breaks into, laughing, before the King and Queen. It ends:

“There up he rose, and donn’d his clothes
and dupp’d the chamber door;
Let in the maid, that out a maid
Never departed more.”

Thomas shows her veering wildly from elation to despair. First, she happily invites her companions to play games with her. Seeing their somber looks, she protests that all is well and Hamlet is her husband. Then she asks them to listen to a song, and begins the ballad of a water nymph who jealously drags mortal lovers beneath the surface of a lake—a foreshadowing of Ophelia’s own drowning. Finally, half lucid and half mad, she cries out to Hamlet: “Ah, cruel one, I love you! For you I die!”

STEPHEN SONDEICH (1930-2021)
“Fear no more the heat o’ the sun” from The Frogs,
text from Cymbeline

Cecelia McKinley, contralto

Lovers Hermia and Lysander have fled from Athens, where the law would compel Hermia to marry another man. Lost deep in the woods, they remind each other that “the course of true love never did run smooth,” and swear to be faithful forever.

GIUSSEPPE VERDI
Selections from Falstaff
“Dal labbro il canto estasiato vola”

Sahel Salam, tenor

Fenton imagines a meeting with his lover Nannetta: how their voices would twine together in song until their lips were silenced by a kiss.

~ Continued on next page ~
“Alice! Meg! Nannetta…”

Kresley Figueroa & Teresa Perrotta, sopranos;
Winona Martin, mezzo soprano & Cecelia McKinley, contralto

The merry wives of Windsor, Alice and Meg, have exciting news to share with their friend Mistress Quickly and Alice’s daughter Nannetta: they’ve each received a scandalous love letter proposing an affair. But when they discover that the letters are identical, and both from the same man—Sir John Falstaff—the four women vow to make the two-timing lecher pay.

The performance will last approximately 90 minutes with no intermission.

About the Artists

Baritone Justin Burgess, a native of South Lyon, Michigan, joined the Cafritz Young Artists of Washington National Opera for the 2022-23 season, during which he made his house debut as Schaunard in the Young Artist performances of La bohème. In the 2023-24 season, Burgess will perform as Mercutio in the Young Artist performance of Romeo and Juliet. In the summer of 2022, he joined the Santa Fe Opera as an Apprentice Artist where he covered Morales in Carmen and Der Steuermann in Tristan und Isolde. In 2021, he returned to Wolf Trap Opera to cover Toby in Sweeney Todd and Baron Pictordu in Viardot’s Cendrillon. Burgess performed Walter/Michael in Cincinnati Opera’s workshop of Kevin Puts’ The Hours, commissioned by the Metropolitan Opera through their Opera Fusion: New Works initiative. As a Studio Artist with Wolf Trap Opera in 2019 and 2020, he performed as Zerbin in L’île de Merlin and Fiorello in Il barbiere di Siviglia, as well as filmed scenes as Billy in Billy Budd, Schaunard in La bohème, and Papageno in Die Zauberflöte. Burgess was a regional finalist and two-time recipient of an Encouragement Award from the Metropolitan Opera Laffont Competition.

Korean-American soprano Tiffany Choe was born and raised in Southern California and joined the Cafritz Young Artists for the 2023-24 season, where she will perform the role of Juliet in the Young Artist performance of Romeo and Juliet. A 2022-23 Arizona Opera Pullin Studio Artist, she sang Pamina in The Magic Flute and has performed the roles of Najad (Ariadne auf Naxos) and Sister Margaretta (The Sound of Music). Most recently, Choe was seen with Indiana University (IU) Opera Theater as Mimi (La bohème) and Magda (La rondine). Having sung eleven productions with IU, her other roles include Susanna in The Marriage of Figaro, Constance in Dialogues des Carmélites, Rosalia in West Side Story, and Laoula in
L’Étoile. A previous Steans Music Institute Fellow, she returned to Ravinia this past summer as First Lady in Die Zauberflöte. In recital, she was the soprano soloist for the Messiah with the Phoenix Symphony and Poulenc’s Gloria with the IU Philharmonic. She has earned several awards from the Metropolitan Opera Laffont Competition, including a Western Region Encouragement Award in 2021, an Indianapolis District Win in 2020, and a Southeast Region Encouragement Award in 2019.

American pianist and coach Nicole Cloutier is a current member of The Cafritz Young Artists of Washington National Opera (WNO). She joined Merola Opera Center at San Francisco Opera for the 2023 summer season, where she was a pianist and coach for Britten’s The Rape of Lucretia. Cloutier made her Washington National Opera debut in the 2022-2023 season as an assistant conductor for Jeanine Tesori and Tazewell Thompson’s Blue, and later worked there as an assistant conductor for La bohème. She rejoins WNO for the 2023-2024 season as an assistant conductor on Turandot, The Lion the Unicorn and Me (Tesori, composed 2012), and Partenope. Cloutier is an alumnus of the prestigious Solti-Peretti course for repetiteurs through Solti Accademia (2023). She has performed on stages throughout New York City and the Washington, D.C. area such as The Kennedy Center, The Library of Congress, The Kreeger Gallery, the Smithsonian Museum of American Art, Lincoln Center’s Paul Hall, and Alice Tully Hall for their “Through the Looking Glass” recital series. She recently workshops and premiered three new operas for The Kennedy Center’s American Opera Initiative. Cloutier held the position of 2021-2022 Vocal Arts Fellow for The Juilliard School, where she served as rehearsal pianist for The Rake’s Progress and Die Lustigen Weiber von Windsor. Past engagements include rehearsal pianist for Le Nozze di Figaro at Chautauqua Voice Institute, music director for Michigan Opera Theater’s Operetta Workshops, and a conductor/coach role for Juilliard’s Opera Lab.

Puerto Rican soprano Kresley Figueroa joined the Washington National Opera this season for her first year as a Cafritz Young Artist. She was most recently seen as Nannetta in Verdi’s Falstaff, performing alongside Bryn Terfel in the title role under the baton of Maestro Patrick Summers with the Aspen Music Festival. Kresley is a recent winner of the Duncan Williams Voice Competition for her performance in the Black and Latinx Song Presentation and was an Encouragement Award winner in the Los Angeles District auditions for the Metropolitan Opera Laffont Competition. In 2023, Kresley returns to the Aspen Music Festival to perform the role of Beatriz in Bel Canto by Jimmy López Bellido. Past engagements include soloist in Bach’s Magnificat conducted by Nic McGegan, and Haydn’s Die Schöpfung conducted by Robert Spano. Other recent roles include Zerlina in Don Giovanni, Bubikopf in Der Kaiser von Atlantis, Servilia in La Clemenza di Tito, Satirino in La Calisto, Adina in L’elisir d’amore, Papagena in Die Zauberflöte, and Fiona in Brigadoon.
Taiwanese pianist **Pei-Hsuan Lin** has performed internationally as both a solo and collaborative pianist and joins the Cafritz Young Artists of Washington National Opera for the 2023-24 season. A passionate recitalist, she has performed at Weill Recital Hall and Zankel Hall at Carnegie Hall, Field Concert Hall, Françoys-Bernier Concert Hall, Harris Concert Hall, Wheeler Opera House, and Duomo di Todi. Now a highly sought-after collaborator in vocal music, she served as a rehearsal pianist for productions of *Pride and Prejudice*, *The Hiding Tree*, *La rondine*, *Così fan tutte*, *Die Zauberflöte*, *Later the Same Evening*, *La bohème*, and *Proving Up*, as well as an extensive list of song repertoire. Lin was selected to participate in Renée Fleming’s SongStudio at Carnegie Hall in 2023 and was a Collaborative Piano Fellow at the Aspen Music Festival Fall Island Vocal Arts Seminar. Her other summer engagements have included The Collaborative Piano Institute, Domaine Forget International Music Festival, and Todi Music Academy. Her upcoming engagements include serving as a rehearsal pianist and harpsichordist for the production of Don Giovanni with Maryland Opera Studio and as an apprentice coach for the prestigious Merola Opera Program during the 2023 summer season.

Hailing from Dallas, Texas, mezzo-soprano **Winona Martin** (she/her) is elated to join the Cafritz Young Artists of Washington National Opera for the 2023-24 season where she will perform the role of Stéphano in *Romeo and Juliet*. Praised for her “considerable acting skills” (OperaGene), in the 2022-2023 season, she was a Resident Artist with Utah Opera where she appeared as Countess Ceprano (*Rigoletto*) and The Teacher (*The (R)evolution of Steve Jobs*), as well as a Studio Artist with Wolf Trap Opera appearing as Mrs. McLean (*Susannah*) and covering Flora (*La traviata*). She also had concert debuts with the Utah Symphony in Handel’s *Messiah* and the City Choir of Washington in their presentation of Rossini’s *Petite Messe Solenelle*. She has found significant success in competition with organizations including the Metropolitan Opera Laffont Competition’s Rocky Mountain Region, the Denver Lyric Opera Guild, the National Opera Association’s Carolyn Bailey Argento competitions, and was Shreveport Opera’s Mary J. Smith Singer of the Year. In the summer of 2023, she returned to Wolf Trap Opera where she covered Siebel (*Faust*) and Zerlina (*Don Giovanni*). Her past notable roles include Cherubino (*Le nozze di Figaro*), Sesto (*La Clemenza di Tito*), and Nancy (*Albert Herring*).

Born and raised in Virginia, contralto **Cecelia McKinley** is ecstatic to return to the Cafritz Young Artists of the Washington National Opera for her second season where she will perform the role of Gertrude in the Young Artist performance of *Romeo and Juliet*. The 2022-2023 season featured her as the Second Maid in Strauss’ *Elektra*. Previously, McKinley has performed the roles of L’Écureuil in Ravel’s *L’Enfant et les sortilèges* as well as Narciso in Handel’s *Agrippina*. McKinley was also a Studio Artist with Wolf Trap Opera in 2022, singing the role of Mrs. Ott in Floyd’s *Susannah*. McKinley has also participated in the Institute for Young Dramatic
Voices under the guidance of mezzo-soprano Dolora Zajick. Equally passionate about concert work, McKinley has performed as a soloist with members of the Heifetz Orchestra at the Bach Around the Clock Festival and has sung the solos of Mahler’s Symphony no. 2, and Beethoven’s Symphony no. 9 with the James Madison University Symphony Orchestra.

Soprano Teresa Perrotta, from Orlando, Florida, returns to the Cafritz Young Artists of Washington National Opera for her second season. In 2023, she was a Grand Finals winner of the Metropolitan Opera’s Laffont Competition. She recently made her international debut as Marie Antoinette in The Ghosts of Versailles at L’Opéra royal de Versailles in 2019. In summer 2021, she performed as Helena in A Midsummer Night’s Dream under the baton of Harry Bicket with the Santa Fe Opera. Perrotta recently covered Renée Fleming as Clarissa Vaughan in The Hours in concert with the Philadelphia Orchestra. In summer 2022, she will return to the Santa Fe Opera as Alice Ford (cover) in Falstaff. Perrotta was scheduled to perform as Donna Elvira in Don Giovanni with The Glimmerglass Festival and Clarissa Vaughan in the workshop of The Hours with The Metropolitan Opera, but both were canceled due to COVID-19. Other performance highlights include: Elle in La voix humaine (independent project), Rose in Tobias Picker’s Awakenings (Cincinnati Opera: Opera Fusion New Works), soprano soloist in Carmina Burana (Cincinnati Choral Society), Donna Anna cover in Don Giovanni (Chautauqua Opera), Manja in Countess Maritza (Ohio Light Opera), Lauretta in Gianni Schicchi, and Vitellia in La clemenza di Tito (CCM Opera).

Known for his “warm, plangent voice” and “gleaming tone,” American tenor Sahel Salam shows great promise in the bel canto and verismo styles of the lyric literature. This season with Washington National Opera he will sing the role of Tybalt in the Young Artist performance of Romeo and Juliet. As a fourth-year Resident Artist of The Academy of Vocal Arts In Philadelphia, Salam performed as Rodolfo in Puccini’s La bohème, as well as Fernand in the original French setting of Donizetti’s La favorite. He has also joined Merola Opera Program’s respected lineage of alumni, most recently singing the role of Tamino in Mozart’s Die Zauberflöte. Previously to his time in Philadelphia, Salam has sung the role of Der Italian Tenor in Strauss’ Der Rosenkavalier with The University of Texas at Austin. Formerly a Jerwood Young Artist at Glyndebourne Festival Opera and twice Vocal Fellow of The Music Academy of the West, this “well-focused, forwardly placed lyric tenor” is an alumnus of the Royal College of Music in London (Master of Performance with Distinction) and The University of Texas at Austin (Bachelor of Music in Vocal Performance). After winning the Mario Lanza Competition, Salam has covered Alfredo Germont in Verdi’s La traviata and debuted as Ernesto in Donizetti’s Don Pasquale with The Academy of Vocal Arts this season. Soon, he will make his company debut as Arturo in Donizetti’s Lucia di Lammermoor with Cincinnati Opera. This past summer, he returned to San Francisco in his second spell with the Merola Opera Program.
Upcoming Events
at the Library of Congress
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Monday, November 20, 2023 at 8:00 pm
Richard Yongjae O’Neill, viola & Jeremy Denk, piano
Music by Schumann, Hindemith, J.S. Bach & Clarke
Library of Congress, Thomas Jefferson Building
Coolidge Auditorium
Preconcert conversation, 6:30 pm, Whittall Pavilion

Wednesday, November 29, 2023 at 8:00 pm
Escher Quartet & Jason Vieaux, guitar
Music by Haydn, Castelnuovo-Tedesco, J.S. Bach, Metheny, Jobim & Boccherini
Library of Congress, Thomas Jefferson Building
Coolidge Auditorium
Preconcert conversation, 6:30 pm, Whittall Pavilion

Friday, December 1, 2023 at 8:00 pm
Chief Xian aTunde Adjuah
Library of Congress, Thomas Jefferson Building
Coolidge Auditorium
There will be no preconcert event

Friday, December 15, 2023 at 8:00 pm
Cécile McLorin Salvant Quintet
Library of Congress, Thomas Jefferson Building
Coolidge Auditorium
There will be no preconcert event

Monday, December 18, 2023 at 8:00 pm
Stradivari Anniversary:
Dalí Quartet & Ricardo Morales, clarinet
Music by Morales-Matos, Weber, D’Rivera, Turina & Beethoven
Library of Congress, Thomas Jefferson Building
Coolidge Auditorium
Preconcert conversation, 6:30 pm, Whittall Pavilion
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The Coolidge Auditorium, constructed in 1925, has been the venue for countless world-class performers and performances. The five Stradivari instruments presented to the Library by Mrs. Whittall were first heard here during a concert on January 10, 1936.

The unprecedented gifts by Mrs. Coolidge and Mrs. Whittall and others ensure that music will fill the halls for generations to come.

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