



Presents

A World Premiere

The Secret Agent

(THE ANARCHIST)

An Opera in Two Acts

Music by Curtis Bryant

Libretto by Allen Reichman

Based upon the novel by Joseph Conrad

Artistic Director/Stage Director

Michael Nutter

Musical Director

Catherine Giel

Conductor

Michael Giel

Costume Design

Pamela Cole

Scenery Design

Max Sanchez

Make-up and Hair Design

Dusti Meeks

Lighting Design

Nina Gooch

Founder and Artistic Director Emeritus

Donna Angel

March 15, 2013 – 8 p.m.

March 16, 2013 – 8 p.m.

March 17, 2013 – 3 p.m.

Conant Performing Arts Center

Oglethorpe University

Co-Sponsored by *Arts & Ideas* at Oglethorpe University



Dear Friends,

I wish you a warm welcome to our production of the world premiere of Curtis Bryant's *The Secret Agent*, based on the gripping Joseph Conrad novel first published in 1907.

As librettist Allen Reichman put it, "*The Secret Agent* is the perfect story for an opera. [It] has an accidental death, a maternal obsession, a murder with a pointed weapon, a betrayal, and a death by suicide." But it also deals with compelling and very human themes—love, loyalty, compassion, and how, ultimately, fear can gnaw away at the fabric of a culture and all we hold dear.

The Secret Agent is an extraordinary vehicle for Capitol City Opera to highlight artistic talent found right here in Georgia, and to be able to shed a light on contemporary opera not often performed in Atlanta. With this creative team, we have put together an effective piece of work, set in the seedy underworld of 1930s London, right before the onset of World War II. The design will evoke elements of film noir, and the idea of intrigue lurking around every corner. The music is dark and acutely beautiful, like the heightened senses that must have been felt in times of great duress. We have been so excited by this opportunity to produce new work that is accessible to broader audiences, and to showcase voices that may not otherwise be heard.

Since its inception in 1983, Capitol City Opera Company has become the only opera company in the Southeast that primarily helps local singers and artists establish their careers. It produces more than 200 performances and hires more than 80 singers annually, maintains a busy outreach schedule to Georgia schools, presents a monthly Dinner and a Diva™ series, all the while, producing high quality, innovative, and exciting productions.

Our hope is to continue to create diverse offerings that provide the city of Atlanta, and our wonderful patrons, with a taste of different operatic and musical genres, while providing CCOC the ability to help train young, emerging artists. You will not want to miss our summer fundraising show *On the Light Side* featuring the music of the Broadway stage from *Around the World*, and in September on the Conant Stage, a true audience favorite, Puccini's *La Bohème*. We hope you will continue to support us in these endeavors to bring opera to everyone!

Thank you for being part of our opera family!

Michael Nutter
Artistic Director

From the President



Dear Patrons,

The Capitol City Opera Board of Directors is thrilled to bring to the stage a new and never-before-seen opera produced by local artists and musicians... what a perfect way to fulfill the company's mission. As we witness the struggles of the arts organizations around us, we are thankful for the sacrifice and hard work of our current and past board members, performers and artists who have kept the dream of Capitol City Opera going strong since 1983.

Of course, bringing a new work to the stage is a tremendous responsibility, requiring strong artistic vision and the ability to attract and select high-quality musicians. How fortunate we are to have the depth of talent in Atlanta ready to lend their skills to bring an unfamiliar work to life. Our Artistic Director, Michael Nutter, has assembled a fantastic cast and crew worthy of a world premiere performance of a work that deserves to be seen.

Our desire to do this new work justice has caused us to budget a program roughly twice as expensive as our normal show budget. The generous supporters listed in this program have helped make this possible, coupled with a grant from Opera Volunteers International, ticket sales and funds raised through our Dinner and a Diva series. However, we still have a gap to close. If you are moved by today's performance, we hope you too will become a supporter of Capitol City Opera, or consider another donation if you're already a supporter. Every amount helps, no matter how large or small. Stop by the box office or use the enclosed envelope to make a donation today.

We're excited about our remaining 2013 schedule, including *On the Light Side* in July and *La Bohème* in September. Meanwhile, join us for dinner sometime at Petite Auberge (always the third Tuesday of every month) for fresh voices and highlights from your favorite works.

Thanks for your ongoing support of Capitol City Opera. Enjoy the show!

Bonnie LaForge

President – Board of Directors



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Cast

(in order of appearance)

Adolf Verloc <i>Anarchist, secret agent</i>	Wade Thomas
Mr. Vladimir <i>Official at a foreign embassy, Verloc's employer</i>	Keith Lee
Karl Yundt <i>Anarchist, dealer in explosives</i>	Iván Segovia
Anna Mikhailis <i>Anarchist, feminist</i>	Victoria Ivelisse Hawkins
Alexander Ossipon (Tom) <i>Anarchist, writer of pamphlets</i>	Timothy Miller
Stevie <i>Verloc's brother-in-law, developmentally impaired</i>	Chase Davidson
Winnie Verloc <i>Adolf's wife, older sister to Stevie</i>	Elizabeth Claxton
Mother <i>Winnie and Stevie's mother</i>	Katelyn Neumann
Chief Inspector Heat <i>Investigates anarchists</i>	Tony Yezzi
Train Conductor	Jeffrey David Gibb
Embassy Attendant	Marcus Hazzard

Ensemble:

Peter Clayton Dickson, Jeffrey David Gibb, Marcus Hazzard, Lauren Heidingsfeldt, Katie Hogan, Celeste Jefcoats, Keith Lee, E. Kristin Moye, Katie Oates, Michael Postell

Production Staff

Founder/Artistic Director Emeritus	Donna Angel
Artistic Director/Stage Director	Michael Nutter
Musical Director	Catherine Giel
Conductor	Michael Giel
Production Manager	Nina Gooch
Production Stage Manager	Betty Mitchell
Scenery Design and Scenic Art	Max Sanchez
Lighting Design	Nina Gooch
Costume Design	Pamela Cole
Makeup and Hair Design	Dusti Meeks
Sound Monitoring System	Robert Drake
Sound Operator and Sound Effect Creation	Joey Glaeser
Technical Director	Colin McCord
Assistant Stage Managers	Kristen Smith, Katie Spice
Set Construction	Max Sanchez, Nina Gooch, Colin McCord, Mike Hernandez
Master Electrician	Erica French
Carpenters	Jason Davis, Mike Hernandez, Mercury
Supertitles Coordinator	Cory Colton
Education Coordinator	Tafee Patterson
Company Administrator	Harry Hollingsworth
Publicity	Laura Soldati, The [L] Agency
Company Photographer	Nicholas Cole
Orchestra Parts Preparation	Steve Sherrill
Archive Audio and Video	Bill Allgood

The Orchestra

First Violin/Concert Master

Megan Ganyard

Second Violin

Carla Ganyard

Viola

Mary McCoy

Cello

Miro Gomez

Bass

James Blalock

Flute/Piccolo

Kelly Via

Oboe

Mark Pye

First Clarinet

Ken Long

Second Clarinet/Bass Clarinet

Greg Collins

Bassoon

John Grove

First French Horn

Josh Crook

Second French Horn

David Lamm

Trumpet

Phil Ehrmann

Trombone

Ed Nicholson

Timpani/Percussion

MJ Stinson

Bass Trombone

Lee Watts

Keyboard

Catherine Giel

Harp

Christine Drescher-Jones

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Includes contributions received December 2012 through March 12, 2013.

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Acknowledgments

Capitol City Opera Company wishes to thank the following
for their support during the 2012-2013 Season:

Alston & Bird LLP	AT&T
Atlanta Shakespeare Tavern	Ryan Borger, Percussion equipment
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Scene Breakdown

Act 1:

Scene 1 (A foreign embassy in London)

Scene 2 (Verloc's shop and home)

Scene 3 (In front of charity lodgings in a poor London neighborhood)

Scene 4 (Early morning in Greenwich Park)

Intermission

Act II:

Scene 1 (A London pub)

Scene 2 (Verloc's shop and home)

Scene 3 (Waterloo Station and a train to Southampton)

The Story of the Opera

ACT I:

Scene 1 (A foreign embassy in London)

Adolf Verloc, on the surface a proprietor of a pornography shop in London, but in reality an agent of a foreign government involved with anarchism, has been summoned to meet the successor to his former employer at the embassy, Mr. Vladimir. As he waits, he muses about the turn his life has taken and sings an aria describing his activities, which sometimes involve illegality, but are all done "for the good of the people." He is finally asked to enter Mr. Vladimir's office, where he is greeted by the emissary in a rude and hostile manner. Vladimir accuses Verloc of doing nothing of value in a long time and presents him with an ultimatum. His assignment is to place an explosive device next to the Greenwich Observatory building, not to kill anyone but to alert the public that their government is vulnerable and ineffective. Verloc agrees reluctantly to accept his new assignment and leaves singing the aria, with more ambivalence than earlier.

Scene 2 (Verloc's shop and home)

A meeting of various members of the anarchist group to which Verloc belongs is taking place. Karl Yundt sings about the change in his tactics brought about by his advancing age, but maintains that force is still the best weapon of the downtrodden against oppression. Anna Mikhailis expresses her ideas about the role of women and the need to change outmoded laws. Alexander Ossipon adds a third, and different view of society's problems, and it becomes apparent that there is little agreement among any of them. All the while, Stevie, Verloc's young brother-in-law, who is developmentally impaired, has been sitting in the room drawing abstract designs with pencil, ruler and compass. Verloc breaks away from the discussion to encourage the boy, but Ossipon looks at the drawings and

calls them degenerate. This sets off another argument, and Stevie becomes increasingly disturbed by some of the graphic descriptions of violence. He runs offstage, screaming out of control. Winnie, Verloc's wife, enters and scolds him for allowing Stevie to become so upset. Verloc dismisses the group, but pulls Yundt aside and asks him if he can provide him with some explosives for his new assignment. Winnie urges Verloc to give Stevie some tasks to do, adding that Stevie is devoted to him. He promises to consider this. Winnie and Stevie's mother, awakened by all the commotion, enters and announces that she has decided to move to a retirement home in order to give the family more space.

Scene 3 (A street in front of charity lodgings in a poor London neighborhood)

Winnie, her mother and Stevie arrive outside the new residence. Winnie tries to discourage her mother from leaving, but she insists that her new lodgings will be better, and she will be out of their way. Stevie sings he will visit often and bring his pictures to hang on the wall as they bid each other farewell. Winnie and Stevie begin the journey home and along the way, Stevie notices things that disturb him, such as the many poor people. A chorus of these poor sings about their lot and the fact that no one cares about them. She tries to explain and lovingly tells him that he is such a caring person. She sings of her love for him and her wish to protect him from harm.

Scene 4 (Early morning in Greenwich Park)

Verloc has taken Stevie with him on his mission at the Greenwich Observatory. He tells Stevie that he has an important task for him and if he does it they will be even better friends. Stevie promises to do whatever he is asked to do. Verloc explains that Stevie is to carry a parcel (which contains an explosive device) to the wall of the building, leave it there and meet him across the park. As he watches, Stevie trips on a tree root and falls, resulting in an explosion, which kills him instantly. Suddenly, in an apparition, Vladimir appears on the bench and berates Verloc for his failure to complete the mission. He decides to tell Winnie he has not seen Stevie and, when Anna reports he is not there, to say that he must have wandered off and gotten lost.

ACT II:

Scene 1 (A London pub)

Ossipon enters a pub, having seen the newspaper account of someone being blown up in Greenwich Park. The crowd is abuzz with the news of the terrorist act. He runs into his colleague Karl Yundt, who is a known purveyor of explosive devices, and they get into a conversation about his work. Yundt replies that recently he did sell a device to Verloc. Ossipon assumes that it is Verloc who has been killed and decides he may pay a call on Winnie, for whom he has harbored tender feelings. Yundt leaves and on the street meets Chief Inspector Heat of Scotland Yard. The two argue about the opposing causes of anarchy and the law. With no evidence to hold against Yundt, they part. Heat reveals that he has been to the morgue, where the body of the person in the park was unrecognizable. Nevertheless, he has retrieved a significant piece of evidence: a tag from the victim's coat with an address on it. He says that he plans to go there and thinks it is the address of one of his informants, none other than Mr. Verloc.

Scene 2 (Verloc's shop and home)

Verloc enters appearing a bit disheveled and reveals to Winnie that he has had a

difficult day and is tired. He also tells her that he has taken all his money out of the bank because he may have to leave the country for a time. As he prepares to go out again, she persuades him to leave the money with her, for safekeeping. She also asks him about Stevie, and he tells her he has not seen him since taking him to Anna's. He then leaves. Heat enters and asks for Verloc. Winnie tells him he is out. He then begins to question her about the tag and she reveals that it is from her brother's coat. Verloc returns and Heat asks to speak with him privately. Winnie listens to the conversation and hears Verloc all but confess to his responsibility for the explosion. Heat replies that he is really looking for the person who ordered the act of terrorism to be done and offers to let Verloc to leave the area if he will reveal his identity. Winnie confronts Verloc with what he has done, including his betrayal of her. Instead of showing remorse and responding to her feelings, he downplays the whole incident. The ultimate insult is telling her that it could have been worse in that he, himself could have been blown up. He tells her he is tired and hungry and she sarcastically replies that she is glad he has not lost his appetite. She leaves and goes upstairs.

Upstairs, Winnie sings a hymn to her dead brother, begging his forgiveness for not being able to protect him from the monster who has been her husband for seven years. She promises to set things right. She spots the compass which Stevie routinely used in his art creations and picks it up, knowingly. She slowly descends the stairs and enters the parlor, where Verloc has fallen asleep on the sofa. She stabs him, killing him. She then ponders her fate, reflecting that she does not want to be hanged for killing Adolf. She decides to try to leave the country herself and hurriedly packs a bag. Just as she is about to leave, the doorbell rings and it is Ossipon. He professes his feelings for her and she, sensing a way out of her situation, tells him that she must get away because terrible things have happened. He mistakenly assumes that she is referring to Verloc being blown up in the park. He speaks about her being widowed and she cannot understand how he knows this, having only recently spilled her husband's blood. She pretends to return his feelings and asks that he take her to France. He protests that he has no money but she tells him she has all of Verloc's, whereupon he agrees to take her to the train to Southampton and the boat to St. Malo. Ossipon offers to enter the house and get her bags, which he proceeds to do. Stumbling over Verloc's body near the sofa, he concludes that Winnie has murdered him and must indeed be mad. He decides to humor her for now, but he must find a means of escape along the way. He returns to Winnie, bags in hand, acting as if all is well.

Scene 3 (Waterloo Station and train to Southampton)

Ossipon and Winnie have boarded the train to Southampton. Believing him to be her rescuer, Winnie has given Ossipon the money to buy the tickets and when he hands her the boat ticket, she allows him to hold onto the cash for safekeeping. As the train begins to move, Winnie, now exhausted falls asleep. Ossipon, seizing the opportunity, leaps off the slow moving train and runs off unscathed. After a brief interval, Winnie is awakened by the conductor, asking for her ticket. She asks him if he has seen her new companion, to which he shrugs a negative. Now realizing that she has been abandoned, her money stolen, her beloved brother killed, and she will soon be wanted for murder, Winnie decides that she has nothing left to live for. She rises from her seat, walks in between the cars of the now speeding train and leaps to her death.

The Creators



Curtis Bryant (Composer)

An Atlanta native, Curtis Bryant earned a Master of Music from Georgia State University, where he studied composition with Charles Knox and currently serves on the faculty in the School of Music. Bryant's music has received live performances nationwide and has been heard in Europe, Asia and Australia in concerts, music festivals and on radio and television broadcasts, including National Public Radio's *Performance Today* and the Atlanta Symphony's Summer Pops series. Composing for virtually all concert media including chamber, choral, opera, art song and orchestra, his music has been praised for being "immediately attractive and accessible, with an emphasis on beauty of sound, simplicity of means, and expression of feeling" (*Atlanta Journal and Constitution*). Bryant has also composed music for numerous television series and specials including the award winning "Portrait of America" series produced by Turner Broadcasting, and numerous programs produced on Public Television including the award winning documentary "Briars in the Cottonpatch." He has garnered seven Southern Regional Emmy Award nominations for original music from the National Academy of Television Arts and Sciences (NATAS), and has been the recipient of numerous commissions and honors, including a Faith Partners Residency sponsored by the American Composers Forum.

Bryant has composed much music for the voice, both in the genre of solo art song and in the choral repertory. His first opera, *Zabette*, a collaboration with librettist and historian Mary R. Bullard, was given a premiere by Georgia State University School of Music in 1999. It is based on the true story of a Georgia plantation owner and his mixed-race mistress during the turbulent Civil War era, and features the ring shout, one of the earliest African dances to survive in the Americas. The opera's director, W. Dwight Coleman, was awarded the GSU Torch of Peace for the production, which combined the university's vocal talents with those of Morehouse, Spellman, Morris Brown, and Clark Atlanta Universities.

The Secret Agent is Bryant's second full scale opera. Bryant recalls that he was contacted by Allen Reichman in 2004 after the New York forensic psychiatrist-turned librettist had begun the search for a composer to set his new libretto, based upon the 1907 novel by Joseph Conrad. An email query led to a sample aria and then to a partial scene, which was given a trial run in the Harrower Summer Opera Workshop at Georgia State. Bryant continued developing Reichman's libretto, completing the piano-vocal score in 2007, the 100th anniversary of the publication of Conrad's novel.

Around this time, Bryant began discussions over the production of *The Secret Agent* with the Capitol City Opera Company, and in 2011 director Michael Nutter and founder Donna Angel agreed that the time was right to prepare for the world

premiere of this new major American opera. Bryant began the next phase of work on *The Secret Agent* with the project of orchestrating it for an 18 piece chamber orchestra consisting of five woodwinds, five brass instruments, harp, pitched and un-pitched percussion, and string quintet. The vocal writing for the principal characters covers all major voice types including two sopranos, mezzo-soprano, countertenor, two tenors, baritone and two basses, plus a four-part chorus.

Allen Reichman describes *The Secret Agent* as "the perfect story for an opera. After all, it has an accidental death, a maternal obsession, a murder with a pointed weapon, a betrayal, and a death by suicide." Bryant's dark, moody score for chamber orchestra also has its softer and more lyrical moments. Characters and intertwining plots are connected by an array of musical motives that evolve both in the melody and in subordinate accompanying figures, as the tragic story of Winnie, the wife of the anarchist unfolds.



Allen Reichman (Librettist)

Librettist and retired forensic psychiatrist, Allen Reichman, was born in Queens, New York. He grew up in a house where classical music was always playing, especially the Metropolitan Opera matinee performances. He was inspired by many composers, but especially Antonin Dvůřák, who composed two of his most famous works, the *New World Symphony* and the *Concerto for Cello*, in New York City. Reichman is a graduate of New York University and Georgetown University School of Medicine in Washington, DC. He was interning at Jersey City Medical Center, when he attended his first, live Metropolitan Opera performance. He did his residency in psychiatry, and joined the Army, where he became a Psychiatrist in the 7th Infantry Division in Korea. After reading the novel, *The Secret Agent* by Joseph Conrad, he began adapting the story and writing a libretto. He met and began working with composer Curtis Bryant on crafting the opera.

*Capitol City Opera congratulates
Curtis Bryant and Allen Reichman
on the world premiere production of
The Secret Agent.*

We are honored to bring this work to our stage.

The Agents



Elizabeth Claxton (Winnie Verloc) - Elizabeth Claxton is a graduate of the Royal Academy of Music in London. Her most recent concert performances include Haydn's *Creation*, Brahms' *Ein Deutches Requiem* at Spivey Hall, Vivaldi's *Gloria*, Shostakovich's *Seven Poems of Alexander Blok* for Piano Trio and Voice, Op. 127 at the Edinburgh Fringe Festival, and Gerhilda in *Die Walküre* with The London Symphony

Orchestra. Elizabeth was winner of the Metropolitan Opera National Council Georgia (2008) and Florida (2006) District Auditions. She was also awarded Honorable Mention in the Singer of the Year competition in Shreveport 2008, and was a finalist in Palm Beach 2007. Elizabeth performs and records with the newly formed operatic quartet, Inspirata, and was also seen as Sharon in the Tony Award-winning play *The Master Class* by Terrence McNally with The Stagedoor Players. She has been seen as Valencienne in St. Petersburg Opera's *The Merry Widow*, Praskowia for Opera New Jersey, along with covering Violetta in their 2008 season. She has performed Musetta in *La Bohème* and Adele in *Die Fledermaus* with the St. Petersburg Opera Company. Other roles include Donna Anna in *Don Giovanni* (London), Clarice in the Royal Academy Opera's *Il Mondo della Luna*, Rosalinde in *Die Fledermaus* with the Brevard Music Festival, and Zerlina in *Don Giovanni* with the Rome Festival.



Chase Davidson (Stevie) - Chase is thrilled to be making his countertenor and Capitol City Opera debut in *The Secret Agent*. Chase studied musical theatre at the Boston Conservatory and toured with the Broadway production of *Spring Awakening* and was recently seen in *On the Light Side* review last summer. His recent Atlanta Opera credits include

Marvin Prune in *The Golden Ticket* and the chorus of *Don Giovanni* and *Carmen*. Chase would like to send his love and gratitude to his wildly supportive family and friends.



Peter Clayton Dickson (Ensemble) - Tenor Peter Clayton Dickson has performed with opera companies and choruses all over the United States. Works include: Bizet's *Carmen*, Beethoven's *Fidelio*, Orff's *Carmina Burana*, Mendelssohn's *Elijah*, Verdi's *Aida*, Gounod's *Romeo and Juliet*, Donizetti's *Marino Falliero*, Donizetti's *Poliuto*, the *Bernstein Mass*, and Leoncavallo's *Pagliacci*. Peter has performed with the Atlanta

Opera Chorus, Atlanta Schola Cantorum, the Dallas Symphony Orchestra Chorus, the San Francisco Symphony Chorus, and the Deep Ellum Opera Theatre (Dallas, Texas). The choruses have performed at Carnegie Hall (New York), Vail Valley Music Festival (Vail, Co.), Davies Symphony Hall (San Francisco, CA), and Meyerson Symphony Center (Dallas, Texas). He was a staff soloist at Bethany Presbyterian Church (Dallas, Texas), and has also had leading and chorus roles in

many musical theatre productions, including *Hair*, the *Sound of Music*, *Fiddler on the Roof*, *Kiss Me Kate*, and *Oklahoma*. Peter is a Senior Accountant at the Atlanta Symphony Orchestra.



Jeffrey David Gibb (Train Conductor/Ensemble) - Baritone Jeffrey David Gibb has been described as having a, “ ...large voice (that) has nice color and intonation, and he is a charismatic figure on stage.” Mr. Gibb is a versatile performer in and around the Atlanta area and has worked with The Atlanta Opera, Peach State Opera, Capital City Opera, Peachtree Modern Opera, the Theatre Arts Guild, Kennesaw State University Opera Theatre, and The Steele Project in Indianapolis, Indiana. Mr. Gibb has performed Escamillo in *Carmen*, the title role in the *Mikado*, Professor Friedrich Bhaer in Mark Adamo’s *Little Women*, Max in Donizetti’s *Betly*, Pandolpho in Pergolesi’s *La Serva Padrona*, Falstaff in *The Merry Wives of Windsor*, King Melchior in Gian-Carlo Menotti’s opera *Amahl and the Night Visitors*, Dulcamara in *The Elixir of Love*, and Simone in *Gianni Schicchi*. He has also performed as a guest artist with DaSalo Solisti Chamber Orchestra. Mr. Gibb’s concert material includes Ravel’s *Don Quichotte*, Saint-Saen’s *Christmas Oratorio*, and Eleanor Daley’s *Requiem*. Mr. Gibb was honored at Georgia Perimeter College in 2006 where they named for him the *Gibb Award of Vocal Excellence*. A few years ago Mr. Gibb premiered a new vocal work entitled *Four Songs of Oscar Wilde*, composed by the young American composer Peter Gustav Westin II. Mr. Gibb is excited to work with CCOC again in this wonderful new opera.



Victoria Ivelisse Hawkins (Anna Mikahailis) - Victoria Ivelisse Hawkins performs in various professional opera engagements around the Southeast. She has appeared with the Peach State Opera Company in Puccini’s *Madama Butterfly*, Mozart’s *The Magic Flute*, and has appeared in Capitol City Opera’s productions of Puccini’s *Il Tabarro*, *Suor Angelica*, and Ralph Vaughn Williams’ *Riders to the Sea*. Victoria participated in the 2011 Harrower Opera Program performances of Puccini’s *Suor Angelica*, Handel’s *Alcina*, Massenet’s *Werther*, and Mozart’s *Così fan tutte*. Victoria was a recitalist at the 2010 Georgia Music Teachers Association fall conference and has won the 2009 Outstanding Performer Award and Award of Excellence from the Georgia Music Teachers Association. Victoria participated in the 2010 Harrower Opera Program where she performed the roles of Lady with a Hand Mirror in Dominick Argento’s *Postcard from Morocco*, Ilia in Mozart’s *Idomeneo*, Greta Fiorentino in Kurt Weill’s *Street Scene*, and Ruth Putnam in Robert Ward’s *The Crucible*. Victoria participated in a two-month opera program in which she presented scenes from Verdi’s *La traviata*, Mozart’s *Der Schauspieldirektor*. She has performed several times with the Southern Crescent Symphony in Handel’s *Messiah*, at Spivey Hall in Mozart’s *Der Schauspieldirektor*, and Adele’s *Laughing Song* from *Die Fledermaus* at Mount Zion Performing Arts

Center. Victoria received a Bachelor of Arts in Music (Voice) from Kennesaw State University in May 2007. She studies voice privately with Valerie Walters.



Marcus Hazzard (Ensemble) - Marcus Allen Hazzard is an accomplished musician having studied and participated in Harmony, Atlanta's International Youth Chorus for over 10 years. He has also sung with his high school choir and served as guest lead conductor and assistant director to the music instructor. Through Harmony he has toured extensively, including performing at Carnegie Hall with the National Children's Chorus. He has sung for a number of church choirs and organized school and church gospel choirs. Marcus is presently pursuing a professional musical career through auditioning, singing and acting. He is actively involved in volunteer and community singing in a variety of activities. Marcus is currently a vocal coach in Atlanta's own, Sing For Your Life.



Lauren Heidingsfelder (Ensemble) - Lauren Heidingsfelder is a graduate student at Georgia State University (M. Music Education, 2013). Recently, she performed with Georgia State University Opera in Adamo's *Little Women* (Cecilia March, 2012) and Menotti's *Amahl and the Night Visitors* (Ensemble, 2011). Lauren is performing in the 2012-2013 Capitol City Opera's educational outreach season as Hansel in *Hansel and Gretel*. She has also sung with Capitol City Opera in Rogers and Hammerstein's *Cinderella* (Ensemble), Puccini's *Il Trittico: Il Tabarro* (La Frugola) and *Suor Angelica* (Mistress of the Novices). She began her professional opera career with Peach State Opera in *The Magic Flute* (the 3rd spirit, 2010). Lauren participated in Peach State Opera's 2011-2012 Summer opera workshop where she performed scenes from *Carmen* (Carmen), *Amelia Goes to the Ball* (L'Amica) and *Hansel and Gretel* (Sandman).



Katie Hogan (Ensemble) Mezzo-soprano Katie Hogan has performed in choruses throughout the Southeast. She was a member of the award-winning John Carroll High School Chamber Chorus (Birmingham, Ala.), the Auburn University Women's Chorus, and the St. Mary's On-the-Highlands Episcopal Church Chorus, which was voted "2004 Best Church Choir" in *Birmingham Magazine*. In 2012, Katie performed the National Anthem for the Gwinnett Braves. She studied at the Peggy Still School of Music, and is a member of the very popular "Opera on Tap," a group that performs opera at pubs and bars in the Atlanta-area. Katie graduated in 1996 from Auburn University, where she received a Bachelor of Science in Business Administration.



Celeste Marie Jefcoats (Ensemble) - Mezzo-soprano Celeste Marie Jefcoats is excited to be singing with Capitol City Opera again. A graduate of Brenau University's Music Department, Celeste studied voice with Dr. Michelle Roueché and performed in several Brenau Opera productions, including the role of Tessa in *The Gondoliers* and Hata in *The Bartered Bride*.

Other solo credits include Respighi's *Lauda per le Natività*, Mozart's *Requiem*, Handel's *Messiah*, and Mendelssohn's *Elijah*. She currently sings with Atlanta Sacred Chorale under the direction of Dr. Eric Nelson. When not singing, Celeste manages the Mall of Georgia Gymboree Play and Music where she enjoys shaping the young minds of tomorrow.



Keith Lee (Mr. Vladimir) - Keith was last seen performing with Capitol City Opera in last season's production of Puccini's *Il Trittico*. He has performed numerous other roles with CCOC since 1995. Among his favorites are the title role in Stravinsky's *Mavra* and Harold, the Herald in *Meanwhile, Back at Cinderella's*. Keith sang in the Atlanta Opera Chorus for over 25 years and also sang with Seattle Opera in its 2001

production of Wagner's *Der Ring des Nibelungen*.



Timothy Miller (Alexander Ossipon) - A native of Augusta, Georgia, tenor Timothy Miller earned his B.A. degree from Morehouse College in 2003 and M.M. degree from Mannes College of Music in New York City in 2005. He made his operatic debut with the Mannes Opera program performing the roles of Monostatos and First Armored Man in Mozart's *Die Zauberflöte*. Timothy has been a participant in both the

International Institute of Vocal Arts in Chiari, Italy and the Bay Area Summer Opera Theatre Institute in San Francisco, California. He has also made appearances with both the Americolor and Capitol City Opera Companies of Atlanta, and is a past winner of the Capitol City Opera Vocal Competition. In February 2006, he was honored to have been a guest soloist at the funeral services for the late Mrs. Coretta Scott King. In June 2006, Timothy made his Oakland Opera debut performing the role of Street in Anthony Davis' *X, The Life and Times of Malcolm X*. In January 2007, he made his debut with the Atlanta Symphony Orchestra performing the role of Erster Lakai in a concert version of excerpts from Richard Strauss' *Der Rosenkavalier*. Timothy has made appearances as a chorister and solo artist with The Atlanta Opera. Recent performances include Un Messaggero in Verdi's *Aida*, First Armored Man in Mozart's *Die Zauberflöte* and Crab Man in Gershwin's *Porgy and Bess*. As a staff singer, he has held positions at First Presbyterian Church of Atlanta, the Riverside Church in New York and Glenn Memorial in Atlanta. Timothy has also made appearances as a featured soloist for the Atlanta Braves, as well as guest artist for the 2011 Georgia Gubernatorial Inauguration Ceremony. He is currently on the teaching faculties of Morehouse College and The Lovett School.



E. Kristin Moyer (Ensemble/Winnie Cover) - Soprano E. Kristin Moyer's roles include Laetitia in Menotti's *The Old Maid and the Thief*, Belinda in Purcell's *Dido and Aeneas*, Papagena in Mozart's *The Magic Flute*, Nella in Puccini's *Gianni Schicchi*, Bellezza in Cavalli's *L'Egisto*, Sister Osmina in Puccini's *Suor Angelica*, Juliette La Roche and Ms. Antoinette Mallet in *La Roche*, Serafina in Donizetti's *Il campanello di note*, and Cinderella in Sondheim's *Into the Woods*. She has also been a soloist in Handel's *Messiah* and Vivaldi's *Gloria*. Kristin has sung in master classes with Metropolitan Opera Soprano Leah Partridge, Florida State University opera coach Tim Hoekman, and acclaimed tenor Tyson Deaton. Ms. Moyer competed in the Miss Georgia America pageants from 2002-2006 and won several pageant titles and awards for her vocal talents. In 2004, she was a top ten finalist and was successful in the Miss America scholarship program. In 2008, she studied in Florence, Italy at the Bel-Canto Institute of Manhattan. Kristin recently represented the University of Georgia in a competition for *Classical Singer* magazine, and was chosen to be a part of a newly implemented summer opera program at Georgia State University. Ms. Moyer was also chosen to be a Berkshire Scholar at The Berkshire Choral Festival. Kristin completed a Bachelor of Music from Mercer University in 2008.



Katelyn Neumann (Mother) - Mezzo-soprano Katelyn Neumann has studied numerous operatic roles including Prince Orlofsky in *Die Fledermaus*, Maddalena in *Rigoletto*, Cherubino in *Le nozze di Figaro* with the Lyric Opera Studio of Weimar, Germany, Third Lady in *The Game of Chance*, and the title role of Handel's *Giulio Cesare* with the Bay Area Summer Opera Training Institute in 2012. She has been a recurring soloist for the First Presbyterian Church in San Luis Obispo, the Northridge United Methodist Church, California State University, Northridge Music Department, and Santa Barbara City College Music Department. Ms. Neumann has been the recipient of many vocal scholarships including the Lloyd and Mildred Sundin Music Scholarship, the Pillsbury Foundation Music Award, Ken Watson Music Scholarship, La Fair/Rokoff/Gilbert Music Award, Virginia Polin Vocal Scholarship, Ralph E. & Florence B. Welles Scholarship, as well as a recurring scholarship recipient and honorary member of the Santa Barbara Music Club. She was most recently awarded a vocal scholarship by the Village Voices Chorale in Thousand Oaks, California. Ms. Neumann is a native of Santa Barbara, California, where she began her music studies. Ms. Neumann completed her B.A. in Vocal Performance at California Polytechnic State University, San Luis Obispo and her M.M. in Vocal Performance from California State University, Northridge.



Katie Oates (Ensemble) - Katie Oates graduated cum laude in 2010 from Florida State University with a BM in Voice Performance. Katie has worked with Capitol City Opera, Peach State Opera, and The Atlanta Opera, and has traveled nationally and internationally for performance and musical study opportunities. She currently studies with Valerie Walters. Roles include Due Sorelle Cercatrice in *Suor Angelia*,

Papagena in *The Magic Flute*, and Ruth in *Pirates of Penzance*. Substantial scene work includes Mercedes in *Carmen*, Suzuki in *Madame Butterfly*, Charlotte in *Werther*, Stephano in *Romeo and Juliet*, Siebel in *Faust*, Miss Jessel in *The Turn of the Screw*, Nancy in *Albert Herring*, and *Susanna*. Katie appeared last fall as Dorabella in CCOC's production of *Così fan tutte*.



Michaela Postell (Ensemble) - Soprano Michaela Postell received her BM in Vocal Performance from Kennesaw State University in 2012. Under the guidance of accomplished tenor Dr. Adam Kirkpatrick, Ms. Postell was frequently recognized for her talent at the university. During her studies, she was featured in every major Kennesaw State University Opera Theater production and performed at several university

sponsored events, such as KSU's First-Year Convocation and Commencement Ceremonies. The Georgia National Association of Teachers of Singing awarded her every year between 2009 and 2012 during their annual statewide competitions. She won her division in 2009 and was featured on the winner's recital. Ms. Postell recently had the privilege of working with the Atlanta Opera during their third annual 24-Hour Opera Project, and she makes her chorus debut with Capitol City Opera in the world premiere of *The Secret Agent*. Currently, Ms. Postell maintains a residency in Acworth, Ga., and is a soloist for choirs in the metropolitan area. She is also a performer for Opera on Tap Atlanta.



Iván Segovia (Karl Yundt) - Venezuelan-American baritone Iván Segovia has called Atlanta his home since 1987. A graduate of Clayton State University, Iván studied voice with Dr. Maya Hoover and performed numerous roles with the CSU Opera Theatre, including the role of Figaro in *Le nozze di Figaro*, the Sorceress in *Dido & Aeneas*, and Henrik in Stephen

Sondheim's *A Little Night Music*. A seasoned performer, Iván has also been a member of the Atlanta Opera Chorus since 2006, appearing regularly in their mainstage and touring productions. In 2012, he reprised the role of Figaro in Peach State Opera's *Le nozze di Figaro*, was most recently seen as Don Alfonso in Capitol City Opera's *Così fan tutte*, and is excited to be back for more!



Wade Thomas (Adolf Verloc) - Wade Thomas, a native of Calhoun, Ga., has performed with numerous opera companies across the country, most recently with Atlanta Opera, Capitol City Opera, and St. Petersburg Opera in St. Petersburg, Fla.. Wade's vibrant, yet smooth baritone vocal quality and compelling stage presence have garnered acclaim in performances including Guglielmo in *Così fan tutte*, Falstaff in *Merry Wives of Windsor*, Tartuffe in *Tartuffe*, Count Almaviva in *Le nozze di Figaro*, Germont in *La traviata*, Enrico in *Lucia di Lammermoor*, Tonio and Silvio in *I Pagliacci*, and Belcore in *L'elisir d'amore*. Earlier operatic training has found Wade participating in internationally renowned opera apprentice programs such as Central City Opera in Colorado and the Santa Fe Opera, Carnegie Hall and Lincoln Center in New York City. Wade has also performed with Santa Fe Opera, Central City Opera, Lincoln Center, Opera Omaha, Natchez Opera, Opera Theatre of Northern Virginia, Brevard Music Festival, Opera Columbus, Opera Birmingham, Ohio State Opera, and Samford Operaworks. Wade's extensive concert and oratorio work include *Carmina Burana*, Mozart's *Requiem*, Bach's *Magnificat* and *Five Mystical Songs* by Vaughan Williams. Wade is a graduate of Samford University and The Ohio State University.



Anthony Yezzi (Chief Inspector Heat) - Bass-baritone Anthony Yezzi began his vocal training in 1990 as a music minor in voice at the University of Minnesota while pursuing an undergraduate major in Electrical and Computer Engineering. After completing graduate school at the same university, a post-doctoral research position at MIT in Boston, and establishing an academic career as a Professor of

Electrical and Computer Engineering at Georgia Tech, he resumed his vocal training in Atlanta, where he presently studies in Sharon Stephenson's private studio. As a frequent visiting professor at the University of Bologna, Italy, he also trains with Francesca Pedaci from the Giovan Battista Martini Conservatory of Music while in Bologna, where he also performs with the operatic choir "Corale Lirica di San Rocco" during his stay in Bologna. He made his professional opera debut last spring with the role of Betto di Signa in *Gianni Schicch* with Capitol City Opera.

Production Staff



Catherine Giel (Musical Director) Ms. Giel is in her fourth year as the Education Manager at the acclaimed Spivey Hall at Clayton State University, where she manages Young People's Concerts, student and teacher workshops, community outreach initiatives, master classes, and the Spivey Hall Children's Choir Program. Catherine holds a Bachelor of Music and completed a Master of Arts in Arts Administration from the Florida State University College of Music. For five years, Catherine served as the accompanist in concert and on tour with the top collegiate choral ensemble at Florida State, the University Singers, under the direction of Dr. Kevin Fenton. In addition to her work with Spivey Hall, and Capitol City Opera, Catherine maintains a dynamic performance schedule as a freelance pianist with Atlanta Opera, has appeared as a guest pianist for the Metropolitan Opera National Council auditions, and served as a collaborative artist for numerous venues and competitions throughout the southeast.



Michael Giel (Conductor) Director of Orchestras at Cambridge High School, Mr. Giel received a Bachelor of Music in both performance and music education from Valdosta State University. He completed a Master of Music in Conducting from the University of Georgia. As a violist and violinist he has performed with orchestras in Georgia and Florida including the Valdosta Symphony Orchestra, Gainesville (Ga.) Symphony, Albany (Ga.) Symphony, Coastal Symphony of Georgia, Rome (Ga.) Symphony, Atlanta Pops Orchestra, Ludwig Symphony Orchestra, and others. Mr. Giel is the

Orchestra Director for the Georgia Governor's Honors Program at Valdosta State University and has also been a clinician for the DeKalb, Fulton, and Cherokee county orchestra festivals. Mr. Giel has also had the honor of performing with such artists and personalities as the Trans Siberian Orchestra, Debbie Reynolds, Josh Groban, Barry Manilow, and Oprah Winfrey.



Pamela Cole (Costume Design) – Pamela is a graduate of Goodman Theater in Chicago in costume design and building. Pamela started designing shows in high school and summer stock theater. She has been working professionally in the metro Atlanta area for 38 years doing ballet, theater, movies, and more. She continues to build historical costumes for the Root House Museum in Marietta, the Southern Museum of Civil War and Locomotive History in Kennesaw, and re-enactors of many historical periods.



Nina Gooch (Production Manager) - Nina is pleased to be joining Capitol City Opera as production manager after designing lighting for *Cinderella* and *Il Trittico*. She looks forward to designing and production managing March's world premiere of *The Secret Agent*. In addition to her work with Capitol City Opera, she is production manager for Synchronicity Theatre and is also currently stage managing *Hamlet* for Georgia State University, opening September 20.

Betty Mitchell (Production Stage Manager) - Betty Mitchell has never stage managed for Capitol City Opera before, and is glad for the opportunity. She recently finished a run of *Rabbit Hole* at Newnan Theatre Company. Other Atlanta area theatres where she has worked include: Essential Theatre, The Process Theatre, OnStage Atlanta, Atlanta Lyric, Théâtre du Rêve, Synchronicity, Offshoot Productions, Academy Theatre, Horizon, Actor's Express, and Theatre Gael. She is currently in *Dancing with Bunny*, available for booking at: <http://www.atlantatheatreto.com>

Max Sanchez (Set Design and Scenic Art) - Max moved to Atlanta after hearing that it has more live theater than any other city in the South. He spent many years making sets and costumes for concerts and corporate award presentation shows, did styling for advertising, photography, and worked in commercial interiors and visual merchandising. He is a painter/sculptor who likes to delve into anything that serves as a creative outlet.



Dusti Meeks (Hair & Makeup Design) - Dusti is a local wig and makeup artist who has been working with Capitol City Opera for the last six seasons. She has worked with Georgia Shakespeare, The Alliance Theatre, and a few private high schools as well as Oglethorpe University's theatre department. Her Capitol City Opera Company credits include *Cinderella*, *Il Trittico*, *Riders to the Sea*, *Don Pasquale* and her critically acclaimed fabric wigs for *Tartuffe*.



Michael Nutter (Artistic Director, Stage Director) - Michael has directed over 35 operas with Capitol City Opera, including *The Crucible*, *Meanwhile*, *Back at Cinderella's*, *Wuthering Heights*, *The Old Maid and the Thief*, *The Saint of Bleecker Street*, *Susannah*, *Così fan tutte*, *The Medium*, Andre Previn's *A Streetcar Named Desire*, PDQ Bach's *A Little Nightmare Music*, *The Stoned Guest*, Jake Heggie's *At the Statue of Venus*, *Dido and Aeneas*, *Don Pasquale*, Mozart's *The Impresario* with Puccini's *Gianni Schicchi*, *Riders to the Sea*, Mechem's *Tartuffe*,

Rodgers and Hammerstein's *Cinderella* and Puccini's *Il Trittico*. His most recent accomplishment was directing for Atlanta Opera's 24-Hour Project where his team won both audience and judges' favorite in the competition with the farcical 10-minute opera *Krispy Kremes and Butter Queens*, composed by Jennifer Jolley. Michael made his directing debut with Eugene Opera on a semi-staged production of *Cavalleria Rusticana*. He has also directed *Two From Seuss* for the Oregon Bach Festival, as well as a production of *The Telephone* in Binghamton, N.Y., and the world premiere of *Where Music Comes From* in Eugene. Michael has worked in opera, classical music and theatre professionally for 27 years, including staff positions for Atlanta Opera, Tri-Cities Opera in Binghamton, Central City Opera in Colorado and Theatrical Outfit in Atlanta, and has served for 15 seasons as Technical Director for the Grammy-award-winning Oregon Bach Festival in Eugene, Ore. He works full-time in the Human Resource department at the law firm of Alston & Bird LLP in Atlanta.



Donna Angel (Founder & Artistic Director Emeritus) - Donna Angel founded Capitol City Opera in 1983 to provide Atlanta area classically trained singers the opportunity to learn and perform complete opera roles and to continue to develop their post-graduate vocal and acting skills on a professional level. An accomplished singer, Donna has performed with the New Orleans Summer Pops Orchestra, the New Orleans Philharmonic, the Colombian National Orchestra, the Boston Symphony, the Atlanta Symphony, Goldovsky Opera, Northwestern Opera Theatre, Kennesaw Opera

Theatre, New Orleans Opera, and the Atlanta Chamber Opera Society. A graduate of Newcomb College in New Orleans, Donna received her master's degree in voice from Northwestern University in Evanston, Ill. She has also studied at the Westminster Choir College in Princeton, N.J., and the Tanglewood Institute, The Berkshires Festival, Lenox, Mass. Over the course of her career, Donna's passion for opera education has led her to become founder and director of Kennesaw State College Opera Theatre; director of Clark College Atlanta Opera Workshop; leader of Advanced Teen Voice and Adult Master classes at the Galloway Center for the Arts; and founder and artistic director of Friends of Opera. Donna's students have consistently placed tops in NATS, GMTA, Brevard Opera, Westminster Choir College, Goldovsky Competition, and McAlister Awards.

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Sandy Springs

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