

Mr. Salesky first won critical plaudits during his six-year tenure as a resident conductor and administrator with the New York City Opera where he was a three-time recipient of the Julius Rudel Award. With the company in New York City and on tour in Los Angeles, Washington and Mexico, he sported a 30-opera repertoire including Verdi's *Falstaff* and the world premiere production of Bernstein's operatic *Candide*. During this period he made his U.S. television debut conducting the "Live From Lincoln Center" telecast of *La Cenerentola* and was the artistic and administrative director of the NYC Opera National Company, conducting *Carmen* and *La Traviata* in 45 cities.

Away from the podium, Mr. Salesky's eclectic range of activities has included various education positions with Indiana University, Hunter College and the Israel Vocal Arts Institute, serving as Artistic Adviser to the symphony orchestras of Denver and Utica, Walt Disney Studios (*Fantasia 2000*), the American Guild of Musical Artists, the Richard Tucker Music Foundation and the NYC Performing Arts Education Advisory Commission. He has produced videos for the American Express Co. and from 1996 to 2001 served as Co-founder, Executive Producer and fund-raiser for the Raul Julia Ending Hunger Fund's four-million-dollar campaign. At his RJEHF galas in New York City, Los Angeles and San Juan Mr. Salesky collaborated with Ruben Blades, Sonia Braga, Jeff Bridges, Justino Diaz, Kallen Esperian, Andy Garcia, Valerie Harper, William Hurt, Anjelica Huston, Catherine Malfitano, Michael Nouri, Edward James Olmos, and Susan Sarandon.

The *Phi Beta Kappa* graduate of Indiana University has accompanied hundreds of singers including Joan Sutherland, Catherine Malfitano, Richard Tucker, Sherrill Milnes, and Robert Merrill.



Carroll Freeman

STAGE DIRECTOR

The current Director of Opera with the University of Tennessee School of Music and Artistic Director of Knoxville Opera Studio, Carroll Freeman has directed *Madama Butterfly*, *Le Nozze di Figaro*, *The Magic Flute*, *Carmen*, *Il Barbiere di Siviglia*, *L'Elisir d'amore*, and *La Bohème* previously with Knoxville Opera; and UT Opera Theatre productions of *Suor Angelica*, *Il Signor Bruschino*, *Lucia di Lammermoor*, *Il Barbiere di Siviglia*, *La Cambialie di Matrimonio*, *Roman Fever*, *Little Women*, and *The Most Happy Fella* for Knoxville Opera's Rossini Festival. He has performed the roles of Goro in *Madama Butterfly*, Pang in *Turandot*, and KoKo in *The Mikado* with Knoxville Opera as well.

In 1986 he was chosen by *Opera News* as one of the most exciting young operatic talents in America. He began his professional singing career as a child soloist with the Columbus Boychoir touring the United States, Canada, and

Japan. As a boy he also soloed with the New York Philharmonic, New York City Opera, New York Little Orchestra Society, and The Bell Telephone Hour on NBC-TV. He starred as Peter in "Peter, the Chorister" on the CBS-TV series, *Look up and Live*.

Mr. Freeman made his New York City Opera debut as Alfredo in *La Traviata* with Maestro Salesky and his European debut at the Edinburgh Festival in *The Postman Always Rings Twice*, repeating the success he enjoyed in its world premiere with the Opera Theatre of Saint Louis. His performance of Don Ottavio in Peter Sellars' IMZ Operafilm award-winning production of *Don Giovanni* was seen worldwide on ORF and BBC television networks and on PBS-TV's "Great Performances"; live in New York, Vienna, and Paris; and on video released by Polygram. Among his many successful appearances in Asia, Mr. Freeman performed at the Nissei Theater in Tokyo in the Japanese premiere of Miki's *Joruri*. He is featured on the Pro Arte CD, *H.M.S. Gilbert & Sullivan*, chosen by *CD Review* as one of the best classical CDs of 1990.

Acclaimed for his theatricality as well as his outstanding musicianship, Mr. Freeman has performed with Houston Grand Opera, Baltimore Opera, San Diego Opera, Florida Grand Opera, Atlanta Opera, Opera/Omaha, New Orleans Opera, Portland Opera, Minnesota Opera, Michigan Opera Theater, and Opera Pacific, to name a few. He has appeared with the festivals of Wolf Trap Farm Park, Pepsico Summerfare, Castlehill, Saratoga Springs, Lake George Opera, Chautauqua, Central City Opera, ArtPark, and Des Moines Metro Opera (where he was featured in two broadcasts on Iowa Public Television).

Equally at home on the concert stage, he has soloed with the Dallas Symphony, the Saint Louis Symphony, the Houston Symphony, Philadelphia Orchestra, Minnesota Symphony, National Symphony, Saint Paul Chamber Orchestra, and Buffalo Philharmonic, and made several appearances at Carnegie Hall and Avery Fisher Hall.

He was a 1980 and 1981 winner of the prestigious National Opera Institute Award given at the Kennedy Center by Beverly Sills and Hal Prince. He has been the winner of many

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other awards, including the San Francisco Opera Auditions, The Dallas Morning News G.B. Dealey Awards, and grants from the Sullivan Foundation.

Mr. Freeman received his BM in vocal performance from the University of Southern Mississippi and his MPA in opera performance from Oklahoma City University, where he is a member of the Performing Hall of Honor. He is a past Artistic Director of Mississippi Opera, the Opera Festival of Oklahoma, Opera in the Ozarks, and Opera Aegean in Greece, and a past Co-Director of the Des Moines Metro Opera Apprentice Program.

In addition to Knoxville Opera, he has stage-directed for Opera Grand Rapids, Nashville Opera, Mobile Opera, Tulsa Opera, Opera El Paso, Opera Company of Mid-Michigan, Birmingham Opera Theater, Mississippi Opera, Opera Festival of Oklahoma, Rising Star Opera Theatre, Cleveland Institute of Music, and Lyric Opera of Dallas.

Mr. Freeman and his wife, soprano Kay Paschal, have appeared together in recital from Hong Kong and Tokyo to their roots in Mississippi.



Edlyn de Oliveira

MIMI

Knoxville Opera welcomes back Brazilian soprano Edlyn de Oliveira for her stage debut after her performance in this year's *Mainly Mozart Festival*. This season, Ms. de Oliveira will also be performing the role of Micaëla in *Carmen* with Knoxville Opera as well as Violetta in *La Traviata* with

ProCantus Lyric Opera in Texas.

Born into a family of singers, Ms. de Oliveira's professional career includes performances with Seattle Opera (*The End of the Affair* and Wagner's *Ring* cycle), Chattanooga Opera (*Don Giovanni*), Dayton Opera (Mozart Gala), Seattle Opera's Young Artist program (*Le Nozze di Figaro*), Opera Omaha/Heartland Opera (*Cold Sassy Tree*), Central City Opera (*Gabriel's Daughter*), Rice University (*Così fan tutte*), and the Brevard Music Center (*Don Giovanni*). Ms. de Oliveira made her debut as a concert soloist at Rice University Stude Hall (Beethoven's *Symphony No. 9* and Mozart's *Requiem*) and has since performed with the Omaha Symphony Orchestra (Brahms *Requiem*) and at Carnegie Hall (Beethoven's *Mass in C*).

Edlyn de Oliveira was a prize-winner at the George London Foundation Competition in 1999 and a semi-finalist at Plácido Domingo's Operalia Contest.

PRINCIPAL ARTISTS



Brian Salesky

CONDUCTOR

GENERAL DIRECTOR, KNOXVILLE OPERA

Brian Salesky joined Knoxville Opera as its fourth General Director and Conductor in May, 2005.

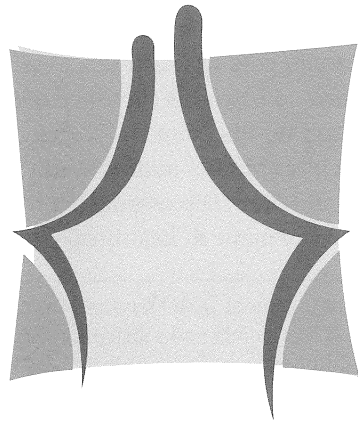
Mr. Salesky has enjoyed a highly versatile, international career as a conductor of symphonic and chamber orchestras, opera and operetta, ballet and modern

dance, Broadway musicals and popular music. During his four decades of service in the performing arts, Mr. Salesky has also engaged in a wide variety of work as a producer/manager of concerts, opera, television, radio and videos, and has distinguished himself as a solo pianist, accompanist, music arranger, fund-raiser, educator, lecturer, author and consultant.

In 1986, following his concerts with the Chicago Symphony Orchestra, Executive Director Henry Fogel nominated Brian Salesky for the National Endowment for the Arts Conducting Award - the most prestigious prize of its kind in the United States. Fogel praised him as "an excellent conductor and musician with solid musical ideas communicated well in rehearsal and performance...a fabulous musical and cultural mind...strong in a wide range of repertoire who treats musicians very well...a pleasure to work with in all ways." A year earlier Mr. Salesky had made his European debut at Barcelona's Gran Teatro del Liceo (*L'Elisir d'amore* with Alfredo Kraus). Mr. Salesky was then immediately invited to conduct the Orquesta Sinfónica Radio/TV Española in Madrid and Granada concerts which starred Mr. Kraus and Renata Scotto. Outside of the United States he has since returned to Barcelona (*Madama Butterfly* with Catherine Malfitano) and has appeared with Opera Australia (*Adriana Lecouvreur*, *Sweeney Todd*), the Winnipeg Symphony Orchestra and the National Symphony of Peru.

Mr. Salesky has appeared throughout the United States including engagements with the symphony orchestras of Denver, San Diego, Syracuse, the Kennedy Center, Chicago's Grant Park, Napa, South Bend, Greensboro and Utica, the chamber orchestras of Los Angeles, Milwaukee, Indianapolis and Woodstock, and the opera companies of Chicago, Cincinnati, Atlanta, Washington, Dayton, Knoxville, Central City, and Montana. In his native New York City, Mr. Salesky has served as Music Director for the Congress of Strings, Musique à la Mode Chamber Orchestra, the Jamaica Symphony Orchestra, the Broadway revival of *Man of La Mancha* (Raul Julia) and as Resident Conductor for George Abbott's Tony Award production of *On Your Toes* (Galina Panova, Kitty Carlisle).

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Alexandra Wiseman

MUSETTA

This season, in addition to her return to Knoxville Opera, soprano Alexandra Wiseman performed the role of Fiordiligi in *Così fan tutte* with the UT Opera Theatre and will perform the role of Violetta in *La Traviata* with the Oak Ridge Symphony. Ms. Wiseman's other engagements have included Symphony of the Mountains (*La Bohème*), UT Opera Theatre (*Little Women* and *The Most Happy Fella*), Knoxville Opera (*Madama Butterfly* and Mozart's *Mass in C Minor*), and the Brevard Music Center (*Così fan tutte*).

Ms. Wiseman recently won the Metropolitan Opera National Council Auditions in the North Carolina district and was a semi-finalist in both the Orpheus Vocal Competition and Mobile Opera Competition. She received her Bachelor of Music in vocal performance from Baldwin-Wallace Conservatory and is now a second year Masters student in the Knoxville Opera Studio at the University of Tennessee where she studies with Andrew Wentzel.



Dinyar Vania

RODOLFO

Dinyar Vania, a native of Syracuse, NY, is fast becoming one of the most sought after lyric tenors on the operatic scene today. This season, in addition to his return to Knoxville Opera, Mr. Vania performs *La Bohème* with New York City Opera and in his debut with Roanoke Opera. Mr. Vania will also be debuting this season at the Syracuse Opera (*Lucia di Lammermoor*), Toledo Opera (*Tosca*), and Opera Cleveland (*La Traviata*).

In recent seasons, Mr. Vania has had performances with Connecticut Grand Opera (*La Bohème*), Cedar Rapids Opera Theatre (*Madama Butterfly*), and New York City Opera (*Lysistrata*). Mr. Vania made his Carnegie Hall debut last season in Beethoven's 9th symphony as part of a Pakistani Earthquake Relief Concert. His other concert stage appearances include performances with the Annapolis Symphony Orchestra, the Garrett Lakes Festival, Hamilton College Oratorio Society, Monmouth Civic Chorus, and the Bard Summerscape Festival.

During the summer of 2005, Mr. Vania received a full tuition scholarship at the International Vocal Arts Academy in Tel Aviv (Israel). He has been awarded first prize in the Giulio Gari International Vocal Competition, second prize in the Licia Albanese-Puccini Competition, and was a semi-finalist at Plácido Domingo's Operalia Contest.



Robert Gardner

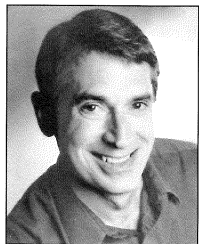
MARCELLO

This production marks Robert Gardner's debut with Knoxville Opera. The baritone will also be appearing this season in the first American staging of *The Tempest* with Santa Fe Opera and make his New York City Opera debut as Marcello in *La Bohème* and Leonidas in *Lysistrata*.

Mr. Gardner's professional career includes performances with Washington Concert Opera, American Opera Projects, Opera Theatre of Connecticut, Sanibel Music Festival, Bavarian National Opera, Opera North Carolina, and Santa Fe Opera.

Mr. Gardner has appeared on the concert stage in performances with the Munich Philharmonic, the Dallas Symphony Orchestra, the Santa Rosa Symphony, Idaho Civic Symphony, the New Haven Symphony Orchestra, the Hartford Symphony Orchestra, the Taejun Symphony and the Waterbury Symphony.

Mr. Gardner is a 2001 Pro Musicis International Award winner, the 2000 winner of the Denver Lyric Opera Competition, a recipient of the 1999 William Matheus Sullivan Foundation Award and a recipient of the 2000 Gerda Lissner Award.



Andrew Wentzel

COLLINE

Bass-baritone Andrew Wentzel has graced opera houses and concert halls throughout the world for more than two decades. This season, in addition to his return to Knoxville Opera, Mr. Wentzel has appeared in the world premiere production of *The Greater Good or the Passion of Boule de Suif*

with Glimmerglass Opera and in concerts with the Richmond Symphony Orchestra and the Chattanooga Symphony.

At the Metropolitan Opera, where he made his debut in 1985, Mr. Wentzel has appeared in productions of *Roméo et Juliette*, *Billy Budd*, *I Puritani*, *Rigoletto*, *La Fanciulla del West*, *Turandot*, *Manon*, and *Les Contes d'Hoffman*. His other operatic credits include performances with New York City Opera, San Diego Opera, Houston Grand Opera, Washington Opera, Minnesota Opera, Glimmerglass Opera, Opera Theatre of Saint Louis, Florida Grand Opera, Knoxville Opera, Calgary Opera, Nashville Opera, Indianapolis Opera, Opera Columbus, and Boston Lyric Opera.

Mr. Wentzel has appeared on the concert stage in performances with the major symphony orchestras of Boston, Philadelphia, St. Louis, Washington, D.C., Seattle, Richmond, Spokane, Orlando, Pensacola, Jacksonville, Owensboro, Knoxville, Chattanooga and the Pacific Symphony Orchestra, Berkshire Choral Festival, and Choral Arts Society of Washington.

back into the tavern to investigate Musetta's raucous laughter. While Mimì and Rodolfo recall their happiness, Musetta quarrels with Marcello. The painter and his mistress part in fury, but Mimì and Rodolfo decide to stay together until spring.

ACT IV. Some months later, Rodolfo and Marcello lament their loneliness in the garret. Colline and Schaunard bring a meager meal. The four stage a dance, which turns into a mock fight. The merrymaking ends when Musetta bursts in, saying Mimì is downstairs, too weak to climb up. As Rodolfo runs to her, Musetta tells how Mimì has begged to be taken to her lover to die. While Mimì is made comfortable, Marcello goes with Musetta to sell her earrings for medicine, and Colline leaves to pawn his cherished overcoat. Alone, Mimì and Rodolfo recall their first days together, but she is seized with coughing. When the others return, Musetta gives Mimì a muff to warm her hands and prays for her life. Mimì falls asleep and dies. Discovering her lifeless body, Rodolfo embraces Mimì, crying out her name in heartbreaking anguish.

La Bohème is performed by arrangement with Hendon Music, Inc., a Boosey & Hawkes company, Sole Agent in the U.S., Canada and Mexico for Casa Ricordi-BMG Ricordi S.p.A., Milan, Italy, a BMG Editions company, publisher and copyright owner.



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La Bohème

SYNOPSIS

Setting: Paris, France, about 1830

ACT I. Freezing in their Latin Quarter garret, the painter Marcello and poet Rodolfo try to keep warm on Christmas Eve by burning pages from Rodolfo's latest drama. Their room-mates - Colline, a philosopher, and Schaunard, a musician - come home with the meager fruits of Schaunard's wages. While they celebrate, their landlord, Benoit, arrives to collect the rent. Plying the older man with wine, they throw him out in mock indignation when he confesses to a flirtation. Although his friends are going to the nearby Café Momus, Rodolfo remains to finish a newspaper article. There is a knock at the door. It is their neighbor, Mimì, whose candle has gone out on the drafty stairs. When she nearly faints, Rodolfo revives her and relights her candle. At the door Mimì realizes she has dropped her key, and as the two search for it, both candles go out. In the moonlight the poet takes the girl's cold hand and opens his heart to her. She then recounts her solitary life, embroidering flowers and waiting for spring. Recognizing a case of love at first sight, Mimì and Rodolfo leave for the café.

ACT II. Surrounded by a raucous crowd of street sellers, children, and revelers, Rodolfo buys Mimì a bonnet. They encounter his friends and decide to sit down for supper at Café Momus. Parpignol, the toy vender, passes by, followed by a horde of demanding children. The next distraction is Marcello's former lover, Musetta, who enters with her sugar daddy, the elderly Alcindoro. Trying to arouse Marcello's attention, she sings a scandalous waltz about her sex appeal. Complaining that her shoe is too tight, she sends Alcindoro to buy a new pair, and then runs into Marcello's arms. Falling in behind a marching band, the Bohemians leave Alcindoro to pay the bill.

ACT III. The next February, people from the countryside demand entrance from the Customs Officers near one of the gates of Paris. Musetta and revelers are heard inside a tavern. Soon Mimì appears, searching for the place where the reunited Marcello and Musetta now live. When the painter emerges, she pours out her distress over Rodolfo's incessant jealousy during their brief relationship. It is best they part, she says. She pretends to leave but hides instead. Rodolfo, who has been asleep in the tavern, tells Marcello he wants to separate from his fickle sweetheart. Pressed further, he breaks down, saying Mimì is dying; her ill health can only worsen in the poverty they share. Overcome, Mimì stumbles forward to bid her lover farewell as Marcello runs

Outside of the United States, Mr. Wentzel has performed in *La Damnation de Faust* and *L'Enfance du Christ* with the Orchestre Symphonique de Montréal, *L'Enfance du Christ* with the NHK Symphony Orchestra in Tokyo, and in Japan in the premiere of *The Tale of Genji* with Opera Theatre of Saint Louis.



Phillip Marlowe

SCHAUNARD

Phillip Marlowe returns to Knoxville after spending last year as a young artist with Shreveport Opera where he performed Wagner and covered Valentin in *Faust*, Marullo in *Rigoletto*, and covered Freddy in *My Fair Lady*. Mr. Marlowe also performed with Shreveport Opera Xpress, an education outreach program.

Mr. Marlowe has been seen on the Knoxville Opera stage as Pish-Tush in *The Mikado* and the first priest in *The Magic Flute*. He has also appeared in leading roles in the UT Opera Theatre productions of *Il Barbiere di Siviglia*, *Così fan tutte*, *The Telephone*, *Sweeney Todd*, *Susannah*, *Gianni Schicchi*, and *La Cambiale di Matrimonio* (which he also performed in Italy).



Daniel Webb

BENOIT

Bass-baritone Daniel Webb has accumulated more than 300 performances as Colline in the Baz Luhrmann production of *La Bohème* on Broadway. His time in the Broadway community also included performances in the 2003 Tony Awards and the annual Easter Bonnet Competition. He can be heard on the cast album of *La Bohème* on Dreamworks Records.

Mr. Webb has performed with Opera Theatre of Saint Louis (*Die Zauberflöte*), Tulsa Opera (*Sound of Music*), University of Tennessee Opera Theatre (Tony in *The Most Happy Fella*, Don Alfonso in *Così fan tutte*), Opera North in Hanover, New Hampshire (*Don Giovanni* and *Carmen*), Opera in the Ozarks, Oklahoma Light Opera and Jewel Box Theatre in Oklahoma City. On the concert stage he has appeared as soloist with the Oklahoma City Philharmonic and the Saint Louis Symphony.

Mr. Webb is an active church singer and served in congregations in Oklahoma, Illinois and New York singing much of the oratorio repertoire including *Elijah* and the requiems of Mozart and Fauré. He has been a district winner with the Metropolitan Opera Auditions Competition. Mr. Webb is a second year Masters Degree student of Andrew Wentzel in the University of Tennessee/Knoxville Opera Studio program.



Daniel Berry

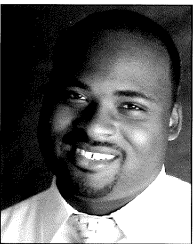
ALCINDORO

Knoxville Opera welcomes back bass Daniel Berry who, since his debut as Angelotti in the 1984 production of *Tosca*, has made appearances with the company in *Salomé*, *Die Zauberflöte*, *Un Ballo in Maschera*, *Die Fledermaus*, *Otello*, *Les Contes d'Hoffmann*, *La Traviata*, *Madama Butterfly*,

Carmen, *La Bohème*, *Gianni Schicchi*, *Oklahoma*, and *The King and I*. Mr. Berry has also performed with Florentine Opera, Skylight Opera Theatre, the Detroit Symphony, the Milwaukee Symphony, and the Minnesota Orchestra.

Mr. Berry, a Michigan native, is a frequent soloist with regional orchestras including the symphony orchestras of Knoxville, Oak Ridge, and Kingsport. He serves as bass soloist for Knoxville's First Presbyterian Church.

Locally, Mr. Berry figures prominently in the classical arts community as Program Director for WUOT-FM and is the popular radio host of their *Morning Concert* and *Echoes of a Golden Age* programs.



Gavin Wigginson

PARPIGNOL

This production marks Gavin Wigginson's debut with Knoxville Opera. This season the tenor's performances with the University of Tennessee Opera Theatre include Ferrando, in *Così fan tutte*, and Sondheim's *A Little Night Music*.

Mr. Wigginson has enjoyed extensive stage opportunities with the Rudi E. Schiedt School of Music and the UT Opera Theatre and is a member of the Knoxville Opera Studio program. The Memphis native is a graduate of the University of Tennessee School of Music.

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Stage Director	Carroll Freeman
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Costume Designer	Stephen Dell'Aversano for <i>Tri-Cities Opera</i>
Make-up Designer	Shanna Hinchey-Norris
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Bing Kuang Fang
Mary Ann Fee Fennell,
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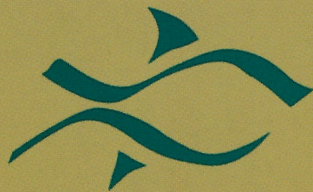
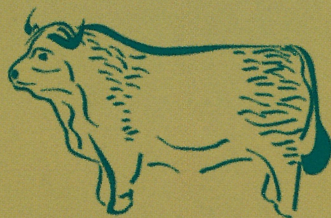


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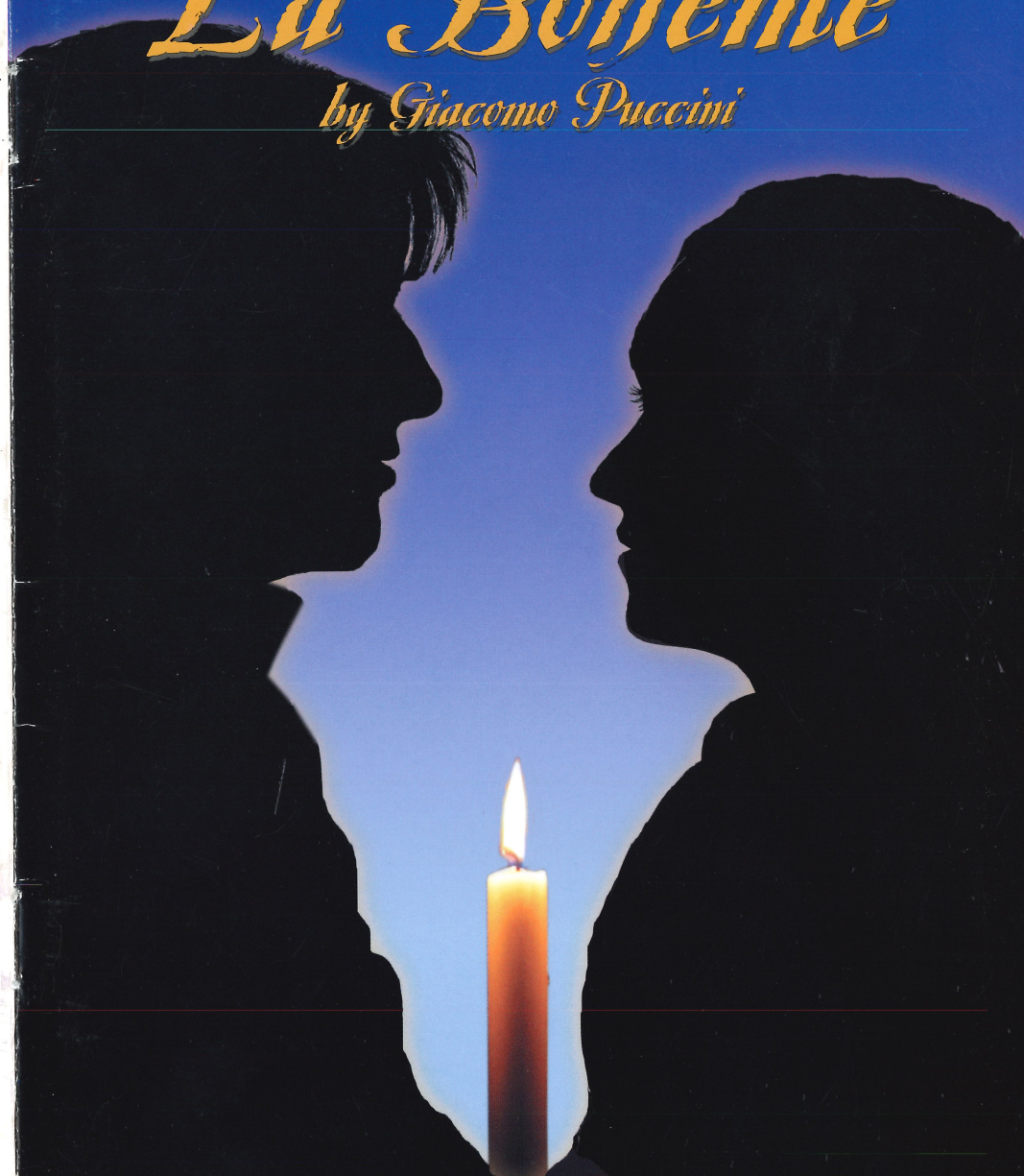
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