

WORLD PREMIERE CONCERT

Leithian

Part Two
an opera by ADAM KLEIN



Based on THE SILMARILLION by J. R. R. TOLKIEN © 1977 George Allen & Unwin (publishers) Ltd. Used by permission.

World Premiere: *Leithian* – Part II

Saturday April 14th, 3 PM • Sunday April 15th, 2007, 7PM – St. Michael's Church Concert Hall, NYC

Composed by Adam C.J. Klein • Text by J.R.R. Tolkien and Adam C.J. Klein

Musical Direction by Adam Klein

Special guest appearance Sunday by jazz legend Valery Ponomarev

Cover Art by Patricia Windrow

The Cast (in order of appearance- except the Ensemble)

NARRATRIX	Mary Louise Mooney
BEREN, son of Barahir, a Man	Adam Klein
LÚTHIEN, daughter of Thingol and Melian, part Elf, part Maia	Tami Swartz
CELEGORM, son of Fëanor maker of the Silmarils, an Elf	Nikolaos Karelak
CURUFIN, son of Fëanor	Dianna Dollman
HUAN, Hound of Valinor, a Maia in dog-form	C. David Morrow
CARCHAROTH, a Maia in werewolf-form	Travis James
A CAPTIVE in Angband, an Elf or Man	Philip Jacobs
MORGOTH BAUGLIR, the Dark Lord, a Vala	Nathan Bahny
THINGOL, King of Doriath, an Elf	Walter Du Melle
MELIAN, Queen of Doriath, a Maia	Dena Holland
MABLUNG, knight of Doriath, an Elf	Stefan Paolini
DIOR, Thingol's Heir, son of Beren and Lúthien, of Mixed Race: Elf, Man and Maia	Anita Lyons
ORCS OF MORGOTH; ELVES OF DORIATH; SPIRITS OF THE SLAIN (in the Halls of Mandos), ROCKS, TREES AND SHRUBS ON TOL GALEN:	Nathan Bahny, Dianna Dollman, Barbara Gerr, Nichol Julia Jacobs, Philip Jacobs, Anita Lyons, C. David Morrow, Jody Mullen, Rebecca Spence

The Band

Nathan Bahny: trombone

Elizabeth Hastings: piano

Dena Holland: flute

Adam Klein: banjo, mandolin, keyboards, bones

Macintosh PowerBook G4: accompaniment (Tol Galen)

Jacek Makowski: trombone

Stefan Paolini: keyboards

Valery Ponomarev: trumpet

Tami Swartz: keyboards, bones

Commemorative posters of tonight's performance and that of Part One are available to order.

SYNOPSIS

For the synopsis of Part One, please refer to the copies of the program for Part One.

SCENE 8: On the north marches of Doriath, Beren and Lúthien encounter Celegorm and Curufin who are traveling with Huan. The but Huan prevents the brothers from taking Lúthien and killing Beren, who then confiscates Curufin's knife Angrist and his horse. With a parting shot Curufin wounds Beren with an arrow. Lúthien heals him.

SCENE 9: Beren has left Lúthien asleep to continue his quest alone. On the the border of Anfauglith Beren bids farewell to his homeland, but Lúthien riding upon Huan finds him, and Huan tells Beren that Lúthien will die forsaken if he won't take her with him. Beren acquiesces, dons Draugluin's wolf-hide that Huan was wearing, and sets out toward Angband with Lúthien who is disguised (and flying) in the great bat Thuringwethil's hide. Huan returns south.

SCENE 10: At the Gates of Angband, Beren and Lúthien meet the great werewolf Carcharoth, standing guard. Lúthien renders him unconscious and they descend to Morgoth's Hall, where Beren slinks unnoticed but Lúthien

is discovered. She feigns service to Morgoth who lusts after her, but using all her power she puts the whole host and finally Morgoth to sleep. She awakens Beren who use Angrist to cut a Silmaril from the Crown. Trying to free the other two, his the knife snaps and the lovers flee in terror. At the Gate Beren fails to daunt the revived Carcharoth with the Silmaril's radiance, and the wolf devours hand and jewel. But the Silmaril burns Carcharoth and he flees in agony. As the Host of Morgoth rouses for vengeance, the great eagle Thorondor and two companions swoop down and bear the lovers away.

INTERLUDE: The Flight of Thorondor. The Eagles bear Beren and Lúthien back south to relative safety. After a long illness Beren is healed of the wolf's venomous bite.

SCENE 11: In Menegroth Beren tells the tale of the Quest. Thingol gives Beren his daughter, and they are wed. But Mablung has brought news that a great wolf is wreaking havoc in Doriath. A hunting party is prepared.

SCENE 12: Carcharoth and Huan do battle and are both mortally wounded, as is Beren. In the wolf's belly Mablung finds the Silmaril still in Beren's hand, which disappears as Mablung takes the jewel. He gives it to Beren who, by then giving it to Thingol, achieves his quest.

INTERLUDE: The Death of Beren. Beren looks upon Lúthien ere he dies, and she bids him await her in the Halls of Mandos. Soon after, her spirit leaves her body and all Doriath mourn.

SCENE 13: Lúthien's fëa (spirit) pleads with Mandos, keeper of the Houses of the Dead in Valinor, not to let her and Beren be sundered forever by the different fates of Elves (who may not leave Arda) and Men (who may not stay), arguing that those joined in Love -part of the Music of the Ainur- should not be so cruelly divided. Through Manwë, Lord of the Valar, Mandos decrees that Death may not be withheld from Beren, since that is Eru's gift to Men. But Lúthien may either dwell to the end of Time in Valinor, or become mortal like Beren and return with him to Middle-Earth to live again for a time until Death takes them both. She chooses the latter. Huan is also granted True Death and goes with them back to Middle-Earth. (This fact is not in the published Silmarillion but is mentioned in one of the other posthumous publications.)

EPILOGUE: Tol Galen. Beren and Lúthien now have a son, Dior Thingol's Heir. They are seen with Huan at their home on Tol Galen. Green grow the grass and trees; the waters of Adurant rush by.

An Interview with the Composer - Part 2 by Tami Swartz

Warning - pop culture references and stories spoilers are contained within the body of this interview - TS

Preface: What is it like to live with a mad scientist? The following might give one a glimpse into the angst ridden brain processes of one such beast. Mad composer would perhaps be a better definition of the individual who wrote this opera - the individual I wed on September 16th, 2006. Let's just say, these last 9 months after the premiere of *Leithian, Part 1* have been quite a ride. Once we found out that the publishers of J.R.R. Tolkien's works granted Adam an extension of the performance contract for *Leithian*, it was quite a mad dash to prepare Part 2 for concert version - not a small feat considering that Adam had needed to format the orchestra score for Part 2. Technobabble aside, that meant he had to sit a lot at his Mac computer doing battle with Finale. For Stargate SG 1 fans, let me tell you in Tealc's words that Finale "IS A FALSE GOD"!!! The writer would like to make Finale...a dead false God. Finale has ruined our lives or at least the fabric of our lives. That bloody program has turned my mild mannered, kind, gentle husband into a cursing, screaming Tasmanian Devil who had to be reminded that he needed to eat, shower, shave and occasionally go out to perform his duties at The Metropolitan Opera. When they give you the manual to Finale and they tout it's "user friendliness" - JUST RUN AWAY! They don't tell you that it turns intellectual, civilized humans into screaming Carcharoth's with burning Silmarils in their bellies! The return of my husband came in quietly on Thursday, April 5th, 2007 - when he came through the door with all of Part 2 printed neatly and said rather ordinarily, like Sam returning from the Grey Havens, without the slightest emphasis: "I'm done." The clouds parted. I saw my first Robin. We had a glass of VERY expensive red wine...and promptly popped in a Stargate DVD. Now, with even less emphasis, the writer shall continue with the interview portion of this exercise in really messed up prose.

The interview portion takes place after Tuesday night's rehearsal when Tami had an epiphany about the music in Tol Galen, the last scene in Adam's opera, and about their characters Beren and Lúthien. Adam also had an epiphany.

TS: "I can't help but notice that the music in Tol Galen is improvisatory. Is this true?"

AK: "It's ironic that you get that impression because it is one of the most rigidly structured parts of the entire opera. It was composed before most of the other music on a Tandy 1000 IBM clone, floppy bootied computer with 64K of RAM, entered code note by note...in DOS."

TS: "No way."

AK: "Way."

TS: Pondering the distance between their ages - as by the time Tami had reached Adam's age the comparable computer had 64 MBs with at least 1 GIG of RAM, and had a modem to get on to the internet - out loud she said: "But come on - the voice parts are completely blowing over the fixed accompaniment of the waterfall."

AK: "Oh yeah, once I had the back bones it was mostly a matter of hinging everything else on it. "

TS: "That's really, cool! Yeah, and, like, wow I am having an epiphany, the improved parts are very much like long held out rock guitar vamping, too...which reminds me, there are also parts of Tol Galen which remind me of music I heard in two movies starring Keanu Reeves and Alex Winter."

AK: "I think I see where you are going with this. Please continue."

TS: "Thanks. Well (the speed of Tami's speech increases exponentially here), along those lines, I started thinking about Death, which is featured in the second movie with Keanu and Alex and I applied this thought to our characters of Beren and Lúthien which I find very exciting, too, when I can use pop culture in any of my character development, especially characters that are very period because it keeps it really fresh inside of me to be able to add something contemporary and it keeps it really alive for the stage, you know? Adam? ADAM? ADAM?!"

AK: "Sorry, sweetheart. You got all excited, and don't get me wrong, I love when you get all excited about stuff, but, you know, you kind of tend to go on and on and then I get lost."

TS: "Oh...sorry, Adam. Where did I lose you?"

AK: "Somewhere around death and Beren and Lúthien."

TS: "Wow, you really kept up this time."

AK: "Oh good. Well, yes, Beren and Lúthien truly do give death quite the slip."

TS: "So, in a sense Beren and Lúthien 'Melvined' Death."

AK: "Yes."

TS: "Excellent!"

AK: "Most excellent!" Tami and Adam then motion to one another as if they were playing riffs on electric guitars. "Wow, I'm having an epiphany, too."

TS: "Go on."

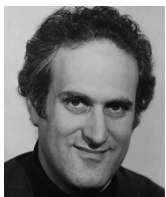
AK: "Truthfully the end of the interview was done before the rest of the interview - as in the composing of Tol Galen...life imitates art!"

TS: "Indeed. You could also say instead of there and back again...back and there again..."

AK: Not sure whether to laugh or cry at the really awful pun Adam replies: "Tami, we really need to go to sleep now."

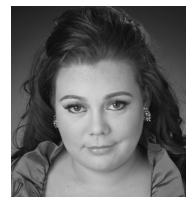
TS: "OK, sweetheart."

KNOW YOUR CAST



NATHAN BAHNY (Morgoth): Having recently played the evil dwarf Alberich in *Ring* cycles with Long Beach Opera and Opera Theater of Pittsburgh, Nathan is happy to be playing a good guy. (*That's bass humor-Ed.*) He has performed over 100 roles with companies such as Opera Theater of Rochester, Whitewater Opera, New York Grand Opera, Sanibel Music Festival and Opera Northeast and New Jersey Verismo Opera. Roles include the villains in *The Tales of Hoffmann*, *Der Fliegende Holländer*, Amonasro and Gounod's and Boito's *Mephistopheles*. He has sung in concert with the Wagner Society of Washington, D.C. and has appeared on *The Late Show With David Letterman*. He made his Broadway debut in Baz Luhrmann's *La Bohème*.

DIANNA DOLLMAN (Curufin/Ensemble-tenor) is very excited to have been included in both the first and now second half of the Lethian opera project. Recent credits include her Debut as Giulietta in *Les Contes D'Hoffman* at various venues in the five boroughs. She is also a member of the New York Gilbert and Sullivan Players, and has had the pleasure of performing at City Center as Katisha in *The Mikado* for two seasons now. Other roles studied with the company include Dame Caruthers in *The Yeoman of the Guard*, and Ruth in *The Pirates of Penzance*. She has also sung Amneris and Filipevna with the New York Opera Studio in their summer intensive at Vassar College. Upcoming engagements include Eboli in Verdi's *Don Carlos*, and concert appearances in Boston and surrounding areas. She is greatly looking forward to her debut at the Wolf Trap Festival. Dianna is also excited to be in preparation for the American debuts of her solo cabaret shows, "This One's For You", and "Opera for People who Hate Opera". If you want to be kept up on the dates and time for these shows, please e-mail her at

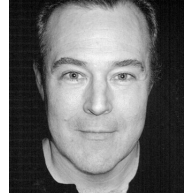


divawannabe@hotmail.com. Dianna hopes you enjoy seeing this evening's concert as much as she will enjoy singing in it. Thank you for coming. (Dianna's huge vocal range allowed us to tap her for the chorus tenor part and we are very grateful.-Ed.)



American bass **WALTER DU MELLE** completes his creation of the role of Thingol that he began in last year's premiere of Part One, and we're pleased as punch to have him back. His versatile, solid basso, praised for its highly energetic and dramatically committed performances, encompasses the depths of Raimondo and Reverend Hale to the comedic alacrity of Basilio and Leporello. Representative of over fifty roles, his repertoire has included the Mozart characters Figaro, Don Alfonso, Osmin & Sarastro, along with Colline (*La Bohème*), Frère Laurent (*Roméo et Juliette*), Alidoro (*La Cenerentola*), Capellio (*I Capuleti e i Montecchi*), Mr. Page (*The Merry Wives of Windsor*), and Grandpa Moss (*The Tender Land*). Equally as diverse, the companies and festivals he has appeared with include Opera de Tijuana, Skylight, Des Moines Metro, Central City, Chautauqua, Lyric Opera San Diego, Natchez, Intermountain, Connecticut Grand, Utah Festival, Ash Lawn and the Opera Theaters of Chicago, Rochester and Connecticut. In 2006, Du Melle performed the role of the Magistrate on the world premiere recording of Thomas Pasatieri's *Signor Deluso*, under the composer's supervision for Albany Records. This March Du Melle sang in Liederkrantz Opera's Kurt Weill double-bill of *Seven Deadly Sins* and *Mahagonny Songspiel*. Upcoming engagements include a return to Leporello in Chelsea Opera's *Don Giovanni* and the role of Basilio in Salt Marsh Opera's *Il barbiere di Siviglia*.

STEVEN FREDERICKS (Mandos) has sung such diverse roles as Antonio in *The Tempest* (Hoiby), Orest in *Elektra*, Dutchman in *Der Fliegende Holländer*, Wotan in *Das Rheingold* and *Die Walküre*, Der Herrufer in *Lohengrin*, Strommenger in *La Wally*, The King in *Aida*, Filippo in *Don Carlo*, Lodovico in *Otello*, Sparafucile in *Rigoletto*, Ferrando in *Il Trovatore*, Simone in *Gianni Schicchi*, Timur in *Turandot*, and Colline in both the Puccini and Leoncavallo versions of *La Bohème*, with the opera companies of Dallas, Cincinnati, Mobile, Sarasota, Baltimore, Chuvash State Theatre (Russia), and Paris/Saone-et-Loire (France). Locally he has been seen at Carnegie Hall, The New Jersey Concert Opera, with New York Grand Opera in Central Park and at Alice Tully Hall where he created the role of Signorelli in the premier of Louis Gioia's *Un Racconto Fiorentino*.



ELIZABETH HASTINGS (Piano) has conducted for the Toledo Opera, the Washington Opera, the Sarasota Opera and the New York City Opera National Touring Company. For three years she was the head of the Sarasota Opera Apprentice Program and she assisted at the Casals Festival in Puerto Rico for four seasons. She has performed many times at Carnegie Hall with MidAmerica Productions and has also appeared there as harpsichordist with the Orpheus Chamber Orchestra. In 2005 she conducted *Madama Butterfly* for the Harrisburg Opera Association. In twenty seasons she has conducted nearly sixty shows for the College Light Opera Company in Falmouth, Massachusetts. This summer she will conduct *The Music Man* and *Anything Goes*. She recently produced and conducted an evening of Kurt Weill music theater pieces at the Liederkrantz Foundation.

DENA HOLLAND (Melian/flute) sang Ensemble and played flute in Leithian Part One last July. She currently resides in New York City. For her performance of Octavia in the Connecticut Early Music Festival's production of *The Coronation of Poppea*, The Day of New London, CT made mention of Holland as a "standout of the cast" and "especially dramatic." Additional opera roles include La Ciesca in *Gianni Schicchi*, Octavia in *The Coronation of Poppea* with the Lyric Opera Theatre of Arizona State University and of Dido in *Dido and Aeneas* at University of Idaho. Versatile in musical theater, her roles include Sister Robert Ann in *Nunsense* and Cassie Cooper in *Rumors* with Peck Summer Theatre, Hodel in *Fiddler on the Roof* and Nettie Fowler in *Carousel*. She has also performed as a member of a three-person Classical Music Comedy show entitled "Opera Seria - NOT!" As a guest soloist Holland has sung with the Washington-Idaho Symphony in four performances as a two-time winner of their Young Artist Competition. Dena also sang the world premiere of the work "Four Phrases from Psalm 91" by internationally acclaimed composer Daniel Bukvich with the University of Idaho Wind Ensemble. Her guest solo appearances include Brahms' Alto Rhapsodie with American Landmark Festivals. She has a Master of Music in Vocal Performance from Arizona State University and a Bachelor of Music in Vocal Performance from the University of Idaho. She currently studies with David Jones and Dixie Neill in Manhattan.



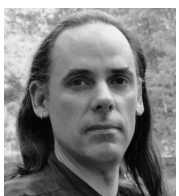
NICHOL JULIA JACOBS (Ensemble-soprano), an Atlanta native, most recently sang Matilde in *Guglielmo Tell* with the Amici Opera in Philadelphia. She has also been seen as Maddy Broadbrim in Susan Stoderl's new opera *A.F.R.A.I.D.* (as reported by Franny Fern) with the Brooklyn Repertory Opera, as Rosalinda in *Die Fledermaus* with the Stony Hill Players (NJ), and with the New Jersey Verismo Opera in their recent production of *Pagliacci/Cavalleria Rusticana*. Before moving to New York, she was seen with the Capitol City Opera (ATL) as Desideria in *The Saint of Bleeker Street* and as "Sensuous" in Milton Granger's contemporary opera, *The Proposal*, and also in their "Summer Light Shows" featuring music of Cole Porter, Leonard Bernstein and Tinsel Town Tunes. She was a chorister with the Atlanta Opera in *Carmen*, *Elixir of Love* and *La Bohème*. Ms. Jacobs received her B.A. in Music at Kennesaw State University and her Master's degree in Music from Georgia State University. She studies with Evelyn La Quaif in New York.

PHILIP JACOBS (Ensemble) was conscripted by his wife Nichol, making it possible for us to have a Tenor section with a Man in it. Thanks, Philip and Nichol.

TRAVIS JAMES (Carcharoth) is honored to be making his New York operatic debut in Leithian. He wishes to express his appreciation to the cast and special thanks to Adam Klein for the opportunity to participate in this production. Mr. James studies privately with Mark Oswald. Hi Mom.



NIKOLAOS KARELAS (Celegorm) is a 23 year old baritone. He is a student of Mignon Dunn and graduated from Brooklyn College in December, 2006. In June he will be singing Marcello in *La Bohème* in Chiari, Italy. Past roles include Figaro in *Le Nozze di Figaro*, Collatinus in *The Rape of Lucretia*, Antonio in *Le Nozze di Figaro*, Masetto in *Don Giovanni*, and St. Brioche *The Merry Widow*.



Tenor **ADAM KLEIN** (Composer/Musical Director and General Despot/Beren/keyboards/banjo/mandolin/trumpet/bones), of Setauket, N.Y. and West 74th Street, Manhattan, has sung opera since childhood, when he appeared at the Metropolitan Opera as Yniold in *Pelléas et Mélisande* and Zweiter Knabe in *Die Zauberflöte*. Career highlights since then include Steva in *Jenufa*, Elemer in *Arabella* (opposite Renee Fleming), Chevalier Delaforce in *Dialogues des Carmélites* and Chekalinsky (opposite Plácido Domingo) with the Metropolitan Opera;

Don José in *Carmen*, Cavaradossi in *Tosca*, Polo in *Marco Polo*, and Prologue/Quint in *The Turn Of The Screw* with New York City Opera., and directing *Madama Butterfly* while also singing Pinkerton with Harrisburg Opera. He has also portrayed, with opera companies across North America, the roles of Otello, Erik, Wether, Des Grieux, Rodolfo, Canio, Cavaradossi, Sam, the Duke of Mantua, Judge Danforth, Hoffmann, and Bacchus. In concert he has sung Siegmund in *Die Walküre* (Act I) with the Princeton University Symphony; Tenor Solo in Mahler's Symphony #8 with the Boston Philharmonic at Carnegie Hall and many appearances with The New York Choral Society.- in fact he holds the record for most solo appearances with that group. Recordings include Mime in SIEGFRIED (forging scene) with the State Symphony of Russia on the Naxos label and the Doctor in Robert Ashley's *Improvement: Don Leaves Linda* on the Elektra/Nonesuch label.

Apart from the opera you hear this evening, he has written a children's opera about tolerance called *Goldie Locks And The Three Bears* and many songs that could best be categorized as "acoustic". Outside classical music, Mr. Klein has appeared frequently at festivals and in schools performing traditional Appalachian music, for which he built his own instruments, some of which are being used in tonight's performance. Still more musical interests include African and Japanese drumming and Tuvan throat singing. Future projects include a world music fusion duo with his wife, Tami Swartz, with a name best transliterated as den-shi-renji-OK.

Soprano **ANITA LYONS** (Dior/Ensemble soprano) has been a sought after freelance artist in the Twin Cities since 1999. Prior to relocating to the New York area, she was active in regional opera and oratorio throughout the Midwest. Highlights of recent seasons include Mimì in *La Bohème*, Gretel in *Hansel and Gretel*, Bastienne in Mozart's *Bastien und Bastienne*, Julie in *Carousel*, and Flora in *La Traviata*. Having made several appearances on Minnesota and Peoria Public Radio, she has also been seen with the Brevard Music Festival in North Carolina, Indianapolis Opera, the Bach Society of Minnesota, North Star Opera in St. Paul, Minnesota, and the Twin Cities Chamber Orchestra. Ms. Lyons holds a Master's degree in Vocal Performance from Indiana University School of Music.



MACINTOSH POWERBOOK G4 makes its concert debut in Leithian Part Two. Still running OS 9.2.2 while all the world extols the virtues of OS X, this sleek machine (of the first generation of computers declared a weapon by the U.S. military due to its -at the time- blinding processor speed) emulates the Luddite attitude of its owner, or better put, you can't improve on the design of the cockroach. It deems its inclusion in this concert very apropos since Tol Galen's perpetuum mobile core was composed on a distant ancestor of its, a Tandy 1000 running DOS. It has chosen to play the scene using Digital Performer 3.1 with Quicktime Musical Instruments to better emulate the primitive quality of the square wave sound the old Tandy was capable of making, which was basically a glorified beep. The names of its

hard drive partitions are Logos, Mjollnir, and Nebuchadnezzar, for what it thinks are obvious reasons. Its background desktop picture is by Moondi Klein.

JACEK MAKOWSKI (trombone) received his education from the Karol Szymanowski School of Music in Katowice, Poland and graduated in 1993. During his second year of studies he won and audition for a principle trombone of the Silesia Opera Orchestra where he played for the next 13 years. He also played with Krakow Opera Orchestra touring the whole of Europe. After coming to the US he has been working as music director at Saint Francis de Chantal Church. He also performed at Carnegie Hall with various Polish music bands such as Skaldowie. Furthermore he plays with a few jazz big bands such as New York City Auxiliary Police Band and Dimensions Jazz Band.



MARY LOUISE MOONEY returns to be our Narratrix for Part Two. She made her Off-Broadway debut as Green in Carol Polcovar's *SisterMusic*. Recent appearances include Bonnie Lee in Theatre for the New City's production of *Follies of Grandeur*. Favorite roles include Philia in *A Funny Thing Happened on the Way to the Forum*, Donna in *The Dreamer Examines His Pillow*, Grace in *Bus Stop* and Mrs. Hardcastle in *She Stoops to Conquer*. In the realms of producer and director she is a member of TASOS II, New York's premier gay and lesbian theater company where she is co-director of the Chelsey-Chambers Playwrights Project. Additionally, she produced the infamous, unsold television pilot *multiple orgasms...and other things to know about relationships*. When not performing, Ms. Mooney works as a freelance editor, is a liquor bootlegger - and

Prioress and Relquarian of St. Jones Mission.

Baritone **C. DAVID MORROW** (Huan/Ensemble) returns from Part One where he sang the role of Sauron. He is acclaimed in the U.S. and Canada for both the thrilling warmth of his voice and his insightful acting. He recently appeared in New York as King Melchior in Chelsea Opera's production of *Amahl and the Night Visitors*. Other roles include Count di Luna (*Il Trovatore*) with One World Symphony, Dancairo (*Carmen*) with New York mainstay Regina Opera, and the Foreman (*Jenufa*) with The Vertical Player Repertory Brooklyn, NY. As at home in musical theatre as he is in opera, David has performed such diverse roles as Gerard Carriere in the Yeston-Kopit *Phantom*, Colonel Pickering in *My Fair Lady*, Andrew MacLaren in *Brigadoon* and Dr. Scott in *The Rocky Horror Show* in regional, stock and touring companies across North America as well as Hong Kong, Bangkok and Singapore.



David, a native of west Texas, received his degree in Vocal Performance from Texas Tech University. He continued acting training at the National Shakespeare Conservatory in New York, where he was also a member of the voice and speech faculty. Under the auspices of the National Choral Council, David has served as Artist-in-Residence in the New York public schools, teaching vocal music to elementary and middle school students in Queens and The Bronx. He enjoys cooking, reading (especially British murder mysteries) camping and hiking.



JODY MULLEN Ensemble-soprano) hails from Burlington, Vermont and graduated magna cum laude from Barnard College with a degree in music. She studies voice with Julianne Borg. Her stage credits include *The Merry Widow*, *The Most Happy Fella*, *Me & My Girl*, and *The Gondoliers*, all with the Village Light Opera Group of New York City. She was last seen as Ginevra in scenes from Handel's *Ariodante* at the New York Opera Studio. Concert appearances include Britten's *A Ceremony of Carols* (soprano soloist) at Columbia University,

and Brahms' *s Ein deutsches Requiem* at Carnegie Hall. She has given recitals at Barnard College and at 180 Maiden Lane (formerly the Continental Center) in Manhattan.

STEFAN PAOLINI (Mablung/Finrod/keyboards) is a veritable renaissance man: singer, keyboardist, physicist and who knows what else, who has no time to write a bio for this invite you to write one for him and submit it to us via Adam Klein's website, for use in the liner notes.



composer
program. We
making of the CD



VALERY PONOMAREV (trumpet): Praised by Leonard Feather as "a major his arrival to the US from Russia and later by the New York Times as "the soloist in the group...who combines bristling attack with dazzling execution compact, controlled development of his solos", jazz legend Valery Ponomarev has a rich history in this country. He originally worked with Art Blakey & the Jazz Messengers for 4 years, with whom he performed at major concert halls, clubs, and festivals all over the world, recorded eleven record albums and also made numerous television appearances in Europe, Japan, and Brazil. In the United States he has made television appearances on "To Tell The Truth", on PBS network, National Geographic Today and on CNN. Mr. Ponomarev returned to Russia in 1990 after a 17 year absence to participate in the First International Jazz Festival in Moscow along with many of the world's greatest jazz superstars. Since then he has regularly traveled to Russia with American musicians, including Benny Golson, Curtis Fuller, Bobbie Watson, Evelyn Blakey, joining local stars for concerts and tours of the major cities in Siberia, Moscow and St Petersburg.

new soloist " upon
most provocative
and a very neat,

As a solo artist, Valery has completed two tours of Australia, and China, and done numerous European tours, including a special tour with Harold Land featuring the music of Clifford Brown. As a leader, his group, Universal Language, performs in concerts, festivals, clubs, schools, and colleges. As a sideman he can be heard in live performances and recordings with: Joe Morello quintet, Frank Foster concert band, Joe Farrell, Pepper Adams quintet, Paquito D'Rivera, Jack McDuff, Harold Land, Lou Donaldson, Walter Bishop, Charles Mingus "Epitaph", Lionel Hampton orchestra (solo chair), Mercer Ellington orchestra, Paul Ellington orchestra, Warne Marsh, the Lee Konitz nonet and many others.

REBECCA SPENCE (Ensemble-soprano), holds a BS from the Mannes College of Music and a MM from Manhattan School of Music. Favorite roles include Micaela in Carmen, and Soeur Constance in Dialogues des Carmelites. Upcoming engagements include Alice Ford (cover) in Falstaff with the Natchez Music Festival and various performances with The Aspen Opera Theater Center.



Hailed by The Washington Post as "A lithe soprano...especially clean and well modulated", **TAMI SWARTZ** (Lúthien) is an "American Soprano" with a varied career in opera, musical theater, new music and jazz. She played the role of Heloise in the American premiere of Offenbach's *Bluebeard* with Connecticut, Fort Lauderdale and Long Beach opera companies. Other opera credits include Musetta in *La Bohème* with Late Evening Productions, (Dallas Opera), Elizabeth Tilton in the world premiere of *Mrs. Satan* with The Center for Contemporary Opera in New York City, Cho-Cho-san in *Madama Butterfly* and Gilda in *Rigoletto* with Harrisburg Opera and Anna in Kurt Weill's *The Seven Deadly Sins* with The Leiderkranz Foundation. Her theater credits include Polly Peachum in Duke Ellington's *Beggar's Holiday* with Tony winner, La Chanze, at The York Theatre Company on Off-Broadway, Lady Thiang in *The King and I* with Music Theatre of Wichita, Tuptim in *The King and I* with Allenberry Playhouse and Sharon in *Master Class* with Caldwell Theatre Company.

Also enjoying the challenges of new music, her credits include soloist in *Round for a Plague Year* by Ted Rosenthal with the BMI New York Jazz Orchestra at Merkin Hall and Greenwich House with jazz greats Ray Anderson and Chris Potter. Additionally she was featured soloist with Randy Sandke and The Bern Festival All Stars in a tribute to Duke Ellington at the Bern Jazz Festival in Bern, Switzerland. Jazz performances include concerts with Al Grey, Christian McBride, Valery Ponomarev, Ira Sullivan and many others. Upcoming engagements include international performances of *Leithian*. She holds Masters and Bachelors degrees from The Juilliard School and Northwestern University respectively and is thrilled to be premiering Part 2 of her husband's opera this evening.

PATRICIA HOPE WINDROW (Cover Art) is a realist painter who works in oils. Her paintings include portraits, landscapes, seascapes, floral and other still lifes, murals and surrealist works. She has also illustrated books including *It's In Your Power*, a book about alternative energy, and *My Best Friends Are Dinosaurs*, a children's book. Her work has been recognized by a Cable Ace Award for her educational television series "The Cable Easel," broadcast weekly in New York, and she won an Award for Editorial Excellence from the New York State Newspaper Publishers for her weekly editorial cartoon "Windrow Panes" in the Three Village Herald of Setauket, New York. Her paintings are in various collections, including the Minnesota Museum of Art, the Parrish Museum in New York, the New Jersey Miniature Art Society and the Catherine Lorillard Wolff (Arts Club of New York). Galleries in New York, Washington, D.C. and Palm Beach have represented her work. In 2000, she spearheaded a project to create and install on the commons of Front Royal, Virginia a large sundial celebrating the Millennium and Front Royal's past. She designed and supervised the execution of the iron sundial, the largest in Virginia. She designed the set for the Harrisburg Opera Association of *Madama Butterfly* in 2005. Signed commemorative posters of this production of *Leithian*, featuring her images of Lúthien dancing by the river Esgalduin and the rescue of the lovers from the Gates of Angband, are available for order. Talk to us or email Adam Klein through his website <www.adamcklein.us>.

