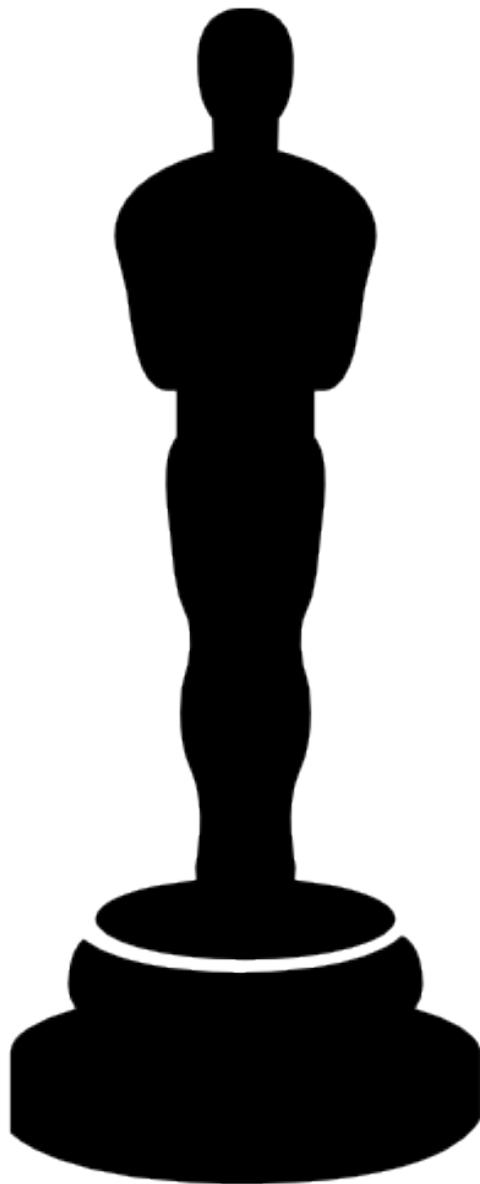
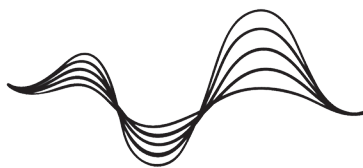


# *The Opera Oscars*



*Baldwin Auditorium  
April 20, 2024*



D U K E M U S I C

**Duke Opera Theater presents**

**The Opera Oscars – 1786 edition  
Directed and Conceived by David Heid**

**Daniel Seyfried, pianist  
Casey Simpson, host**

Prima la musica e poi le parole, finale  
[First the Music, Then the Words]

Antonio Salieri (1750-1825)

Maestra: Mills Howell  
Poet: Amanda Treston  
Tonina: Claire Hardek  
Eleonora: Emma Ren

A Composer and a Poet have been asked to write an opera in only four days. Nothing simpler, says the Composer: her music is “equally expressive in every situation,” so they can just reuse old arias with new words. To make matters worse, they find themselves obligated to cast not one but two leading sopranos, one serious and one comic, who can’t stand each other.

Der Schauspieldirektor, finale  
[The Impressario]  
Miss Silverpeal: Dolce Feenaghty  
Madame Goldentrill: Melissanthi Guthold  
Angel: Robert Miron  
Scruples: Derrick Hamilton Jr.  
Ms. Bluff: Sarah Gorbatov

W. A. Mozart (1756-1791)

In another backstage farce (written for the same occasion), two different lead sopranos, Madame Goldentrill and Miss Silverpeal, argue over leading roles in an opera troupe while the managers and backers attempt to appease them with flattery, circular resignations, and increasingly large sums of money.

Patrick in Prussia, or, *Love in a Camp*  
Flora: Lilla Timperman (The Tuneful Birds)  
Norah: Faye Hardek (O Come, My Soldier)

William Shield (1748-1829)

Mostly lost to us, this 1786 comic opera is the sequel to the 1783 hit *The Poor Soldier* with the characters now serving in the Prussian Army. It enjoyed some popularity at the time of its premiere including performances at the famed Covent Garden. We now only have selections remaining and those are in the form of vocal line, bass line and various counter melodies written out into the piano part.

Le Nozze di Figaro, Act II finale  
[The Marriage of Figaro]

W. A. Mozart

The Count: Devon Carter  
The Countess: Julia Leeman  
Susanna: Abigail Pickens  
Figaro: Grant Bryden  
Antonia: Lauren Strauch  
Marcellina: Sophia Leeman  
Bartolo: Oliver Hess  
Basilia: Helena He

Figaro and Susanna have everything: they are in love, are personal servants to the Count and Countess Almaviva respectively, and it is their wedding day. The Count, however, desires Susanna himself and plots to delay the wedding. He sends for the aging Marcellina, who has a prior promise of marriage from Figaro for an unpaid debt. Meanwhile, Susanna, Figaro, and the betrayed Countess plan to distract the Count until the wedding—and teach him a lesson in fidelity—by inflaming baseless suspicions of his wife in an anonymous note.

Cherubino, an amorous pageboy, has been banished to the army and visits the Countess in her rooms to ask for help. She and Susanna disguise him as a woman, but just as he is fully undressed the Count knocks at the door. Cherubino hides in the closet, but cannot keep quiet and the Count's suspicions are confirmed. Since the Countess will not unlock the closet, the Count locks the room and takes her with him to fetch a crowbar. Meanwhile, Susanna, who was now hidden in the room, lets Cherubino out of the closet and he jumps out the window. Susanna then locks herself in the closet in his place and awaits the return of the Count and Countess.....

Following tonight's performance, take a selfie with the giant Oscar statue in the Baldwin lobby!

*To give each audience member the opportunity to enjoy the performance fully, please silence all electronic devices.  
Flash photography can interrupt the performers and is not permitted.*

*Food and beverages are not permitted in Baldwin Auditorium*

## Costumes for The Impresario courtesy of PlayMakers Repertory Company in Chapel Hill

Recognized for his “sensitive precision” and “vivid” (CVNC) performances, pianist **Daniel Seyfried** has performed widely as a soloist and chamber musician at venues and academic institutions across the United States. Equal parts soloist, collaborator, and teacher, Daniel finds inspiration from colleagues and students at Duke University where he serves as a collaborative pianist and is a member of the chamber music faculty. With a special affinity for Claude Debussy’s work, Daniel recorded the complete Douze études, a particularly vibrant and explorative collection of late works by the French composer. Daniel also has a thriving career as a freelance musician and serves as Assistant Minister of Music at Chapel in the Pines Presbyterian church. He earned his D.M.A. in Piano Performance and a Cognate in Pedagogy from the University of North Carolina at Greensboro (UNCG) in 2017. Daniel’s playing was shaped by his past teachers including Andrew Willis, Sean Duggan, and Steven Spooner. Daniel’s next concerto performance is Camille Saint-Saëns “Carnival of the Animals” in March of 2024 with the David Heid and Raleigh Symphony. (Let’s connect online: [danielseyfried.com](http://danielseyfried.com))

Special thanks from the director:

Referring to Daniel Seyfried as merely the pianist is a gross understatement. He’s a partner every step of the way in the creation of these projects. Helping students decipher the scores, creating dazzling and colorful orchestral reductions, general cheerleader and rock-solid support. We literally couldn’t do this show or any show without his contribution.

Lots of gratitude for Rick Nelson going above and beyond. Too many ways to name them all but I especially want to highlight his video editing work for our promotional video teaser.

This is my first show with our new costume coordinator Hannah Haverkamp but hopefully not the last. In addition to her huge workload at Duke, she found the time to help put together creative, interesting and meaningful clothes for our show which really helped the singers build up and flesh out their characters. All done with a smile and good humor.

Thanks to Rich Kless and the Venue & Production Management folks for their ongoing support of Duke Opera Theater in big and small ways including building our flats and helping with the visual picture you see tonight. Included in that is David Berberian who can always find just the right piece of furniture for us.

Scott Tilley is an excellent friend to have when you are in need of engraving work. Scott generously stepped up to make the Shield arias legible for everyone needing to use them.

And finally, my kind, supportive and enthusiastic colleagues in the Duke Voice Area. Without their work, we wouldn’t be able to present the level of vocally demanding music that we stage. Their suggestions on casting, recruitment as well as help for struggling students is a huge part of what you see tonight.

All synopsis except Patrick in Prussia written by Devon Carter  
Costume Coordinator: Hannah Haverkamp  
Wardrobe Assistant: Gloria Bao  
Concert Manager, lights and Livestream producer: Rick Nelson  
Production Technician, audio mix: Colin Booy

Thanks for the generous support of the Duke University Department of Music, the John Hanks Fund and the Mary Duke Biddle Foundation.

