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JULIEN BENICHOU, MUSIC DIRECTOR



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MID-ATLANTIC SYMPHONY ORCHESTRA

JULIEN BENICHO, MUSIC DIRECTOR

DEAR FRIENDS OF THE MSO,

What a joy it is to celebrate the Holidays with all of you! With the spirit of the season, we want to play for you great music with amazing performers. We couldn't be prouder presenting our Holiday Joy and New Year's artists. Some of you have heard Sharin Apostoulou with the MSO a few seasons ago and will be delighted to see her joined by her husband, Tenor Ryan MacPherson for New Year's. A great discovery will also be the amazingly talented Soprano Leah Hawkins and her colleague from the Washington National Opera Young Artists program, tenor Chaz'men Williams Ali. the famed Joe Burgstaller, a member of the Canadian Brass for many years, and on faculty at the Peabody Conservatory will also be joining us to celebrate the Holidays.



The treasure that is the Mid-Atlantic Symphony is here for and because of you, this season let's celebrate the joy and beauty of sharing the music!

Happy Holidays,

Julien Benichou, Music Director

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MID-ATLANTIC SYMPHONY ORCHESTRA

JULIEN BENICHOU, MUSIC DIRECTOR

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through the power of classical music.

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MID-ATLANTIC SYMPHONY ORCHESTRA

Q. Why is classical music so “hard”? Why is it so difficult to understand?

- A. Symphonic music does tend to be more complex, intricate and extended than popular music. Symphonic music is more easily understood when one comprehends that it combines elements of melody, harmony, tempo and rhythm like all other music, families of instruments playing together, strings, brass, woodwinds and percussion. Symphonic music envelops the senses and bathes the soul even if one is not “expert” in it. It sweeps you up and carries you along. Adding to the fascination is that much of this music derives from a pre-electronic age, no microphones, loudspeakers and recordings. One stands in awe of what those composers produced under such conditions. To be sure, great music hugely rewards even a little work put into learning about it and listening to recordings. But such preparation is not vitally essential to its enjoyment.

Q. I am new to the symphony. How do I know when to applaud?

- A. The simple answer is to applaud when everyone else does. Through the years this has come to mean only at the end of pieces, not between the individual movements. That, in turn, implies that you know what are the movements and where the end is. Generally, but not always, symphonies have four movements and concertos three. The no-applause-between-movements tradition evolved since symphonic performances are very intense for the musicians, and applause pauses between movements distracts them. Such pauses are also thought to disrupt the unity and flow of the whole composition. There is some debate on whether the no-applause rule is too anachronistic and stiff and tends to stifle audiences. Indeed, the no-applause rule is not absolute. For example, during operas the audiences manifest their approval (or disapproval!) after major arias or sections, when everything comes to a full stop to permit them to show their acclaim or disdain. Interestingly, in Europe the latter is done by whistling.

Q. What does the term “movement” mean? Why does music have movements?

- A. Formal definitions of “movement” include: the progression of events in the development of a literary plot; the rhythmical or metrical structure of a poetic composition; and in music, a self-contained section of an extended composition. The practice of having “movements” in formal music derives largely from tradition. But as can be seen from the above definitions, movements play a role in letting the music unfold as a series of chapters, unique, independent and to a greater or lesser degree contrasting between themselves yet still serving as a part of a unified whole. Concerti typically have three movements and symphonies four, though numerous symphonies have more.



MID-ATLANTIC SYMPHONY ORCHESTRA

GUIDELINES

Music is an integral part of our lives. The Mid-Atlantic Symphony Orchestra is dedicated to making your concert-going experience one in which you will continually want to return.

VENUES

For the 2017–2018 Season Series, the Mid-Atlantic Symphony Orchestra will perform at eight venues on the Eastern Shore, Southern Delaware and Washington, DC:

Avalon Theatre—Easton, Maryland
Chesapeake College—Wye Mills, Maryland
Christ Church—Easton, Maryland
Community Church—Ocean Pines, Maryland
Easton Church of God—Easton, Maryland
French Embassy—Washington, DC
Mariners Bethel Church—Ocean View, Delaware
Ocean City Performing Arts Center—Ocean City, Maryland

Selection of venues is based on acoustics and availability.

VENUE ACCESSIBILITY

All venues are handicap accessible.

PARKING

Parking is available at all venue locations.

TICKET PURCHASES

There are four options for purchasing tickets. 1) Tickets may be purchased online via the MSO website midatlanticsymphony.org. 2) The ticket order form can be downloaded from the MSO website and mailed to the MSO address. 3) Tickets may be purchased by calling the MSO voice system at 1-888-846-8600. Leave a brief message with your name and telephone number and an MSO representative will return your call. 4) Tickets, if available, may be purchased at the door.

TICKET PRICES

For the 2017-2018 Season Series, a season subscription is \$195.00 for 5 concerts. For the entire season each subscriber has a reserved seat at the Community Church at Ocean Pines, MD and at the Mariner's Bethel Church in Ocean View, DE. At the Easton Church of God, Easton, MD patrons have a reserved section. Single tickets may also be purchased; adult ticket prices for the September/October, March, April concerts are \$45. The December concert is \$50. Complimentary tickets are available to youths up to 18 years old, however due to a limited number of these tickets, a reservation is required.

TICKET PAYMENT

The MSO accepts Visa, MasterCard, check or cash for payment.

TICKET EXCHANGE

Patrons may attend a different venue as long as seating is available. Reserve seating IS NOT the same for each venue, therefore, patrons wishing to attend a different venue must first inform the MSO by calling 888-846-8600.

PRE-CONCERT LECTURES

A complimentary pre-concert lecture is held 45 minutes prior to the performances at Mariner's Bethel Church in Ocean View, DE and at the Community Church in Ocean Pines, MD. At each location, these lectures are held in a separate room within the church. There are no pre-concert lectures in Easton, MD.

DRESS CODE

There is no official "dress code" for attending MSO concerts. In respect to the Maestro and the musicians, "smart casual" attire is suggested.

"THEATRE" TEMPERATURES

Temperatures in each venue will fluctuate due to audience size and location of seating. Dress in layers so you can adjust your clothing to be comfortable in a variety of temperatures.

LOST AND FOUND

If you misplace your glasses, think you left a sweater on a seat, found keys in the parking lot, etc., call 888-846-8600, leave a message and an MSO representative will return your call.

Turn off cell phones and any other electronic devices. The light/noise from these devices is a distraction. Please, no text messaging or flash photography during performances.

Leave all food and drinks outside the "theatre". NO food or drinks are allowed inside the "theatre". If unwrapping a cough drop or piece of candy to soothe a dry or sore throat, please do so quietly.

Respect those around you. Concert-goers are expected to arrive and be seated before the music commences. The audience waiting for a concert to begin may talk freely until the end of the applause greeting the entrance of the conductor (or the concertmaster if the orchestra tunes on stage). Please refrain from talk during the performance as it is extremely distracting to other audience members and the musicians. Unless there is an emergency, plan to stay seated during the performance. Refrain from returning to your seat while the musicians are performing. Do so when there is a "break" in the music.

Applause, for musical performances, is held until the entire piece is completed even though there are sometimes pauses between the movements. In between these movements the music will stop for a few seconds. Take note of the program to determine the number of movements. Do not applaud until the conductor has dropped his hands and has turned around to acknowledge the audience. Sometimes this is prolonged past the cutoff of the orchestra, with hands held in the air or slowly lowered over several seconds, in the hope of allowing the audience to stay joined with the artistic creation even for just a moment after its sounds have ceased.



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MID-ATLANTIC SYMPHONY ORCHESTRA

2017–2018 “KEEP THE MUSIC PLAYING” CAMPAIGN

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THANK YOU for your support to “Keep the Music Playing!” The Mid-Atlantic Symphony Orchestra Board of Directors, Maestro Julien Benichou, and the MSO musicians are grateful to the patrons, grantors, sponsors and advertisers who support the MSO concerts performed throughout the mid-Atlantic region.

Contributions received between July 1, 2017 and November 21, 2017 are acknowledged. We have made every effort to ensure our list is accurate. For changes/additions, call 888-846-8600.

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MID-ATLANTIC SYMPHONY ORCHESTRA

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**Symphony Ambassadors are a valuable asset promoting the MSO to their “spheres of influence” throughout the mid-Atlantic region. They volunteer at concerts and fundraisers in support of the MSO to “Keep the Music Playing!”*

KARA DAHL RUSSELL presents the pre-concert lecture. She is a regularly performing harpist, actress, and contralto who has won three Associated Press Awards for her work as a Classical Music Radio Host. In April 2016 she was awarded the “Light of Literacy Award” from Wicomico County Public Library and the Eastern Shore Regional Library Association, with a commendation from the Maryland Senate, for her regional lectures and performances combining acting, history, music and literature. Kara also teaches harp, and is Adjunct Professor of Harp at Salisbury University.

MSO VOLUNTEERS NEEDED

The MSO Board of Directors currently has several positions to fill, including key leadership positions, in order to ensure the ongoing success of the organization.

The MSO also needs Symphony Ambassadors. An Ambassador is a representative of the MSO whose primary goal is to promote the Orchestra in his/her sphere of influence. Ambassadors assist with selling and collecting tickets, distributing programs and seating audience members at concerts, distribute concert flyers in their communities, solicit program advertisements, help with special mailings, as well as assist with fundraising and other special events.

Please consider stepping up and being a part of the MSO leadership. The MSO would not be successful without the dozens of volunteers who perform essential functions during the season. If you, or someone you know, would be interested in volunteering as a Board Member or Ambassador, an endeavor that is both exciting and rewarding in many ways, please contact the MSO at 888-846-8600.

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MID-ATLANTIC SYMPHONY ORCHESTRA

JULIEN BENICHO, MUSIC DIRECTOR

JULIEN BENICHO, CONDUCTOR

"Julien Benichou is, without doubt, one of the most exciting young conductors on the scene today. He deftly combines his elegant, graceful gestures and a wonderful sense of both youthful verve and old world wisdom with profound, sincere musicianship."

—JONATHAN CARNEY, CONCERTMASTER, BALTIMORE SYMPHONY ORCHESTRA



As Music Director of both the Mid-Atlantic Symphony and Chesapeake Youth Symphony Orchestra, Julien Benichou is noted for his powerfully vivid, graceful, and sensitive conducting.

He was also recently appointed Principal Conductor of the Washington Opera Society and Music Director of the Southern Maryland Youth Orchestra.

This season, Julien Benichou guest conducted the U.S. Army Strings and Blues Jazz Band, the Newark Symphony, Washington Opera Society, Opera Delaware, and returned as guest conductor for "The Tim Janis American Christmas Carol" at Carnegie Hall.

Originally from France, Julien held positions leading several choral ensembles from a young age. He studied at the Marseille Conservatory with Pol Mule and the Rueil-Malmaison Conservatory under Jean Sebastien Bereau as well as attending the Schola Cantorum in Paris. In 1995, he moved to the United States, studying at the Peabody Conservatory for his graduate studies to work under esteemed conducting mentor Gustav Meier. He also earned his Master's degree at Northwestern University with Victor Yampolsky and continued his graduate studies at Yale University with Lawrence Leighton Smith. He was an active participant at Masterclasses with Marin Alsop, Yuri Temirkanov and Jorma Panula.

Now in his twelfth season as Music Director of the Mid-Atlantic Symphony, Julien has also garnered acclaim as a guest conductor at musical organizations both in the United States like the Annapolis Symphony, Ballet Theatre of Maryland, and Baltimore Concert Opera as well as abroad with the Orquestra Sinfonica do Parana in Curitiba, Brazil, the St. Petersburg State Symphony in Russia, and the Maison Symphonique de Montreal in Canada. Julien has also guest conducted and held positions at many academic institutions including The Juilliard School, Towson University, Montclair State University, Hopkins Symphony, Towson New Music and Morgan State University Opera.

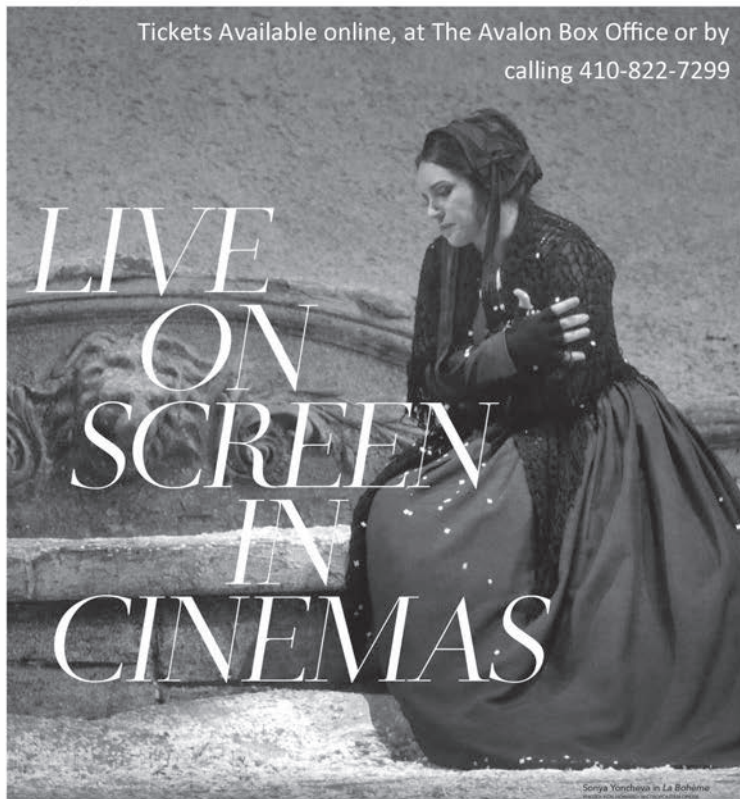
Next season's performances include concertos with Stefan Jackiw, and Leon Fleisher, guest conducting the State Symphony in Krasnoyarsk, Russia, the Orquesta Sinfonica Verum in Madrid, Spain as well as return engagements at the Maison Française in Washington DC, the Maison Symphonique in Montreal and at Carnegie Hall.



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Sonya Yoncheva in La Bohème
Photo: Ken Cedeno/Opera Theatre

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MID-ATLANTIC SYMPHONY ORCHESTRA

JULIEN BENICHOV, CONDUCTOR
LEAH HAWKINS, SOPRANO
CHAZ'MEN WILLIAMS-ALI, TENOR
JOE BURGSTALLER, TRUMPET

Thursday, December 7, 7 p.m., Avalon Theater, Easton
Saturday, December 9, 7 p.m., Mariner's Bethel Church
Sunday, December 10, 3 p.m., Community Church, Ocean Pines

HOLIDAY JOY

Sleigh Ride Leroy Anderson
1908-1975

From *Messiah* George Friedrich Handel
1685-1759
Overture
Comfort ye-Every Valley

Chaz'men Williams-Ali, tenor

He Shall Feed His Flock
Leah Hawkins, soprano

Concerto in D, BWV 972 (after Antonio Vivaldi) Johann Sebastian Bach
1685-1750
I.
II. Larghetto
III. Allegro

Joe Burgstaller, trumpet

I'll be home for Christmas Kim Gannon (1900-1974)
& Walter Kent (1911-1994)

Chaz'men Williams-Ali, tenor

This Christmastide Donald Fraser
Leah Hawkins, soprano & Chaz'men Williams-Ali, tenor

From *The Nutcracker* Pyotr Ilyich Tchaikovsky
1840-1893
Scene and Waltz of the Snowflakes

INTERMISSION

A Chanukah Overture Robert Wendel

Jingle Fourth arr. Robert Wendel

Amazing Grace John Newton
1725-1807

Leah Hawkins, soprano

It wouldn't be Christmas without you Vince Trani and Robert Wendel

La bohème Giacomo Puccini
O soave fanciulla 1886-1943

Leah Hawkins, soprano & Chaz'men Williams-Ali, tenor

Echoes of Harlem Duke Ellington
1899-1974

Joe Burgstaller, trumpet

Silent Night Franz Xaver Gruber
1787-1863
arr. Steve Cohen

Chaz'men Williams-Ali, tenor

O Holy Night Adolphe Adam
1803-1856
arr. William Ryden

Leah Hawkins, soprano

From *The Nutcracker* Pyotr Ilyich Tchaikovsky
Valse and Apothéose 1840-1893

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Called “quite simply, a superstar of the trumpet” by conductor JoAnn Falletta, **JOE BURGSTALLER** has captivated audiences throughout the world with his dazzling virtuosity, sensitivity, and engaging personality. A former full-time trumpeter and arranger for the famed Canadian Brass (8 years), he joined The Peabody Institute as Distinguished Visiting Artist in 2007, and now resides in Baltimore as a full-time faculty member teaching trumpet and brass chamber music.

Joe tours worldwide as a soloist (most recent appearances include Shanghai, Hong Kong, Singapore, Seoul, Taipei, Bangkok, Kuala Lumpur, Winnipeg, Hamburg, Bologna, US Virgin Islands and

22 U.S. States), as a chamber musician (New York Brass Arts Trio, classical/jazz crossover group BM4 and Meridian Arts Ensemble) as a guest orchestral musician (recently including Guest Principal of the Norddeutscher Rundfunk Sinfonieorchester -Hamburg, Guest Principal of the Malaysian Philharmonic Orchestra, and in the section of the New York Philharmonic), and as a clinician with his groundbreaking masterclasses for all instruments called “Change Your Mind, Change Your Playing®”.

Burgstaller’s discography includes hit solo CDs (License to Thrill and The Virtuoso Trumpet) and three Top-10 Billboard hits with Canadian Brass. Joe and “License To Thrill” were the subject of an hour-long segment on Korea’s Arirang Television (100 million viewers), as well as an hour-long feature on Sirius-XM Classical Radio. His recent Classical/Jazz-Hybrid crossover CDs with Grammy-nominated pianist Hector Martignon (Bach’s Secret Files and Mozart’s Blue Dreams) were Top-50 on the JazzRadio charts and the Roots Radio Report (under Paul Simon but right above the Beastie Boys).



A native of Philadelphia, **LEAH HAWKINS** is in her third season of the Domingo-Cafritz Young Artist Program at Washington National Opera. In the 2017-18 season she will appear at WNO as Ma Zegner in the premiere of *Proving Up* by Missy Mazzoli and Royce Vavrek, and Voce dal cielo in Verdi’s *Don Carlo*. In the 2016-17 season she appeared at WNO as the I-Will-Sell-My-Children-Mom in the premiere of Mohammed Fairouz’s *The Dictator’s Wife* and, to great acclaim, as Cousin Blanche/Sadie Griffith in *Champion*, Terence Blanchard’s “opera in jazz.” Additionally she appeared in *Justice at the Opera* with Supreme Court Justice

Ruth Bader Ginsburg, performing scenes from *Aida* and *Un ballo in maschera* with the Washington National Opera Orchestra.

In the 2015-16 season she appeared at WNO as Mrs. Dorsey/Amelia Boynton in the world premiere of the revised version of Philip Glass’s *Appomattox*; The Answerer/Ensemble in *Lost in the Stars*; Serena in *Porgy and Bess* with the Baltimore Symphony Orchestra; and Lucia in *The Thieving Magpie* as a young artist at The Glimmerglass Festival. Previously a mezzo-soprano, other roles include Julia Child in Lee Hoiby’s one-woman opera, *Bon Appétit*, Marcellina in *Le nozze di Figaro*, La Ciesca in *Gianni Schicchi*, La Badessa in *Suor Angelica*, Tisbe in *La Cenerentola*, and Giulietta in *Les contes d’Hoffmann*.

On the concert stage she has appeared as Carmen in *Carmen Jones* and *Holiday Joy* with the Mid-Atlantic Symphony Orchestra; Handel’s *Messiah* with the Black Pearl Orchestra; Mahler’s Second Symphony with Yale Philharmonia; Beethoven’s Ninth

Symphony and *Suor Angelica* with the New Haven Symphony Orchestra; *El amor brujo* with the Chesapeake Youth Symphony Orchestra. Recently she appeared with The Philadelphia Orchestra in the world premiere of Nolan Williams Jr.'s *Hold Fast to Dreams*; the Bolshoi Theatre in Moscow in a concert of vocal works by Beethoven; and as a guest soloist with the U.S. Air Force Orchestra. Later this season she will appear in concerts with the National Symphony Orchestra, Mid-Atlantic Symphony Orchestra, and Annapolis Opera.

Summer festival credits include The Martina Arroyo Foundation's Prelude to Performance Program, Houston Grand Opera's Young Artist Vocal Academy (YAVA), Central City Opera, The Chautauqua Opera Company, and The Glimmerglass Festival.

Awards include a Career Development Grant from The Sullivan Foundation, the Studio Artist Award from The Chautauqua Opera Guild, the David L. Kasdon Memorial Prize, given to an outstanding singer in the Yale School of Music, and 2nd Place at the New England Region Finals of the Metropolitan Opera National Council Auditions. She has also received prizes from The Young Patronesses/Florida Grand Opera Vocal Competition, The George London Foundation Competition, Opera Ebony's Benjamin Matthews Vocal Competition, and The Marcello Giordani International Vocal Competition.

Leah received her Master of Music in Voice from Yale University and Bachelor of Arts in Music from Morgan State University.



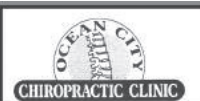
CHAZ'MEN WILLIAMS-ALI is a young tenor from St. Louis MO. He attended Central Visual and Performing Arts High School and studied with two of St. Louis' finest instructors, Dello Thedford, and Yvonne Crockett. While studying at Central, Chaz'men joined the Opera Theatre St. Louis Artist-in-Training program where he studied for two years. Chaz'men went on to study voice at the

University of Iowa School of Music. There he studied under Prof. Stephen Swanson and coached with Shari Rhoads. Chaz'men made his professional opera debut in 2008 in Gilbert and Sullivan's *The Gondoliers* with Cedar Rapids Opera Theatre.

In 2009, Chaz'men was named the Grand Prize division winner in the National Association of the Teachers of Singing (NATS) competition. At the University of Iowa, Chaz'men excelled in the music program participating in many operas and oratorios. He recently performed Ferrando in Mozart's *Così fan tutte* in Milano, Italy. He starred in productions of *La traviata*, *The Elixir of Love*, and Gounod's *Romeo et Juliette* at the University of Iowa.

This summer, Chaz'men is very proud to return to the Glimmerglass Festival family as one of this season's Young Artists following last season's success as Giles Cory and stepping in as Rodolfo. He also made his Kennedy Center Debut with Washington National Opera's Emerging Artist performance of *Madama Butterfly* as Pinkerton this spring. The 2017-1018 season will mark the debut season for Chaz'men with Florida Grand Opera as part of their studio artist program. He can be seen in *Lucia di Lammermoor* as well as *Salome*. Chaz'men has also experienced success as a music director, having directed and conducted for companies throughout the Midwest.

Now residing in New York City, he is very grateful for the blessings that the Lord has bestowed upon him, and is looking forward to watching Him work in his life for many years to come.



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Giacomo Puccini
1858-1924

Sharin Apostolou, soprano

Movement 2 from *Swan Lake*

Pyotr Ilyich Tchaikovsky
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Overture from <i>The Gypsy Baron</i>	Johann Strauss II 1825-1899
Quel guard oil cavaliere from <i>Don Pasquale</i> <i>Sharin Apostolou, soprano</i>	Gaetano Donizetti 1797-1848
Salut d'amour <i>Wyatt Underhill, violin</i>	Edward Elgar 1857-1934
Torna a Surriento <i>Ryan MacPherson, tenor</i>	Ernesto De Curtis 1875-1937
Adagietto from <i>l'arlesienne Suite No. 1</i>	Georges Bizet 1838-1875
Auld Lang Syne	Robert Burns 1759-1796
Brindisi from <i>La traviata</i> <i>Sharin Apostolou, soprano & Ryan MacPherson, tenor</i>	Giuseppe Verdi 1813-1901

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SHARIN APOSTOLOU came to the attention of the operatic world after jumping in on opening night in the title role of Handel's *Rodelinda* at Portland Opera. She was lauded by *The Oregonian* for "her lovely, high, clear voice, and her coloratura — the dazzlingly fast music that says 'Don't mess with me'—was exuberant...she covered the musical terrain without fear," and by *Crosscut Seattle* for, "[taking] on an impossibly daunting role with fearless flair, unraveling a sweet lyric coloratura voice of real promise."

For the 2016-2017 season, the Greek-American soprano debuts with the Center for Contemporary Opera in the US premiere of Louis Andriessen's *Odysseus' Women/Anais Nin*, with New York City Opera for Respighi's *La campana sommersa* as well as workshops for Ted Rosenthal's jazz opera *Dear Erich*, and with the Knoxville Symphony Orchestra as part of SWCC's 50th Anniversary *Festival Fanfare* performing the best of Opera and Broadway. She also returns to The Little Opera Theatre of New York as Nell Gwynn for the NY premiere of Carlisle Floyd's latest opera, *Prince of Players*, and to Charlottesville Opera for her first Ado Annie in *Oklahoma!*. This season, she will debut with Opera Southwest as a soloist in their season kickoff concert and Jemmy in *William Tell*, as well as Urban Arias in the title role of *Florida*. She will also return to Baltimore Concert Opera for *William Tell*, Portland Opera as a soloist on the Grand Gala, and the MidAtlantic Symphony for both their *Fireworks Finale* and *A Toast to the New Year* pops concerts. This summer, she will perform her first Baker's Wife in Sondheim's *Into The Woods*.

In the 2015-2016 season, she debuted Yum-Yum in *The Mikado* with Anchorage Opera and La comtess Adèle in *Le comte Ory* with Loft Opera, for which *Opera News* praised her "amazing vocal agility in the highly demanding coloratura challenges of the role, retaining a purity of tone throughout." She also returned to both Utah Opera and Pensacola Opera as Valencienne in *The Merry Widow*, Baltimore Concert Opera as Adele in *Die Fledermaus*, Shreveport Opera for her first Micaëla in *Carmen*, both Baltimore Concert Opera and Opera Delaware as Nannetta in *Falstaff*, and to the concert stage with the MidAtlantic Symphony Orchestra in their *Holiday Joy* pops concerts. In the summer of 2016, Ms. Apostolou returned to Ash Lawn Opera as Nellie Forbush in *South Pacific*.

In the 2014-2015 season, Ms. Apostolou was seen as Carrie Pipperidge in The Glimmerglass Festival's critically acclaimed *Carousel*, Mabel in *The Pirates of Penzance* with Pensacola Opera, Despina in *Così fan tutte* directed by Tony Award winner Hope Clark with Opera Ebony, in *The Three Divas Concert* with Vero Beach Opera, performed an American Songbook recital with Opera Delaware, and covered The Messenger in the world premier of Matt Aucoin's *Crossing* at American Repertory Theater, a role she workshopped with The Virginia Symphony at The Virginia Arts Festival John Duffy Composers Institute. In the summer of 2015, she had the opportunity to perform one of her dream roles—Eliza Doolittle in *My Fair Lady* at Ash Lawn Opera.

Ms. Apostolou has traveled the world performing music of the Baroque period. She made her Asian debut as Belinda in *Dido and Aeneas* at the Macao International Music Festival, her European debut with the Operafestival di Roma singing Serpina in *La serva*

padrona, her David Geffen Hall debut with The National Chorale as the soprano soloist in Handel's *Alexander's Feast*, and, as a grand finalist in the Competizione dell'opera hosted by Semperoper Dresden, sang excerpts from Handel's *Ariodante* with die Bremer Philharmoniker. Other highlights include Almirena in *Rinaldo* and the title roles in both Handel's *Rodelinda* and Cavalli's *La Calisto* with the Portland Opera and Portland Baroque Orchestra, Alinda in *Giasone* with Opera Omnia at Le Poisson Rouge, the soprano soloist in Handel's *Messiah* at David Geffen Hall with The National Chorale, the US premiere of JC Bach's *Vauxhall Songs* with the New England Baroque Soloists, and the covers of Fortuna in *Il sogno di Scipione* at Gotham Chamber Opera and Virtù and Valletto in *L'incoronazione di Poppea* at Central City Opera. While a Tanglewood Music Fellow, she made her Boston Symphony Orchestra debut in an all Baroque Program with Susan Graham and performed a number of duets by Monteverdi and Carissimi as part of *An Evening of Opera with Mark Morris*.

A frequent performer of music from the Bel Canto era, Ms. Apostolou performed Argene in the US premier of Rossini's *Ciro in Babilonia* alongside Ewa Podleś under the baton of Will Crutchfield at The Caramoor Festival, Gilda in *Rigoletto* with Shreveport Opera, Nannetta in *Falstaff* at Utah Opera, Adina in *L'elisir d'amore* at Green Mountain Opera Festival, Baltimore Concert Opera, and Opera Delaware; Rosina in *Il barbiere di Siviglia* at both Shreveport Opera and Wichita Grand Opera, Berenice in Rossini's *L'occasione fa il ladro* with The Little Opera Theatre of New York, Norina in *Don Pasquale* with Wichita Grand Opera, Clorinda in *La Cenerentola* at *Portland Opera*, and Clotilde in *Norma* at The Caramoor Festival.

As a Glimmerglass Festival Young Artist, she performed Guenevere in the YAP cast performance of *Camelot* and The Secretary in Verdi's *King For a Day*, for which *The New York Times* raved, "One more performer deserves mention: as the baron's secretary, an invented character, the soprano Sharin Apostolou stole scene after scene with her whimsical expressions and flamboyant moves."

Ms. Apostolou is also a former the Portland Opera Studio artist, where she performed Ms. Wordsworth in *Albert Herring*, Frasquita in *Carmen*, The High Priestess in *Aida*, Annina in *La Traviata*, and Countess Ceprano in *Rigoletto*, while she covered Violetta, Gilda, Micaëla, The Governess in *The Turn of the Screw*, and Marzelline in *Fidelio*. While in Portland, she was seen with The Oregon Symphony as the soprano soloist in Mendelssohn's *A Midsummer Night's Dream* and Vaughn Williams' *Serenade to Music*, The Portland Chamber Ensemble as Miss Silverpeal in *The Impresario*, in BodyVox's *Foot Opera Files*, and returned to the opera as Le feu/La princesse/Le rossignol in *L'enfant et les sortilèges*.

As a member of The Bonfils-Stanton Artists Training Program at Central City Opera, she sang Noémie in the youth performance of *Cendrillon*, and Isabelle/Madeline in *The Face on the Barroom Floor*, and covered Annina in *The Saint of Bleecker Street* under the direction of Catherine Malfitano. She also toured as Carolina in Torroba's *Luisa Fernanda* with the Tulsa Opera Studio.



International artist **RYAN MACPHERSON** has performed with the New York City Opera, The Opéra National de Paris - Bastille, Teatro Real - Madrid, Opera Nice - Côte d'Azur, Wiener Konzerthaus, Dublin's National Concert Hall, England's Buxton Festival, as well as with multiple regional companies throughout North America. His discography includes works by Philip Glass, Michael Nyman, Charles Ives, and Charles Wuorinen. He records Louis Karchin's *Jane Eyre* in the fall of 2017 for the Naxos record label.

Reducing his performance schedule, MacPherson joined OperaDelaware's development department in October 2016 after a distinguished 20-year operatic career. In addition to his stage experience, he brings with him a wealth of artistic knowledge through his work as an actor, voice teacher, artistic consultant, and entrepreneur. MacPherson holds a Bachelor of Educational Studies in Music from the University of Missouri-Columbia, as well as a Master of Music in Opera and Artist Diploma, from Yale University.



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Verse

Should auld acquaintance be forgot,
And never brought to mind?
Should auld acquaintance be forgot,
And auld lang syne!

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For auld lang syne, my dear,
For auld lang syne
We'll tak a cup o' kindness yet,
For auld lang syne.

Verse

And surely ye'll be your pint stowp!
And surely I'll be mine!
And we'll tak a cup o' kindness yet,
For auld lang syne.

Chorus

For auld lang syne, my dear,
For auld lang syne
We'll tak a cup o' kindness yet,
For auld lang syne.

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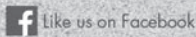
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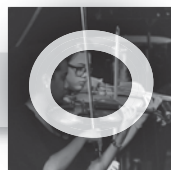
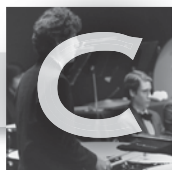
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