



Modern Vintage Opera

VIVA VERDI!

Kate Norigian
soprano

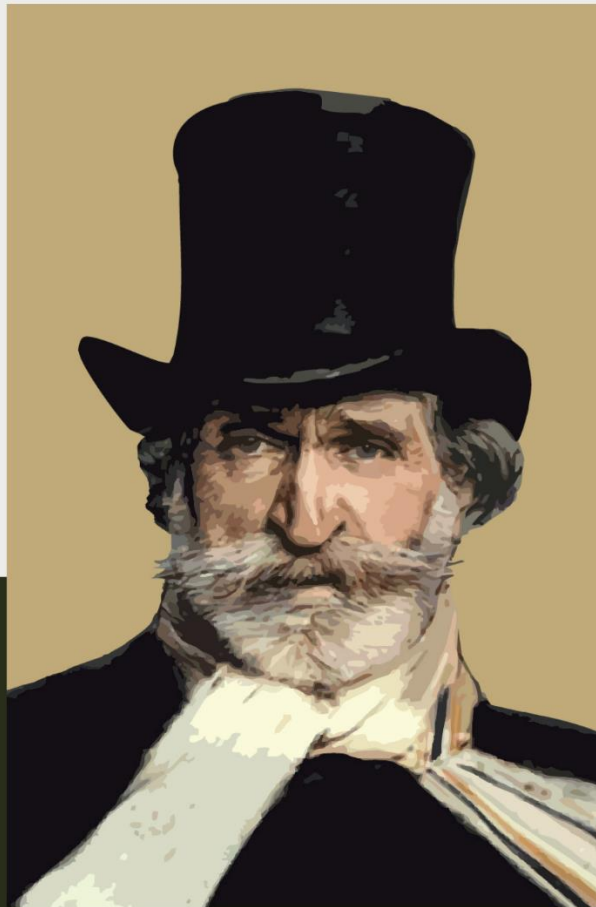
Julie Rumbold
mezzo-soprano

Daniel Juárez
tenor

Alexis Zingale
piano

Sunday, Aug 4
4:00 pm

Eno Memorial Hall
Simsbury, CT



GIUSEPPE VERDI (1813 - 1901)

Giuseppe Verdi is the preeminent composer of Italian opera of the 19th century, noted for such operas as *Rigoletto* (1851), *Il trovatore*, *La traviata* (1853), *Don Carlos* (1867), *Aida* (1871), *Otello* (1887), and *Falstaff* (1893). Verdi's father was an innkeeper and owner of a small farm near a small town in the then-impoverished Po Valley. As a child, Verdi must have shown unusual talent, for he was given lessons from his fourth year and by age 9 he was standing in for his teacher as organist in the village church. Music that he composed for the church has now been lost.

In 1833 he took a position teaching and composing, although all he published during the five years was a set of songs. After some difficulty he succeeded in getting an opera produced in March 1839. It succeeded well enough to gain him a commission for three more operas. His rising career was deflected by tragedy. In 1840 his young wife died, following the deaths of two infant children. In addition to this personal grief, Verdi saw his opera, *Un giorno di regno* (*King for a Day*), a comedy, hissed off the stage. Verdi overcame his despair by composing *Nabucodonosor*, performed as the opera *Nabucco* (1842). This was a sensational success and at age 28, he became the new hero of Italian music.

In the following years, Verdi drove himself to produce nearly two operas a year. Though masterpieces were unlikely to emerge with this schedule, his next two operas were just as successful. However, only with *Macbeth* (1847) was Verdi inspired to fashion an opera that is gripping and original. Shakespeare's tragic dramatic theme called forth the best in him. Through all the revisions, its greatest number, the harrowing sleepwalking scene of Lady Macbeth, would be left just as it was written.

Most of Verdi's best-known works were composed in the years following this. The tunes were better than any he had written before, the drama tighter and more exciting. His operas move rapidly, with unerring dramatic rhythm.

In his life, Verdi developed a whole new musical vocabulary, which broadened the role of the orchestra without compromising the voice. He introduced a range of subject matter that had never before been touched on in opera. Generations of listeners the world over have since loved Verdi's melodies. The best of them captured his characters' emotions with a warmth and directness achieved by few other composers.

PROGRAM

Accompaniment by Ms. Zingale

“Se quel guerrier io fossi!... Celeste Aïda...”

from *Aïda*

Mr. Juárez

“Nel giardin del bello...”

from *Don Carlo*

Ms. Rumbold

“Pur ti riveggo, mia dolce Aïda... Nel fiero anelito...”

from *Aïda*

Ms. Norigian & Mr. Juárez

“Una macchia è qui tuttora...”

from *Macbeth*

Ms. Rumbold

“Oh! fede negar potessi... Quando le sere al placido...”

from *Luisa Miller*

Mr. Juárez

“L'aborrita rivale... Gia i sacerdoti adunansi...”

from *Aïda*

Ms. Rumbold & Mr. Juárez

“Tacea la notte placida... Di tale amor che dirsi...”

from *Il Trovatore*

Ms. Norigian

“O Don fatale...”

from *Don Carlo*

Ms. Rumbold

“Libiamo, libiamo ne' lieti calici...” (Brindisi)

from *La Traviata*

Ms. Norigian, Ms. Rumbold & Mr. Juárez

OUR PERFORMERS



Kate Norigian (Soprano) has been described by Grammy nominated mezzo-soprano Margaret Lattimore as sounding, “Old school and throwback”, and similarly was described as “Sounding like a Golden Age singer” by the bass-baritone, John Relyea. She has a bachelor’s degree in Voice Performance from Rhode Island College and has participated in such programs as the Crittenden Program in Boston, MA, the V.O.I.C. Experience Program in Tampa FL and the Accademia Nazionale di Santa Cecilia in Rome.

Kate has been seen performing with Opera Providence, Corsara Artists in Peabody MA, Contemporary Theater in RI, Modern Vintage Opera and Encore Opera. Notable roles include Nedda in *I Pagliacci*, Kate Chase Sprague in the World Premiere of *William Sprague and His Women*, Mrs. Gobineau in *The Medium*, Pamina in *The Magic Flute*, Cathleen in *Riders to the Sea*. She has also covered the roles of both Carmen and Micaëla in *Carmen*. Kate has sung many concerts within the Armenian community, including for the Armenian Ambassador to the U.N.

[instagram.com/katenorigian/](https://www.instagram.com/katenorigian/)



Julie Rumbold (Mezzo-Soprano) has been described by artistic and music directors as enthusiastic and extremely talented with a solid vocal technique. She has been seen featured in Operas, Operettas and Concerts throughout Southern New England. Julie has performed with Modern Vintage Opera, Berkshire Opera Festival, CT Lyric Opera, Madison Lyric Stage, The Whitney Center for the Arts MA, Lollipop Opera, Greylock Opera MA, Contemporary Theater Company RI, Simsbury Light Opera Company and CT Gilbert and Sullivan Society. She has studied and performed with New England Opera Intensive in Boston and at the International Music Festival in Vols am Schlern, Italy. This year she made her debut with Opera Magnifico in New Jersey. A few operatic credits include La Zia Principessa in *Suor Angelica*, Charlotte in *Werther*, Dorabella in *Così fan tutte*, Eboli in *Don Carlo*, Maurya in *Riders to the Sea*, Marie-Thérèse in the premier of the opera *The Weeping Woman*, Elle in *La voix humaine*, Cornelia in *Giulio Cesare*, Hansel in *Hansel and Gretel*, Prince Orlofsky in *Die Fledermaus* and the title roles in *Princess Ida* and *Iolanthe*.

julierumbold.com



Daniel Juarez (Tenor) is well-known to New England opera audiences, having appeared with Connecticut Lyric Opera, Opera Theater of Connecticut, MassOpera, Western CT State University Opera Studio, Modern Vintage Opera and in various recital and concert venues throughout the region. His operatic credits include Radames in Verdi's *Aida*, Canio in Leoncavallo's *I Pagliacci*, Cavaradossi in *Tosca*, Don José in Bizet's *Carmen*, the title role in Gounod's *Faust*, Rodolfo in Puccini's *La Bohème*, The Italian Singer in Strauss' *Der Rosenkavalier*, Pinkerton in Puccini's *Madama Butterfly*, and Erik in Wagner's *The Flying Dutchman*. Daniel has also been featured as the tenor soloist in various oratorio and concert performances. Daniel is a graduate of the Yale University School of Music and onetime finalist in the Southwest Region Metropolitan Opera National Council auditions. daniel-juarez.com



Alexis Zingale (Pianist) has performed throughout the U.S. and Canada as soloist and collaborator in a variety of venues, winning numerous awards in both roles. She is the creator of The Southern Italian Piano Project, bringing neglected works of southern Italian composers from the Baroque to the present day to the concert stage; more information can be found at www.southernitalianpiano.com. Ms. Zingale has recorded for Peer Music Classical and the Charles Ives Society, and her performances have been broadcast on Connecticut Public Radio. Ms. Zingale is an adjunct professor of piano and chamber music at the University of Bridgeport, vocal accompanist at Southern Connecticut State University, piano faculty member and staff accompanist at the Suzuki Music Schools of Westport and Orange, piano faculty member at Neighborhood Music School in New Haven, and the accompanist of the New Haven Oratorio Choir. She freelances extensively throughout the Northeast as a soloist and collaborative pianist. alexiszingale.com

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UPCOMING EVENTS

September 21, 2024

MVO's 2nd Gala – 5pm, Soma Grille

October 2024

Concert - details TBD

November 30, 2024

Simsbury Celebrates – 5pm

June 2025

Operas: ***Bastien und Bastienne*** and
Cavalleria Rusticana

STAY CONNECTED



Modern Vintage Opera

Web: ModernVintageOpera.com

Email: ModernVintageOpera@gmail.com

THANK YOU

Proceeds from today's performance and from your generous donations will be used to fund MVO's 2025 productions.

