

WallisAnnenberg
Center for the
Performing Arts

Paul Crewes
Artistic Director

Rachel Fine
Managing Director

PRESENTS



AN EVENING WITH **NATHAN & JULIE GUNN**

MARCH 15, 2018 AT 7:30PM

Bram Goldsmith Theater

Running time: 80 minutes, no intermission



Tonight's concert is part of Leonard Bernstein at 100, the worldwide celebration of the 100th birthday of one of the world's most prodigiously talented and successful musicians in American history.

Nathan Gunn Management: Opus 3 Artists opus3artists.com



NATHAN GUNN has made a reputation as one of the most exciting and in-demand baritones of the day. He has appeared in internationally renowned opera houses such as the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Royal Opera House, Paris Opera, Bayerische Staatsoper, Glyndebourne Opera Festival, Theater an der Wien, Teatro Real in Madrid, and the Théâtre Royal de la Monnaie. His many roles include the title roles in Billy Budd, Eugene Onegin, Il Barbiere di Siviglia, and Hamlet; Guglielmo in *Così fan tutte*, the Count in *Le Nozze di Figaro*, Malatesta in *Don Pasquale*, Belcore in *L'Elisir d'Amore*, Ottone in *L'incoronazione di Poppea*, Tarquinius in *The Rape of Lucretia*, Danilo in *The Merry Widow*, and The Lodger in *The Aspern Papers*. A noted supporter of new works, Mr. Gunn most recently created the role of Inman in Jennifer Higdon's *Cold Mountain* at the Santa Fe Opera. He also created the roles of Sid Taylor in Jake Heggie's *Great Scott*, James Dalton in Iain Bell's *The Harlot's Progress* at the Theater an der Wien, Yeshua in Mark Adamo's *The Gospel of Mary Magdalene* at the San Francisco Opera, Paul in Daron Hagen's *Amelia* at the Seattle Opera, Alec Harvey in André Previn's *Brief Encounter* at the Houston Grand Opera, Father Delura in Peter Eötvös' *Love and Other Demons* at the Glyndebourne Opera Festival, and Clyde Griffiths in Tobias Picker's *An American Tragedy* at the Metropolitan Opera. Because of this dedication to new works, Mr. Gunn held the title of Director of the American Repertoire Council at the Opera Company of Philadelphia, a steering council that focused on advancing the company's American Repertoire Program which was committed to produce a new American work in 10 consecutive seasons. This season, Mr. Gunn returns to the

Metropolitan Opera in *The Magic Flute*, appears in concert with the London Symphony Orchestra and the Chamber Music Society of Lincoln Center, and presents recital in Los Angeles, Baltimore, Kalamazoo, and Thomasville, and at Vanderbilt and Notre Dame universities. He also performs Paola Prestini's *The Hubble Cantata* at the Ford Theater in Los Angeles, appears in the Lyric Opera of Chicago's Bernstein celebration, and premieres his one-man show, *Flying Solo*, at the Laguna Playhouse and the San Diego Repertory Theater. Mr. Gunn was the recipient of the first annual Beverly Sills Artist Award, and was awarded the Pittsburgh Opera Renaissance Award. He is an alumnus of the Metropolitan Opera Lindemann Young Artists Program and was a winner of the 1994 Metropolitan Opera National Council Competition. Mr. Gunn is also an alumnus of the University of Illinois at Champaign-Urbana where he is currently a professor of voice and the General Director of the Lyric Theater @ Illinois. Mr. Gunn is a partner in the Los Angeles City Club, RVCC, which is a forward thinking analog space for artists and entrepreneurs changing the downtown of Los Angeles.

JULIE GUNN is a pianist, educator, and music director. She has performed on many of North America's most prestigious recital series, including the Aspen Festival, Boston's Celebrity Series, the Carnegie Hall Pure Voice Series, the Cincinnati Chamber Music Society, the Cliburn Foundation, the Dallas Opera, the Krannert Center for the Performing Arts, Lincoln Center Great Performers, Manhattan's Café Carlyle, the Metropolitan Opera Summerstage, Notre Dame's DeBartolo Center, the Ravinia Festival, St. Paul's Schubert Club, San Francisco

Performances, the Sydney Opera House, Toronto's Roy Thomson Hall, University of Chicago Presents, Washington's Vocal Arts Society, the 92nd Street Y, and the United States Supreme Court. She has been heard in recital with William Burden, Richard Croft, Elizabeth Futral, Isabel Leonard, Stefan Milenkovich, Kelli O'Hara, Mandy Patinkin, Yvonne Gonzales Redman, Michelle De Young, the Pacifica and Jupiter Quartets, and her husband and artistic partner Nathan Gunn. In the upcoming season she looks forward to recitals and cabarets at the Interlochen Center for the Performing Arts, the DeBartolo Center, Vanderbilt University, Thomasville, GA, Western Michigan University and the McCallum Theater for the Performing Arts. Director of Lyric Theatre Studies at the University of Illinois, she produces three mainstage operas or musical theatre works a year at the Krannert Center for the Performing Arts. A faculty member at the School of Music, she enjoys teaching singers, pianists, chamber musicians and songwriters, and conducting new works and musical theatre. She has given master classes at universities and young artists' programs all over the United States, including the Aspen Festival, the Cincinnati Conservatory of Music, the Houston Grand Opera Studio, the Interlochen Center for the Arts, the Metropolitan Opera Guild, Opera Theatre St. Louis, the Ryan Young Artists' Program, the Santa Fe Opera, Ravinia's Steans Institute. She enjoyed tenures as artist-in-residence at Cincinnati Opera and the Glimmerglass Festival. She is the founder of the Illinois School of Music Academy, a program for talented pre-college chamber musicians and composers. Dr. Gunn enjoys working at the intersection of different disciplines and collaborates with artists in the fields of theatre, dance, and design whenever possible. She has served as a coach or conductor at Chicago Opera Theater, Highlands Opera Studio, the Metropolitan Opera Young Artist Program, Opera North, Opera Theater St. Louis, Southern Methodist University, Theaterworks!, and Wolf Trap Opera. She is committed to new works and in recent seasons has been part of several world premieres, as a co-producer, a pianist, or as a conductor: *Twilight Butterfly* (Thomas), *Dooryard Bloom* (Higdon), *Polly Peachum* (Scheer/Nan Horn), *Variations on a Summer's Day* (Meltzer), *Letters from Quebec to Providence in the Rain* (Gill), and *Bhutto* (Fairouz.) She works with Beth Morrison Projects and American Opera Projects to produce workshops and academic premieres of new operas. A member of ASCAP, she is the author of many arrangements of songs for chamber groups and orchestras. Her arrangements have been heard at Carnegie Hall, Chicago's Symphony Center, the DeBartolo Center, Ithaca College, Interlochen, the Kennedy Center, the Krannert Center, London's Queen Elizabeth Hall, and in Sun Valley, Idaho.