

OPERA SAN JOSÉ presents

Rimsky-Korsakov's

MOZART AND SALIERI

FALL 2021



OPERA
SAN JOSÉ

MOZART AND SALIERI

Music by NIKOLAI RIMSKY-KORSAKOV
Libretto by ALEXANDER PUSHKIN

Conductor DONATO CABRERA
Director FENLON LAMB

Executive Producer KHORI DASTOOR
Producer MONICA THAKKAR

Cast

Salieri SIDNEY OUTLAW
Mozart SIMON BARRAD

Scenic Design STEVEN C. KEMP
Lighting Design PAMILA Z. GRAY
Sound Design TOM JOHNSON
Video Production RAPT PRODUCTIONS
Costume Coordinator ALYSSA OANIA
Makeup and Hair Design SHARON PENG
Assistant Conductor GEOFFREY LOFF
Assistant Director TARA BRANHAM
Chorus Master CHRISTOPHER JAMES RAY
Rehearsal Pianist, Music & Diction Coach VERONIKA AGRANOV-DAFOE
Production Stage Manager RENEE VARNAS

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Violin I, Concertmaster CYNTHIA BAEHR-WILLIAMS
Violin I VALERIE TISDEL
Principal Violin II CLAUDIA BLOOM
Assistant Principal Violin II ELLEN FLANAGAN
Principal Viola CHAD KALTINGER
Viola MELINDA RAYNE
Assistant Principal Cello ISAAC PASTOR-CHERMAK
Principal Bass ANDY BUTLER
Principal Flute JAMES BLANCHARD
Principal Oboe, English Horn PATRICIA EMERSON MITCHELL
Principal Clarinet MARK BRANDENBURG
Principal Bassoon DEBORAH KRAMER
Horn I ERIC ACHEN
Horn II CAITLYN SMITH FRANKLIN
Principal Trumpet WILLIAM HARVEY
Trombone I TOM HORNIG
Trombone II DON BENHAM

Bass Trombone	JASON BORRIS
Piano	VERONIKA AGRANOV-DAFOE
Timpani	KUMIKO ITO

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Alto	TAYLOR DUNYE JENNIFER HARTSHORN LEANDRA RAMM AMY WORDEN
Tenor	MICHAËL KIM ANDREW METZGER DARIO RODRIGUEZ-JACKSON NICOLAS VASQUEZ-GERST
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Master Electrician & Light Board Operator	MATTHEW VANDERCOOK
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First Hand	MARINA AGABEKOV
Piano Technician	LARISA ZAIKO
English Subtitles	R. ERIK SIVERSON
Spanish Subtitles	SIMON BARRAD
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	VIETRANSLATE
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	ALEX IRWIN
Key Grip & Camera Assistant	JARED TABAYOYON



Sidney Outlaw (Salieri)

Lauded by The New York Times as a “terrific singer” with a “deep, rich timbre” and by the San Francisco Chronicle as an “opera powerhouse” with a “weighty and forthright” sound, baritone Sidney Outlaw has regaled audiences across the US and abroad with his rich and versatile baritone and engaging stage presence. A graduate of the Merola Opera Program and the Gerdine Young Artist Program at Opera Theatre of Saint Louis, Outlaw recently added a Grammy nomination to

his list of accomplishments for the Naxos Records recording of Darius Milhaud’s 1922 opera trilogy, *L’Orestie d’Eschyle* in which he sang the role of Apollo. He was also the Grand Prize winner of the Concurso Internacional de Canto Montserrat Caballé in 2010. Recent career highlights include his San Francisco Opera debut as the First Mate in *Billy Budd*, returning to Minnesota Opera for the World Premiere of Joel Puckett’s *The Fix*, and debuting with Mill City Opera as Guglielmo in Mozart’s *Così fan tutte*.



Simon Barrad (Mozart)

The versatility of Grammy-nominated baritone Simon Barrad has been heard in genre-bending concerts across the United States and Europe. His talent for unique and innovative programming and arranging – melding new and old, jazz and drama, classical technique and heartfelt folk idioms –has led to featured performances in the United States at the Art of the Piano Festival, Ravinia Festival, Stanford Live, Marlboro

Music Festival, and West Edge Opera. Following his time as a Fulbright scholar (2015-16), Barrad headlined concerts across the Atlantic at Helsinki’s Musiikkitalo, Finland’s National Opera House, and the Berlin Philharmonie. As a performer and mentor for ArtSmart, which provides free music and singing lessons to teenagers in underserved communities, Barrad strives to build a more equitable world of empathy and understanding through music. A native of Long Beach, CA, Barrad holds a Master of Music from the University of Cincinnati’s College-Conservatory of Music and a Bachelor of Music in Voice with a French minor from the Bob Cole Conservatory of Music at California State University, Long Beach. Other appearances this season include recital debuts at Wigmore Hall in London and the Philadelphia Chamber Music Society.



A Conductor's Perspective: by Donato Cabrera

"As with all opera, my first task in preparing Rimsky-Korsakov's *Mozart and Salieri* was understanding the text. Russian is not a language that I speak or have studied, so I spent the bulk of my time with this score trying to understand how Rimsky-Korsakov used the Russian language and how the rhythm of the language inflected and inspired his compositional process. Each language has its own peculiar rhythms, inflections, and speed, and composers can't help but write music that reflects these idiosyncrasies in the language. As I began to understand the sentence structure of the language, I could then understand how Rimsky-Korsakov would place the important words of each sentence into a musical phrase. At this point, the beauty of how Rimsky-Korsakov wed the language with his music became apparent.

One of the unique characteristics of this opera is that it continually flows from monologue to dialogue. The opera begins with Salieri alone and ends with Salieri alone. In between, Mozart makes two substantial appearances, but they never sing together. In other words, there is no duet. In my opinion, Rimsky-Korsakov did this to emphasize the fact that these two composers were the polar opposite from one another, at least in how Pushkin portrays them in his play. The music for Salieri is always slower and the sounds of the orchestra are low and deep. Also, Salieri's music is extremely Romantic in style, full of angst and anguish. Conversely, the music that Rimsky-Korsakov writes for Mozart is fast. The sounds are higher and lighter, and the style that he gives to Mozart's music is far more Classical than Romantic. In other words, Rimsky-Korsakov writes in the style of the 19th century for Salieri, and in the style of the 18th century for Mozart.

The biggest challenge for me, however, was overcoming the technical challenges that Covid posed. We recorded the orchestra first, without the singers, which meant that I had to remember exactly how fast or slow Sidney Outlaw and Simon Barrad sang each part without them in the room. Conversely, we recorded Sidney and Simon a week later, with them hearing the recording of the orchestra through an earpiece while they sang and watched a video of me conducting the orchestra from a week prior. Before we began the process, I wasn't exactly sure if this would work at all, but through modern technology and the incredibly artistry of everyone involved, the final product is every bit as convincing as if everyone was in the room at the same time!

Finally, getting the opportunity to learn and conduct one of the sixteen(!) operas that Rimsky-Korsakov composed revealed a world hitherto unknown to me. Russian opera is truly a universe unto itself, largely unknown in the West. In my opinion, it is a goldmine just waiting for us to explore and perform."

ABOUT CABRERA

Donato Cabrera is the current Music Director of the California Symphony and the Las Vegas Philharmonic, and one of only a handful of conductors in history who has conducted performances with the San Francisco Symphony, San Francisco Opera, and San Francisco Ballet. As Resident Conductor of the San Francisco Symphony, Cabrera worked closely with its Music Director Michael Tilson Thomas and frequently conducted the orchestra in a variety of concerts, including all of the education and family concerts, reaching over 70,000 children throughout the Bay Area every year. He also led the San Francisco Symphony Chorus with organist Paul Jacobs in the World Premiere of Mason Bates' *Mass Transmission*, subsequently conducting it in Carnegie Hall. Cabrera is equally at home in the world of opera, frequently conducting productions in the United States and abroad. He has also been an assistant conductor for productions at the Metropolitan Opera, Lyric Opera of Chicago, the Ravinia Festival, Festival di Spoleto, the Aspen Music Festival, and the Music Academy of the West. Cabrera was also recognized by the Consulate-General of Mexico in San Francisco as a Luminary of the Friends of Mexico Honorary Committee, for his contributions to promoting and developing the presence of the Mexican community in the Bay Area. He makes his company debut with Opera San José for this production of Rimsky-Korsakov's *Mozart and Salieri*.



A Director's Perspective: by Fenlon Lamb

Welcome to a director's eye-view of *Mozart and Salieri*. When I first came to this project, I was struck by the excellent opportunity to dig into the psyche of Salieri within the intimate setting of the Heiman Digital Studio. I also connected with how much this opera feels like a deep dive into the inner workings of creativity and a mirror of what so many people went through during the pandemic. So I thought I'd take the plunge and share a peek into the process of bringing this opera to life.

In researching the relationship between Mozart and Salieri, it was clear there wasn't actually as much animosity and ill-will between the two as Pushkin's play or the Oscar-winning film, *Amadeus*, would have you believe. In fact, Salieri was a mentor of sorts and very much the elder statesman of the Vienna music scene. This historical context made me think twice about how to portray Salieri

and his murderous tendencies. I decided to set the entire drama in his mind, and talked with our set designer, Steven Kemp, about bringing Salieri's inner world to life, and what that would look like. For me, he is ordered, methodical, and all about straight lines and linear thinking. Steven sketched an atmosphere that really represented that; with rectangular frames and a very claustrophobic yet ordered feel to the space. If you look carefully, you can see that the frames are filled with reproductions of manuscripts from Salieri's own Requiem—an inspired touch from our set designer.

In contrast, Mozart is all curves, circles, Rococo thoughts and complexity. I saw very clearly that Salieri's mind would recall Mozart's personage for inspiration and discourse but with great frustration since the young genius is his polar opposite. I liked the idea that Mozart literally and figuratively re-frames Salieri's thoughts and perspectives. Mozart's appearance, complete with oval frame, presents a gift and at the same time a joke that pokes fun at the older man's organized brain. The dark, brooding thoughts of Salieri at the end of his life present a wonderful contrast to the "sunshiny" laughter and impish character of the Mozart in his imagination.

These same themes are clear in the costuming too. I spoke with Alyssa Oania, OSJ's Costume Shop Director, about how to best show these men in stark contrast. I felt that Salieri was near the end of his life, so late 1820's and very much in his own element; successful sleep wear. Whereas Mozart is the quintessential playboy of the late 1700s with white wig and breeches. Alyssa made the most of both characters by using lush fabrics for each but so much texture and lace on Mozart's wardrobe, while Salieri has a more sleek and staid quality.

So then, what was the plan for filming and creating the idea of Mozart coming to life entirely in Salieri's mind? I have to admit to playing pretty fast and loose with this concept. It evolved as we worked. Organization is the key to making art but you have to leave room for the organic moments that happen on the spot.

Originally, I wanted two place settings during the scene at the Inn. But in the moment of staging I changed it so only Salieri's place at the table was set. Tara Branham, OSJ's fabulous resident director, furthered that feel by suggesting the champagne stand being placed closer to Salieri's side. We set the scene as "dinner for one" but with an empty chair for Salieri's imagined Mozart.

That second scene at the Inn is a particular favorite of mine. We filmed it with *The Queen's Gambit* as inspiration so that the two great composers would meet head-to-head and square off about the real meaning of creativity and craftsmanship. This chess match in Salieri's mind really came to life for me in a way that we couldn't have achieved in live theater. During rehearsals, Maestro Donato Cabrera conducted while seated at the table with the two performers, so that they could stare straight into each other's eyes—which really heightened the tension and intimacy.

A Director's Perspective Cont.

Our singers completely embraced the intensity of their roles. Sidney Outlaw sang with such consistency and focus, almost as if he were recounting Salieri's life story word for word to a biographer. He stayed in character throughout the entire day of filming. It was a treat to work out each intention with him and explore the physicality of this aged man. And our charming Mozart, Simon Barrad, played each scene in constant motion; first with an irreverent swagger to tease Salieri and then with haunted and halting steps reflecting Salieri's mind as he spirals out into thoughts of poisoning his adversary.

I added a couple moments to the film that are not in the opera score to give some context to my storytelling. The first minute of Salieri conducting as if he is exploring the orchestration of Mozart's Requiem ushers in the opera. I wanted his thoughts of the Requiem to push him into examining his entire life in comparison to Mozart. Likewise, the haunting fanfare and choral excerpts from the Dies Irae and Lacrimosa sections of Mozart's Requiem serve as the impetus for Salieri to pull apart his own thoughts and compositions during the intermezzo-fugue in between scenes 1 and 2, and finally recreate Mozart in a different light at the Inn.

The climax of the opera occurs when Salieri listens to the opening of Mozart's Requiem, re-imagined through the lens of Rimsky-Korsakov. Mozart presents this to Salieri, his "brother in harmony," as a sort of offering to friendship. It provides a long-awaited catharsis for the older composer and he breaks down in tears. I wanted to show the wide-open emotion and expansiveness that Mozart's music creates in Salieri; such a juxtaposition from the closed confines of his own mind. As the ordered trappings of Salieri's mind fall away, he knows he will never reach the heights of genius. Mozart disappears. Filled with lingering doubts and poisonous thoughts still swirling, Salieri considers the oval frame left behind...

I didn't want a neat and clean ending for this piece. The music speaks otherwise and the opportunity to connect with Salieri, so powerfully embodied by Sidney, felt like a chance to include the audience in this drama about questioning one's self. After the isolation and change we've been through this past year and a half, how will we reframe our perceptions and perspectives?"

ABOUT LAMB

Fenlon Lamb was recognized by The Kansas City Star as "one of the most creative forces in the city...presenting satisfying and ingenious productions." Seen and Heard International praised her "well-honed theatrical sensibility." As the co-creator and Artistic Director of Papermoon Opera Productions, she has created and produced new, alternative medium productions of *Madama Butterfly* with Inland NW Opera and Don Giovanni with Pensacola Opera and remounted Papermoon's flagship *Hänsel und Gretel* for Palm Beach Opera's inaugural family series. Fenlon directed the world premiere production of *Riders of the Purple Sage* at Arizona Opera and returned to the company for a "fantastic revival of this timely western" (Opera Wire). Recently, she directed new productions of Charlie Parker's *Yard bird* for Arizona Opera and *Scalia/Ginsburg* for Opera Delaware. Fenlon has directed Carmen for Pensacola Opera, Annapolis Opera, North Carolina Opera, Mill City Summer Opera and Dayton Opera along with engaging productions of *Tosca*, *La Bohème*, *Il Barbiere di Siviglia* and *Don Pasquale* for Palm Beach Opera. Other highlights include, *Der Fliegende Holländer* for Opera Carolina with Greer Grimsley in the title role and *Werther* with Gran Wil-son at Mobile Opera. As the Director of Opera and Vocal Programming of the Bar Harbor Music Festival, Fenlon has conceived and directed engaging productions of *Carmen*, *L'elisir d'amore*, *Madama Butterfly*, *Il barbiere di Siviglia*, *Le nozze di Figaro*, *La bohème*, *La Cenerentola*, *Don Giovanni* and *Hänsel und Gretel*. Upcoming productions include a new Papermoon Production of *Il barbiere di Siviglia* with Baltimore Concert Opera and Opera Delaware, *Hänsel und Gretel* with Amarillo Opera, *Lucia di Lammermoor* with Madison Opera, *Elisir d'Amore* with Palm Beach Opera and *La bohème* for New Orleans Opera.



CREATIVE TEAM

Veronika Agranov-Dafae (Pianist, Music & Diction Coach)

Born and raised in Leningrad (St. Petersburg), Russia, Ms. Agranov-Dafae first studied piano performance at the Leningrad (St. Petersburg) Conservatory of Music. After immigrating to the United States, she earned a Master's Degree from the San Francisco Conservatory of Music. While still working on her degree, Ms. Agranov-Dafae began working as a rehearsal accompanist at West Bay Opera in Palo Alto. In 2000 she joined the SJSU Opera workshop as a coach and pianist, later started working at Opera San José, where she is now the Head of Music staff. Ms. Agranov-Dafae is also the pianist for the Unitarian Church of Palo Alto.

Tara Branham (Assistant Director)

Tara Branham is a director of opera and theatre. Last season as the Resident Director with Opera San José, Tara directed *Three Decembers* by Jake Heggie featuring world-renowned mezzo-soprano Susan Graham and *Love & Secrets: A Domestic Trilogy* which included *Il Segreto di Susanna* by Ermanno Wolf-Ferrari, *Four Dialogues* by Ned Rorem, and *The Husbands* by Tom Cipullo. She also directed and co-created the musical pastiches *The Parting Glass* and *Sing for Your Supper*. Most recently, she assistant-directed *Highway 1, U.S.A.* at Opera Theatre of Saint Louis where she is the Resident Assistant Director. An avid supporter of the development of new work in theatre and opera, Tara assisted James Robinson on the world premiere of Terrance Blanchard's *Fire Shut Up in My Bones* at OTSL which will be the first opera composed by a Black person produced by the Met. Branham was also the assistant director for Grammy Award®-winning soprano Patricia Racette on her directing premiere of *La Traviata* at OTSL. Her direction of the U.S. premiere of *Octagon*, starring Kiki Layne at Jackalope Theatre, received a sold-out extension. This was a culmination of three years of development and collaboration with playwright and television writer Kristiana Rae Colón (Showtime's *The Chi*). She also directed and co-produced the sold-out world premiere of *good friday* by Colón. The play has gone on to be produced at colleges across America to raise awareness of the complex intersection of gun violence and rape culture. Tara graduated cum laude from Ball State University. www.tarabranham.com

Pamila Z. Gray (Lighting Design)

Gray has been designing lighting for Opera San José for multiple seasons, from the Montgomery Theatre to the California. Some favorites include *Moby Dick*, *Silent Night*, and *Hansel and Gretel*, among many others. She has also spent her time designing musicals, plays, dance and industrials. Her designs have been seen in the San Francisco Bay area as well as Los Angeles, Sacramento, Portland, Houston, Dallas, Chicago, Minneapolis/St. Paul, Colorado Springs, Ft. Lauderdale, and Washington, DC. Her past work includes the West Edge Opera Festival at Cal Shakes this past summer, as well as world premieres of *My Antonia*, *Kept*, *Baby Taj* with TheatreWorks of Silicon Valley, and the American premiere of *The 3 Musketeers* for American Musical Theatre of San Jose. Ms. Gray is a graduate of Northwestern University and a member of United Scenic Artists.

Tom Johnson (Sound Design)

Johnson, Sound Designer for Opera San José, has been an Audio Engineer for 35 years and is the owner of Johnson Digital Audio (JDA). Opera San José credits include Kevin Puts's *Silent Night*, Jake Heggie's *Moby Dick*, and the recent digital production of Jake Heggie's *Three Decembers*, which was performed in the new Heiman Digital Media Studio. Tom is also the Audio Engineer for Symphony Silicon Valley and Head Audio Engineer for the California Theatre in San Jose. Other credits include Oakland Symphony, Midsummer Mozart, The Choral Project, San Jose State University Choraliers, San Jose Chamber Orchestra, and Bear Valley Music Festival, among others.

Steven C. Kemp (Set Design)

Kemp has designed at Opera San José for 12 seasons starting with the west coast premiere of *Anna Karenina* and including *Love & Secrets: A Domestic Trilogy*, *Three Decembers*, *Cinderella*, *The Abduction from the Seraglio*, *The Flying Dutchman*, *Così fan tutte*, *Silent Night*, *Lucia di Lammermoor*, *The Marriage of Figaro*, *Tosca*, *The Italian Girl in Algiers*, *Rigoletto*, *Il trovatore*, *Faust*, *Idomeneo*, and *Falstaff* which was a finalist in the World Stage Design 2017 Exhibition in Taiwan. His 87 designs for opera have been presented at 30 companies including LA Opera, Chicago Opera Theater, Florida Grand Opera, The Lyric Opera of Kansas City, Arizona Opera, Des Moines Metro Opera, Central City Opera, Sarasota Opera, New Orleans Opera, Hawaii Opera Theatre, Opera Santa Barbara, Opera Omaha, Kentucky Opera, Tulsa Opera, Opera Grand Rapids, Merola Opera, Indiana University, The Curtis Institute of Music and San Francisco Conservatory of Music. He has designed over 50 productions in NYC including the Off-Broadway revivals of *Tick, Tick...Boom!* and *Ordinary Days* as well as numerous productions for regional theatres, cruise ships and international tours such as the current *Baby Shark Live!*. Early in his career he worked extensively as an Associate Designer including designs for 10 Broadway productions, Disney Theatricals, Dreamworks, Holland America Line and The Metropolitan Opera. Mr. Kemp received his MFA from UC San Diego.

Geoffrey Loff (Assistant Conductor)

Loff, resident of Houston, TX, has a distinguished and varied career as conductor, répétiteur, collaborative and solo pianist, and composer. He holds two degrees from the University of Miami (Bachelor's in Piano Performance, 2010; Master's in Collaborative Piano, 2012). Geoffrey is currently an assistant conductor at Houston Grand Opera, and in addition music director of HGOco. This past summer Geoffrey was a conducting fellow at the prestigious Aspen Music Festival, a performance of which was featured on public radio's 'Performance Today.' In the 2017 season at HGO, Geoffrey conducted Rossini's *Barber of Seville* and Tom Cipullo's *Glory Denied*. Mr. Loff was a staff pianist and associate conductor at Des Moines Metro Opera (2017, 2018). He graduated from the renowned Houston Grand Opera Studio (2015-2017), and was a resident artist for Minnesota Opera (2013-2015). He was a staff pianist and assistant conductor for the Janiec Opera Company as part of the Brevard Music Festival (2015), Skylark Opera and Mill City Opera (2015), was a staff pianist for the John Duffy Modern Opera Institute (2013, 2014), young artist and assistant conductor for Opera North (2013), and was pianist and music director for Atlanta Opera's outreach program (2012-2013). An advocate of opera and symphonic transcriptions, he has performed such rarities as Liszt's transcriptions of *Wagner's Tannhäuser Overture* and *Beethoven's Fifth Symphony*, and Rachmaninoff's transcription of the Scherzo from *Mendelssohn's Midsummer Night's Dream*. As a collaborative pianist, he has been a frequent performer for The Wolfeboro Friends of Music, The Mainly Mozart Festival and the Chopin Foundation. In 2008 Mr. Loff was commissioned by the Greater Miami Jewish Federation to compose and perform a piano trio at the 70th anniversary memorial of Kristallnacht at the Miami Beach Holocaust Museum. Geoffrey made his concert debut at 13 and has performed as a soloist for The Chopin Foundation, and the International Miami Piano Festival.

Sharon Peng (Wig and Makeup Design)

Y. Sharon Peng is pleased to return to Wigs & Makeup at Opera San José. Though *Mozart & Salieri* is her first production here as designer, she has been an artist for Opera San José since 2015 and Wig & Makeup Supervisor under Christina Martin for the 2019 season. A member of IATSE Local 706 Hair Stylist & Makeup Guild, Ms. Peng also frequently works at San Francisco Ballet and San Francisco Opera, as well as in film and television. Ms. Peng is particularly noted for designing for local theatres, as well as in Los Angeles, and is currently a board member of South Bay Musical Theatre. Her current and upcoming productions include *Shout! The Mod Musical* (SBMT), *Clue* (Castilleja School), *Men on Boats* (Palo Alto Players), *Company* (SBMT), and *Allegiance* (Palo Alto Players). She is also pleased to be returning as crew for *Tosca* and *Fidelio* at San Francisco Opera, as well as for the remainder of Opera San José's current season. Ms. Peng is a graduate of the Fashion Institute of Design & Merchandising; more of her work, including credits beyond Wigs & Makeup, may be found on ysharonpeng.net.

Christopher James Ray (Chorus Master)

Ray is a conductor with a diverse background in both traditional and contemporary operatic works. He is currently Resident Conductor at Opera San José and an assistant with the San Francisco Symphony. In 2017, Ray joined the music staff of the renowned Bayreuth Festival where he worked on productions of *Der Fliegende Holländer*, *Lohengrin*, *Götterdämmerung*, *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, and *Parsifal*. For the 2021/22 season, Ray will conduct performances of *Dido & Aeneas*, *Carmen*, and *West Side Story* at Opera San José as well as a debut with the Lima Symphony Orchestra. In place of the previously planned 2020-21 season, Ray worked with Opera San José to create variety of filmed performances included Schumann's *Dichter-liebe*, Jake Heggie's *Three Decembers*, and Cipullo's *The Husbands*. Other recent performances at Opera San José have included *Il trovatore*, *Hansel and Gretel*, *Die Fledermaus*, Heggie/Scheer's *Moby Dick*, and *Pagliacci*. A protégé of American composer Carlisle Floyd, Ray is a sought-after interpreter of Floyd's works. In addition to serving as the assistant to the composer, Ray recorded an album of Floyd's songs with the celebrated mezzo-soprano Susanne Mentzer. It is available through GPR Records on the Naxos label. Ray is a native of Sumrall, Mississippi, and is a graduate of Florida State University where he studied with Douglas Fisher and Carlisle Floyd.

Rapt Productions (Video Production)

In addition to Dance Films & Trailers, and Branded Content & Documentaries, San Francisco-based Rapt Productions has been capturing performance in a highly crafted way for decades. Every videographer is trained in the specialized Rapt Technique, praised by grant panel members as highly effective in the successful transmission of live performance through video documentation. Rapt continues to strive to find new ways to enhance this process, including choreographing the camera with the dance. Rapt regularly collaborates with local arts organizations including Smuin Ballet and the San Francisco Ballet, and most recently collaborated with OSJ on the New Year's Eve program, *The Parting Glass*. www.raptproductions.com



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