

OPERA DELAWARE

IN OPERA WE TRUST

2019 FESTIVAL | APRIL 27–MAY 4

DEAD MAN WALKING

Music by Jake Heggie

Libretto by Terrence McNally

Based on the book by Sister Helen Prejean

SCALIA/GINSBURG

An opera by Derrick Wang

& TRIAL BY JURY

Gilbert & Sullivan

plus LEADING LADIES OFFSTAGE

OFFICIAL PROGRAM



Sister Helen Prejean's appearance at our 2019 Festival is generously underwritten in part by

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OPERA DELAWARE

74TH Season 2018-2019

Brendan Cooke, *General Director* • Anthony Barrese, *Music Director*

TRIAL BY JURY

Music by Arthur Sullivan

Libretto by W. S. Gilbert

First performed at London's Royalty Theatre
on March 25, 1875

SCALIA/ GINSBURG

An opera by Derrick Wang

World Premiere at Lorin Maazel's Castleton
Festival on July 11, 2015

CONDUCTOR	Sara Jobin
DIRECTOR (TRIAL BY JURY)	Cynthia du Pont Tobias
DIRECTOR (SCALIA/GINSBURG)	Fenlon Lamb
SET DESIGN	Jefferson Ridenour
COSTUME DESIGN	A. T. Jones
LIGHTING DESIGN	Tlálóc López-Watermann
CHORUS MASTER	Aurelien Eulert
MAKE-UP & WIG DESIGN	Brittany V. A. Rappise
STAGE MANAGER	Monica Cook
TECHNICAL DIRECTOR	Robert Parker

Estimated running time is **2** hours with one intermission.

Scalia/Ginsburg supertitles courtesy of Derrick Wang
Trial by Jury will be sung in English with English supertitles.



Congrats to our 2018/19 YOUNG ARTISTS

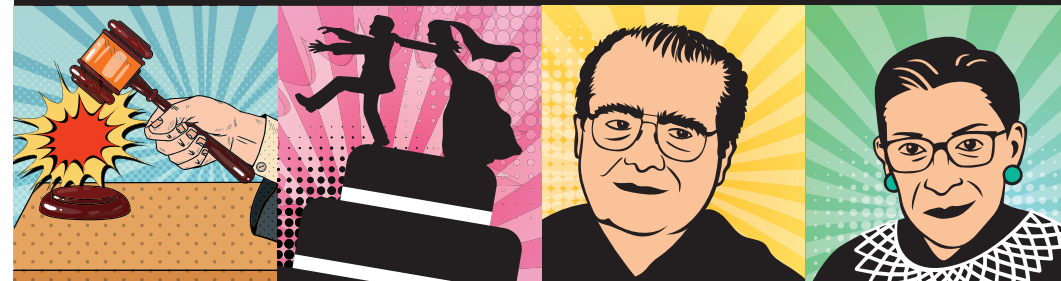


The Young Artists Program has been underwritten, in part, by the generosity of Carol Denson.

The Young Artists: Make a Scene performances were made possible, in part, by a grant from the Louis L. Stott Foundation.

Ms. Duval-Major's appearance is made possible, in part, through the generosity of Evelyn Williams.

Ms. Naharro-Murphy's appearance is made possible, in part, through the generosity of John and Debra Roberts.



TRIAL BY JURY | CAST

ANGELINA, THE PLAINTIFF	Anaïs Naharro-Murphy
EDWIN, THE DEFENDANT	Colin Doyle
THE LEARNED JUDGE	Ben Lowe
COUNSEL FOR THE PLAINTIFF	Orin Strunk
USHER	Cody Müller
FOREMAN OF THE JURY	Daniel Rosen

CHORUS

Jason Berger	Thomas McCarthy
Erin Brittain	Rachel Pomeranz
George Christie	Daniel Rosen
Chelsea Duval-Major	Douglas Rowland
Donald Hunt	Rebecca Shimer
Dana MacIntosh	Barbara-Jo Vanderkraats

SCALIA/GINSBURG | CAST

JUSTICE RUTH BADER GINSBURG	Jennifer Zetlan
JUSTICE ANTONIN SCALIA	Brian Cheney
THE COMMENTATOR	Ben Wager

SUPERNUMERARIES

Cody Müller
 Anaïs Naharro-Murphy
 Orin Strunk

ORCHESTRA

VIOLIN

Eliezer Gutman, *Concertmaster*
Lisa Vaupel, *Associate Concertmaster*
 Walter Choi
 Emily Nicholl

Irina Schuck, *Principal Second Violin*
 Juliette Javaheri
 Martin Beech
 Audrey Kress

VIOLA

Nina Cottman, *Principal*
 Alexandra VandeGeijn
 Ruth Frazier

CELLO

Mark Ward, *Principal*
 Naomi Gray

BASS

Daniel McDougall, *Principal*

FLUTE

Kimberly Reighley, *Principal*
 Frances Tate, *Flute/Piccolo*

OBOE

Lloyd Shorter, *Principal*

CLARINET

Charles Salinger, *Principal*
 Joshua Kovach, *Clarinet/Bass Clarinet*

BASSOON

Jon Gaarder, *Principal*

HORN

Kathryn Mehrtens, *Principal*
 Ben Mulholland

TRUMPET

Robert Skoniczin, *Principal*
 Steve Skahill

TROMBONE

Richard Linn, *Principal*
 Jonathan Schubert, *Bass Trombone*

TIMPANI/ PERCUSSION

Robert Jenkins, *Principal*

KEYBOARD

John Elam

PULITZER PRIZE AND
TONY AWARD-WINNING MASTERPIECE

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DELAWARE

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The powerful play about family, loyalty and forgiveness that inspired
the major motion picture starring Viola Davis and Denzel Washington.

FENCES

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WILSON

DIRECTED BY
WALTER DALLAS

APRIL 25 - MAY 12

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74TH Season 2018-2019

Brendan Cooke, General Director • Anthony Barrese, Music Director

TRIAL BY JURY | SYNOPSIS

At the Court of the Exchequer, the court's Usher urges the Jury members to decide the imminent case free from any sort of bias, and he describes the Plaintiff (Angelina) and Defendant (Edwin) in this Breach of Promise of Marriage. The Defendant arrives and presents an informal defense of his actions. The Learned Judge is greeted formally by all and describes his background, which includes jilting a rich but ugly woman. After the Jury is sworn in, the Plaintiff is called, and all the men find her attractive. Her Counsel presents her case forcefully, creating great sympathy, and the Defendant argues his own case more frantically. The women in the court are sympathetic to the Plaintiff.

The Judge notes that the Defendant's offer to marry both his old and new loves is a reasonable proposition, but the Counsel submits that such an act is "burglary," and cites precedent from earlier times. Everyone considers this "nice dilemma." The Plaintiff demonstrates her continuing love to prove what a loss she would have, while the Defendant argues that he smokes and drinks too much and would probably thrash and kick her. The Jury considers how this would affect the award amount.

Angered at the waste of his time, the Judge starts to close the session, but then offers a solution—he will marry the Plaintiff himself. All approve and sing, "Oh, joy unbounded!"

GLOSSARY

Your evil star's in the ascendant: your astrological timing couldn't be worse

Tink-a-tank: onomatopoeic sound of a guitar (or ukulele)

Love unchanged will cloy: become too much, or too sweet, for pleasure

Never be reversed in banc: overturned by a superior court

I was... an impecunious party: one who is short of money

A brief which I'd bought of a booby: papers summarizing a court case; a fool

In Westminster Hall I danced a dance like a semi-despondent fury: the site of the High Court of Justice from 1755 to 1884; in mythology, furies were female avenging spirits

At the Bailey and Middlesex Sessions: the names of courts in London

An incubus then I thought her: a nightmarish oppressor

I threw over that rich attorney's elderly ugly daughter: abandoned, jilted

It is patent to the mob: obvious to everyone

My being made a nob was affected by a job: a nob is a person of wealth or distinction; a job means a dirty trick or string-pulling

O'er the season vernal time may cast a shade: springtime; metaphorically, youth

Camberwell became a bower, Peckham an Arcadian vale: prosaic, working-class suburbs of London

Breathing concentrated otto: from attar of roses, i.e., perfume made of rose petals

An existence à la Watteau: Jean-Antoine Watteau (1684-1721), French artist who painted idyllic scenes in the Rococo style

For the maid had bought her trousseau: bride's collection of clothing, linens, etc.

To tackle the mutton: "mutton dressed as lamb" is a derogatory metaphor for an older woman

A nice dilemma: demanding great precision and delicacy

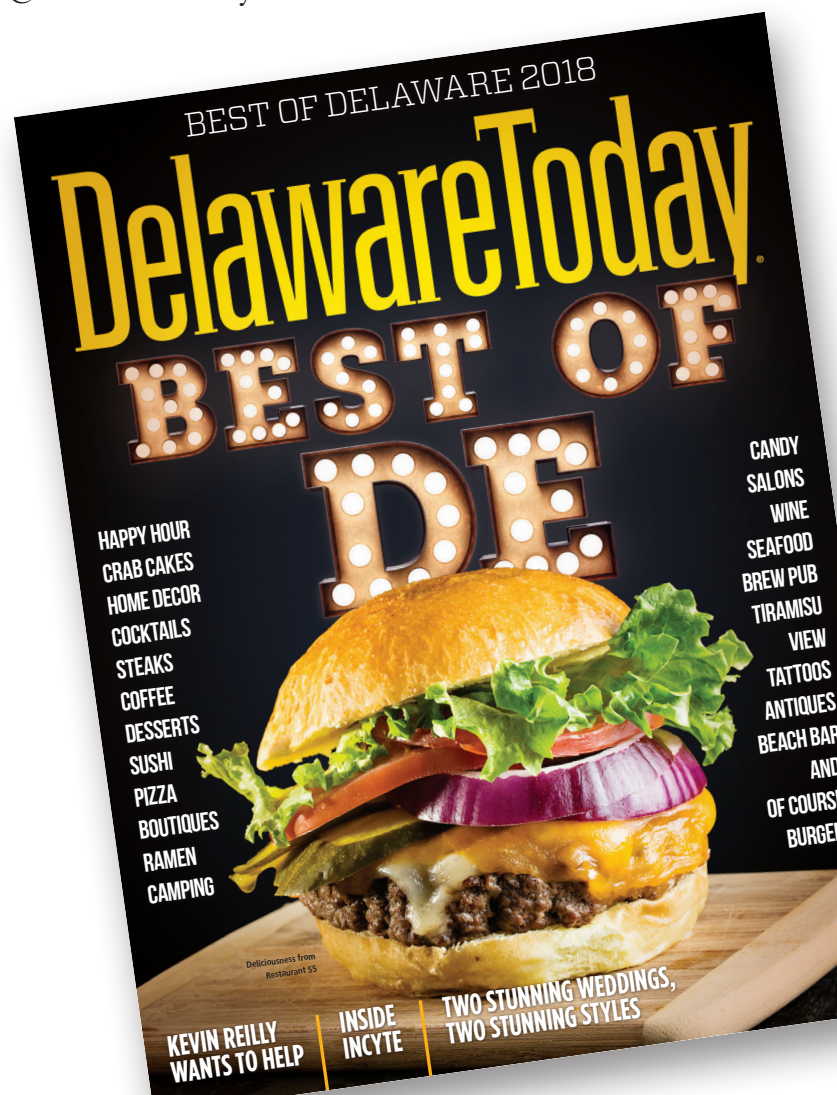
I'm not prepossessing, as you may be guessing: attractive

If, when in liquor, he would kick her, that is an abatement: something which subtracts from the value (here, the damages to be awarded for the loss of such a fiancé)

I'll reward him from my fob: small waistband pocket (the reward is presumably small)

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SCALIA/GINSBURG | SYNOPSIS

- In the plot of this comic opera, U.S. Supreme Court Justice Antonin Scalia is visited by The Commentator, an otherworldly figure who:
 - Confronts Justice Scalia (as in *Don Giovanni*).
 - Seals Justice Scalia in a chamber (as in *Aida*).
 - Compels Justice Scalia to undergo three trials (as in *The Magic Flute*).
 - All of the above.
- When Justice Ginsburg arrives to assist Justice Scalia, she:
 - Comforts Justice Scalia (in the style of Bellini).
 - Debates Justice Scalia (in the style of Verdi and Mozart).
 - Explains her view of the evolving Constitution (in evolving musical styles).
 - All of the above.
- The trials undergone by the Justices include:
 - An inquisition (in which the Commentator directly questions the Justices).
 - A trial of silence (in which the Justices must not say anything).
 - A mystery.
 - All of the above.
- If the Justices pass the trials, they will receive:
 - Their freedom from the sealed chamber.
 - Access to another realm.
 - A special talent.
 - All of the above.
- In the opera *Scalia/Ginsburg*, Justices Ginsburg and Scalia are described as:
 - [U.S.] Supreme Court Justices.
 - Different.
 - One.
 - All of the above.

MUSICAL NUMBERS

"THE JUSTICES ARE BLIND!"	Scalia
"DISSENT!"	Commentator
"OH, NINO"	Ginsburg, Scalia
"ALWAYS 'LIBERAL'"	Scalia, Ginsburg
"YOU ARE SEARCHING IN VAIN (FOR A BRIGHT-LINE SOLUTION)"	Ginsburg
"HE BUILT STAIRS"	Scalia
"YOU, SIR, ARE WRONG HERE"	Ginsburg
"WITHDRAWN!"	Commentator
"WE ARE DIFFERENT, WE ARE ONE"	Ginsburg, Scalia
FINALE	Commentator, Ginsburg, Scalia

NOTE FROM THE COMPOSER-LIBRETTIST

Who are we to judge and be judged? For me, this is the question at the heart of *Scalia/Ginsburg*—an opera inspired by the dueling opinions of U.S. Supreme Court Justices Ruth Bader Ginsburg and Antonin Scalia. Since the world premiere production of *Scalia/Ginsburg* at Lorin Maazel's Castleton Festival in 2015, the Supreme Court of the United States has seen significant change. Nevertheless, if *Scalia/Ginsburg* continues to connect with audiences in these changing times—in a world where we increasingly find ourselves judging and being judged—it is a testament to the exemplary friendship of these two Justices, whose ideological disagreements were transcended by a strong bond of mutual respect and a shared devotion to their Court and country.

As a composer-librettist who also has practiced and now teaches law, it is a particular pleasure to debut this new orchestral version of *Scalia/Ginsburg* at a legally-themed opera festival. For this, I thank the OperaDelaware community for its support; my family, friends, and colleagues for their encouragement; Susan S. Myerberg for her wise advice; and all of you who have joined in this journey from the Supreme Court to the operatic stage. Above all, I thank Justice Ginsburg and Justice Scalia, whose words and friendship continue to inspire.

—Derrick Wang

BIOGRAPHY | DERRICK WANG



Derrick Wang is a composer, writer, and thinker unlocking value in unlikely places. He currently serves as Founding Advisor at Arsapio, LLC, a creative consultancy for polymathic growth.

He is the creator of the opera *Scalia/Ginsburg*, "a perfect... jewel" (*Opera Today*) that was launched at the Supreme Court of the United States in 2013, ushering in the current era of Supreme Court-themed books, films, and art. The *Los Angeles Times* wrote: "Could we please make it a constitutional requirement that no one can be sworn into office in the White House or Congress without first having seen *Scalia/Ginsburg*?" An early version of his libretto was published in the

Columbia Journal of Law & the Arts, with prefaces by Supreme Court Justices Ruth Bader Ginsburg and Antonin Scalia themselves. The opera is also featured in Ruth Bader Ginsburg's book *My Own Words* as its own chapter, the audiobook version of which is narrated by the composer from New York's Steinway Hall. Originally premiered by Lorin Maazel's Castleton Festival (2015), *Scalia/Ginsburg* has also been produced by the Glimmerglass Festival (2017) and Opera North (2018).

As a composer, Derrick Wang has received awards from musical organizations including ASCAP and BMI. His compositions, presented by artists ranging from the American Modern Ensemble to the Winnipeg Symphony Orchestra, have been heard in venues from New York to Shanghai, and his orchestrations have been performed at Carnegie Hall and Juilliard. His work is published by Consequent Music.

As a librettist and lyricist, his words, set to his own music, have been performed at venues including the Library of Congress, York Theatre, Ars Nova Theater, Joe's Pub at the New York Public Theater, Baltimore Center Stage, Harvard University, and Yale University. He has also served as a Resident Artist (Composer & Librettist) at American Lyric Theater.

As a scholar, he serves on the faculty of the Peabody Conservatory of The Johns Hopkins University, where he creates and teaches interdisciplinary courses in music and law.

As a speaker, he addresses select audiences and organizations in the United States and abroad, including TEDxBroadway, the Second Circuit Judicial Conference, National Constitution Center, Stanford Arts Institute & Stanford Law School, Columbia Law School, and the University of Chicago Institute of Politics.

Formerly an attorney in private practice, he has served as counsel advising creative clients across industries in the launch, operation, and growth of their ventures, and was named to Thomson Reuters' Super Lawyers® Maryland Rising Stars list for his work in intellectual property law. He has also spent time at premier Silicon Valley startup accelerator Y Combinator, where he shadowed a group of over 100 startups while researching the creativity of tech entrepreneurship.

He is a graduate of Harvard University (AB *magna cum laude*, Phi Beta Kappa), the Yale School of Music (MM Composition), and the University of Maryland Carey School of Law (JD). For more information, visit www.derrickwang.com.

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