

Press Release: September 16, 2000

## Passion, Peril & Pandemonium: A Wild Night at the Opera!

In its first public performance, Granite State Opera wowed its audience by providing singing unmatched in the region. The 2 hour performance included singing by Martha Warren, soprano, mezzo soprano, Kevin Hill, tenor, and Carlos Archuleta, baritone. Philip Lauriat, Artistic Director, led the 45-piece Granite State Opera Orchestra. [read more](#)

Kevin Hill was born in West Germany, raised in West Hartford, CT, attended the University of Vermont and later the Hartt School of Music. The young tenor has already performed many of the choice tenor roles: Pinkerton in *Madama Butterfly*, Rodolfo in *La Boheme*, Cavaradossi in *Tosca*, Alfredo in *La Traviata*, Riccardo in *Un Ballo in Maschera*, Fritz in *L'Amico Fritz* and Prince Karl Franz in *The Student Prince*. He has appeared with Utah Festival Opera Company, Treasure Coast Opera of Florida, Amato Opera of New York City and Hartt Opera Theater in Connecticut.

He is the 2000 Metropolitan Opera National Council Connecticut District Winner, a prizewinner in the 1999 Liederkrantz Competition, and placed second in this year's Connecticut Opera Guild Competition. He currently resides in New York where he studies with Tom LoMonaco.

Baritone Carlos Archuleta performs throughout the United States in opera, oratorio and recital. Recent engagements have included covering the role of Germont and performing the role of Baron Duphol in Verdi's *La Traviata* at the Natchez Opera Festival in Natchez, Mississippi, as well as the role of Betto in Puccini's *Gianni Schicchi* with Boston Academy of Music. He has also performed with the Boston Musical Theatre Association and The Early American Opera Group of Salem, Massachusetts.

As an oratorio soloist, he has performed Verdi's *Requiem*, Mendelssohn's *Elijah*, and Handel's *Messiah* with the Masterworks Chorale, as well as the Bach *Magnificat* with the Boston Pro Musica Chamber Orchestra. A native of New Mexico, Mr. Archuleta has performed with Santa Fe Pro Musica and the New Mexico Symphony Orchestra. He returned to the New Mexico Symphony this winter to perform Handel's *Messiah*.

He is currently Operatic Artist-in-Residence and Guest Lecturer at Framingham State College, where he regularly performs excerpts from such roles as Scarpia in *Tosca*, Marcello in *La Bohème*, Leporello in *Don Giovanni*, and Escamillo in *Carmen*. Recent concerts include performances with the Nashua Symphony, the Choral Arts Society of Massachusetts, Boston Vocal Artists, and Mahler's *Die Kindertotenlieder* in New Mexico. He has also been a guest artist at the Massachusetts Institute of Technology Affiliated Artist Recital Series.

This coming season, Mr. Archuleta will be performing the role of Figaro in Longwood Opera's production of *The Marriage of Figaro*. He will also premiere a song cycle by the Boston composer Charles Shadle especially written for him, using texts by the New Mexican poet Jim Sagel. Next spring, Mr. Archuleta will return to New Mexico to perform the Beethoven Mass in C with the Santa Fe Symphony and the roles on Prince Yamadori and the Commissioner in Puccini's *Madama Butterfly* with Opera Southwest in Albuquerque.

Rick Davis confesses he's "pretty good at being short, but has to work hard at everything else." He's in his 25th year as an entertainer who started as a clown for Ringling Brother Circus, and went on to Broadway, Disneyworld, The White House, and tours of 15 countries. He's played Ko-Ko (*The Mikado*), the Duke of Plaza Toro (*The Gondoliers*), Dr. Blind (*Die Fledermaus*), and Sir Joseph Porter (*HMS Pinafore*). He currently presents his one-man comedy shows based on two of his books, *Totally Useless Skills* and *Totally Useless Office Skills*, to any audience interested in learning nothing of practical value.

Mezzo-soprano Erma Gattie has been a principal artist with many opera companies across the United States including the Florida Grand Opera, the Cleveland Opera, the Dallas Opera, the Chautauqua Opera, the Opera Theater of Pittsburgh, the Lake George Opera Festival, the Greater Buffalo Opera, Shreveport Opera and Opera North. Ms. Gattie's repertoire includes operas by French, Italian, German, English and American composers spanning styles from the Baroque to the Twentieth Century. Her roles, in over thirty operas, include: Cherubino (*LE NOZZE DI FIGARO*), Dorabella (*COSI FAN TUTTE*), Nicklausse (*LES CONTES D'HOFFMANN*), Empress Ottavia (*L'INCORONAZIONE DI POPPEA*), Donna Elvira (*DON GIOVANNI*), Preziosilla (*LA FORZA DEL DESTINO*), Idamante (*IDOMENEO*), Prince Orlofsky (*DIE FLEDERMAUS*), Prince Charming (*CENDRILLON*) and Rossweisse (*DIE WALKURE*).

An active recitalist and concert performer, Ms. Gattie has appeared with several major orchestras including the Rochester Philharmonic Orchestra, the Florida Symphony Orchestra, the New Hampshire Philharmonic Orchestra and the Vermont Symphony Orchestra. In addition, she has been guest soloist at Dartmouth, Smith, Amherst and Mt. Holyoke Colleges.

Ms. Gattie graduated first in her class from Northwestern University. She earned her Master of Music degree from the Eastman School of Music where she received honors in performance and opera.

Daniel Ford, writing in Opera News, said of a recent Tales of Hoffmann, "The star, however, was . . . Erma Gattie, as a warm-voiced Nicklausse." Other writers described her "rich, textured voice" (Lane Crockett, The Times), "seemingly effortless production of tone" (Thomas Putnam, The Buffalo News), and how "Her distinctive timbre made each phrase count." (Tim Smith, The Sun-Sentinel).

Philip Lauriat has more than 20 years experience in the world of opera, as conductor, singer, producer and stage director. As a conductor, he has been in constant demand since making his theatrical conducting debut with Amahl and the Night Visitors in 1996 in Peterborough, New Hampshire, and has been in constant demand since. In July, 1998, he conducted Le Nozze di Figaro at the East Slovakian State Opera, Kosice, Slovakia. He has been Music Director for La Boheme, Cosi fan Tutte, Let's Make an Opera, The Gondoliers and many other productions. The Keene Sentinel said of his Cosi fan tutte, "Philip Lauriat set a pleasing, brisk pace that moved the opera vigorously along." In the spring of 2000, he made his concert debut conducting the Keene Chamber Orchestra in a performance of Brahms' First Piano Concerto, with Eric Stumacher as the piano soloist.

Mr. Lauriat is also a lyric tenor who has performed nationally in opera, concert and musical theater. He has sung with such companies as The Cincinnati Opera, the Boston Lyric Opera, Longwood Opera, Merrimack Lyric Opera, Midland Music (MI) and many others. The varied roles he has performed include Rodolfo in La Boheme, Alfredo in La Traviata, Sam in Susannah, Belmonte in The Abduction From The Seraglio and Ferrando in Cosi fan tutte. Composer David McKay chose him to create the role of Anse in his opera As I Lay Dying, based on the William Faulkner novel. The Keene Sentinel wrote of his performances in Die Fledermaus, "Lauriat was the most charming and seductive Alfred I've seen."

He studied conducting with the late Dr. Georg Tintner, a student of Wilhelm Furtwangler and noted Brucknerian, and was an Auditor in Conducting at Tanglewood. Having studied conducting and voice at The Eastman School of Music and Westminster Choir College, Mr. Lauriat was the first student to win both the singing and conducting competitions at Westminster. He currently teaches both voice and conducting in Boston and Temple, New Hampshire, where he resides.

New Hampshire critics have praised soprano Martha Warren for her performances with Raylynmor Opera in Keene, calling her Musetta in La Boheme "bold and brassy ... easily...the star of the show", and as Fiordiligi in Cosi fan tutte, her "affecting singing... was the vocal highpoint of the evening". Martha has appeared at Jordan Hall in Boston and Sanders Theater in Cambridge, performing Mimi in La Boheme, Lucy in The Telephone and Madame Herz in The Impresario by Mozart. She has performed with Longwood Opera in Boston where her roles include Rosalinda, Donna Anna, Alice Ford, Fiordiligi and Mimi. She has performed extensively throughout New England and the mid-west in such operetta roles as the Merry Widow and Countess Maritza.

A soloist with such noted conductors as Allen Lannom, Aaron Kula and Richard Pittman, Ms. Warren has been featured soloist in Verdi's Requiem, Mendelssohn's Elijah, Poulenc's Gloria, and Schubert's Mass in G. In 1992 Martha was the soprano soloist in the Midwest premiere of Samuel Adler's oratorio, Ever Since Babylon, commissioned for the 500th anniversary of Columbus's discovery of the New World. Future engagements include the Countess Almaviva in Mozart's Marriage of Figaro for Longwood Opera, and Michaela in Granite State Opera's Spring 2000 production of Carmen.