

BOOTH

THEATRE

Presented by Boston University College of Fine Arts
School of Music: Opera Institute and School of Theatre

CENDRILLON

MUSIC BY
JULES MASSENET

LIBRETTO BY
HENRI CAÏN

WILLIAM LUMPKIN, CONDUCTOR
BRENNAN CORNER, STAGE DIRECTOR

February 29 - March 3, 2024

A NOTE FROM THE CFA DEAN

*B*efore Cinderella,
there was
Cendrillon.

At the close of the 17th century, Charles Perrault penned a story about a young woman, abusive stepsisters (as well as a very mean stepmother), a fairy godmother, a fancy ball, a prince and a glass slipper.



That story has captivated the imagination of people for generations. There have been numerous adaptations. The Grimm brothers created their own grisly version. Jules Massenet and Henri Cain brought it to the opera stage with elegance. Walt Disney animated the tale and shared it across countless screens both big and small. Bibbidi Bobbidi Boo.

What makes this story so timeless—and classic—is the way that it centers core values and virtues: integrity, kindness and love. It reminds us not to be fooled by appearances but rather to appreciate the core substance of a person.

Thank you for joining us at Booth. We built this theatre for you.

Harvey Young

Dean, BU College of Fine Arts

CENDRILLON

FEBRUARY 29 - MARCH 3, 2024
JOAN & EDGAR BOOTH THEATRE
820 Commonwealth Ave. Brookline, MA

Opera in four acts by
JULES MASSENET

libretto by
HENRI CAÏN

Conductor
WILLIAM LUMPKIN

Stage Director
BRENNA CORNER

Conductor (March 3)
KEN YANAGISAWA

Scenic Designer
SARAH LLOYD

Production Manager
JAMES DAVID TEMPLETON

Costume Designer
YAO KUANG LEE

Principal Coach & Chorus Master
ALLISON VOTH

Lighting Designer
SLICK JORGENSEN

Coach
MATTHEW LARSON

Stage Manager
ADRIAN SPETH

Managing Director
OSHIN GREGORIAN

There will be one 20-minute intermission.

Orchestral reduction used by arrangement with Tony Burke
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CAST & CHORUS

CAST

CENDRILLON	Sarah Zieba * Margaret Tigue + Cover: Olivia Pellegrino
LE PRINCE CHARMANT	Ilhee Lee * Andrew Bearden Brown +
MADAME DE LA HALTIÈRE	Rebekah Daly * Whitney Robinson + Cover: Michaela Usher
LA FÉE	Madeleine Lew * Abigail Orr +
NOÉMIE	Gretchen Struckmeyer * Jordan Knapick +
DOROTHÉE	Rebecca Nehmeh * Laura Beth Couch +
PANDOLFE	Noah B. Rogers * Nathan Savant + Cover: Wanchun Liang
LE ROI	William O'Brien
LE PREMIER MINISTRE	Dalton Rowe
LE SURINTENDANT DES PLAISIRS	Wanchun Liang
LA VOIX DU HÉRAUT	Noah Rogers
LA VOIX DE LOINTAIN	Alena Feldman
LE DOYEN	Jerome Boxer
ESPRIT DE L'IMPERTINENTE	Olivia Pellegrino
ESPRIT DE LA SENSUELLE	Anne Burgett
ESPRIT DE LA CONTRAINTE	Kira St. Pierre
ESPRIT DE LA TIMIDE	Doo Hyun Jung
ESPRIT DE L'ESPIÈGLE	Annabrett Ruggiero
ESPRIT DE LA GRINCHEUSE	Michaela Usher

CHORUS

Darby Barnett • Monika Cachro • Alena Feldman • Rachel Goh
Madalyn Ivy • Dalton Rowe • Jerome Boxer • Wanchun Liang

* Thursday/Saturday performance

+ Friday/Sunday performance

BOSTON UNIVERSITY CHAMBER ORCHESTRA

William Lumpkin • Conductor
Ken Yanagisawa • Assistant Conductor

VIOLIN 1

Rachel Orth, *concertmaster*
Xiaodan Zhang
Boyu Li
Angelene Ku
Yuchen He
Leqing Wang

VIOLIN 2

Eli Willis, *principal*
Iris Lin
Na Eun Chaun
Chiara Tan
Elizabeth Meyers
Lana Crosson

VIOLA

Deng Zhang, *principal*
Valentina Pulido Pardo
Matthew Holzaepfel
Yitong Wang

CELLO

Olivia Burik, *principal*
Duo Liang
Xiezixuan Wu
Umi Neal

BASS

Yu-Hsuan Huang, *principal*
Rui Xu

FLUTE

Corrin Kliewer, *principal*
Brenn Fjeldsted, *piccolo*

OBOE

Mia Fasanello, *principal*
Kayla Farnsworth, *english horn*

CLARINET

Soyeon Park, *principal*
Rodolfo Mireles-Manzano

BASSOON

Jeff Doucette, *principal*
Zijie Cai

HORN

Adam Dougherty, *principal*
Christopher Relyea

TRUMPET

Cassandra McDonald, *principal*
Brendan Mathieson

TROMBONE

Kit Man (Gary) Kong, *principal*

TIMPANI

Chang-Chun Tsai

PERCUSSION

Thomas Stroth
Daulton Templett

HARP

Maria Ren



PRODUCTION TEAM

ARTISTIC & MUSICAL DIRECTION

OPERA INSTITUTE ARTISTIC DIRECTOR	William Lumpkin
OPERA INSTITUTE MANAGING DIRECTOR	Oshin Gregorian
ASSISTANT DIRECTOR	Edward Sturm
ASSISTANT CONDUCTOR	Ken Yanagisawa
REPETITEUR	Kimly Wang
SUPERTITLES	Allison Voth
DIRECTOR OF PRODUCTION AND PERFORMANCE, SOM	Chris Dempsey
ENSEMBLES MANAGER, SOM	Katharine Hurd
LIBRARIAN, SOM	Kiya Klopfenstein
STAGE MANAGER, SOM	Anna Richardson

MANAGEMENT TEAM

ASSOCIATE PRODUCTION MANAGER	Lauren Davis
ASSISTANT STAGE MANAGERS	Katelyn Thompson laslyn Lewis

SCENIC + PROPS TEAM

ASSISTANT SCENIC DESIGNER	Lily Bitner
SCENIC CHARGE ARTIST	Noah Dunlap
PROPS COORDINATOR	Cameron Carcasson



PRODUCTION TEAM

TECHNICAL PRODUCTION TEAM

PROJECT MANAGER	Emily Listner
TECHNICAL DESIGNERS	Matthew Kadam Andrew Green

LIGHTING TEAM

ASSISTANT LIGHTING DESIGNER	India Silverman
ASSISTANT LIGHTING DESIGNER – SPOTS	Noah Wrafter
PRODUCTION ELECTRICIAN	Davin Martin
ASSISTANT PRODUCTION ELECTRICIAN	Darius Evans
PROGRAMMER	Zachary Connell

COSTUME TEAM

ASSISTANT COSTUME DESIGNER	Eric Tran
FIRST HAND DRAPERS	Taylor Needleman Esther O'Shea Duncan Michael Quinn Nayenezgni Sofia Nastri Ava Luman Aldi Hegger Saber Stetson Stacy Brannan Julianna Devaney Vyannie Saldaña Barrientos
CRAFTS ARTISANS	Andrew Wehling Sydney Hovasse Dante Gonzalez Blythe DeWitt Sara Mathew

**Tsai Performance Center
April 18 - 21, 2024**

LA CLEMENZA DI TITO

**Music by W.A. Mozart
Libretto by Caterino Mazzolà**

**Conductor - William Lumpkin
Conductor (April 21) - Fernando Gaggini
Stage Director - Eve Summer**



Boston University College of Fine Arts
School of Music: Opera Institute
and School of Theatre

**BOSTON
UNIVERSITY**



PRODUCTION TEAM

SOUND TEAM

SOUND ENGINEER	Irene Wang
ASSISTANT SOUND ENGINEER	Katie Chen
2ND ASSISTANT SOUND ENGINEER	Nora Kempner

CREW

LEAD USHERS	Thalia Gerloff Kate Dickinson
LIGHT BOARD OP/CREW	Emme Livingston
SPOT OP/CREW	Hope Spann Margaret Deely Sophie Pugh Thomas Pendergast
PRODUCTION ASSISTANTS	Lance Shook Nathan McWilliams Lydia Myers
SOUND BOARD OP/CREW	Alonzo Larios
SOUND CREW	Eliza Asante
WARDROBE CREW	Rhea Davies Levi Leca Kaya Solheid



SCENE BREAKDOWN

ACT I • THE HOME OF MADAME DE LA HALTIÈRE

Cendrillon's stepmother has received an invitation to the palace. She is convinced that one of her beautiful daughters will be the next queen and helps the girls prepare for the evening's ball. Left behind by the others, Cendrillon cleans and dreams of attending the ball. Suddenly, as if by magic, she begins to drift to sleep. The Fairy Godmother having heard Cendrillon's dreams calls her fairies to her and grants Cendrillon's wishes by dressing her in a magical gown and glass slippers that are charmed to disguise her appearance. Cendrillon awakes and discovers her new gown and shoes, and her Fairy Godmother, who warns her to be home by midnight, for that is when the charm on her magical shoes will wear off, and her disguise will no longer work.

ACT II • THE PALACE

The Prince's advisors try to convince the Prince to prepare for the ball. Reluctantly, the Prince agrees as the guests arrive. After greeting an endless stream of young women, the Prince realizes at first sight of Cendrillon that he has met his soulmate. Unfortunately, Cendrillon's enchanted disguise dissolves at midnight, just as she and the Prince profess their love for each other. To avoid revealing her true identity, Cendrillon runs from the palace, leaving only a glass slipper behind.

ACT III, SCENE 1 • THE HOME OF MADAME DE LA HALTIÈRE

After a harrowing escape from the palace, Cendrillon arrives home safely. Her moment of sad reflection is interrupted by the return of the family. Madame and the stepsisters are in an uproar over the unknown girl who captured the Prince's heart. They insist that she was a tasteless, pathetic woman whom the Prince had to chase off. Cendrillon is heartbroken by this idea, her father Pandolphe notices and in an act of fatherly defense removes the other women from the room. He apologizes to Cendrillon for the changes their lives have taken and for leaving her to go to the ball. He offers Cendrillon the chance to return to their beloved farm. Cendrillon agrees, but when her father leaves to make preparations, she confesses that she won't force her sadness onto her beloved father. She is determined to run into the depths of the forest to end her life.

ACT III, SCENE 2 • THE ENCHANTED FOREST

The Fairy Godmother, spirits, and fairies play in the forest realm. Their actions are ceased by the arrival of Cendrillon and the Prince, but the Fairy Godmother conjures the trees of the forest to life to hide the lovers from each other. The Prince and Cendrillon come to realize their true love must be near and both plead with the Fairy Godmother to allow them to see each other again. After vowing to give the fairy godmother their hearts and souls, she removes the wall, brings them together, and places them in an enchanted sleep.

ACT IV, SCENE 1 • THE HOME OF MADAME DE LA HALTIÈRE

Pandolphe found Cendrillon asleep in the forest and has brought her back to the house. Upon waking, she is led to believe that all of her memories of the Prince and fairies were nothing but a dream, which her father overheard as she slept. The stepfamily arrives, flushed with excitement over the announcement of another ball. The Royal Herald proclaims that all women in attendance will be required to try on a glass slipper that the Prince has cared for since losing this unknown woman at the ball. Overhearing this news, Cendrillon realizes that her dreams were reality and once again calls on the fairy godmother to guide her to the Prince.

ACT IV, SCENE 2 • THE PALACE BALLROOM

All the women try on the glass slipper but none fit into the shoe. The Prince is utterly devastated. Depression overwhelms him, and the King fears their prince might never recover. Just then, the fairy godmother appears with Cendrillon. Her presence brings the Prince back to life. She embraces her family, even her stepmother, and the kingdom rejoices in the love of Cendrillon and the Prince.

STAGE DIRECTOR'S NOTE

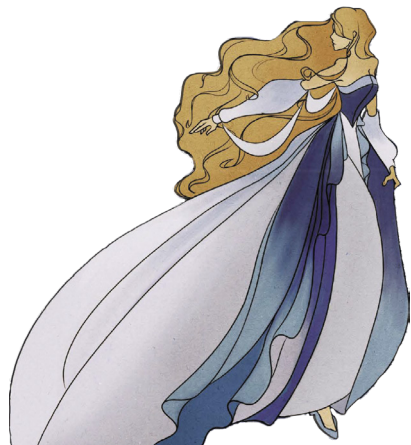
The story of Cinderella is a fable that is so well-known. It always fascinates me how many different cultures and societies have their own version of the Cinderella story. It is a story that explores someone who, despite the hardships of their world, finds joy and happiness.

This opera is a masterpiece of musical drama. In every moment, Massenet leads us through the character's journey in a way that is so unique. I like to describe hearing his work as being inside a stunning impressionistic painting; but creating his work for stage is like opening up a seemingly endless set of nesting dolls, each level exploring a deeper nuance of character and humanity.

It is essentially a director's dream. I must admit I have always struggled with the general idea of the Cinderella story: a young woman is elevated mainly due to the beauty she possesses and the actions of others.

The idea that a woman cannot make her life better through her own actions is not generally a story I connect with. Through this production, however, I have come to realize that it is her actions, motivated only by kindness, that make this story so important. And for that reason, I am hard-pressed to think of a more fitting story for us to tell these days.

- Brenna Corner



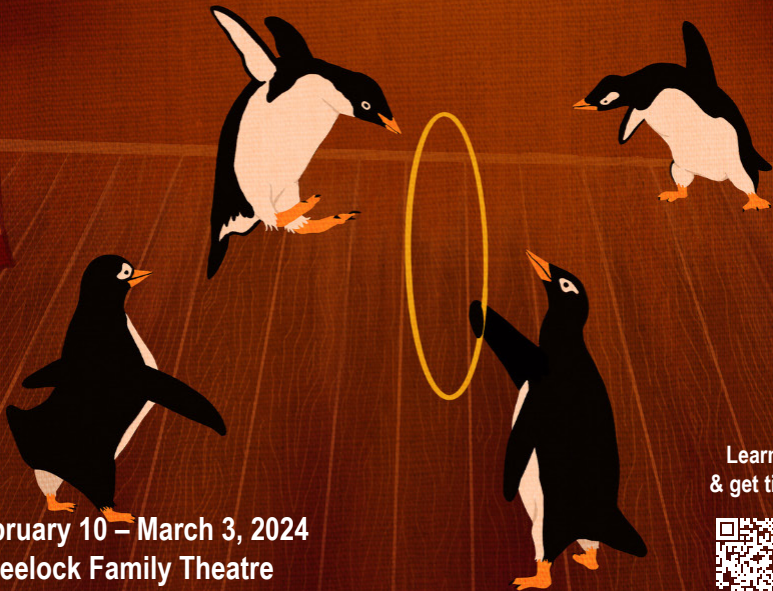
BOSTON
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MR. POPPER'S PENGUINS

Book by Robert Kaulzlaric Music & Lyrics by George Howe
Based on the novel by Richard & Florence Atwater



February 10 – March 3, 2024
Wheelock Family Theatre
200 The Riverway, Boston, MA

Learn more
& get tickets!





ARTISTIC TEAM

Maestro William Lumpkin's extensive repertoire and career have led to engagements with Opera Theatre of St. Louis and Boston Lyric Opera, having previously served on the music staff for Los Angeles Opera, Aspen Opera Theatre, and Wolf Trap Opera. Additionally, Maestro Lumpkin led performances of the Mary Zimmerman production of Philip Glass's Galileo Galilei as part of the Brooklyn Academy of Music's New Wave Festival, having previously conducted world premiere performances at the Goodman Theatre in Chicago.

In October of 2023, Mr. Lumpkin conducted performances of *Die Entführung aus dem Serail* at Opera Grand Rapids with members of the Grand Rapids Symphony in a production directed by Eve Summer and appears as guest conductor for Southern Methodist University's Meadows School of the Arts production of Puccini's *Gianni Schicchi* and *Suor Angelica* in February 2024. Mr. Lumpkin conducted the American premiere of Jonathan Dove's *Flight* with Opera Theatre of St. Louis and again for Boston Lyric Opera, which Opera News praised, stating "Dove's impressive score was conducted wonderfully by another veteran of the Saint Louis production, William Lumpkin." Additional credits at St. Louis include *La Bohème*, *The Magic Flute*, *Lucia di Lammermoor*, and *Hansel and Gretel*. He also joined Boston Lyric Opera to conduct *Così fan tutte*. Of this production, Opera News stated "Lumpkin kept his players and singers under firm control, at the same time allowing them sufficient liberty to bring out nuances in their performances," and the *Boston Globe* noted "His work had brio, style, and heart, and the orchestra played beautifully for him."

Maestro Lumpkin is an Associate Professor of Music and the Artistic Director and Conductor for the Opera Institute at Boston University, where he has conducted over 40 opera productions at the Huntington Theatre, the Emerson Cutler Majestic, the Paramount

Theatre, and at the newly constructed Booth Theatre at Boston University. Highlights include a co-production with Glimmerglass Opera of E. Loren Meeker's production of Janáček's *The Cunning Little Vixen*, a co-commission with New York City Opera of Tobias Picker's chamber version of his opera *Dolores Claiborne*, and a concert version of Vanessa with Boston University alum Lauren Flanigan. Most recently, he conducted productions of *Alcina* and *Little Women*, which he will lead again at the Harrower Summer Opera Workshop in 2024. He has also appeared as guest conductor at Indiana University and University of Illinois at Urbana-Champaign and at the Jacob School of Music at Indiana University. As a pianist, Mr. Lumpkin collaborated with Juliana Gondek recording Roger Bourland's "Four Quartets of Songs and Arias" for Navona Records. A native of Lewisburg, PA, Mr. Lumpkin holds a BM from the Eastman School of Music, an MM in Conducting from UCSB, and a D.M.A. from the University of Southern California.

Brenna Corner is an international opera stage director who has worked across Canada, the United States and Europe. She is the Artistic Director of Pacific Opera Victoria in British Columbia Canada. She has also worked as a dramatic coach for training programs such as The Washington National Opera Cafritz Young Artist Program in Washington D.C.

Ms. Corner made her directorial main stage debut in 2016 with a new production of *Hansel and Gretel* designed by the Old Trout Puppet Workshop for Vancouver Opera. This production has since then travelled mostly recently to San Diego Opera for their 2019-20 season. She made her American debut in February of 2017 with New Orleans Opera, creating a new production of *Sweeney Todd*, *The Demon Barber of Fleet Street*. Since the COVID-19 pandemic Brenna has been creating new opera experiences through film including *Don Giovanni* (Seattle Opera), *Carmen: Up-close*



ARTISTIC TEAM

and *Personal* (Vancouver Opera), *Dear Mom: a web series* (Kentucky Opera) and *Green Envelopes* (Manitoba Underground Opera). Some of Ms. Corner's select directing projects include: *Il trovatore* (Washington National Opera), *Don Giovanni* (Seattle Opera); *Sweeney Todd* (New Orleans Opera); *Tenor Overboard* (Glimmerglass Opera); *Der fliegende Holländer* (Cincinnati Opera & Houston Grand Opera); *L'Elisir d'amore* (Vancouver Opera); *Dead Man Walking* (The Israeli Opera); and *Carmen* (The Atlanta Opera). Upcoming productions include *Lucia di Lammermoor* (New Orleans Opera); *Pagliacci* (The Glimmerglass Festival), *Tosca* (Seattle Opera). Ms. Corner has been a member of the Yulanda M. Faris Young Artist Program with Vancouver Opera and spent two years as the resident director for The Atlanta Opera Studio Artist Program. She is a certified member of Fight Directors Canada and has choreographed many fights for both opera and theatre. Brenna has a degree in classical music from The University of Manitoba, and theatre diplomas from Grant MacEwan College in Alberta and The British American Drama Academy in the United Kingdom.

Japanese-American conductor **Ken Yanagisawa** is the Music Director of the Boston Opera Collaborative and the Assistant Conductor of the Boston Civic Symphony. He made his Japanese debut conducting the Kansai Nihonkai and the Japan Century Symphony Orchestra at the Hyogo Performing Arts Center Japan in February 2023, and most recently conducted a production of Philip Glass's *Hydrogen Jukebox* for the Boston University Opera Institute's Fringe Festival. Formerly a Conducting Apprentice with the Detroit Symphony Orchestra, Ken has worked with the National Symphony Orchestra, Rhode Island Philharmonic, Berlin Academy of American Music, and Plymouth Philharmonic as cover conductor. He has also served as Kapellmeister with the Berlin Opernfest for the past three years and made his European

debut with the Bacau Philharmonic Orchestra in September 2018. Ken is currently pursuing a Doctor of Musical Arts degree in Orchestral Conducting at Boston University under the guidance of James Burton. As a Doctoral candidate at BU, he has conducted the Boston University Orchestras numerous times in concert and has conducted and assisted on multiple productions by the Boston University Opera Institute as well as the annual Boston University Symphony Orchestra & Symphonic Chorus performances at Boston Symphony Hall. Ken also holds graduate degrees in conducting from the Manhattan School of Music and a B.A. in music from Yale University. Prior to Yale he attended the New England Conservatory as an Undergraduate Diploma candidate for Oboe Performance under the tutelage of John Ferrillo.

Matthew Larson received his Doctorate in Collaborative Piano from Arizona State University under the tutelage of Eckart Sellheim. An accomplished recitalist, Dr. Larson has played over 1,000 performances in the US and Europe. He has worked with such varied artists as Metropolitan Opera stars Carol Vaness, Maria Spacagna, Eric Owens, and Lawrence Brownlee; Academy of Ancient Music director Christopher Hogwood; vocal pedagogy pioneer Richard Miller; and the eminent collaborative artist Dalton Baldwin, with whom Matthew was invited to study in New York. Past positions include Assistant Conductor for Boston Lyric Opera; Music Director for the University of Connecticut Opera Program; Staff Pianist for Yale University Opera; Vocal Coach at Brown University; Staff Pianist for The American Institute of Musical Studies in Graz, Austria; Music Director of Opera Providence; Vocal Coach at Walnut Hill School for the Arts; Pianist for the Boston Symphony Orchestra's Tanglewood Festival Chorus; Music Director of Cape Cod Opera; and Vocal Coach for Tanglewood Institute's Young Artist Vocal Program. Currently, Dr. Larson is on faculty at



ARTISTIC TEAM

Boston University; Music Director of Seaglass Theater Company of New Bedford MA; and Minister of Music at First Congregational Church of Milton, Massachusetts. In January 2020 he earned a Grammy Award as pianist on Boston Modern Opera Project's recording of Tobias Picker's *Fantastic Mr. Fox*.

Allison Voth is an Associate Professor of Music at Boston University and Principal Coach at BU's Opera Institute. A well-known coach with a specialty in diction, she has worked with such companies and festivals as Boston Lyric Opera, Opera Boston, Chautauqua Opera, Opera North, Opera Unlimited, The Florence Voice Seminar, and the Athens Music Festival. Also a recognized supertitlist, her titles have been used nationwide, including at Washington Opera and the Chicago Symphony, and, internationally, at the Barbican Festival in London. As a specialist in the music of Paul Bowles, in 1992, she produced and performed in a multi-media performance piece entitled *Paul Bowles: One Man, Two Voices* at Merkin Hall in New York, and in 1995, she premiered a set of piano preludes in the EOS Ensemble's Bowles Festival. Ms. Voth is also the Music Director of the Cantata Singers' Chamber Series and can be heard on CRI recordings.

Pianist **Kimly Mengyin Wang**, currently pursuing a doctoral degree at Boston University under the tutelage of Shiela Kibbe, has a distinguished record as a performing artist, educator, and content creator. Born in China and educated in Germany and Canada, she holds degrees in Collaborative Piano and Solo Piano Performance from the University of Western Ontario, and a performance diploma from the New England Conservatory of Music. Kimly has performed in North America, Europe, and China, and won awards at the KAWAI Music and Germany Youth Music Competitions. She's passionate about vocal repertoire, evident in her roles as vocal coach and répétiteur at various institutions. Kimly champions cross-cultural

education, having worked in China, and now leading the music department at Elton Academy in Toronto, guiding international students towards prestigious music institutions.

Edward Sturm is an emerging director and multi-hyphenate theatre artist currently in his final semester at Boston University. At BU, Edward has collaborated widely as a writer, where he developed his full-length play *Priscilla*; as well as an actor, where credits include *Shakespeare in Love*, *Salome*, and *Fucking A*. Edward's work as a dramaturg includes: *How I Learned to Drive* (Actors' Shakespeare Project), *Laure* (The Tank), *Mirette* (MTWichita), *The Ain Gordon Project*, *Mac Beth*, and *The Salamander...* (Boston University). Edward has held a variety of artistic and administrative posts with The Glimmerglass Festival, Arcola Theatre, A Beautiful Noise: The Neil Diamond Musical, and Music Theatre Wichita. He is always excited to explore the ever-expanding possibilities of performance alongside caring people.

Oshin Gregorian is the Managing Director and Producer for the Boston University Opera Institute. Previous positions include Director of Operations with the ProArte Chamber Orchestra, and General Manager for Collage New Music. Mr. Gregorian holds a BM in vocal performance from Boston University, a MM in vocal performance from Manhattan School of Music, and is a graduate of the Opera Institute with honors. With the Opera Institute, he has been seen as Mercutio in *Roméo et Juliette*, Malatesta in *Don Pasquale*, Demetrius in *A Midsummer Night's Dream*, Il Podesta in *La Finta Giardiniera*, and Junius in *The Rape of Lucretia*, among others. He has performed in numerous concerts and oratorio works with ensembles such as the Tanglewood Festival Chorus/Boston Symphony Orchestra, The Newburyport Choral Society, and Boston Youth Symphony, among others. Mr. Gregorian made his Carnegie Hall debut in 2005 under the auspices of Music Armenia. ●

Boston University School of Theatre presents

ONE PENNY DOWN

By Kirsten Greenidge • Directed by Gregg Wiggans
February 29 – March 3

EVER IN THE GLADES

By Laura Schellhardt • Directed by Nick Vargas
March 1 – 3

SUNDAY IN THE PARK WITH GEORGE

Music & Lyrics by Stephen Sondheim • Book by James Lapine
Directed by Clay Hopper
April 25 – 28

YERMA

Written by Fredrico Garcia Lorca • Directed by Yo-EL Cassell
Translated by Richard O'Connell & James Graham-Lujan
April 25 – 28

MUSEUM

By Tina Howe • Directed by Taylor Stark
April 27 – 28

SPRING SEMESTER SPRINGBOARD PROJECTS

Tropically Cascaded

By Rachel Harris • April 27

My Dear Friend Wagner

By Lana Sage • April 28

ManSpread

By Ava LaRoche • May 1



Boston University College of Fine Arts
School of Theatre

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bu.edu/cfa/theatre/season

DESIGN & PRODUCTION TEAM

Assistant Scenic Designer **Lily Bitner** (she/her) is a Scenic Design major at Boston University, who has worked on several BU shows such as *Once*, *Dontrell*, and *Hydrogen Jukebox*. Lily would like to thank her family and friends for their overwhelming support!

Draper **Stacy Brannan** is a third-year Costume Production MFA who has primarily worked in musical theatre. She has worked as a draper at Goodspeed Musicals CT, The Phoenix Theatre Company AZ, and The Rev NY. She also stitched and ran wardrobe at Riverside Theatre FL, The Matiz FL, and North Shore Musical Theatre MA. Additionally, she has worked in opera, theatre for youth, and as a freelance costume designer. StacyBrannan.com

Props Coordinator **Cameron Carcasson** (he/him) is a Theatre Arts Design and Production Major concentrating in Scenic Design, Performance, and Costumes. He works in the paint shop on several shows, and has a passion for puppetry. He would like to thank his people for being.

Assistant Sound Engineer **Katie Chen** is a senior Sound Design & Production student at Boston University. Her recent design involvement includes *Orlando*, *Marcus; or the Secret of Sweet*, *Dontrell*, *Who Kissed the Sea*, *Jado Jehad* (BPT), *Mankind*, *Uncle Vanya*, *Little Row Boat* or, *Conjecture*, *Choice*, and *Rx Machina* (BPT). She hopes to continue designing post-grad while exploring artistically and making new discoveries on the way!

Programmer **Zachary Connell** (he/him) is a junior lighting design major originally from the Chicago-land area. Zachary's previous credits at Boston University include his work on *Mankind* and the Opera Institute's *Little Women*. He would like to extend his gratitude for the lighting team and the entire company for the meaningful and pertinent work produced.

Associate Production Manager **Lauren Davis** (she/her) is a first year MFA Production Management student from Oak Lawn, IL. She is grateful to be part of the BU management community and has so enjoyed supporting the Opera Institute productions this year (previous credits include *Alice Tierney* and *Hydrogen Jukebox*). Lauren would like to extend her thanks and congratulations to the *Cendrillon* team for all their hard work, as well as thanks to her partner Zac and her family for their support always.

Scenic Charge Artist **Noah Dunlap** paints under Diane Fargo's mentorship as an Artisan Certificate student in the Scene Painting program.

Assistant Production Electrician **Darius Evans** is a first-year lighting design major. He is excited to be working on his first Boston University production. He would like to thank his parents, sisters, and all of BULX for their continued support.

Technical Designer **Andrew Green** is a second-year Technical Production major at BU. He is extremely excited to see the hard work of the *Cendrillon* team! Andrew would like to thank Matthew and Emily for being the best Technical Designer and Project Manager duo anyone could ask for.

Lighting Designer **Slick Jorgensen** is a third-year MFA Lighting Design candidate. Born and raised in Chicago, he is a proud member of IATSE Local 2 Stagehands and IATSE 476 Studio Mechanics. He is thrilled to be back at the Opera Institute. Previous design credits include *Little Women*.

Technical Designer **Matthew Kadam** is a second year graduate student in Technical Production. He would like to thank his family and friends for all their support.

Costume Designer **Yao Kuang Lee**, a second-year graduate student in costume

DESIGN & PRODUCTION TEAM

design at Boston University. Lee's extensive experience includes designing costumes for a variety of productions, ranging from period to contemporary theater and film. Additionally, Lee has specialized skills in theatrical hair, makeup, and craft design.

Assistant Stage Manager **laslyn Lewis** (they/she) is a sophomore Stage Management major. Past BU credits include *Marcus; or the Secret of Sweet* and *The School for Lies*. This is her first experience with Opera and they are so excited to share the hard work that has gone into this production. They would like to thank her friends, family, and the team for the unending support. Enjoy the show!

Project Manager **Emily Listner** is a second and a half year graduate student in Technical Production. She would like to thank Andrew and Matt for trudging through this process with her.

Scenic Designer **Sarah Lloyd** (she/her) is a senior at Boston University majoring in Scene Design. She has worked as a props and scenic designer on several productions, including *Shakespeare in Love*, *Our Town*, *Once*, and *Art House*. Sarah looks forward to designing post grad, and hopes to explore film and television in addition to theatre. She thanks her friends and family for their continued support.

Production Electrician **Davin Martin** is a sophomore lighting design major at Boston University where he has worked on *Art House*, *Alice Tierney*, *Hydrogen Jukebox*, and *Jado Jihad*. Beyond BU he works as a freelance lighting and sound designer with credits of *Something Rotten* (Theatre III), *SpongeBob the Musical* (Middlesex School), and *HMS Pinafore* (Sudbury Savoyards). He can usually be found working on a fun project that ended up a little larger than he anticipated. Davin would like to thank Laurel, Dan, and Linnea for their constant support. Visit him at davinm.me

Crafts Artisan **Sara Mathew** is a first-year costume design grad student. She received her bachelor's degree in 2023 from the University of Evansville, where she designed shows such as *Cabaret* and *Noises Off*. Sara is super excited to be working on *Cendrillon* as her second BU production.

Draper **Sofia Nastri** is a second-year Costume Production major at Boston University. Sofia's previous credits at Boston University have been Shop Forman on *F*cking A*, Draper on *Little Women* and *La Hija de Rappaccini* and other Boston University productions. She would like to thank her friends and family for always supporting her in her work.

First Hand **Taylor Needleman** is a second-year undergraduate Costume Design major. Some of her previous Boston University credits include assistant costume designer for *Alice Tierney* and *Fucking A*. Thank you to her family, her friends, and the BU costume department for the support.

Draper **Esther O'Shea** (they/them) is an undergrad Costume Production major at BU. They have a background in Marine Construction. Esther designed costumes for their band, Oddly Porcelain's, first music video over the summer of 2023 which has been selected for the Las Vegas Music Video Awards. They were a draper for *Mankind*, *Orlando*, and other BU productions, and they look forward to continuing their studies in the School of Theatre.

Assistant Lighting Designer **India Silverman** is a third-year Lighting Design undergrad from Seattle. Other BU productions include *Fucking A*, *Marcus; or the Secret of Sweet*, *Andromeda in the Stars*, *El Nogalar*, *Once*, *Little Row Boat; or Conjecture*, and *Shakespeare in Love*. She spent last summer at the Glimmerglass Opera Festival as an electric's apprentice. Instagram: [@india.lights](https://www.instagram.com/india.lights)

DESIGN & PRODUCTION TEAM

Production Stage Manager **Adrian Speth** (they/he) is a senior Theatre Arts Design and Production major who emphasizes in playwriting, dramaturgy, and opera stage management. Select previous BU credits include *Alice Tierney* (stage manager), *The Moors* (dramaturg), and *Shakespeare in Love* (assistant and calling stage manager). Their work outside BU has included Stage Operations with the Utah Shakespeare Festival, Props Management with The Santa Fe Opera, and an upcoming Stage Management Internship with The Santa Fe Opera.

Draper **Saber Stetson** (they/them) is a Costume Production major at Boston University, they've worked on shows at BU such as *Mankind*, *Our Town*, and *La hija de Rappaccini*.

Production Manager **James David Templeton** (he/him) is a third-year MFA Production management student from Rochester, NY. BU Production Management Credits include *Little Women*, *Little Row Boat*, *La Hija de Rappaccini*, *Revolt She Said Revolt Again*, *Cosí fan Tutte*, *Passage*, *Proving Up* and *The Infinite Energy of Ada Lovelace*. Prior to BU he was on stage management teams in Missouri including Lyric Opera of Kansas City, Kansas City Rep, Kansas City Ballet, Kansas City Actors Theatre & Arrow Rock Lyceum Theatre.

Assistant Stage Manager **Katelyn Thompson** (she/her) is a senior Stage Management major. Select stage management credits: *Fucking A*, *Uncle Vanya*, *Shakespeare in Love* at Boston University, and *As You Like It* at Commonwealth Shakespeare Company. Katelyn would like to thank her friends and family for their support in her final semester at BU!

Assistant Costume Designer **Eric Tran** (he/him/his) is a Costume Design major at Boston University. Combining his passions for sustainability and fashion, Eric serves as founder and president of Boston University's sustainable fashion magazine, *Fabrio Magazine*.

Sound Engineer **Irene Wang** (she/they) is a Sound Design major at Boston University. Most recently she was the Sound Engineer for *Fucking A* and the Fringe Festival here at Boston University and recently completed a summer at Berkshire Theatre Group working on a production of *Million Dollar Quartet* and a New Musical *On Cedar Street*. Irene would like to thank her family and friends for their support! Instagram: @irene_techsound

Crafts Artisan **Andrew Wehling** is a third-year MFA Costume Design candidate. He comes from New York having spent a decade as an actor and costume technician. He wardrobe supervised and assisted costume designers for Santa Fe Opera, New York City Center, and Tectonic Theatre Project among others. Andrew is a member of Theatrical Wardrobe Union Local 764, IATSE. andrewwehling.com

Assistant Lighting Designer - Spots **Noah Wrafter** is a 3rd year Lighting Undergrad focusing his studies in Lighting Production and Technology. Noah is excited for you to see the work of the incredible design and production team on *Cendrillion*, and hopes you enjoy the show and return for the next round of productions in the fall!

2nd Assistant Sound Engineer **Nora Kempner** (she/her) is a first-year Design and Production student planning to study costume design, and she is very excited to work on her first Booth show at BU!! ●



MEET THE SINGERS

Soprano **Darby Barnett** is a native of Chicago, Illinois and a first-year graduate student at Boston University studying under Dr. Alison Trainer. Barnett's most recent engagements include performing as Gianetta (*L'elisir d'amore*) in Boston University's Opera Scenes concert and as the Sandman/Dew Fairy (*Hansel and Gretel*) with the Miami Music Festival. Barnett received her Bachelor of Music in Voice Performance from DePaul University, where she performed as Satirino in (*La Calisto*) in 2021 under the direction of DePaul Opera Theatre. This summer, Darby is thrilled to sing the role of Atalanta in Gluck's *La corona* in Arezzo with Opera Seme.

Jerome Boxer is a baritone hailing from New York City. He is a sophomore vocal performance major studying with James Demler. In the Summer of 2023, Jerome played The Count in Mozart's *Le Nozze di Figaro* in a scenes program with Bel Canto Tuscany Young Arts Vocal Program. This summer he will be the cover to Masetto in Mozart's *Don Giovanni* at the Vienna Opera Academy. He hopes you enjoy Boston University's production of Massenet's *Cendrillon*.

Tenor **Andrew Bearden Brown** is in his second year pursuing a Performance Diploma at the BU Opera Institute in the studio of Dr. Lynn Eustis. Hailing from Washington DC, he has performed with the Opera Institute as the Stage Manager (*Our Town*), Laurie (*Little Women*), Oronte (*Alcina*), and the Tenor (*Hydrogen Jukebox*). Recent operatic roles include Torquemada (*L'heure espagnole*, Royal College of Music), Ferrando (*Così fan tutte*, Felici Opera), and Marzio (*Mitridate*, Opera Neo). Upcoming roles include Tito (*La clemenza di Tito*, BU Opera Institute) and covering John Singer Sargent in the world premiere of Damien Geter's *American Apollo* as an Apprentice Artist at Des Moines Metro Opera. Andrew obtained his bachelor's degree in Urban Studies from Brown University, as

well as a master's degree in Vocal Performance from the Royal College of Music.

Anne Burgett is a soprano from Swampscott, Massachusetts. She is in her first year in the Masters program at Boston University, studying with Professor Penelope Bitzas. Anne has performed as Gianetta in a scene from *L'elisir d'amore* at BU. She received her Bachelors of Music In Voice and Opera from Northwestern University, where she studied with Nancy Gustafson. At Northwestern, Anne performed the roles of Second Spirit in Mozart's *Die Zauberflöte*, The Dew Fairy in Humperdinck's *Hansel and Gretel*, and Lola in Moore's *Gallantry*. She has also had the opportunity to sing the roles of La Contessa, Susanna and Barbarina in *Le Nozze di Figaro*, and Fiordiligi in *Così fan Tutte* through summer festivals in Mexico, Vienna, and the US. Anne has worked as a soloist and ensemble member with Northwestern University Chorale, and performed as a soprano soloist at the Old North Church and Star of the Sea church in Marblehead. She is thrilled to be singing Second Esprit in *Cendrillon*.

A native of Lake Zurich, Illinois, Polish-American soprano **Monika Cachro** recently graduated summa cum laude with a Bachelor of Music in Vocal Performance from DePaul University. This fall Ms. Cachro has started her studies at Boston University and is pursuing a Master of Music degree in Vocal Performance. Ms. Cachro is very grateful to have had the opportunity to study with notable professors Stephen Smith, Dr. Viktoria Vizin, and Dr. Alison Trainer. Ms. Cachro has participated in productions of *Hansel and Gretel*, *Falstaff*, and *Candide*. Ms. Cachro was also a young artist at Berlin Opera Academy and Chicago Summer Opera where she performed the role of Suor Dolcina (*Suor Angelica*), covered the role of Suor Genevieve (*Suor Angelica*), and performed the role of Zerlina (*Don Giovanni*).



MEET THE SINGERS

Laura Beth Couch is a mezzo-soprano from New Jersey. She is a second-year Performance Diploma student and studies voice with Jim Demler. She earned her B.M. in Music Education from Rutgers, and her M.M. in Voice Performance at Shenandoah University. At BU, Laura performed Alice 2 in *Alice Tierney*, Friedrich Bhaer in *Little Women*, and covered Bradamante in *Alcina*. Recently, she sang La Ciesca in *Gianni Schicchi*, La Zelatrice in *Suor Angelica*, and Babette in *Beauty and the Beast* at Bay View Music Festival. Next weekend, Laura will be a soloist for Bononcini's *Stabat Mater* and Fanny Hensel's *Lobengesang*

Rebekah Daly, mezzo soprano, is a first-year member at the Boston University Opera Institute. Rebekah grew up in Sharon, Massachusetts and is thrilled to be back in New England. Rebekah spent summer 2023 as an apprentice artist with Santa Fe Opera. Rebekah completed her MM at Northwestern University, and her BM at Rutgers University. Rebekah studies with Penny Bitzas and was seen previously at BU as Zandra in *Alice Tierney*.

Alena Feldman, soprano, is working on her Master of Music at Boston University College of Fine Arts in the studio of Professor Penelope Bitzas and received her B.M. from Boston Conservatory at Berklee. Most recently, she played the role of Alice 3 (*Alice Tierney*) with the Opera Institute. Last summer, Feldman covered the role of Contessa (*Le nozze di Figaro*) with Chicago Summer Opera. She made her Opera Institute debut as Friedrich Bhaer (*Little Women*). Other roles she has performed include: Ruth Post (*Whaling Women*), the title role in *Dido and Aeneas*, and Idamante (*Idomeneo*) in the Act III quartet with the Boston Conservatory Opera studio. Feldman has appeared as a soloist with the Boston University Symphonic Chorus as Aurelio (*L'assedio di Calais*), and as the soprano soloist in the Mozart Requiem. Feldman is looking forward to covering the

role of Vitellia (*La clemenza di Tito*) with the Opera Institute this spring.

Madalyn Ivy is a soprano from Kansas City, Missouri. She is completing the final semester of her Master of Music degree in Voice Performance at Boston University, studying with Dr. Lynn Eustis. In 2021, she earned her Bachelor of Music in Vocal Performance from Roosevelt University in Chicago. Most recently, Madalyn performed as Quinn (*Alice Tierney*) in the Fringe Festival at BU and as Barbarina (*Le nozze di Figaro*) with Prague Summer Nights. This spring, she will sing the role of Servilia (*La clemenza di Tito*) at BU.

Doohyun Jung is a soprano originally from Seoul, South Korea. She is a second-year Masters student and studies voice with Dr. Alison Trainer. She received her Bachelors of Music in Voice from Seoul National University. At BU, Doohyun has performed as Alice 3 (*Alice Tierney*). At Seoul National University, Doohyun most notably performed as Donna Elvira (*Don Giovanni*). She will sing as an Esprits in *Cendrillon* at BU.

Jordan Knapick is a soprano from Rockford, IL, currently studying voice under Dr. Lynn Eustis. She is a second-year Master of Music in Voice Performance student. Specializing in both operatic and musical theater-style singing, Jordan previously received a Bachelor of Music in Vocal Performance and Music Theater from Oklahoma City University, where she studied under Jeffrey Picón. At BU, she has performed the roles of Soprano I in *Hydrogen Jukebox* by Philip Glass and Oberto in Händel's *Alcina*. Other previous roles include Lisette in Puccini's *La Rondine* (Opera in the Ozarks), Anne Egerman in Sondheim's *A Little Night Music* (Opera in the Ozarks), and Queen of the Night in Mozart's *Die Zauberflöte* (LAH-SOW). This summer, Jordan will be a Resident Young Artist at Ohio Light Opera, where she will sing Juliette in Lehár's *The Count of Luxembourg* and Elsa



MEET THE SINGERS

Schraeder in Rodgers & Hammerstein's *The Sound of Music*.

Tenor **Ilhee Lee**, originally from South Korea, is in his first year at Boston University Opera Institute and studies voice with Penelope Bitzas. He pursued a Bachelor of Music and a Master of Music degree from Seoul National University, as well as a Graduate Diploma from the New England Conservatory of Music. Ilhee has showcased his talent in various roles, including as Nemorino (*L'elisir d'amore*), Tamino (*Die Zauberflöte*), Quint (*The Turn of the Screw*) and Don Ottavio (*Don Giovanni*). This spring, he will sing Tito (*La clemenza di Tito*) at BU. This summer, he will perform in Central City Opera as an Apprentice Artist, taking on the role of Trin in *La fanciulla del West* and covering the role of Sam in *Street Scene*.

California native **Madeleine Lew** is a rising young soprano currently in her second season at the BU Opera Institute. This season she will also portray La Fée in Massenet's *Cendrillon*, Servilia in *La Clemenza di Tito*, and Quinn in Melissa Dunphy's *Alice Tierney* at the Opera Institute, and the title role Euridice in NEMPAC Boston's *Orfeo ed Euridice*. In 2022/23 at OI she portrayed the title role of Beatriz in Catan's *La Hija de Rappaccini*, Amy in Adamo's *Little Women*, and Morgana in Handel's *Alcina*. Madeleine received her Master of Music at the University of Southern California and is a recent graduate of the San Francisco Conservatory of Music. Madeleine made her European debut in Helsinki, Finland in March 2022, creating the leading role of the Bear in Uljas Pulkiss's world premiere of *All the Truths We Cannot See*. Madeleine is the winner of the prolific 2023 Frank Huntington Beebe Fund grant, and is a winner of the 2023 Boston District of the Laffont Metropolitan Opera Competition.

Wanchun Liang is a bass baritone originally from Shijiazhuang, China. He is in his first year at the Boston University Opera Institute and

studies voice with James Demler. He received his Bachelor of Music in Xi'an Conservatory of Music and Master of Music in Voice and Opera Performance from New England Conservatory. At BU, Wanchun has performed as Bass (*Hydrogen Jukebox*). This spring, he will sing Publio (*La Clemenza di Tito*) at BU. This summer, he will sing Zuniga (*Carmen*) with the Music Academy of West in Santa Barbara.

Rebecca Nehmeh, mezzo-soprano, is originally from Brooklyn, New York. She is a second year Masters student at Boston University and studies under the tutelage of James Demler. She received her Bachelors of Music in Voice at Rutgers University and is a former graduate of LaGuardia High School. Upon graduation, Rebecca performed with Brooklyn Music School's SVA at BAM for three consecutive summers and sang the roles of Égle from Gluck's *Echo et Narcisse* and Bastienne from *Bastien und Bastienne* by Mozart. Last spring, she covered the role of Meg in BUOI's production of *Little Women* by Adamo, and this past fall she appeared as a mezzo soloist in Mozart's *Requiem* with the Boston University Symphonic Chorus. Following her performance as Dorothée in Massenet's *Cendrillon*, she will cover the role of Annio from Mozart's *La clemenza di Tito* with BUOI. Prior to BU, Rebecca studied with Professors Cyndia Sieden and Amy Burton, both of whom she pays much gratitude.

William O'Brien is a bass originally from Canterbury, New Zealand. He is in his first year at the Boston University Opera Institute and studies in the studio of Dr. Lynn Eustis. He obtained his Master of Music in Vocal Performance from the San Francisco Conservatory of Music. At BU, his roles include Bass in *Hydrogen Jukebox* by Philip Glass (Oct 2023), bass soloist for Mozart's *Requiem in D Minor* (Dec 2023), Le Roi in *Cendrillon* by Massenet (Feb 2023) and Publio in *La Clemenza di Tito* by Mozart (April 2024).



MEET THE SINGERS

Abigail Orr is a soprano from Montgomery, Texas. Her most recent performances include singing Adina (*L'Elisir D'amore*) in Boston University's opera scenes this past fall and Fiordiligi in Utah Vocal Arts Academy's production of *Così fan tutte*. She was also a recent alumna of Songfest as a Colburn Fellow recipient. Abigail Orr is a graduate of Oberlin Conservatory of Music and received her Certificate in Opera Performance at Texas Tech University. Abigail was also a Young Artist at Amarillo Opera and covered the role of Gilda in *Rigoletto* under the guidance of Rebecca Hays and Mary Jane Johnson. She is in her first year of her Masters in Vocal Performance at Boston University under the tutelage of Dr. Lynn Eustis.

Olivia Pellegrino, soprano, is originally from Virginia Beach, Virginia, and is a second-year Master of Music, Voice student studying under David Guzman. Olivia has previously performed as Soprano II in *Hydrogen Jukebox* and in the chorus of *Our Town* with the Opera Institute. In the past, she has performed the role of Emma Woodhouse in *The Loathly Lady* by Paul Richards and Wendy Steiner. In 2019, Olivia came in second place in the NATS Boston vocal competition.

Praised for her "vivid stage presence and voice," mezzo-soprano **Whitney Robinson** received her Bachelor of Music in vocal performance from the University of Houston. She then went on to receive both her Master of Music in opera performance and artist diploma candidacy from the New England Conservatory studying under Bradley Williams. She is thrilled to return to Boston to make her debut with the Opera Institute at Boston University. In the last year, Ms. Robinson has sung several debut performances. She made her debut with Opera in the Heights singing the role of die Hexe in their production of *Hänsel und Gretel*. She also made her debut with Opera Louisiana singing the role of Sara Miller in *Approaching Ali*. In addition to

her mainstage performances, Ms. Robinson has also participated in several outstanding emerging and festival artist programs, including Opera Saratoga and Virginia Opera, for which she returned for three consecutive seasons. She has also sung with Central City Opera, CLOC, Odyssey Opera, Opera Cecilia, Operativo, and Virginia Arts Festival.

Rising baritone **Noah B. Rogers** is in his first year at the Boston University Opera Institute, where he studies with James Demler. A recent graduate of the University of Michigan, Mr. Rogers performed numerous lead roles during his tenure there, including Forester in Janáček's *The Cunning Little Vixen* and Henry Horatio Hobson in the world premiere of Tom Cipullo's 2023 opera *Hobson's Choice*. Other recent credits include the baritone in Philip Glass's *Hydrogen Jukebox* (BUOI) and Maestro Spinelloccio in *Gianni Schicchi* (Cedar Rapids Opera). This summer, Mr. Rogers makes his debut as the Baker in *Into the Woods* as a Resident Artist with Opera North.

Dalton Rowe, baritone, is a first year Master's student at the Boston University School of Music, where he studies voice with Dr. Lynn Eustis. Dalton was born in Oxford, Alabama and received a degree in Music Education from the University of Alabama at Birmingham in 2022. At UAB, he studied voice with Dr. Emily Jaworski Koriath (CFA'18). Before moving to Boston, Dalton taught math at his hometown high school. He is excited to perform in his very first opera and extends sincere gratitude to his peers for their patience and encouragement.

Annabrett Ruggiero, mezzo-soprano, is from Orlando, Florida, and is a second-year Master of Voice student studying under Penelope Bitzas. This is Annabrett's fourth time performing with Opera Institute. At BU she has performed the roles of Zandra in *Alice Tierney* and Cecilia March in *Little Women*. This spring she will be performing the role



MEET THE SINGERS

of Anzio in Boston University's *La Clemenza di Tito*. Her other repertoire includes Zita in Gianni *Schicchi*, Marcellina in *Le nozze di Figaro*, Emma Jones in *Street scene*, and First Lady in *Die Zauberflöte*. In 2021 Annabrett became a winner of Stetson University's Giffin Competition. Additionally, she was granted the honor of representing the voice department in the Stetson Showcase.

Nathan Savant is a first-year singer at the Boston University Opera Institute and studies with Penelope Bitzas. Nathan recently performed the Baritone role in Philip Glass's *Hydrogen Jukebox* at the Opera Institute. This summer, Nathan will be returning to Opera North to perform John Styx in *Orphée aux enfers*, Rapunzel's Prince and the Wolf in *Into the Woods*, and Count Monterone and covering Rigoletto in *Rigoletto*. In the summer of 2023, Nathan served as a Studio Artist at Chautauqua Opera Company, covering Escamillo in *La Tragédie de Carmen* and singing in the Ensemble for *Sweeney Todd*. As a Resident Artist at Opera North in 2022, he sang Guglielmo in *Così fan tutte* and Marchese d'Obigny in *La Traviata*. Nathan holds a Master of Music degree from Northwestern University and a Bachelor of Music in Vocal Performance from the Eastman School of Music. baritonesavant.com

Kira St. Pierre is a soprano originally from DeLand, Florida. She is in her second year of her masters at Boston University and studies voice with Dr. Alison Trainer. She received her Bachelor of Music in Voice Performance from Stetson University. At BU, Kira has performed as Alice 3 in *Alice Tierney*. At Stetson, she most notably performed as Papagena in *Die Zauberflöte* and La Ciesca in *Gianni Schicchi*. This spring, she will be covering Servilia in *La clemenza di Tito* at BU.

Gretchen Struckmeyer, soprano, from Raleigh, North Carolina, is a second-year Master of Voice student under the tutelage of Dr. Alison Trainer. She was seen at BU as the Soprano 1 in Philip Glass's *Hydrogen Jukebox*.

Other BU appearances include the choruses of Handel's *Alcina* and Adamo's *Little Women*, as well as Lady in the Balcony in *Our Town*. Previous roles outside BU include Laetitia in *The Old Maid and the Thief* and Papagena in *Die Zauberflöte* (both with Appalachian Opera Theatre). She is the winner of the Hayes School of Music Concerto/Aria Competition (Boone, NC) as well as a semifinalist for the Heafner/Williams Competition (Lincolnton, NC).

Rachel Sungmin Goh is a soprano originally from Seoul, South Korea. She is in her 1st year at the Boston University Masters of Voice Performance and studies voice with Dr. Lynn Eustis. She received her Bachelors and Masters of Music in Voice from Sookmyung Women's University. At Sookmyung Women's University, Rachel took top rank and first place for music performance in both degree programs. She landed the main role as 'Fiordiligi' in *Così fan tutte* for Sookmyung Women's University Opera. She has also been selected through audition as a soloist for the Annual School of Music 85th Concert to perform with the SMWU Symphony orchestra (conducted by Kyung hee Kim). Rachel has earned 'Honor Student Scholarship' and 'Excellent Alumna Scholarship' during her Bachelors and Masters. She has been awarded the 'Masters of Music Top Graduation Recital Award' as the best recital performer of all students in the Music Department.

Margaret Tigie is a soprano from Long Island, New York. This is Margaret's first year in the Opera Institute, where she studies with Penelope Bitzas. Recently, Margaret was named a winner of the Boston District of the Metropolitan Opera's 2023 Laffont Competition, and she has been a fellow of the Tanglewood Music Center (2019, 2022) and Music Academy (2023). Her Opera credits include Mimi (*La Bohème*) and Helena (*A Midsummer Night's Dream*), and in the spring, Margaret will sing Vitellia in BU's production

MEET THE SINGERS

of *La Clemenza di Tito*. Margaret has been a featured soloist with the Orchestra Now, the Albany Symphony, and the Tanglewood Music Center Orchestra.

Michaela Usher is a mezzo-soprano from Milwaukee, Wisconsin. She is a second-year graduate student studying voice with Dr. Allison Trainer. At Boston University, she has performed as Alice 2 in *Alice Tierney* and in the ensemble for *Our Town*. Miss Usher's past engagements have included the roles of Lady Sangazure in *The Sorcerer*, the Witch in *Hansel and Gretel*, the Sorceress in *Dido and Aeneas*, Madame Flora in *The Medium*. Additionally, she has performed in the premiere of the opera *American Spring* by Sam Mulloy. This summer, Michaela will be featured as the guest soloist with the Black

Diaspora Symphony Orchestra premiering works of composer Autumn Maria Reed.

Sarah Zieba is a Polish-American mezzo-soprano originally from Orland Park, IL. She is in her second year at the BU Opera Institute studying with Penelope Bitzas. With the Opera Institute, she sang the role of Jo in Mark Adamo's *Little Women*, Ruggiero in Handel's *Alcina*, and will perform the title role in *Cendrillon* and Sesto in Mozart's *La Clemenza di Tito* this season. She recently won the RICCO Collegiate Vocal Competition and will be featured as the alto soloist in Mendelssohn's *Elijah* with the Rhode Island Civic Chorale & Orchestra this spring. She received her Master of Music from Northwestern University. ●

Cendrillon is presented by Boston University College of Fine Arts School of Music: Opera Institute and School of Theatre

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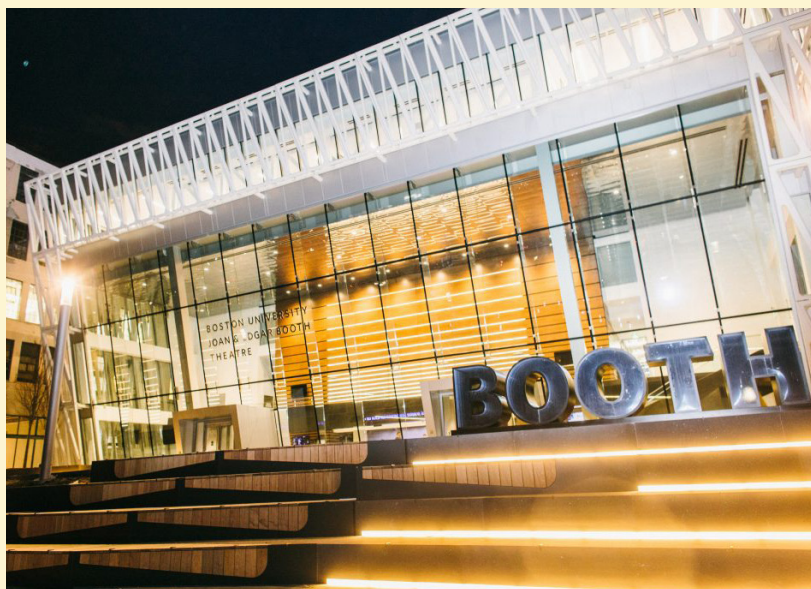
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