BOSTONLYRICOPERA

BRADLEY VERNATTER ACTING STANFORD CALDERWOOD GENERAL & ARTISTIC DIRECTOR
DAVID ANGUS MUSIC DIRECTOR | JOHN CONKLIN & VIMBAYI KAZIBONI ARTISTIC ADVISORS

CAVALLERIA RUSTICANA

Music by Pietro Mascagni
Libretto by Giovanni Targioni-Tozzetti
and Guido Menasci

LeaderBank
PAVILION

October 1 & 3 | 2021
Boston Lyric Opera continues to monitor evolving conditions and guidance during the COVID-19 pandemic. The health and safety of our community is our top priority. We have implemented a series of procedures recommended by BLO’s Health Task Force for Opera Artists to ensure that all of our audiences, artists, and staff have a comfortable and enjoyable experience.

For BLO’s October 1 and 3 performances of *Cavalleria Rusticana* at Leader Bank Pavilion, we are implementing a combination of vaccination, testing, and masking requirements designed to provide a safe and comfortable opera-going experience.

For all patrons attending performances at Leader Bank Pavilion, BLO will require the following: Proof of vaccination or proof of negative COVID test result.

- Patrons must either provide proof of vaccination or a PCR test taken within 72 hours of the performance, or an antigen test taken within the last 24 hours.
- Proof of vaccination or negative COVID test can be provided by showing a physical copy or photo of your vaccination card or test results.
- Face masks are required for all patrons when not eating or drinking.
Welcome back to the opera! After eighteen months of missing the regular rhythms of life, we are finally back together celebrating our first live opera, with full artistic forces, since 2019. We have waited a long time for this moment, and while things are different than before, it’s so good to be with you again.

This last year has given BLO the opportunity to reflect on what we appreciate, what we value, and what enriches our community. For me, I am deeply grateful for our arts community here in Boston. When I was growing up, the performing arts opened my mind to new ideas, provided me a deeper understanding of myself, and increased my empathy for others. This pause in gathering reminded me that live opera is a community-based, shared experience that inspires us to listen and learn.

The arts are also a source of power and resiliency that help us to make sense of the world around us and to thrive in it. From one-of-a-kind installations to new takes on classics, innovation drives BLO, and this past year gave us a renewed strength to continue creating opera in adaptive ways, to connect with our community, and to live our Company mission and values. Through programs like BLO’s Street Stage and our streaming platform, operabox.tv, our artists shared the joy of live performance around Greater Boston and broke new ground with original cinematic opera productions from a wide range of composers, creators, writers, and artists.

Cavalleria Rusticana comes from the same energy that fueled these innovations. Whether this performance feels like a familiar experience, or if coming to the opera is new for you, thank you for joining us. I am grateful for our team, our artists, and our supporters like you. Your encouragement has allowed us to return to the stage with vibrancy and vigor.

I invite you to join us for more of our 2021/22 Season including this winter’s cinematic production of the a cappella opera Svadba by Ana Sokolovic; and the long-awaited new, live production of Terence Blanchard’s Champion: An Opera in Jazz that tells the story of prize fighter Emile Griffith next spring.

To quote Pagliacci, one of our last operas before the pandemic, Andiam! Inominciate! Come! Let’s begin!

Bradley Vernatter | Acting Stanford Calderwood General & Artistic Director
A NEW OPERA MINISERIES

Conceived by Ellen Reid, christopher oscar peña, & James Darrah

DO ANYTHING TO KEEP LOVE SAFE.

desert in

A NEW OPERA MINISERIES

Conceived by Ellen Reid, christopher oscar peña, & James Darrah

STREAMING EXCLUSIVELY ON OPERABOX.TV | WINTER 2022

The night before her wedding, a bride and her five girlfriends navigate the fun, serious, and silly rituals that surround this life-changing event.

SVADBA

Music by Ana Sokolović
As we gather to enjoy Cavalleria Rusticana, I invite each of you to reflect on just how invigorating it is to be together again to enjoy live opera.

The arts have a power not only to heal and give perspective, but also to bring a community together through a common act of participation, reacting, and sharing an experience as we are about to do. It’s a powerful process, and I for one have missed it deeply over the past two years.

As Brad says in his program note to you, Boston Lyric Opera has been anything but dormant during the days of the COVID shutdowns. The lively, beautiful, and groundbreaking streaming content BLO has produced has been a true light in a dark time.

In addition to reconstituting and reuniting a community through productions like this, BLO is also committed to remaining a producing creative partner within the community of Boston. It was the good will of our friends at Live Nation that allowed us to bring our first show of the season here to Leader Bank Pavilion. It’s not lost on me that our first season out of the Shubert Theater launched with an extraordinary performance of Carmen at the Citizens Bank Opera House. During difficult times, and times of change, it remains important to have strong connections to partners in the city.

Boston Lyric Opera’s move to new office headquarters in the culturally historic neighborhood of Fort Point gives us another community with which to form long-lasting ties. I look forward to watching as BLO forges and strengthens friendships with the extraordinary artists and organizations in a neighborhood poised to blossom with the ongoing transformation of South Boston and the Seaport District.

None of our work would be possible without you, our loyal patrons, and our new friends who are here for the first time. We extend a special thanks to the Board of Boston Lyric Opera; you have remained steadfast in your support of the Company over these many difficult months, and the entire BLO family is extraordinarily grateful.

Please enjoy this performance of Cavalleria Rusticana. I look forward to seeing you again soon at another BLO performance on a theater stage, at a Street Stage performance, or online.

Michael J. Puzo | Chair, Board of Directors
CAVALLERIA RUSTICANA

Music by Pietro Mascagni
Libretto by Giovanni Taragioni-Tozzetti and Guido Menasci

Sung in Italian with English surtitles

PERFORMANCES

FRIDAY, OCTOBER 1 | 7:30PM
SUNDAY, OCTOBER 3 | 3:00PM

Approximate Running Time: 1 hour 10 minutes, no intermission.

LEADER BANK PAVILION
290 NORTHERN AVENUE
BOSTON, MA 02210

CREATIVE TEAM

CONDUCTOR DAVID ANGUS
STAGE DIRECTOR GISELLE TY
CHOREOGRAPHER LEVI MARSMAN*
SET DESIGNER JULIA NOULIN-MÉRAT
COSTUME DESIGNER GAIL ASTRID BUCKLEY
LIGHTING DESIGNER MOLLY TIEDE*
WIG & MAKEUP DESIGNER RONELL OLIVERI

BOSTON LYRIC OPERA ORCHESTRA ANNIE RABBAT
Concertmaster
BOSTON LYRIC OPERA CHORUS BRETT HODGDON*
Chorus Master
REHEARSAL COACH/ACCOMPANIST BRENDON SHAPIRO*
ASSISTANT STAGE DIRECTOR BRUNO BAKER
STAGE MANAGER MIKE JANNEY

*Boston Lyric Opera Debut
†Boston Lyric Opera Jane and Steven Akin Emerging Artist
‡Boston Lyric Opera Jane and Steven Akin Emerging Artist Alumnus
**CAST** in order of vocal appearance

**TURIDDU**
ADAM DIEGEL*
Sponsored by Katie & Paul Buttenwieser

**SANTUZZA**
MICHELLE JOHNSON*
Sponsored by Miguel & Suki de Bragança

**MAMMA LUCIA**
NINA YOSHIDA NELEN*
Sponsored by Mr. & Mrs. E. Lee Perry

**ALFIO**
JAVIER ARREY*
Sponsored by Susan W. Jacobs

**LOLA**
CHELSEA BASLER‡
Sponsored by Willa & Taylor Bodman

**DANCERS**
VICTORIA AWKWARD*
MICHAYLA KELLY*
MARISSA MOLINAR*

**SYNOPSIS**

On Easter Sunday morning in a 19th century Sicilian village, Turridu sings of his ardent love for Lola. Turridu, a young villager, had once been engaged to Lola, but returned from military service to find that she had married Alfio, a carter in the town. Heartbroken, Turridu retaliated by seducing the peasant girl, Santuzza, but also still maintains an affair with Lola.

Later that morning, Santuzza, tearful and distressed, approaches the tavern of Turridu’s mother, Lucia. Santuzza demands to know where Turridu has gone, but Mamma Lucia is reluctant to divulge his whereabouts. Lucia claims that her son is out of town buying wine, but Santuzza is convinced that Turridu has been seen nearby in the village at night.

Lola’s husband Alfio then arrives, singing in celebration of the virtues of his life as a carter and his faith in his wife’s fidelity. Alfio asks Mamma Lucia if she has any vintage wine, and Lucia again maintains that Turridu has gone to get more. Alfio replies doubtfully, claiming he has seen Turridu near his house that morning. Lucia appears puzzled, but is quickly hushed by Santuzza; soon after, church bells ring, breaking up the conversation and calling the villagers to Mass.

Santuzza remains outside in the square with Lucia, and reveals that she knows about Turridu’s affair with Lola. Santuzza expresses that she feels both abandoned by Turridu and condemned by God. Mamma Lucia heads into the church and prays for Santuzza in pity. Turridu finally appears, and Santuzza seizes the opportunity to confront him. She demands that he admit his infidelity and his love for Lola, but Turridu denies it all and casts her aside. Having spotted Lola heading into the church, Turridu follows her in and leaves Santuzza alone in the town square.

Alfio now arrives, looking for Lola, and finds a furious Santuzza following her encounter with Turridu. In the heat of her rage, Santuzza reveals to Alfio that Turridu and Lola are engaged in an affair. Alfio is predictably enraged, and swears revenge on Turridu, while Santuzza immediately regrets her disclosure, fearing the violence that might ensue.

The villagers congregate at Mamma Lucia’s tavern following Mass. Turridu is delighted to have Lola at his side, and leads the merriment with a drinking song. Alfio arrives and greets the villagers. Turridu offers Alfio wine, but Alfio sternly rejects the gesture. The women in the tavern sense impending trouble, and hurry Lola away from the scene. The two men have a tense exchange, and Turridu bites Alfio’s ear, signaling a challenge to a duel. Alfio and Turridu agree to meet outside the village to settle their dispute in a knife fight.

Now alone with his mother, Turridu implores Lucia to take care of Santuzza if he doesn’t survive the duel. He rushes off, leaving Lucia and Santuzza to anxiously await the outcome. A crowd forms, and after noises of violence and confusion, a woman declares that Turridu has been killed.

– Sydney Mukasa
ARTISTS

DAVID ANGUS | Conductor
Now in his tenth year as Boston Lyric Opera’s Music Director, David Angus recently navigated the new and innovative concepts of presenting opera online, serving as Music Director and conductor for the critically-acclaimed productions of desert in and The Fall of the House of Usher. In addition to his ongoing work with BLO, upcoming projects this season include a return to the Wexford Festival and a rescheduled engagement with London Philharmonic, with whom Angus regularly conducts concerts and recordings. Just before lockdown in 2020, he returned to Hawaii Opera Theatre for Le nozze di Figaro. Prior to his time at BLO, where he has conducted the majority of performances since 2011, Angus was Music Director of Glimmerglass Opera in upstate New York and Chief Conductor of the Symphony Orchestra of Flanders in Belgium. He has led orchestras and choirs all over Europe, notably in Scandinavia where he has been a regular guest with the Lahti Symphony Orchestra and several Danish orchestras. Born in England, he has conducted most of the major orchestras in Great Britain including the Royal Philharmonic Orchestra, Hallé Orchestra, most of the BBC orchestras, and the Scottish Chamber Orchestra. In recent seasons, he made debuts with the Toscanni Orchestra in Parma in Italy and the Porto Symphony Orchestra in Brazil. He returned to Wexford Festival Opera, the Hong Kong Philharmonic, London Philharmonic Orchestra, the Huddersfield Choral Society, as well as his former orchestra in Belgium for the world premiere of Piet Swerts’s Symphony of Trees. Angus spent his early years in Belfast. He was a boy chorister at King’s College under Sir David Willcocks, and read music at Surrey University. He finished his training with a Fellowship in Conducting at the Royal Northern College of Music in Manchester, where he won several prizes for opera conducting.

GISELLE TY | Stage Director
Giselle Ty is a theater and opera director who specializes in interdisciplinary, site-specific, and experimental work. She has directed for Houston Grand Opera, the Center for Contemporary Opera / National Sawdust, NYU Tisch School of Drama, Simpson College, Juventas New Music, Boston’s Guerilla Opera, and Harvard University. Engagements as associate and assistant director include productions with Opéra National de Bordeaux, Icelandic Opera, Boston Lyric Opera (Werther), Boston Symphony Orchestra/Tanglewood Music Festival, MIT Media Lab, Gotham Chamber Opera, and London’s Royal Opera House, Covent Garden. In addition to theater and opera productions, Ty’s recent projects include collaborations with Peabody Essex Museum, where she was invited to create original work for the museum’s galleries and historic houses, and Invitation to an Empty Room, an immersive experience developed through a residency with New Georges Theatre, where she is an affiliate artist. Ty studied orchestral music and art history at Northwestern University and has trained in various theater techniques with former resident artists at the American Repertory Theatre, SITI Company, and l’École Jacques Lecoq in Paris.

LEVI MARSMAN | Choreographer
Boston choreographer Levi Philip Marsman, currently on faculty at Urbanity Dance and the Ailey School, has been Artist-in-Residence at the Boston Arts Academy and the Boston Conservatory at Berklee, and a Teacher-in-Residence for Urbanity Dance. As a choreographer, Marsman created works for Dallas Black Dance Theatre, Boston Youth Moves, Endicott College, Georgetown University’s Black Movements Dance Theatre, the Joffrey School, Boston Conservatory at Berklee, The Ailey School, and others. The Isabella Stewart Gardner Museum commissioned him to create a new work entitled ‘Colorful’ in conjunction with their exhibit, “Boston’s Apollo.” His latest work, “some kind of peace,” closed out Richmond Ballet’s 2021 season. Marsman was named choreographer and movement director for Commonwealth Shakespeare Company’s 2019 production of The Tempest on the Boston Common.

JULIA NOULIN-MÉRAT | Set Designer
Julia Noulin-Méra is an American, French, and Canadian producer, designer and is the General Director & CEO of Opera Columbus. Noulin-Méra is the creative director for Hong Kong-based More Than Musical and is the Artistic Advisor of Guerilla Opera. Previously, she was for eight years the Associate Producer at Boston Lyric Opera. In addition, Noulin-Méra has worked on over 400 opera, theater, and television productions, including 25 new operas, 22 new plays. Other projects include a TEDx talk on site-specific opera productions in the modern age for Opera Omaha: Neverland (China Broadway), a $20 million, 50,000 square immersive theater piece in Beijing based on Peter Pan directed by Allegra Libonati; a PPE-friendly outdoor Fall and Spring Festival productions (The Atlanta Opera) directed by Tomer Zvulun; an immersive Pagliacci (Boston Lyric Opera) production complete with fairgrounds inside an ice rink, directed by David Lefkovich; and Playground (Opera Omaha) a national touring operatic sound sculpture in collaboration with composer Ellen Reid. Her work has been featured in Opera News, LiveDesign, The New York Times, and the Wall Street Journal to name a few.

GAIL ASTRID BUCKLEY | Costume Designer
Acclaimed costume designer Gail Astrid Buckley is a two-time Elliot Norton Award winner for Outstanding Costume Design and has two IRNE Awards for Costume Design. Her design work at BLO includes productions of The Marriage of Figaro, The Merry Widow, and Cosi fan Tutte, which she co-designed with John Conklin. 2019/20 season credits include a reimagined, streamed version of A Christmas Carol for the Hanover Theatre, Pacific Overtures and Murder on the Orient Express for the Lyric Stage Company of Boston, Lifespan of a Fact at Gloucester Stage Company, and assistant costume designer on I Care A Lot starring Rosamund Pike, Peter Dinklage and Diane Wiest. Her upcoming projects include assistant costume design for the film About Fate, starring Emma Roberts, currently in post production. Gail is a proud member of United Scenic Artists Local 829.
MOLLY TIEDE | Lighting Designer
Molly Tiede’s theatrical design credits include storied New York City venues such as the Gerald Lynch Theater, Abingdon Theater, The Sheen Center, DiCapo Opera, and Abrons Arts Center among others. Nationally, her credits include lighting design for Opera Colorado, Colorado University Opera in Boulder, Paramount Theater in NJ, Hettenhausen Center for the Arts in Saint Louis, and The Rose Wagner Theater in Salt Lake City. She has served as both associate and assistant in theatres and with companies such as the Walter Kerr Theater, The Vineyard Theater, Signature Theater, Labyrinth, George Street Playhouse, Indiana Repertory Theatre, Cleveland Playhouse, Boston Lyric Opera, Alley Theater, The Old Globe in San Diego, Juilliard Opera, The Santa Fe Opera, Roundabout Theater Company, Berkshire Theater Group, and Gotham Chamber Opera. Outside the theater, Molly’s extensive events design background includes assistant and lead design work on corporate events and private parties for clients including Target, the Brooklyn Marathon, Hamilton’s Tony Awards after party, Facebook and Instagram, and various music festivals. Molly is currently the Head of Lighting Design and the Co-Head of Production Design and Technology at Ohio University.

RONELL OLIVERI | Wig & Makeup Designer
Ronell Oliveri has been designing wigs and makeup for opera, theater, ballet, and film for the past 18 years for such companies as Minnesota Opera, Boston Lyric Opera, and the American Repertory Theater at Harvard University. Currently, she is the resident Wig & Makeup Designer for Opera Colorado, Opera Omaha, and Central City Opera. In 2007, she was a Primetime Emmy Award nominee as key makeup artist for her work in television. As a wig and makeup artist, her professional credits include engagements with Chicago Lyric Opera, LA Opera, Santa Fe Opera, Opera Theater of Saint Louis, and Boston Ballet. Her work can also be seen in several Broadway shows, including Wicked, All the Way, and Waitress. Other recent engagements include Miller Theater’s Proving Up, Opera Omaha’s The Capulets and the Montagues, and Opera Colorado’s Tosca.

MICHELE JOHNSON | Soprano
Soprano Michelle Johnson is a Grand Prize Winner of the Metropolitan Opera National Council Auditions, whose recent engagements include a debut with Opera Tampa in the title role of Verdi’s Aida, a return to Chicago Opera Theater as Zemfira in Aleko, a featured soloist performance with Madison Symphony Orchestra, a debut with Waterbury Symphony for their Holiday Pops, and a return to Chautauqua to perform Strauss’ Vier letzte Lieder with Chautauqua Symphony Orchestra. Johnson’s upcoming performances include her Chamber Orchestra of Philadelphia debut, a role and company debut at Opera Columbus as the titular lead in Puccini’s Tosca, the title role in Aida with Opera Grand Rapids, and her performance of Mimi in La bohème with both Columbus Symphony and Florentine Opera. In summer of 2022, Johnson will make her debut with Des Moines Metro Opera as Bess in Porgy and Bess. She is a graduate of the Academy of Vocal Arts in Philadelphia.

ADAM DIEGEL | Tenor
Korean American tenor Adam Diegel received international critical acclaim for his powerful performance of Cavaradossi in Tosca at Glimmerglass Opera, reprising the performance at Palm Beach Opera and The National Theatre in Budapest. He made his Metropolitan Opera debut as Froh in Robert Lepage’s landmark production of Das Rheingold conducted by Maestro James Levine and returned to the famed house as Pinkerton in Madama Butterfly under Plácido Domingo and Ismaele in Nabucco under Paolo Carignani. His performance as Don José in Carmen at English National Opera earned rave reviews; and other international appearances include Baltic States National Opera, China’s Guangzhou Opera House, and Opéra National de Lyon. This season, Diegel makes several exciting role debuts as Narraboth in Salomé with The Atlanta Opera, tenor soloist in Mahler’s Lied von der Erde with Park Ridge Civic Orchestra, Radames in Aida with Opera Tampa, Manrico in Il Trovatore with Pensacola Opera, and a reprisal of Pinkerton in Madama Butterfly with Nashville Opera and the Southwest Florida Symphony.

NINA YOSHIDA NELSEN | Mezzo-Soprano
Mezzo-soprano Nina Yoshida Nelsen makes her Boston Lyric Opera debut as Mamma Lucia in Cavalleria Rusticana, adding to an impressive lineup of performances scheduled for the 2021-2022 season, including her Bard Opera debut singing Mother Chen in Huang Ruo’s An American Soldier, a return to Opera Santa Barbara for a double bill of El Amor Brujo and Frugola in Il Tabarro, a Chicago Opera Theater debut singing Queen Sophine in Mark Adamo’s Becoming Santa Claus, Mama in Jack Perla’s An American Dream at Kansas City Opera (a role she debuted in 2019 at Lyric Opera Chicago), and the solo solo in Beethoven’s 9th Symphony with the Rhode Island Philharmonic. Nelsen has performed two world premieres at Houston Grand Opera and premiered Jack Perla’s An American Dream at Seattle Opera. Equally comfortable on the symphonic stage, she has performed with notable orchestras around the world, and made her European debut singing Suzuki in Madame Butterfly at Royal Albert Hall in London. A Santa Barbara native, Nelsen resides with her husband Jeff and their two sons in Bloomington, Indiana.
ARTISTS

JAVIER ARREY | Baritone
ALFIO
One of opera’s most sought-after and versatile rising baritones, Chilean baritone Javier Arrey recently made two La bohème debuts: one at the Metropolitan Opera as Schaunard and the other at Wiener Staatsoper as Marcello. Arrey’s other recent performances include Garibaldo in Rodelinda, Sharpless in Madama Butterfly at the Teatro Municipal de Santiago, Valdeburgo in La Straniera, Riccardo in I Puntani at Washington Concert Opera, and Marcello in La bohème at the Washington National Opera (WNO). He can be heard as Lescaut on the CD recording of Puccini’s Manon Lescaut for Decca Classics alongside Andrea Bocelli and Ana Maria Martinez. He is a 2017 recipient of Chile’s Congressional Medal of Honor, recognizing his artistic career and efforts to bring opera to populations without access to live performances. A graduate of WNO’s Domingo-Cafritz Young Artist program, Arrey plans to return to the Metropolitan Opera House for a production of Puccini’s Turandot.

CHELSEA BASLER | Soprano
LOLA
Grammy-nominated soprano Chelsea Basler’s most recent appearance with Boston Lyric Opera was as the voice of Madeline in BLO’s animated production of The Fall of the House of Usher on BLO’s operabox.tv. Basler has enjoyed a strong relationship with the company, first as an Emerging Artist in the 2013/14 season, then receiving critical acclaim for her role debut as Micaëla in the 2016 Calixto Bieito production of Carmen. In 2019, Basler sang the role of Moira for BLO’s East Coast premiere of Poul Ruders’ The Handmaid’s Tale, and made a company debut with Boston Midsummer Opera as Clorinda in La Cenerentola. That same year she joined the Metropolitan Opera roster, covering Poussette in Puccini’s Manon Lescaut for Decca Classics alongside Andrea Bocelli and Ana Maria Martinez. She is a 2017 recipient of Chile’s Congressional Medal of Honor, recognizing his artistic career and efforts to bring opera to populations without access to live performances. A graduate of WNO’s Domingo-Cafritz Young Artist program, Arrey plans to return to the Metropolitan Opera House for a production of Puccini’s Turandot.

VICTORIA AWKWARD | Dancer
Boston dancer Victoria Lynn Awkward is a professional artist, educator and the Director of VLA DANCE, which received the 2020/21 Boston DanceMaker Residency from the Boston Center for the Arts and Boston Dance Alliance, the Art for Racial Justice Grant from Cambridge Arts, the 2021 Mass MoCa Assets for Artists Program, and the 2021/22 Live Arts Boston Grant. Awkward earned a degree in visual and performing arts education from Goucher College, where she danced for the Goucher Repertory Dance Ensemble and performed in works by Sidra Bell, Christian Von Howard, Helen Simoneau, and others. Professionally, she has performed with Ashani Dances, Attn: Dance, The Davis Sisters, Heather Stewart, Jenna Pollack and Ruckus Dance. Awkward has been an Institute of Contemporary Art Dance Fellow, a guest teacher at Salem State University, and is currently the Head Dance Coach at Middlesex School in Concord.

MICHAYLA KELLY | Dancer
Cape Cod native and Boston-based dance artist Michayla Kelly performs in contemporary, modern, ballet, and opera works. She danced professionally with José Mateo Ballet Theatre, Odyssey Opera, Pat Catterson, and Boston’s emerging contemporary dance company VLA DANCE, where she is Company Manager. Kelly taught dance at Franklin School for the Performing Arts and Reaching Heart Ballet School, and continues to work as an educator with VLA DANCE. She attended Goucher College in Maryland, graduating summa cum laude with a double major in Dance and Mathematics. She received the Friends of Goucher Dance Prize for Outstanding Achievement, the Fine and Performing Arts Scholarship for Dance, and the Ruth Baird Prize, among others. Kelly is currently the Research Lead for the nonprofit Dance Data Project, which advocates for gender equity in the dance field.

MARISSA MOLINAR | Dancer
Contemporary dancer Marissa Molinar is founder and director of Midday Movement Series, a Cambridge-based grassroots initiative cultivating new generations of dance leaders. She holds a Bachelor in Environmental Science from Brown University with a focus in Urban Conservation and Environmental Justice, and a certificate in Contemporary Dance from the Professional Training Program at Gibney Dance in New York City. Currently, Molinar is a performer with Cambridge dance company Ruckus Dance, choreographed and directed by Michael Figueroa, and with Nathan Trice / RITUALS dance theater in Brooklyn, New York. Additionally, she serves as Coordinator for the Network for Arts Administrators of Color at ArtsBoston.

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ORCHESTRA, CHORUS, & PRODUCTION/ARTISTIC STAFF

BLO ORCHESTRA
Annie Rabbat | Concertmaster

VIOLIN I
Annie Rabbat principal
Heidi Braun-Hill
Piotr Buczek
Colin Davis
Lisa Goddard
Rohan Gregory
Jodi Haagen
Yumi Okada
Roksana Sudol
Christine Vitale

VIOLIN II
Sarah Atwood principal
Stacey Alden
Robert Curtis
Janny Joo
Annegret Klaau
Paula Oakes
Asuka Usui
Lena Wong

VIOLA
Kenneth Stalberg principal
Abigail Cross
David Feltner
Jean Haig
Donna Jerome
Don Krishnaswami

CELLO
Melanie Dyball acting principal
Eleanor Blake
Steven Laven
Jan Pfeiffer-Rios

BASS
Robert Lynam principal
Barry Boettger
Kevin Green

FLUTE
Ann Bobo principal
Elzbieta Brandys-O’Neill

PICCOLO
Lisa Hennessy
Iva Milch

OBOE
Nancy Dimock principal
Amanda Hardy

CLARINET
Karen Hening acting principal
Rane Moore

BASSOON
Ronald Haroutunian principal
Rachel Juszzzak

HORN
Kevin Owen principal
Whitacre Hill
Dirk Hillyer
Iris Rosenstein

TRUMPET
Bruce Hall principal
Jesse Levine

TROMBONE
Robert Couture principal
Hans Bohn
Cameron Owen

BASS TUBA
Donald Rankin principal

ORGAN
Brendon Shapiro

HARP
Amanda Romano Foreman acting principal

TIMPANI
Jeffrey Fischer principal

PERCUSSION
Craig McNutt acting principal
William Manley

BLO CHORUS
Brett Hodgdon | Chorus Master

SOPRANO
Carley DeFranco
Tamra Grace Jones
Jessica Jacobs
Marie McCarville
Abigail Whitney Smith
Antonia Tamer
Brianna J. Robinson
Angela Yam

ALTO
Jaime Korkos
JoAnna Pope
Nicole Rizzo
Vanessa Schuris
Elena Snow
Jessica Trainor Tasucu
Kathryn Tolley
Rachel Weishoff
Holly M. Zagaria

TENOR
Ethan Bremner
Josaphat Contreras
Christopher Maher
Thomas Osterling
Francis Rogers
Samuel Rosner
Felix Aguilar Tomlinson
Fred C. VanNess, Jr.

BASS
Junhan Choi
Kamil Elkinci
Mitch FitzDaniel
Fred S. Furnari
Michael Galvin
Taylor Horner
Devon Russo
Ron Williams

BLO PRODUCTION/ARTISTIC STAFF
Scott Schreck Technical Director
Maxx Finn Lighting Director
Bruno Baker Assistant Stage Director
Mike Janney Stage Manager
Carmen Alfaro Assistant Stage Manager
Nick Garcia Assistant Stage Manager
Natalie Main Production Assistant
Brian Willis Head Production Carpenter
Timothée Courouble First Assistant Production Carpenter
Jason Platt Second Assistant Production Carpenter
Emily Picot Head Production Properties
David Picot First Assistant of Production Properties
Michael Gottke Head Production Electrician
Donald King First Assistant Production Electrician
Jack Sullivan Second Assistant Production Electrician
Bryan Ritchie Head Production Audio
Mercedes Roman-Manson Lighting Programmer
Liz Perlman Costume Director
Dianna Weston Head Production Wardrobe
Melinda Abreu Wig & Makeup Artist
Stefania Mederos Wig & Makeup Artist
Natalia St Jean Surtitle Operator

UNIONS
The artists and stage managers employed on these productions are members of the American Guild of Musical Artists. All musicians are members of the American Federation of Musicians of the United States and Canada.

Many of the scenic, costume, and lighting designers are members of United Scenic Artists, Local USA-829 of the International Alliance of Theatrical Stage Employees (IATSE). Stagehands are represented by Local #11 of IATSE.

BOSTON LYRIC OPERA 2021 | CAVALLERIA RUSTICANA | 9
Both locally and beyond, Boston Lyric Opera leads the way in celebrating the art of the voice through innovative programming and community engagement initiatives that redefine the opera-going experience.

Now in its 45th Season, BLO is the largest and longest-lived opera company in New England. Since its founding in 1976, the company has staged world premieres, U.S. premieres, co-productions and co-commissions of note with organizations such as The Royal Opera, Covent Garden, Scottish Opera and San Francisco Opera and continues to be a destination for some of the leading artists, conductors, directors and designers from around the world.

BLO’s programming remains faithful to tradition while blazing new ground, building audiences, and creating new ways to enhance the opera-going experience. Artists in our Jane & Steven Akin Emerging Artists initiative work to hone their craft and prepare themselves for other world-leading stages. BLO’s wide-reaching education initiatives introduce opera to new audiences across generations.

Through your support and attendance, BLO employs nearly 350 artists and creative professionals annually—vocalists, artisans, stagehands, costumers, and scenic designers—many of whom are members of our own community. The Company is proud to play a significant and meaningful role in Boston’s vibrant arts community.

BLO STAFF
LEADERSHIP
Bradley Vernatter Acting Stanford Calderwood General & Artistic Director
David Angus Music Director
John Conklin Artistic Advisor
Vimbayi Kaziboni Artistic Advisor

ARTISTIC & PRODUCTION
Jessica Johnson Brock Director of Artistic Operations
Karen Federing Director of Production
Ashley Shea Artistic & Production Senior Manager
Ben Richter Artistic Coordinator

FINANCE & ADMINISTRATION
Lizabeth Malanga Director of Administration
David J. Cullen Senior Manager, Accounting
Nancy McDonald Senior Manager, Operations
Olivia Begos Administrative Coordinator
Julia Harbutt Health and Safety Coordinator

DEVELOPMENT
Noah Stern Weber Director of Development
Sarah B. Blume Director of Major Gifts
Ashley Daugherty Development Manager
Kara Wasliauski Development Coordinator
Amy Advocat Grantwriter

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Hans Bohn, Trombone
Dr. Erin Bromage, Ph.D., Associate Professor of Biology at the University of Massachusetts Dartmouth
Robert Couture, Trumpet
Dr. David Finn, M.D. Director of Executive Health, MGH
Dr. David Hooper, M.D. Chief of the Infection Control Unit, MGH
Dr. David Kanarek, M.D. Co-Director, Cardiopulmonary Exercise Lab, MGH
Vanessa Schukis, Alto
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