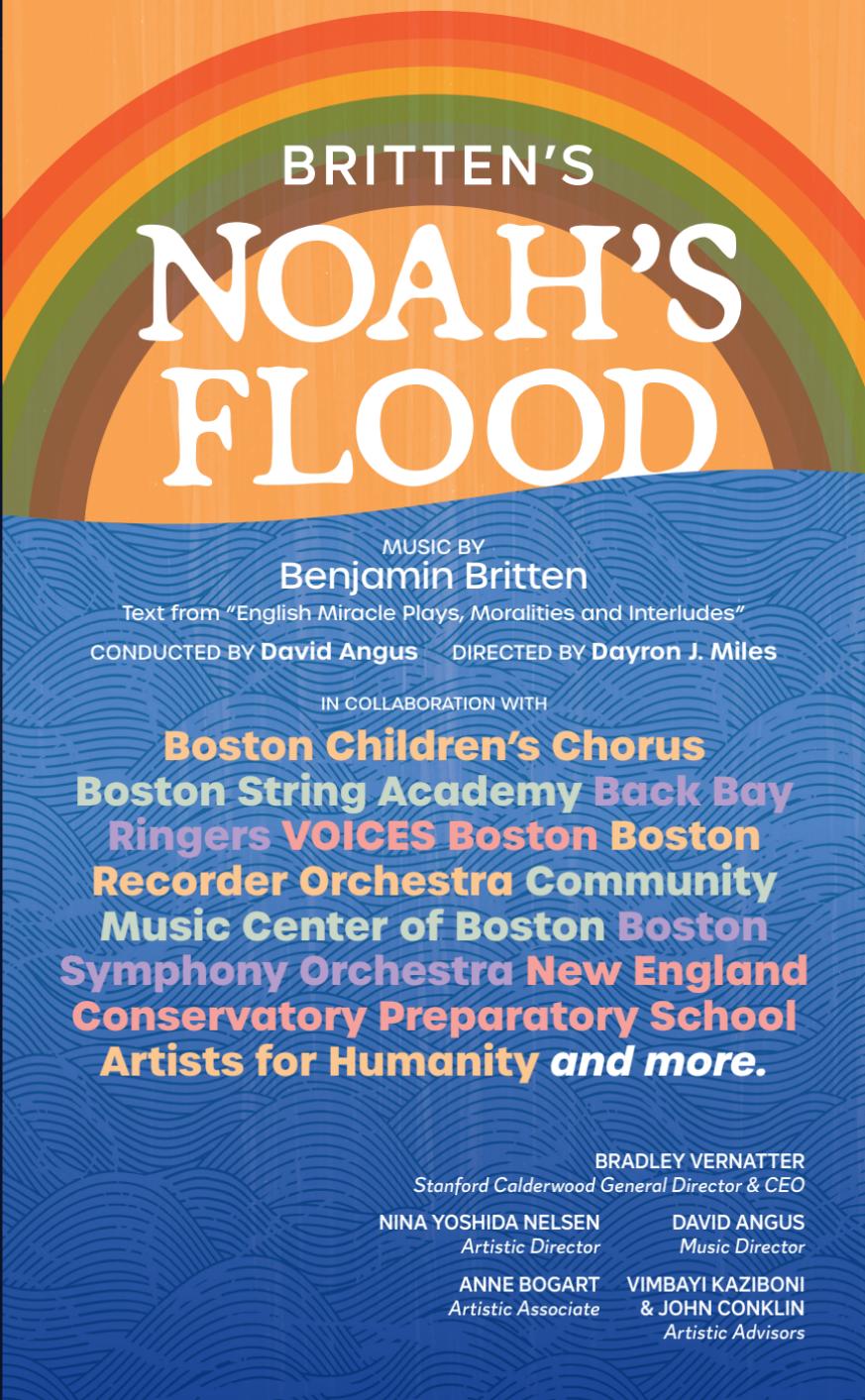


YOU'LL NEVER WALK ALONE

BOSTON
LYRIC
OPERA

MAY 3, 2025 | 2PM
Symphony Hall



BRITTEN'S
**NOAH'S
FLOOD**

MUSIC BY
Benjamin Britten

Text from "English Miracle Plays, Moralities and Interludes"

CONDUCTED BY **David Angus** DIRECTED BY **Dayron J. Miles**

IN COLLABORATION WITH

Boston Children's Chorus
Boston String Academy **Back Bay**
Ringers **VOICES** **Boston Boston**
Recorder Orchestra **Community**
Music Center of Boston **Boston**
Symphony Orchestra **New England**
Conservatory Preparatory School
Artists for Humanity *and more.*

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& JOHN CONKLIN
Artistic Advisors

MUSIC IS A VITAL PART OF THE CULTURAL FABRIC OF OUR COMMUNITY.



It's not just about the performances we put on; it's about how we show everything opera can be. From our **Concerts in the Courtyard** to **Street Stage** and innovative programs like **Create Your Own Opera** and our **Audition Workshops**, we're committed to bringing opera into diverse spaces where it can touch lives in meaningful ways.

Help us make wonder possible! Through your support, we're able to engage hundreds of Boston youth, foster deep connections with families, and build a vibrant, inclusive community. Donors like you make it possible for us to offer free community operas and transformative educational experiences, inspiring the next generation through the power of music. *To make your gift, please scan the QR code.*



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BLO artists and leadership pose with Boston City Council President Ruthzee Louijeune (c.) at BLO's Concert in the Courtyard at the Boston Public Library, August 2024.

GREETINGS FROM BOSTON LYRIC OPERA & NOAH'S FLOOD PARTNERS

Today, we'll experience something extraordinary together: the voices, music-making, and collaboration of hundreds of young people and community members from across Boston. Music builds bridges — between neighborhoods, generations, cultures, and ideas. This performance is a celebration of what's possible when we create space for connection and community.

Bringing art to our community is central to all of our missions, and we're honored to have this event included as part of the City of Boston's Boston Family Days initiative. Through this partnership, Boston Lyric Opera and many other organizations across the city will be offering access to free programs for Boston Public School families all year round.

Get ready to smile big, sing loud, and clap often. Today, we celebrate the incredible youth of our city — and all they can create when they come together.

Thank you to each and every one of you — supporters, families, and friends — for making this performance possible and for sharing in the joy of live performance.

Thank you for being part of this special moment with us.

With appreciation,

Marielisa Alvarez *Director/Founder,
Boston String Academy*

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UPCOMING BLO EVENTS

MAY 15

OPERA NIGHT:
THE FUTURE OF
OPERA IN BOSTON
*Boston Public Library,
Central Branch*

JUNE 12

STREET STAGE
*IBA Boston |
Plaza Betances*

JULY 19

STREET STAGE
Piers Park

JULY 30

STREET STAGE
Rose Kennedy Greenway

AUG 11-15

OPERA CREATION
BOOTCAMP FOR
EDUCATORS
*Powers Music School |
Belmont, MA*

AUG 29

CONCERT IN THE
COURTYARD
*Boston Public Library,
Central Branch*

**For event details, visit
blo.org/events**



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Learn more about BLO's history,
mission, values, strategic plan,
and more by scanning this QR code or visiting us
at: [BLO.org/about](https://blo.org/about)

Page 2, from top: *The Anonymous Lover* (2024) and Concert in the Courtyard series (2023). Page 3, from top: *Madama Butterfly* (2023); Create Your Own Opera participants, St. Brendan School, Dorchester, MA (2024); and *La Cenerentola* (2023).



FROM TOP: PHOTOS BY KEN YOTSUKURA, COURTESY OF BLO STAFF, AND NILE SCOTT STUDIOS

A MESSAGE FROM BLO'S BOARD CHAIR & BOARD PRESIDENT



Dear Friends,

Welcome to Boston Lyric Opera's first-ever participatory community opera! We are thrilled that you are here, whether this is your first time with us or whether you are a long-time supporter of our work.

Opera is — at its core — a collaborative art form, involving hundreds of people who bring their passion, creativity, and dedication to each production. Today is no different, except that we are joined by over 200 young artists from all over

the Greater Boston area — many of whom are making their Symphony Hall debut or performing in their first-ever opera!

Noah's Flood is an extension of BLO's deep commitment to youth arts education. For the past 15 years, our Create Your Own Opera school partnership program has brought BLO artists into K-12 classrooms across the city. With guidance from our artists, students have the chance to directly participate in bringing new operas to life — taking ownership of everything from libretto writing to stagecraft and costume design — and their collective efforts culminate in a public performance of their own original operas. They learn how to dream something — a story or a melody — and see it come to life in a performance. Perhaps more importantly, they learn that by working together, truly magical things can happen.

We are excited to close out our 2024/25 Season with this beautiful opera that centers community. We are also excited to be back at Symphony Hall, deepening our partnership with the Boston Symphony Orchestra and creating an unforgettable performance experience for these young artists, their families and friends, and new audience members!

We hope this marks the beginning of many future collaborations that strengthen the arts and cultural community in Boston.

Thank you for being part of this milestone. Let's celebrate the joy of what we can achieve — together. Enjoy the performance!

With warm regards,

Alicia M. Cooney
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As of Jan. 31, 2025

♦ Deceased



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BOSTONLYRICOPERA

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Goldovsky Society



Planned gifts are the ultimate way to support BLO. Individuals who choose to honor BLO by including the Company in their estate plans become members of our Goldovsky Society, named for visionary teacher, stage director, conductor, and impresario Boris Goldovsky.

Thank you to each of our Goldovsky Society members. Your generosity ensures the future of opera in Boston for generations to come.

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We encourage anyone considering a planned gift to BLO to consult their lawyer or financial advisor to discern which options are best for you. Planned gifts can offer tax incentives and creative ways to integrate your philanthropy with your family's financial needs. Planned giving can take the form of bequests, donor advised funds, gifts of retirement plan assets, and more.

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or contact Sarah B. Blume, Principal Philanthropy Advisor, 617.702.8974 or sblume@blo.org

BOSTONLYRICOPERA

RISING WATERS RISING VOICES

**An Opera Initiative
for Climate Awareness**

LEARN MORE



BLO.ORG/RISING

Rising Waters / Rising Voices is a new community-wide initiative that invites you to join the conversation on climate change through the transformative experience of opera. In collaboration with partners across the city, BLO seeks to inspire meaningful action toward a more sustainable future. Among other actions, BLO is partnering with the Green Ribbon Commission to enact a Climate Action Plan to guide the use of our own resources.

BOSTONLYRICOPERA

**2024/25 Jane & Steven Akin
Emerging Artists**



Mary Kray · mezzo-soprano



Morgan Mastrangelo · tenor



Alexis Peart · mezzo-soprano



Devon Russo · bass-baritone



Fred C. VanNess, Jr. · tenor



Zizhao Wang · bass-baritone



Angela Yam · soprano

The pursuit of a successful career in opera is a challenging—and expensive—undertaking. To that end, BLO proudly provides opportunities and funding for Emerging Artists to hone their talents with regular coaching and mentorship, to expand their repertoire by preparing new roles, and to be heard by diverse audiences in BLO productions and community events.

BRITTEN'S NOAH'S FLOOD

Music by

BENJAMIN BRITTEN

Text from "English Miracle Plays,
Moralties and Interludes"

Sung in English with English surtitles

David Angus, BLO Music Director

2024/25 Season Sponsor

Linda Cabot Black

PERFORMANCES

SAT, MAY 3, 2025 | 2PM

Estimated run time: 1 hour (approx.) with
audience participation, no intermission

SYMPHONY HALL

301 Massachusetts Avenue
Boston, MA 02115

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Black, the Mattina R. Proctor Foundation,
and The Poduska Family Foundation.

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Noah's Flood is part of BLO's Rising
Waters/Rising Voices initiative.

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* Boston Lyric Opera Debut

✦ Boston Lyric Opera Principal Debut

• Boston Lyric Opera Jane & Steven Akin
Emerging Artist

▼ Boston Lyric Opera Jane & Steven Akin
Emerging Artist Alum

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DAVID ANGUS

Stage Director

DAYRON J. MILES*

Associate Conductor

BRETT HODGDON▼

Rehearsal Coach/Pianist

BRETT HODGDON▼

Rehearsal Coach/Pianist

BRENDON SHAPIRO▼

Rehearsal Coach/Pianist

JI YUNG LEE

Percussion Coach

RICHARD FLANAGAN

Stage Manager

MADISON BAKER*

CAST

Noah

DAVID MCFERRIN▼

Mrs. Noah

ALEXIS PEART•

Voice of God

SURPRISE GUEST

SYNOPSIS

Noah's Flood tells the biblical story of Noah, his family, and the pairs of animals that board the ark to survive the great flood. Encouraged by God to prepare his community to withstand a coming flood, Noah works to build an ark. He endures ridicule from his community and his own wife while faithfully constructing the mammoth boat and planning to fill it with animal pairs of all types. After 40 days and 40 nights of rain, the storms subside, and Noah releases a dove that returns with an olive branch as a sign that the Earth is being renewed. God promises Noah never again to destroy the Earth with a flood, and manifests a rainbow to signal his promise.

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BLO.org



Brandon Cedel as The Cosmic Weatherman in
Boston Lyric Opera's *The Seasons*, 2025.

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WHAT TO KEEP?

by Anne Bogart

In the wake of the COVID-19 pandemic, as audiences cautiously began returning to live theater, my colleague Leon Ingulsrud attended a production in New York City. When I later asked him about his experience, he expressed disappointment, shaking his head and remarking, “No one said hello to the audience.” His sentiment struck a chord with me, highlighting a missed opportunity for connection in a time when audiences craved acknowledgment and warmth after such a prolonged absence from communal experiences.

In today’s theater environment, I feel that there is a growing need for audiences to be more than passive observers — many want to feel like active participants, or even collaborators in or contributors to the theatrical experience. This goes beyond immersive theater, where the boundaries between performer and spectator are intentionally blurred, allowing interaction with the environment, actors, and narrative. Instead, it questions the very idea of the fourth wall, which feels increasingly less relevant in the current cultural moment.

Now, in the face of the escalating climate crisis, widespread displacement of populations, erratic and volatile markets, and the relentless flood of distressing news delivered through traditional media and social media platforms, many people today find themselves grappling with a profound sense of being overloaded and emotionally drained. This relentless exposure to global crises often leads to two common emotional responses: cycles of intense anxiety, where individuals feel consumed by fear and helplessness; or states of emotional numbness, where detachment becomes a

coping mechanism to avoid being overwhelmed. These reactions reflect the psychological toll of living in an age of unprecedented challenges and information overload, where the sheer magnitude and quantity of the issues affecting us can make it arduous for individuals to process their emotions or take meaningful action.

Theater can provide a unique alternative to these responses. It offers a space to be present with others — free from the isolating effects of digital distractions — to engage deeply with timeless stories that can resonate across generations, teaching us ways

to live, what to value, and how to find courage to persevere in the face of adversity. These great narratives — whether drawn from history, mythology, or contemporary experiences — serve as mirrors for our own lives. By creating an environment where people can be fully present with others and with themselves, theater becomes a sanctuary for emotional renewal, intellectual growth, and collective healing.

This brings us to BLO's current production of *Noah's Flood* (*Noye's Fludde*). By being here, you become part of the historic trajectory of an ancient tale about a flood which, in this version, was resurrected by Benjamin Britten in the mid 1950s. Around the same time, T. S. Eliot — poet, essayist, playwright, and contemporary of Britten — became passionately interested in medieval mystery plays. He believed that modern drama should incorporate poetic forms and ritualistic elements to achieve a deeper resonance with audiences. He drew inspiration from medieval plays such as *Everyman* that emphasized themes of faith, conscience, and divine purpose. Eliot's ideas had a notable influence on Britten and most likely encouraged him to explore these older biblical and iconic forms of storytelling, emphasizing their communal and ritualistic aspects, blending religious themes with artistic innovation.

Britten based *Noah's Flood* upon the Chester Mystery Play *Noah's Flood* and the biblical story of Noah's Ark, a timeless narrative of survival, renewal, and divine intervention. What makes the work distinctive is that that it reflects Britten's admiration for the dramatic simplicity and spiritual depth of medieval texts, combining this with his interest in community-oriented music-making and his desire to create works that were accessible to amateur performers, especially children. He specified that the opera should be staged in churches or large halls, not in a theater.

The idea of a "Great Flood" is a recurring theme in the mythologies of hundreds of cultures around the world, reflecting humanity's shared experiences with natural disasters and their symbolic interpretations. While each culture's flood narrative is unique, they often share common themes of divine wrath, survival, human resilience, and renewal. In the ancient Mesopotamian *Epic of Gilgamesh*, which predates the biblical flood narrative in Genesis, Utnapishtim is warned by the god Ea about a flood meant to punish humanity for its corruption and noise. He builds a seven-deck boat, saving his family, animals, and craftsmen, and releases



Left, *Noah's Ark* Theodore Poulakis c. 1635-1692;
Above, *Manu and Saptarishi*, artist unknown, c. 1890

birds to find dry land after six days of storms. Upon succeeding, Utnapishtim sacrifices to the gods and is granted immortality. In Hindu mythology, Manu is warned by Matsya, an avatar of Vishnu, about a flood that will destroy all life. Guided by Matsya, Manu builds a boat, preserves seeds of life, and re-establishes creation after the waters recede, emphasizing divine intervention and humanity's role in renewal. Australian Aboriginal cultures also feature flood narratives tied to spiritual beliefs and nature. One story describes Goonyah angering a Great Spirit by eating forbidden fish, causing a deluge that overwhelms him. Another tale involves lizards summoning destructive rains through rituals. These myths reflect the sacred relationship of the First Peoples of Australia with weather patterns and their environment.

The Bible's Book of Genesis tells of a time when humanity has become corrupt and wicked, prompting God to cleanse the Earth with a great flood. However, Noah, a righteous man, finds favor with God. He is instructed to build an ark — a massive wooden vessel — and to bring aboard his family and pairs of every animal species to preserve and rebuild life. For forty

days and nights, rain falls, and floodwaters cover the earth, wiping out all living creatures outside the ark. After the rain has stopped, the waters gradually recede. Noah sends out a raven and then a dove to find dry land; when the dove returns with an olive leaf, Noah knows that the Earth is renewing. Once the flood has ended, God makes a covenant with Noah, promising to never again destroy the Earth with a flood and setting a rainbow in the sky as a sign of this promise.

This ancient story resonates with our own contemporary challenges that include climate change, social and political corruption, and global crises that threaten life as we know it. The ark represents salvation and renewal in the midst of destruction. Ultimately, the story is about the preservation of life in dark times. Does this sound familiar?

Imagine yourself in Noah's position today — faced with the monumental task of deciding what to bring aboard an ark to survive a catastrophic flood. This scenario prompts profound questions about our values, priorities, and relationship with the natural world. What would be essential to preserve? Which species or resources hold the greatest importance, and how might these decisions shape the future for generations to come? Who would be saved and who or what would be left behind? The choices would not only be difficult — but also, they would reveal much about our collective values and vision for the future.

The concept of the flood — whether literal or metaphorical — resonates deeply in today's world. On one hand, it serves as a stark warning about the consequences of environmental degradation, with escalating sea levels caused by rising global temperatures reminding us of the urgent need to address climate change. On the other hand, the flood can also symbolize the overwhelming inundation of information in the digital age. This “flood of information” raises critical questions: How do we navigate these virtual deluges? What do we preserve, and what do we discard?

In the realm of theater and storytelling, perhaps what we should discard are the distractions that cloud our lives — those fleeting concerns that prevent us from focusing on deeper truths. What we might choose to save are the stories we pass down through generations, narratives imbued with wisdom meant to guide us toward richer, more meaningful lives. These inherited tales carry timeless lessons that can help humanity confront contemporary challenges with resilience and purpose.



GA:NI King of the Lizards by Munda-gutta Kulliwari/Michael J Connolly (Dreamtime Kullilla-Art | kullillaart.com.au), 2008

By revisiting these narratives, we can perhaps find elements to create a foundation for more inclusive and humane solutions to global crises rather than succumbing to despair and resignation. These stories remind us that humanity has always faced adversity, and that survival often depends on collective action, faith, and responsibility. Stories can inspire us to act before reaching a point of no return, urging us to preserve life and envision a better world even — perhaps especially — in the aftermath of a disaster.

Perhaps today's metaphorical ark is not a physical vessel, but rather a framework for addressing global challenges — a way to safeguard what is essential while charting a course toward sustainability and renewal. This ark could embody resilience, cooperation, and creativity, enabling humanity to weather both literal floods and the virtual torrents of information that threaten to overwhelm us. By drawing from past narratives while reading the signs of the times, we can build a future rooted in hope and responsibility, ensuring that life thrives even after the storm has passed.



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MEET THE ARTISTS



DAVID ANGUS | Conductor

Now in his fifteenth year as Boston Lyric Opera's music director, Anglo-Danish conductor David Angus recently served as music director and conductor for BLO's 80th-anniversary revival of *Carousel*, directed by Anne Bogart. Other highlights of his BLO career include a new production of *Mitridate*, the critically acclaimed online productions of *desert in* and *The Fall of the House of Usher*, BLO's backwards *La bohème*, and Anne Bogart's striking production of *Bluebeard's Castle / Four Songs*. In addition to his work with BLO, he conducted a new *Sweeney Todd* at the Royal Opera in Stockholm, *The Marriage of Figaro* in Prague, and several recordings of new American works with the London Philharmonic Orchestra. Prior to BLO, Angus was music director of The Glimmerglass Festival and Chief Conductor of the Symphony Orchestra of Flanders. He has led orchestras and choirs throughout Europe, particularly in Scandinavia, including the Lahti Symphony Orchestra and several Danish orchestras. He has conducted most of the major orchestras in Great Britain, including the London Philharmonic, the Royal Philharmonic Orchestra, the Hallé Orchestra, most of the BBC orchestras, the London Mozart Players, and the Scottish Chamber Orchestra. He has also conducted the Toscanini Orchestra in Parma, the Porto Symphony Orchestra in Portugal, Wexford Festival Opera, the Hong Kong Philharmonic, the LPO, and the Huddersfield Choral Society, as well as his former orchestra in Belgium. Angus was a boy chorister at King's College under Sir David Willcocks and read music at Surrey University. He was a conducting fellow at the Royal Northern College of Music in Manchester, where he won several prizes for opera conducting.



DAYRON J. MILES |

Stage Director

Dayron J. Miles is the Associate Artistic Director at American Repertory Theater, working with Terrie and Bradley Bloom Artistic Director Diane Paulus as a key thought partner to advance A.R.T.'s mission to expand the boundaries of theatre and in creating and sustaining the vision for A.R.T. His work centers audience and community in all aspects of theatre

and upholds A.R.T.'s values in all artistic undertakings. Miles is also on the faculty of Harvard's Theater, Dance & Media concentration. Previously, he was the Founding Director of Public Works Dallas at the Dallas Theater Center, a community engagement and participatory theatre project designed to deliberately blur the line between professional artists and community members. There, he executive-produced three large-scale productions, each featuring over 200 cast members. He also worked at the Alliance Theatre in Atlanta, GA, where he launched the "Play After Work" series. Miles is the recipient of several awards, including the 2008/09 Kenny Leon Artistic Fellowship and the Blake Anderson Public Service Award (2018), and serves on various boards and committees, including Artist for Humanity's Board of Directors and as a community representative on the Boston Public Library Trustees' Community Engagement Committee. He is the founder of A.R.T.'s Arts and Culture Organization Management program and a member of the 2015 class of Engage Dallas.



DAVID MCFERRIN | Noah

Boston-based baritone David McFerrin has been widely recognized for his versatility in opera, concert, recital, small ensemble, and crossover repertoire. A former Jane & Steven Akin Emerging Artist with Boston Lyric Opera, he has performed more than 15 roles with the company, including Pallante in Handel's *Agrippina*, Junius in Britten's *Rape of Lucretia*, and The Officer in Glass' two-character drama *In the Penal Colony*. Other opera credits include work with Santa Fe Opera, Seattle Opera, Florida Grand Opera, and the Rossini Festival in Bad Wildbad, Germany. As a concert soloist, McFerrin has sung with the Cleveland Orchestra, Israel Philharmonic, and Boston Pops. He has received notable acclaim for performances of Baroque repertoire with ensembles including American Bach Soloists, Apollo's Fire, Arion Baroque Orchestra, Boston Early Music Festival, and the Handel & Haydn Society. McFerrin was runner-up in the Oratorio Society of New York's Lyndon Woodside Solo Competition, the premier US contest for this repertoire. McFerrin is also a member of the Gramophone Award-winning

renaissance vocal ensemble Blue Heron. Last season's performance highlights included Jesus in Bach's *St. Matthew Passion* with Emmanuel Music, Masetto in Mozart's *Don Giovanni* with Boston Baroque, and the completion of Britten's church opera trilogy with Enigma Chamber Opera.



ALEXIS PEART | Mrs. Noah

Alexis Peart, mezzo-soprano, is a second-year Jane & Steven Akin Emerging Artist with Boston Lyric Opera, where this spring she appears as The Choreographer, *The Seasons*; Mrs. Noah, *Noah's Flood* and Hansel, *Opera Stories: Hansel and Gretel*. Recent BLO credits include Arbate, *Mitridate*; Tisbe, *La Cenerentola*; Big Stone, *Eurydice*; and Dorothee (cover), *The Anonymous Lover*. She is a 2023 Metropolitan Opera Laffont Competition New England Region Encouragement Award Winner. Recent roles have included Dorabella, *Così fan tutte*; Carmen, *La Tragédie de Carmen*; Jo, *Little Women*; Ruggiero, *Alcina*; Brittomara, *If I Were You*; Taller Daughter, *Proving Up*; Giulio Cesare, *Giulio Cesare*; Der Trommler, *Der Kaiser von Atlantis*; and Ada Lovelace in the world premiere workshop of Ruehr's *The Thrilling Adventures of Lovelace and Babbage*. She can be heard on BMOP and Odyssey Opera's GRAMMY®-nominated recording of Anthony Davis' *X: The Life and Times of Malcolm X*, and on several art song recordings released by PARMA Recordings, LLC. Ms. Peart is a two-time alumna of the Wolf Trap Opera Studio and has worked with companies including the Princeton Festival, Chautauqua Opera, Columbus Symphony, Rochester Oratorio Society, and Castle of Our Skins. She is a 2025/2026 Member of the Ryan Opera Center at Lyric Opera of Chicago.



BRADLEY VERNATTER |

Stanford Calderwood General Director & CEO

Bradley Vernatter is the Stanford Calderwood General Director & Chief

Executive Officer of Boston Lyric Opera, the company's top leadership role. Now in his 12th year with BLO and leading the company since 2021, he has guided BLO's recovery from the pandemic, driven the funding campaign for and the move into its Opera +

Community Studios, and shaped the organization's strategic plan, which will lead BLO into its 50th anniversary season in 2026/27. Throughout his career, Vernatter has produced a range of operas, multi-disciplinary performances, and media productions. In 2020, he was recognized by Boston Business Journal as one of Boston's "40 Under 40" rising young leaders. He was a member of the YW Boston LeadBoston 2022 cohort and served on the board of advisors at Artists For Humanity, a non-profit that empowers teens through employment in the arts. Additionally, he contributes to social entrepreneurship projects addressing access to basic services. Previously, Vernatter served as BLO's Acting General and Artistic Director, after having served as the company's Chief Operating Officer. Before BLO, he was Director of Operations for Opera Omaha and Associate Producer for the company's ONE Festival. He held artistic and management positions with Wexford Festival Opera, Chicago Opera Theater, the Castleton (VA) Festival, and the Miller Theatre at Columbia University. Vernatter holds a Master of Business Administration from the IE-Brown MBA program (Madrid/Providence, R.I.), a Bachelor of Arts from Otterbein College, and a certificate in professional fundraising from Boston University. He is an alumnus of the OPERA America Leadership Intensive, through which he has participated in the Civic Action Group and as a grant reviewer.



NINA YOSHIDA NELSEN |

Artistic Director

Nina Yoshida Nelsen made her Boston Lyric Opera performing debut in 2021 as Mamma Lucia, *Cavalleria Rusticana*. She was featured as a singer and storyteller in the filmed documentary-concert *B*, which marked an artistic culmination of BLO's "The Butterfly Process." She joined the company as an Artistic Advisor in 2021, participating in artistic discussions and decisions, company auditions, and more. Most recently, she served as dramaturg for BLO's widely acclaimed 2023 production of *Madama Butterfly*. Nelsen has performed traditional and contemporary operatic roles throughout North America and Europe, including performances with Washington National Opera, Lincoln Center, Lyric Opera of Chicago, Houston Grand Opera,

MEET THE ARTISTS

and Avery Fisher Hall. This season, Nelsen sang Melissa, *Alcina*, Seattle Opera and the title role of *Carmen*, Indianapolis Opera. She debuts with Opera Carolina this winter as Suzuki, *Madama Butterfly*; makes a role debut as Marcellina, *Le Nozze di Figaro*, Utah Opera; and reprises Mother Chen, *An American Soldier*, Perelman Performing Arts Center. As Co-Founder and Board President of Asian Opera Alliance, Nelsen has worked to uplift Asian artists, and to advocate for greater representation within the industry. She was recently featured in TIME Magazine and was the subject of an NHK World documentary centered on Jack Perla and Jessica Murphy Moo's opera *An American Dream* and Nelsen's origination of the role of Hiroko Kobayashi at Seattle Opera. A Boston University alumna, Nelsen received an undergraduate degree in violin and psychology in 2001 and a Master's degree in voice in 2003. She also studied at Philadelphia's prestigious Academy of Vocal Arts, where she received an Artist Diploma in 2009.



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Jayla Carranza George
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Niah Roy
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Talulah Sigward
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Robert Tsibere
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Miguel Baró Doreste
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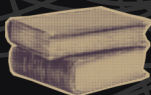
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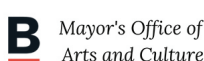
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Mixed emotions abound at Mitridate's (Lawrence Brownlee, c.) unexpected return in BLO's 2024 production of *Mitridate*.



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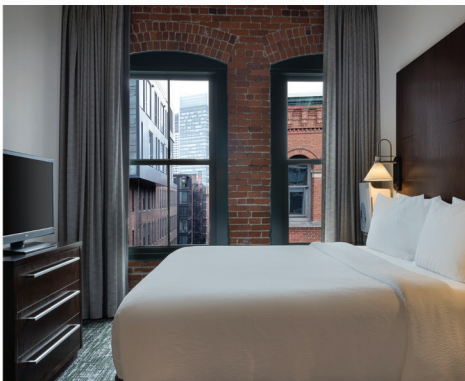


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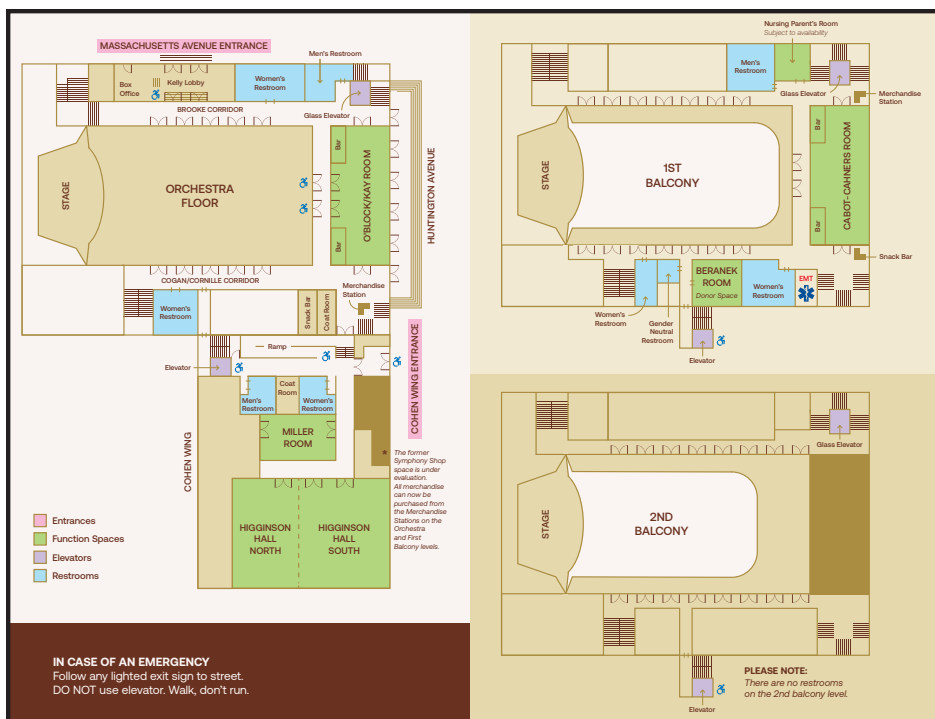


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