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# The Barber of Seville "Il Barbiere di Siviglia," April 17, 2008

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**Boston University School of Music and School of Theatre present**  
BU Opera Institute and Chamber Orchestra in

# The Barber of Seville

**Il Barbiere di Siviglia**

Music by **Gioachino Rossini**  
Libretto by **Cesare Sterbini**

 **BU** College of Fine Arts





Boston University School of Music and School of Theatre  
present the  
BU Opera Institute and Chamber Orchestra in

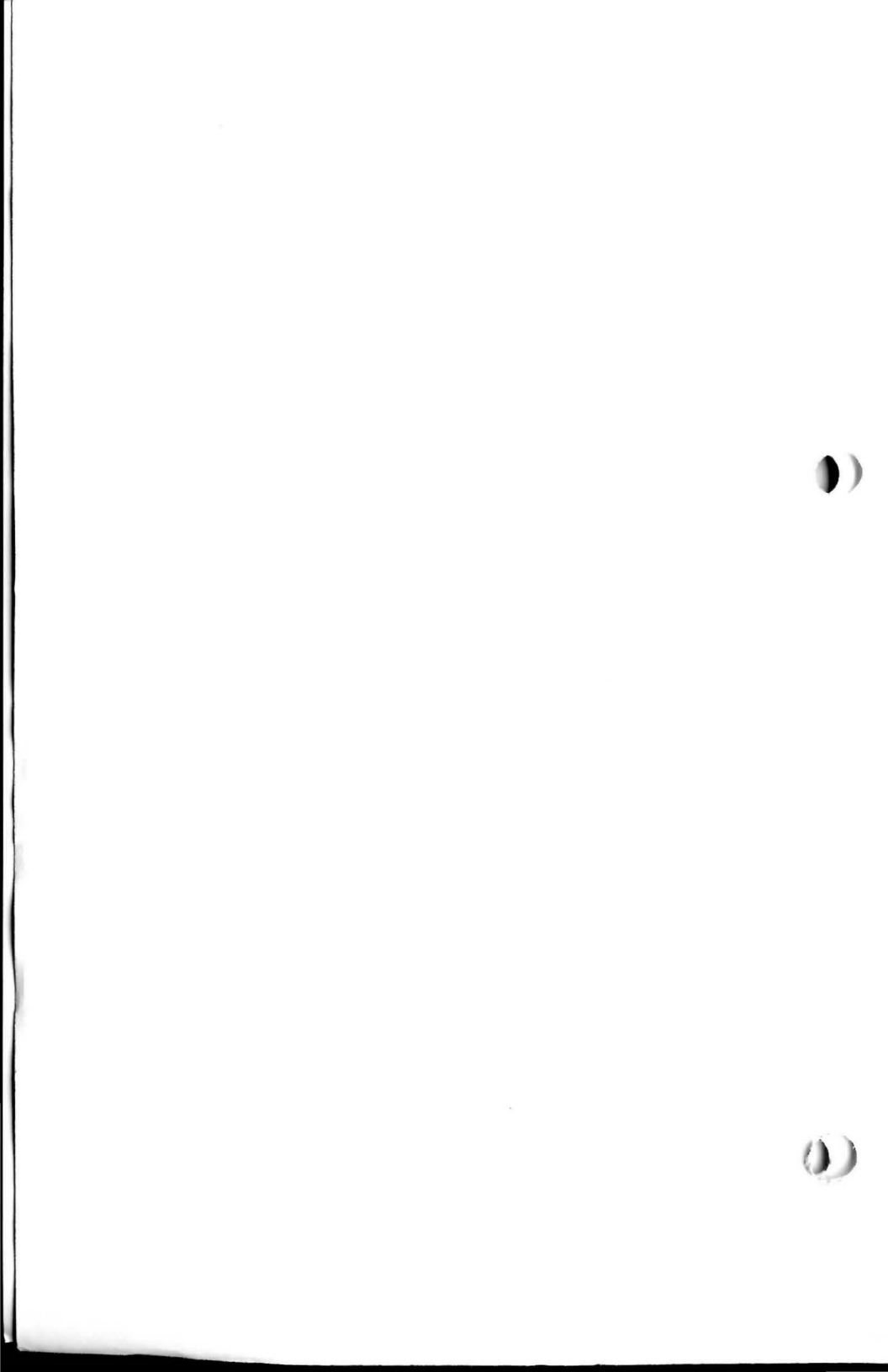
## The Barber of Seville

Il Barbiere di Siviglia

Please note the following corrections in the program book:

Ulysses Thomas	Bartolo (Friday/Sunday)
Elysse Kremens	Sound Designer, Assistant Technical Director
Paul DePoo	Assistant Scenic Designer
Robert Mollicone	Fortepiano

*We regret these errors and thank you for your understanding.*



# Welcome from Sharon Daniels

## Director, Boston University Opera Institute

### Stage Director, *Il Barbiere di Siviglia*

*Il Barbiere di Siviglia* (The Barber), with its famous overture, storm scene, and aria "Largo al factotum" contains some of the most popular operatic music, recognizable to the general public. The melodies, including the much imitated "Figaro, Figaro, Figaro" stream out as background music in elevators and in the most unlikely places, including dentist offices, cartoons, movie scores, and pizza ads.

Based on Beaumarchais' comedy *Le Barbier de Seville*, Rossini's opera possesses countless musical, performance and stage traditions, which opera lovers have come to expect, and love to see repeated. Some of its disguises, pranks, and theatrical moments are actually indicated in the score in stage directions by the composer, and other "buffo bits" have been assimilated as common practice over the years. The training of young singers requires that we pass on the tradition, while taking a fresh look at the score.

Our production seeks to acknowledge and honor *The Barber's* many rich musical and theatrical traditions by framing our 1950's update with "The Ghosts of Barbers Past." We seek to bring to Franco's Seville a light touch; to an old house, new life.

Certainly we could not exist without the encouragement and support of friends. We are especially grateful to Dr. John Silber, Boston University President Emeritus, for his generous gift to The Opera Institute this spring in honor of our beloved founder and advisor, the legendary soprano Phyllis Curtin. His gift, designated for student fellowship support, demonstrates an abiding dedication to the advancement of superior young artists. It will enable The Opera Institute to continue and further its mission to attract and train world class talent. Thank you, Dr. Silber.

We also want to acknowledge the support and presence of the following organizations in our audiences this weekend.

Spectrum Arts Festival: Please take note of an exciting new arts adventure, by reading their ad in this program. We are proud to be affiliated with this first-ever CFA student initiated, corporate-sponsored event. Congratulations to CFA Student Body president Jay Youmans on this achievement ([www.bu.edu/cfa/spectrumarts](http://www.bu.edu/cfa/spectrumarts)).

BU Women's Guild: The BU Women's Guild, Jo-Anne Richard, President, is a faithful supporter of CFA events, and especially the spring opera. We welcome them again, as they host the annual BU women's scholarship fundraiser on opening night ([www.bu.edu/womensguild](http://www.bu.edu/womensguild)).

"Opera and Society" Conference: Opera Institute and School of Music faculty singers are participating in an interdisciplinary conference entitled "Opera and Society" on our campus this weekend. Organized by Professor Deborah Burton, it will be "a cross-specialization symposium centered on the relationship of opera and the cultures and societies that fostered its inception and continued relevance." The conference includes a special session on Rossini's Barber, as well as a roundtable of successful contemporary opera composers ([www.operaandsociety.org](http://www.operaandsociety.org)).

Thank you for joining us for "The Barber of Seville" – enjoy the performance!

Boston University  
School of Music and School of Theatre

present the

**BOSTON UNIVERSITY OPERA INSTITUTE**  
and  
**CHAMBER ORCHESTRA**  
in

# **The Barber of Seville**

## **Il Barbiere di Siviglia**

Music by Gioachino Rossini  
Libretto by Cesare Sterbini

William Lumpkin	Conductor
Sharon Daniels	Stage Director
Allison Voth	Musical Preparation, Chorus Master & Supertitles
Judith Chaffee	Movement Styles
Nathan Troup	Assistant Stage Director
Laura Roffo	Italian Diction
Julia Noulin-Merat	Scenic Designer
Danielle Landry	Costume Designer
Ryan Connealy	Lighting Designer
Elysee Kremins	Sound Designer
Dan Ramirez	Technical Director
Amy Weissenstein	Production Stage Manager

An opera in two acts.

There will be one 15-minute intermission.

Strobe lights will be used in this performance.

## Cast in order of appearance

	Thursday/Saturday	Friday/Sunday
Count Almaviva	Daniel Gerdes	Edgar Ramirez
Doctor Bartolo	Brian K. Major	Wysses Thomas
Don Basilio	Brad Smoak	Hyong Sik Jo*
Figaro	Gideon Dabi	Ben Werth
Fiorello, Officer	Josh Taylor	Josh Taylor
Berta	Zhanna Alkhazova	Katherine Turner
Rosina	Kara Harris	Kelli Geoghegan
Ambrogio	Jamon Maple	Jamon Maple
An Officer	James Thompson	James Thompson
A Notary	Nathan Troup	Nathan Troup
Ghost of Almaviva	Mario Aravelo	
Ghost of Rosina	Brynn Terry	
Ghost of Bartolo	Martin Bakari	
Ghost of Figaro	Daniel Ross	
Ghost of Basilio	Christopher Lucier	
Ensemble Tenor	Mario Aravelo, Martin Bakari, Sean Jacobsen, Christopher Lucier, Daniel Ross	
Ensemble Bass Baritone	Michael Peng, Hunter Phillips, Howie Reith, Justin Werner	
Almaviva Cover	Mario Arevalo	
Figaro Cover	Joshua Taylor	
Rosina Cover	Sarah Beckham	

\* Guest Artist

# Boston University Chamber Orchestra

**William Lumpkin**  
*conductor*

## **Violin I**

Klaudia Szlachta  
Jeanie Lee  
Aleksandra Labinska  
Emily Stewart  
Yi-Hsiu Liu  
Madeleine Jansen  
Sophia Ro

## **Violin II**

Tatiana Daubek  
Yuiko Nakano  
Da Hee Chung  
Esther Nahm  
Alison Shipton

## **Viola**

Yuan-Chun Liu  
Erin Kirby  
Lilit Muradyan  
Brianna Pesce

## **Cello**

Ming-Hui Lin  
Hanui Kim  
Yu-Fang Chang  
Katie Weissman

## **Bass**

Reginald Lamb  
Bridget Sprouls

## **Flute**

Chia-Jung Lee  
Samantha Gelfon

## **Oboe**

Jesse Barrett  
Alicia Maloney (overture)

## **Clarinet**

Yi-Ju Lin  
Giacomo Smith

## **Bassoon**

Jacqueline Wilson  
Brandon Finley

## **Horn**

Megan Marranta  
Jonathan Craft

## **Trumpet**

Jessica Lordi  
Stephen Del Ross

## **Percussion**

John Beder  
Luke Short

# Synopsis

## ACT I

### Scene I

On a street in Seville, Count Almaviva tries in vain to woo young Rosina outside her window. No sooner have he and his servant, Fiorello, finally shooed away the hired band, when Figaro, the town barber and general factotum, approaches singing his own praises. The Count enlists Figaro (for a price) to help him win the hand of Rosina. Their scheming is interrupted when Dr. Bartolo, Rosina's ward, leaves the house muttering that he intends to marry Rosina. There is no time to waste. Figaro tries another serenade and manages to introduce himself as Lindoro. Rosina attempts a response, but is pulled back inside the home. Figaro decides that the best way to gain entry is for the Count to appear disguised as a soldier with billet. Both think this a brilliant idea, but for different reasons: the Count imagines his imminent success; Figaro imagines his imminent riches.

### Scene II

Inside Dr. Bartolo's house Rosina ponders her new admirer, Lindoro, and writes a note to him. Soon Dr. Bartolo and Basilio, the music teacher and general trouble-maker, find themselves alone. Dr. Bartolo expresses his suspicion that Count Almaviva is in town and is in love with his Rosina. Basilio says he will put the Count's name to shame by spreading scandalous rumors about him. Figaro soon finds Rosina to tell her that his cousin Lindoro is madly in love with her. She wastes no time and gives him a note for Lindoro. Dr. Bartolo soon enters and confronts Rosina about a note he saw her dropping out her window. She has ready answers as to what it is. He warns her not to try to go around his back. The Count arrives disguised as a drunken soldier and pushes his way into the house. Rosina quickly recognizes her Lindoro and plays along. Much confusion and shouting ensues. Figaro enters and the chaos continues. The authorities arrive and go to arrest the Count. He surreptitiously reveals his identity as the Count Almaviva and they immediately back off. Everyone, but especially Dr. Bartolo, is stunned by this turn of events. Dr. Bartolo finally breaks the silence protesting that the soldier needs to be arrested. All hell breaks loose.

**-Intermission-**

## Synopsis continued

### ACT II

#### Scene I

The Count makes a second attempt to enter the house disguised as a substitute music teacher for Rosina sent on behalf of Basilio, who is "sick." Dr. Bartolo is suspicious, but the Count gains his trust by producing a letter written by Rosina and supposedly given to him by a mistress of the Count. The lesson begins and Rosina once again recognizes her Lindoro. Figaro enters ready to give Dr. Bartolo his shave. Dr. Bartolo resists, but finally gives in and orders Figaro to go get the towel, which allows Figaro the opportunity to surreptitiously obtain a set of keys for later entry. Basilio arrives, much to the plotters' chagrin. They manage to convince Basilio that he is indeed seriously ill with scarlet fever. With the help of a little money they get rid of him. Figaro finally starts Bartolo's shave while the lovers secretly scheme their elopement at midnight. Bartolo overhears that the Count is in disguise and chases the Count and Figaro out of the house. Bartolo, alone with Rosina, shows her the letter she wrote, which he says he obtained from a mistress of the Count. The betrayed and heartbroken Rosina admits to the midnight elopement plans and agrees to marry Dr. Bartolo instead.

Midnight arrives. It is stormy and the unwitting Figaro and Count begin their ascent up the ladder. Rosina comes to the window and accuses her lover of acting only in the interest of the Count. Count Almaviva reveals that he is the Count, not Lindoro. Rosina is greatly relieved. An impatient Figaro urges them on if they wish to escape unscathed. They soon discover that it is too late, the ladder is gone. Basilio then enters with a notary ready to wed Dr. Bartolo and Rosina. With Figaro's help, the Count entices Basilio to stand witness to the marriage contract between himself and Rosina. Dr. Bartolo arrives with the authorities, but it is too late. The situation is explained. Dr. Bartolo finally cedes and all ends happily.

## Artistic Team Biographies

**Sharon Daniels (Stage Director)** is an associate professor of music and the Director of Opera Programs and the Opera Institute at Boston University, where she also teaches voice and acting. Professor Daniels came to Boston University following her 25-year career as principal operatic soprano, with highlights including San Francisco Opera, New York City Opera, Houston Grand Opera, and Opera Theatre of St. Louis, singing in such venues as the New York State Theater at Lincoln Center, the Kennedy Center, the Dorothy Chandler Pavilion, the Guthrie Theatre, and the Edinburgh Festival. Her career has included title roles in *Manon*, *The Ballad of Baby Doe*, *The Merry Widow*, *La Belle Hélène*, Carlisle Floyd's *Susannah*, Hiram Titus' *Rosina* (premiere); Curly's wife in *Of Mice and Men*, Rose Maurant in *Street Scene*, Pat Nixon in *Nixon in China*, Birdie in *Regina*, Concepcion in *L'heure Espagnol*, Adele in *Die Fledermaus*, Mimì and Musetta in *La Bohème*, Pauline L'Allemande in Sousa's *Black River*, and Rosabella in the Broadway revival and PBS Great Performances production of *The Most Happy Fella*. Ms. Daniels made her professional directing debut to critical acclaim with *The Ballad of Baby Doe* at the Boston Lyric Opera and the Lyric Opera of Kansas City. For Boston University, she has directed *A Midsummer Night's Dream*, *Street Scene*, both *The Marriage of Figaro* and *Le nozze di Figaro*, *Merry Wives of Windsor*, *A Month in the Country*, Pauline Viardot's *Cendrillon*, *Hansel and Gretel* for Chelsea schools, *Dialogues of the Carmelites*, *Albert Herring*, *La Clemenza di Tito*, *The Medium*, *Die Fledermaus*, *Idomeneo*, *Don Pasquale*, *La finta giardiniera*, *La Bohème* and tonight's production of *The Barber of Seville*.

**William Lumpkin (Conductor)** is the Music Director and Conductor of The Opera Institute at Boston University where he has conducted numerous productions including *Don Giovanni*, *The Rape of Lucretia*, *Roméo et Juliette*, *Don Pasquale*, *Idomeneo*, *A Midsummer Night's Dream*, *Die Fledermaus*, *La Bohème*, *Gianni Schicchi*, *Postcard from Morocco*, *La clemenza di Tito*, *Le nozze di Figaro*, and *Béatrice and Benedict*, as well as the Peter Brook *Carmen* and *Dido and Aeneas*. In Boston he has also conducted Boston Lyric Opera productions of *Così fan Tutte* and Jonathan Dove's *Flight*. With Opera Theatre of St. Louis Mr. Lumpkin conducted the American premiere of *Flight*, and returned there in 2006 to lead performances of *Hansel and Gretel*. Lumpkin has also appeared at the Brooklyn Academy of Music, where he conducted the Philip Glass opera *Galileo Galilei* with the Eos Orchestra as part of the 2002 New Wave Festival. Between 1999 and 2002, Mr. Lumpkin was Assistant to the Music Director at Opera Theatre of Saint Louis during which he conducted matinee performances of *La Bohème*, *The Magic Flute* and *Lucia di Lammermoor*. In 2002 he was guest conductor for the UIUC production of Gounod's *Roméo et Juliette* and recently conducted William Bolcom's *A View from the Bridge* with Indiana University Opera Theater. Lumpkin's other professional credits include Boston Lyric Opera where he served as Associate Conductor/Chorus Master, Aspen Opera Theatre Center, Chicago Opera Theater as Chorus Master/Assistant Conductor for the Philip Glass opera *Akhmaten* and the Los Angeles Opera as Associate Pianist/Assistant Conductor for productions of *Xerxes*, *Don Pasquale*, *Le nozze di Figaro*, and *Un ballo in maschera*. He has also served as Music Director/Conductor for the UCLA Opera, Principal Coach/Assistant Conductor for USC Opera, and was on the professional staff at Oberlin Conservatory as a coach and recitalist. Lumpkin holds a BM from the Eastman School of Music and received his DMA in Collaborative Piano from USC.

**Allison Voth (Principal Coach)** is a well-known coach in New York and Boston. She has worked with such companies as Boston Lyric Opera, Opera Boston, Opera Providence, Chautauqua Opera, Granite State Opera, Verismo Opera of New Jersey, and Opera North. Festivals include Opera Unlimited, The Florence Vocal Seminar and The Athens Music Festival. As a champion of new music, Ms. Voth has performed and assisted in many premieres with ALEA III, Collage New Music, The New Music Consort, The Group for Contemporary Players, and the National Orchestral Association New Music Project. She is a specialist in the music and literature of Paul Bowles, and produced and performed a multimedia performance entitled Paul Bowles: one man, two voices, at Merkin Hall in New York. The EOS Ensemble consequently invited her to participate in its Paul Bowles festival in New York, where she premiered a set of piano preludes. This season Ms. Voth was appointed Interim Music Director of the Cantata Singers Chamber Series. Ms. Voth, fast becoming recognized for her supertitles, has written titles for Boston University's Opera Institute, Opera Boston, Boston Baroque, and Granite State Opera. Ms. Voth is currently Principal Coach for Boston University's Opera Institute, and teaches diction for both Boston University and the Boston Conservatory. Ms. Voth can be heard on CRI recordings.

**Judith Chaffee (Movement Styles)** Associate Professor of Theatre at Boston University, is movement coordinator for the BFA program in the School of Theatre, and for the BU Opera Institute. She is a former modern dancer/choreographer with Boston Dance Collective, has taught actors and dancers in London, Denmark, South Korea, Latvia, and Germany, and continues to choreograph theatre and opera productions throughout New England, including OperaBoston, North Shore Music Theatre, and Actors Shakespeare Project. She studied Commedia dell'Arte in Italy with Antonio Fava and Carlos Garcia, Biomechanics in Moscow at the Russian Academy of Theatre Arts, Shakespeare at the Drama Studio London, Viewpoints with the SITI Company in Saratoga, NY, and continues to pursue contact improvisation and ballroom dancing. She recently released two DVD's on period movement for actors, and maintains an information website on Commedia at [www.commedia-dell-arte.com](http://www.commedia-dell-arte.com).

**Nathan Troup (Assistant Director)** is a versatile performer of opera, musical theatre, concert, and recital, performing in Boston with Emmanuel Music, Intermezzo Opera, Orpheus Singers, Cantata Singers, Sarasa Ensemble, The Reagle Players, Fiddlehead Theatre, Opera Boston and Boston Lyric Opera, and at venues including New England Conservatory's Jordan Hall, and The Gardner Museum, and in performances garnering both critical acclaim and several Independent Reviewers of New England award nominations. His stage roles range from those of Mozart to Weill to Rogers & Hammerstein, and include the European premiere of Dominic Argento's *Casanova*. As a two-time Stern Fellow at SongFest in Malibu, California, Nathan has collaborated with artists and composers Martin Katz, Graham Johnson, John Harbison, Ricky Ian Gordon, Jake Heggie, and Craig Smith, and to where he'll return this summer to perform the West Coast premiere of John Musto's *The Book of Uncommon Prayer*. Nathan is a graduate of Boston University, with advanced studies at the Chautauqua Institute. From 2004-2007, Nathan worked at Emmanuel Music, assisting in the production of many of its programs, including the organization's collaborations with Peter Sellars and Mark Morris. For the Opera Institute he has assistant directed recent mainstage productions of *La Bohème* and *The Magic Flute*. Nathan is a member of the American Guild of Musical Artists and Actors' Equity.

**Julia Noulin-Merat** (Scenic Designer) is an MFA Scenic Design candidate at Boston University (thesis: *Boulevard Solitude* by Hans Werner Henze). She received her BFA Theatre Design from Concordia University, Canada, and her MSc Art Administration from Boston University. Previous BU productions include *Dancing at Lughnasa*, *Rhinoceros*, *First Blush*, and *The Tsar has his Photograph Taken*. Previous productions include *The Ugly One*, *Language of Angels*, *Memory House*, and *The Firebugs*. Last summer, Julia was a scenic designer for the Hangar Theatre Lab Company where she designed six productions. Since September she has been interning with Derek McLane's in NYC, has been the assistant scenic designer for Opera Boston's 2007-08 season, and was recently selected to participate at the USITT Young Designers' Forum in Houston, Texas. [www.noulinmerat.com](http://www.noulinmerat.com)

**Danielle Landry** (Costume Designer) is a senior costume design student at Boston University. Past work includes costume designer for Boston University School of Theatre's 2007 production of *Tartuffe* and costume coordinator for the 2005 Fringe Festival production of *The Tsar has his Photograph Taken*.

**Amy Weissenstein** (Stage Manager) is graduating this year with a concentration in stage management. Previous school credits include: *The Trestle at Pope Lick Creek*, *The Man Who Mistook His Wife For a Hat*, *SLAVS!*, and *CHOUSPA*. In addition to working with the BU Opera Institute and School of Theater, she has worked with several area theaters including; Company One (Stage Manager), Lyric Stage Company (Assistant Stage Manager), Huntington Theatre Company (Production Assistant), and Boston Ballet (Production Assistant).

**Ryan Connealy** (Lighting Design) is a 3<sup>rd</sup> year graduate student in the Lighting Design program at Boston University. Recent design credits at Boston University include *Every Good Boy Deserves Favour*, *Brendan*, and *Prelude to a Kiss*. Ryan spent last fall with the Royal Opera House in Covent Garden working with their Lighting Department on many operas, including the full *Ring Cycle*. Ryan's plans for the future include doing summer opera in the Midwest, spending time with his family, and paying back his student loans.

## Cast Biographies

**Zhanna Alkhazova** (Berta), soprano, was the finalist in the Lakes Region Opera Competition and the first place winner of the 2005 Rhode Island NATS Competition. Ms. Alkhazova has recently made the switch from mezzo soprano to soprano and her operatic credits include the roles of Dido in *Dido and Aeneas*, Second Lady in *The Magic Flute*, Infirmiera and La Badessa in *Suor Angelica*, Sandman in *Hansel and Gretel*, and partial roles of Countess in *Le nozze di Figaro*, Mimi in *La Boheme* and Marguerite in *Faust*. Internationally she has performed in Chiari, Italy in the partial role of Donna Elvira from *Don Giovanni*, and toured the Republic of Ireland as the soprano soloist in Honegger's *King of David*. She is currently completing her Master's degree at Boston University and studies with Maria Spacagna.

**Gideon Dabi** (Figaro), baritone, was heard earlier this season at Symphony Hall as a soloist with Keith Lockhart and the Boston Pops, as Papageno in BU Opera Institute's *The Magic Flute*, and as the title character in Michael Nyman's *The Man Who Mistook His Wife For a Hat* at the InCite Festival in New York City. Last season, he appeared as Marcello in *La Boheme*, Reinaldo Arenas in the premiere of Jorge Martín's *Before Night Falls* (Act II), and the Man with the Shoe Sample Kit (*Postcard from Morocco*) with BU Opera Institute. He has sung with Opera NY, Manhattan School of Music Opera, New Jersey Concert Opera, Opera at Florham, and Rutgers Opera Company, singing Falke (*Die Fledermaus*), Zuniga (*Carmen*), and Ceprano (*Rigoletto*). Mr. Dabi was a featured soloist on the Grammy Award-winning collection *The Anthology of Jewish-American Composers*. He is a graduate of the Manhattan School of Music, where he studied with Mark Oswald, and is currently a second-year member of the Opera Institute, where he studies with Sharon Daniels.

**Kelli Geoghegan** (Rosina), mezzo soprano, is from Tampa Bay, Florida. She holds a Bachelor of Music degree from Louisiana State University in voice performance. Ms. Geoghegan recently portrayed Papagena in *The Magic Flute* and Foreign Singer in *Postcard from Morocco* at Boston University and will be graduating with her Master of Music degree in voice this May. She has performed with the Ohio Light Opera, the Sarasota Opera, the Bay View Music Festival, the Pensacola Opera and the Orlando Opera. Roles also include Cherubino from *Le Nozze di Figaro*, Dorabella in *Così fan tutte*, Maria in *The Sound of Music*, and Lily in *The Secret Garden*. Ms. Geoghegan is a winner of the Adrian Boyer Aria Competition, the Florida Suncoast Opera Guild Competition, the NATS southern regional Competition, and the Baton Rouge Opera Guild Competition. She is a student of Penelope Bitzas.

**Daniel Gerdes** (Count Almaviva), tenor, received his B.M. in Vocal Performance from Florida State University, M.M. in Vocal Performance from New England Conservatory. He was a Gerdine Young Artist with Opera Theatre Saint Louis where he sang The Spirit of the Masque in Britten's *Gloriana* and Borsa in *Rigoletto*, and a young artist with The Merola Opera Program at San Francisco Opera. He covered the role of Count Libenskok in *Il Viaggio a Reims* with New York City Opera. He was A Man with a Paint Box in *Postcard from Morocco*, Dr. S in Michael Nyman's *The Man Who Mistook His Wife For A Hat*, and Tamino in *The Magic Flute* with the Boston University Opera Institute. This summer he will be an apprentice with Santa Fe Opera. Mr. Gerdes is a student of Jerrold Pope.

**Kara Harris** (Rosina), mezzo soprano, and a first year member of the BU Opera Institute, recently performed the title role in *L'enfant et les Sortilèges* and Second Lady in *The Magic Flute*. She received her BM degree from the University of Arizona where she sang Chérubino in *Le Nozze di Figaro* and Meg in *Little Women*, as well as Lady-In-Waiting in *Macbeth* and Kate Pinkerton in *Madama Butterfly* with Arizona Opera. She was the alto soloist for the *St. Matthew Passion* and *St. John Passion* with the Arizona Choir. She was a Studio Artist for Central City Opera for their 2007 season and returns to sing A Girl's Voice in *West Side Story* and Second Lady in *Dido and Aeneas* this summer. Ms. Harris is a two-time winner of the Arizona district of the MONC Auditions in 2005 and 2006, as well as a Western Regional Finalist receiving the Special Encouragement Award in 2006. She is a student of Penelope Bitzas.

**Hyong Sik Jo** (Basilio) bass-baritone, was second-prize winner of the National Association of Teachers of Singing Competition, and third-prize winner of the Young Opera Singers Competition. Recipient of an opera fellowship from Bulgaria's International Opera Workshop, he has received continuous scholarships enabling his study at various conservatories, including graduate work at the Manhattan School of Music. He has performed with the Connecticut Opera, Bulgaria's Plovdiv Opera, Aspen Opera Theater Center, Regina Opera, Gallagher-Bluedorn Performing Arts Center, and the New Jersey Philharmonic and Hartford Symphony Orchestras and the Waterloo-Cedar Falls Symphony. He appeared as a guest artist for production of *Le Nozze di Figaro* with Queens College Opera. His roles include Doctor Dulcamara in *L'Elisir d'amore*, the title roles in *Don Giovanni* and *Gianni Schicchi*, Don Alfonso in *Così fan Tutti*, Conte Almaviva/Bartolo/Antonio in *Le Nozze di Figaro*, Grandpa Moss in *The Tender Land*, Giorgio Germont/Marquis D'Obigny/Doctor Grenvil in *La traviata*, Amantio di Nicolao in *Gianni Schicchi*, Monterone in *Rigoletto*, Bonzo in *Madame Butterfly*, among others. With the New Jersey Philharmonic he appeared as soloist in the *Mozart Requiem* and he was one of the young artists in New Jersey Opera Theater Young Artist Program (2006-07). Mr. Jo received his bachelor's degree in Voice from the University of

Chung-Ang (Korea), graduating with honors, and is currently pursuing his Master's degree at the Manhattan School of Music.

**Brian K. Major** (Bartolo), baritone, is a native of Neptune, NJ. He has performed in recitals with famed opera singer Simon Estes, and performed solo works such as Faure's *Requiem*, Haydn's *Paukenmesse*, Bach's *Wachet Auf*, Tippett's *A Child of Our Time* with Atlanta Symphony and Handel's *Messiah* with Des Moines Symphony. His opera credits include Victor in Martin's *Before Night Falls*, Demoino in Pergolesi's *La conversione di San Guglielmo*, Antonio in Mozart's *Le nozze di Figaro*, and Speaker in Mozart's *The Magic Flute*. Mr. Major has won numerous awards and has studied abroad at the University of Siena in Italy. He completed his B.A. at Morehouse College, and is a second year M.M. candidate at Boston University where he studies with Simon Estes.

**Edgar Ramirez** (Count Almaviva) has launched an international career captivating audiences with his performances. With his repertoire including Rinuccio in *Gianni Schicchi*, Alfredo in *La Traviata*, Lázaro in the Opera world premiere of *Before Night Falls*, Mr. Owen in *Postcard from Morocco*, Rodolfo in *La Bohème*, Jonathan Orfeo in *Hostage*, covered Tamino at the Opera Institute at Boston University, *Gianni Schicchi* and *Faust* with Santa Barbara Opera. He is the winner of the Giulio Gari Foundation competition, and has received awards from the Metropolitan Council Auditions and The Léni Fé Bland Foundation, among others. He performed at the Boston Pops Opening Night 2007 with Keith Lockhart. He recently performed in the Opera House of Tel-Aviv, Israel and will make his debut as Nemorino in *L'Elisir d'amore* with Sarasota Opera. He is a student of Sharon Daniels.

**Bradley Smoak** (Basilio), bass, is a first year member of the Opera Institute at Boston University. He holds a Bachelor of Fine Arts degree in Music Theatre from Illinois Wesleyan University. Most recently at BU, Mr. Smoak portrayed Sarastro in *The Magic Flute*, directed by Albert Sherman of NYC Opera. Professionally, he has been seen as the Pirate King in *Pirates of Penzance* with BigFork Playhouse, as well as a soloist in *Cabaret* with Papermill Theatre. This summer, he will be performing the role of Sarastro in *Die Zauberflöte*, as well as covering The Bonze in *Madama Butterfly*, both with Opera North. Mr. Smoak has also been named a finalist in the 2008 Palm Beach Opera Vocal Competition and will be competing in the finals at the end of April. Mr. Smoak is a student of Simon Estes.

**Josh Taylor** (Fiorello, Officer, Figaro cover), baritone, is a native of North Carolina and a current Master's candidate in vocal performance. He holds a Bachelor's Degree from Furman University in Greenville, SC. Joshua's recent oratorio roles include performances of the Brahms Requiem, Schütz's *Sieben letzte Worte*, Mozart's Mass in C Minor, and the

requiems of Fauré, Durufle, and Brahms. On the operatic stage, Joshua has played Guglielmo in Mozart's *Così fan tutte*, Gherardo in Puccini's *Gianni Schicchi*, and Faninal in Richard Strauss's *Der Rosenkavalier*. Now in his second year as a choral scholar at Marsh Chapel, Joshua has been a featured soloist in presentations of several Bach cantatas with the Marsh Chapel Choir and Collegium orchestra. In December, Joshua joined the Boston Pops Holiday Series as a guest soloist in Boston's Symphony Hall under the baton of Keith Lockhart. He is a student of James Demler.

**Ulysses Thomas** (Bartolo) received his BM from Clayton State University (Morrow, GA) and his Master of Music degree from Boston University, where he is currently a doctoral student in vocal performance. Mr. Thomas spent two summers as a vocal fellow at Tanglewood Music Center. He has appeared as a featured artist with a number of ensembles in and around the Boston area including Masterworks Chorale, Boston Thoral Ensemble, Winsor Music, and Emmanuel Music. Recently, Mr. Thomas made his professional debut with Opera Boston in Handel's *Semele* as the High Priest (a collaborative production with Boston Baroque). At Boston University, Mr. Thomas appeared as Sarastro in *The Magic Flute*. Future engagements include Luther and Crespel in *Les contes d'Hoffman* and Il Commendatore in *Don Giovanni* with Boston Lyric Opera. Among his honors and awards, Mr. Thomas was a finalist in the 2001 Orpheus National Competition for Vocalists, where he received the Richard Strauss Award. He is a student of James Demler.

**Katherine Turner** (Berta) Soprano Katherine Turner, originally from Portland, Oregon, is a first year Masters student at Boston University. She was most recently seen as The Queen of the Night in BU's production of *The Magic Flute*. This fall she participated in BU's Fringe Festival as Le Feu in Ravel's *L'Enfant et les Sortilèges*. Katherine received her Bachelor of Music degree in 2004 from The Boston Conservatory where her operatic roles included Euridice in *Orfeo ed Euridice*, Casilda in *The Gondoliers*, Juana Inéz in *With Blood, With Ink*, and Alice in *Alice in Wonderland*. She is a student of Penelope Bitzas.

**Benjamin Werth** (Figaro) Benjamin Werth is a young baritone from Mentor, OH. His recent credits include Malatesta in *Don Pasquale* with Opera Iowa, William Jennings Bryan in the youth production of *The Ballad of Baby Doe*, at Central City Opera. Mr. Werth portrayed Prince Yamadori in Ash Lawn Opera's *Madame Butterfly*. He sang the Jailor in *The Dialogue of the Carmelites* and Masetto in *Don Giovanni* at Manhattan School of Music, where he earned his Masters degree in 2006. He has also been seen in Ohio State University musical theater productions as Fredrick in *A Little Night Music*, and Maximillian in *Candide*. He is in his first year as a member of the Opera Institute and studies with Sharon Daniels.

## **Design & Production Teams**

**Production Manager:** Todd Williams

**Production Associate:** Adam Krueger

**Assistant Stage Manger:** Carrie Boyd, Emily Page

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**Assistant Scenic Designer:** Steven Meyer

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**Scene Build:** Pat Austin, Alex Brandwine, James Farrell, Milosz Gassan, Nick Kuhl, Brian McVicker, John Mulligan, Nathan Paoletta, Adam Shive, Patricia Sorgman, Lauren Stoecker-Sylvia

**Scenic Charge Artist:** Corey Shipler

**Paint Crew:** Claire Bretschneider, Elizabeth Johnson, Jessie Miglus, Kelly Rauwerdink

**Props Master:** Kris Holmes

**Assistant Props Master:** Justin Seward

**Props Run Supervisor:** Andrew Deshazo

**Production Assistant:** Lincoln Waller

**Costume Design Assistant:** Sasha Richter

**Costume Director:** Nancy Brennan

**Assistant Costume Director:** Virginia Emerson

**Crafts:** Denise Wallace

**Drapers:** Anita Canzian, Danielle King, Denise Lebica, Penney Pinette, Jessica Rodrigues, Jamie Urban

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**Costumes Intern:** Elizabeth McLinn

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# The Opera Programs at Boston University

The Opera Programs at Boston University, College of Fine Arts, School of Music, are composed of the Opera Institute, Opera Theatre and Opera Workshops - under the guidance of Director of Opera Programs Sharon Daniels, Music Director and Conductor William Lumpkin, Artistic Advisor Phyllis Curtin, Principal Coach Allison Voth, Repertoire Coach Jeffrey Stevens, members of the voice faculty, guest artists and staff.

The Opera Institute, founded in 1987 by Dean Emerita Phyllis Curtin, is a non-degree professional training program for the advanced singer preparing for an operatic career. Twelve emerging, professional singers participate in an innovative two-year residency that provides the crucial transition between student training and professional performance.

The Institute also serves as the center for operatic training for vocal performance majors. Advanced singers from Opera Theatre and Opera Workshop study alongside Opera Institute singers in performance based classes, and form a pool for principal and ensemble casting for the two full-scale productions in the Boston University Theatre, performances of significant one-act operas in the annual Fall Fringe Festival, outreach projects, and opera scenes programs. For more information, please visit us online at: [www.bu.edu/cfa](http://www.bu.edu/cfa).

## Opera Institute & Opera Programs Faculty

Sharon Daniels*	.....	Director of Opera Programs
Phyllis Curtin	.....	Artistic Advisor
William Lumpkin*	.....	Music Director and Conductor
Allison Voth*	.....	Principal Coach
Jeffrey Stevens	.....	Repertoire Coach
Sharon Daniels*, Jim Petosa*, Marc Cohen, Nathan Troup	.....	Acting
David Gram	.....	Graduate Teaching Assistant in Acting
Judith Chaffee*, Ruth Levine, Christien Polos	.....	Movement
Betsy Polatin	.....	Alexander Technique
Sharon Daniels*, Jim Petosa, Albert Sherman, Craig Wich, Nathan Troup, Frank Kelley, David Gram	.....	Stage and Guest Directors
Laura Raffo*	.....	Italian Conversation
David Richardson, Noriko Yasuda, Jodi Goble	.....	Coach/Pianists
Martina Arroyo, Claude Corbeil, Steven Crawford, Phyllis Curtin, Simon Estes, Sherri Greenwald, Mark Oswald, Stephen Steiner, Francesca Zambello, Robert Mirshak	.....	2007-2008 Internal Master Classes and Business of Singing Classes

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Kristyn Kubera	.....	Scheduling Assistant
Zhanna Alkhazova	.....	Executive Assistant
Ma Harris	.....	Programs and Productions Assistant
Monica Flannagan, Casey Hayward, Joshua Thompson	.....	Office Assistants

### Voice Faculty

Sarah Arneson\*, Penelope Bitzas\*, Sharon Daniels\*, James Demler\*, Simon Estes\*, Phyllis Hoffman\*, Frank Kelley, Susan Ormont, **Jerrold Pope\***, Maria Spacagna

(\*Denotes full-time faculty/Department Chairmen represented in bold)

# School of Music Faculty

## Strings

Steven Ansell*	viola
Edwin Barker*	double bass
Cathy Basrak	viola
Bonnie Black*	pedagogy
Lynn Chang	violin
Jules Eskin	cello
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Raphael Hillyer	viola
Marc Johnson	cello
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Lucia Lin*	violin
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Yuri Mazurkevich*	violin
Ikuko Mizuno	violin
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Roman Totenberg++	violin
Michael Zaretsky	viola
Peter Zazofsky*	violin

## Historical Performance

Aldo Abreu	recorder
Sarah Freiberg Ellison	cello
Laura Jeppesen	viola da gamba
Christopher Krueger	Baroque flute
Catherine Liddell	lute
Marilyn McDonald	Baroque violin
Emlyn Ngai Baroque	violin
Martin Pearlman*	Baroque ensembles
Robinson Pyle	natural trumpet
Marc Schachman	Baroque oboe
Jane Starkman	Baroque violin, viola
Daniel Stepner	Baroque violin
Peter Sykes*	harpsichord

## Piano

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Hodgkinson, Victor Rosenbaum

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## Organ

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## Staff Pianists

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Phillip Oliver, David Richardson, Lorena Tecu,  
Noriko Yasuda

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Department Chairmen represented in bold

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Ken Amis	tuba
Jennifer Bill	saxophone
Peter Chapman	trumpet
Geralyn Coticone	flute
Doriot Dwyer	flute
Terry Everson*	trumpet
John Ferrillo	oboe
Richard Flanagan	percussion
Joseph Foley	trumpet
Timothy Genis	percussion
Ian Greitzer	clarinet
Ronald Haroutounian	bassoon
John Heiss	flute
Gregg Henegar	bassoon
Daniel Katzen	horn
Renee Krimsier	flute
<b>Don Lucas*</b>	trumpet
Richard Menaul	horn
Craig Nordstrom	clarinet
Elizabeth Ostling	flute
Richard Ranti	bassoon
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# School of Theatre Faculty and Staff

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Office Management Assistant	Ben Fainstein
Design/Production Coordinator	Jane Casamajor
Scene Shop Supervisor	John Mulligan
Costume Shop Supervisor	Deborah Hobson

## Design & Production

Sound Design	Ben Emerson *
Stage Management	Chris De Camillis *
Scene Painting	Diane Fargo
Auto CAD	Adam Godbout
Costume Construction	Deborah Hobson
Costume Construction	Nancy Leary *
Theatre Management	Michael Maso
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Lighting	Brian Pratt
Scene Design	Jon Savage
Lighting Design	Mark Stanley *
Costume Design	Mariann Verheyen *
Costume Crafts	Denise Wallace

## Acting & Theatre Arts

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Directing/Acting	Elaine Vaan Hogue

\* Denotes Program Head

# COLLEGE OF FINE ARTS

**Walt Meissner**, Dean *ad interim*

Boston University is one of the leading private research and teaching institutions in the world today, with two primary campuses in the heart of Boston and programs around the world. The Boston University College of Fine Arts was created in 1954 to bring together the School of Music, the School of Theatre, and the School of Visual Arts. The University's vision was to create a community of artists in a conservatory-style school offering professional training in the arts to both undergraduate and graduate students, complemented by a liberal arts curriculum for undergraduate students. Since those early days, education at the College of Fine Arts has begun on the BU campus and extended into the city of Boston, a rich center of cultural, artistic and intellectual activity.

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**André de Quadros**, Director

The Boston University School of Music at the College of Fine Arts, founded in 1872, is the oldest degree-granting music program in the United States. The character of the School is shaped by its position at the center of a major university situated in the heart of Boston, a city that takes learning and music seriously. The School is committed to integrating professional training and the study of the liberal arts for undergraduate students. At the graduate level, students participate in a rich intellectual and artistic environment, vital for professional development. Alumni and faculty are members of major symphony orchestras, opera companies, prestigious ensembles, and educational institutions throughout the world.

## School of Theatre

**Jim Petosa**, Director

A theatre conservatory within the embrace of a metropolitan university, the Boston University School of Theatre at the College of Fine Arts offers programs in acting, directing, design, production, management, theatre education, and theatre arts. Its programs foster the synthesis of imagination, intellectual inquiry, and technical skill by combining rigorous training with study in a traditional liberal arts curriculum. A diverse and accomplished full-time faculty and staff, augmented by guest artists and part-time trainers, serve approximately 240 undergraduate and 30 graduate students each academic year. The School produces six fully mounted productions each season, offers an additional 35 to 40 workshop projects, and enjoys professional affiliations with the Boston Playwrights' Theatre, Olney Theatre Center, Williamstown Theatre Festival, and the Huntington Theatre Company, the professional theatre in residence at Boston University.

## School of Visual Arts

**Lynne Allen**, Director

The Boston University School of Visual Arts at the College of Fine Arts is a community of artists within a great university, in a city that offers diversity within a thriving arts culture. Founded in 1954 as a professional training school at Boston University, the school offers an intensive program of studio training combined with liberal arts studies leading to the Bachelor of Fine Arts and Master of Fine Arts degrees. The first-rate teaching and mentoring of its regular faculty is supplemented by a vibrant program of visiting artists, guest lecture series, and exhibitions. The School offers introductory and advanced classes in painting, sculpture, graphic design, art education, ceramics, photography, glassblowing, and printmaking. A solid background in art history, contemporary critical analysis, and liberal arts complements the studio arts courses.

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*Creating a Future for the Arts is an initiative that will recognize the artistry of the students and faculty of the College of Fine Arts by transforming the learning and teaching environment into a 21st-century facility that suitably showcases their talents. We are grateful to these donors who have committed their support to this project.*

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*This list represents donors who have generously supported our programs for the past twelve months, as of April 8, 2008. Due to program deadlines, some donor names may be absent from this list. We thank you for your understanding.*

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**Michael Maso**  
Managing Director

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**Management Assistant** ..... Anna Fisher  
**Management Interns** ..... Farrell Parker

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**Controller** ..... Mary Ellen Reardon  
**Accounting Manager** ..... June Zaidan  
**Administrative Associate** ..... Michael Comey  
**Accountants** ..... Alexander, Aronson, Finning, CPA  
**Finance Interns** ..... Jaime Hermonsillo, Caitlin Pfohl

## HUMAN RESOURCES

**Personnel Administrator** ..... Kathleen Forde  
**Payroll Coordinator** ..... Kristine Laundry

## MARKETING

**Director of Marketing** ..... Temple Gill  
**Director of Public Relations** ..... John Michael Kennedy  
**Marketing Manager** ..... Meredith Mastroianni  
**Technology Coordinator** ..... Randall L. Richard  
**Graphic Design Coordinator** ..... Kathleen Merriam  
**Webmaster** ..... Jill Ehrenzweig  
**Audience Development Coordinator** ..... Adam W. Roberts  
**Marketing Associate** ..... Wavnya Nichols  
**Advertising Representation** ..... Stevens Advertising Associates, Inc.  
**Marketing Interns** ..... Maria Kent, Amanda Kullman, Tim Yergeau  
**Marketing Volunteer** ..... Spencer Gates

## PRODUCTION

**Production Manager** ..... Todd D. Williams  
**Production Associate** ..... Adam Krueger

## SCENERY

**Technical Director** ..... Dan Ramirez  
**Associate Technical Director** ..... Adam Godbout  
**Scene Shop Foreman** ..... Brian Sears  
**Master Carpenter** ..... Larry Dearsch  
**Technical Purchaser** ..... Benjamin Sigda  
**Scenery Mechanic** ..... Jesse Washburn  
**Carpenters** ..... James Farrell, Milose Gassan,  
Nathan Paolotta  
**Stage Carpenter** ..... Patrick Austin

## PROPERTIES

**Properties Master** ..... Kristine Holmes  
**Assistant Properties Master** ..... Justin Seward  
**Properties Run** ..... Andrew Deshazo  
**Properties Graduate Assistant** ..... Tim Ferro

## PAINTS

**Charge Scenic Artist** ..... Corey Shipler  
**Assistant Scenic Artist** ..... Kristin Krause  
**Paint and Props Assistant** ..... Elizabeth Johnson

## COSTUMES

**Costume Director** ..... Nancy Brennan  
**Assistant Costume Director** ..... Virginia V. Emerson  
**Costume Design Assistant** ..... Mary Lauve  
**Head Draper** ..... Anita Matlock  
**Costume Crafts Artisan/Dyer** ..... Denise M. Wallace  
**Draper** ..... Penney Finette  
**First Hand** ..... Rebecca Hyton  
**Wardrobe Coordinator** ..... Christine Marr  
**Dresser** ..... Jeffrey Burrows  
**Wig Run** ..... Rachel Padula Shuffelt  
**Costume Intern** ..... Elizabeth McClint

## LIGHTING

**Interim Master Electrician** ..... Mike Goudzwaard  
**Production Electrician** ..... Jennifer N. Russell  
**Electrics Graduate Assistants** ..... Sara Houston, Anne Wiegand

## SOUND

**Production Sound Engineer** ..... Kenneth Porter  
**Sound Graduate Assistants** ..... Alex Neumann, G.W. Rodriguez

## SUBSCRIPTION AND BOX OFFICE

**Audience Services Manager** ..... Joey Riddle  
**Assistant Audience Services Manager** ..... Penny Hansen  
**Subscriptions Coordinator** ..... Katrina Alix  
**B.U. Theatre Box Office Coordinator** ..... Cristina Sanza  
**Calderwood Pavilion Box Office Coordinator** ..... Ben Carroll  
**Box Office Associates** ..... Derrick Martin, Tyler Reilly  
**Customer Service Reps.** ..... Dahlia Al-Habiel, Ron Amorim,  
Mary Casiello, Jennifer Coburn, James Cunningham,  
Stefanie Gambino, Jodie Graham, Bobby Kennedy,  
Andrew Levine, Andrew Mackay, Nicholas Mandella,  
Meredith Mulcahy, Kristina Riegle, Kathleen Walsh,  
Evan Xenakis, Lindsay Yost

## B.U. THEATRE PRODUCTION CENTER

**Director** ..... Roger Meeker  
**D&P Coordinator** ..... Jane Casamajor

# Boston University Spectrum | Arts Festival |

//a series of **performances** and art  
**installations** showcasing students  
and alumni from the **arts** community  
of **Boston University**//



|April 12th--LIVE @ The Prudential Center  
Boylston Plaza, Prudential Center: 6pm-8pm  
Live performances by TAB and Love in Stockholm

|April 14-19--LIVE @ The Prudential Center  
Huntington Botanical Gardens, Prudential Center  
Gallery by artists from the Boston University  
school of Visual Art

|April 17th--LIVE @ The Prudential Center  
Belvidere Arcade, Prudential Center: 6pm -7:30pm  
Live performance by BandA ecLectics

|April 17-20th --"Barber of Seville"  
Boston University Theatre, Huntington Ave.  
Barber of Seville performed by Boston University's  
Opera Institute

|April 18th--LIVE @ The Prudential Center  
Belvidere Arcade, Prudential Center: 11:30am-1pm  
Recital featuring Maria Pikoula, Piano

|April 20th--Julie Chae Gallery  
Julie Chae Gallery, South End, Boston: 7pm-9pm  
Recital featuring JACK String Quartet  
[www.juliechaegallery.com](http://www.juliechaegallery.com)

|April 21st--Spectrum "Art Tasting" Gala Fundraiser  
Metcalf Hall, Boston University: 6pm  
An evening of Spectrum Artists' presentations  
benefiting the Vh1 Save the Music Foundation and  
the Boston University College of Fine Arts

|April 24th--LIVE @ The Prudential Center  
Belvidere Arcade, Prudential Center: 6pm-7:30pm  
Live performance by BandA ecLectics

|April 25th--LIVE @ The Prudential Center  
Belvidere Arcade, Prudential Center: 11:30am-1pm  
Recital featuring Yevgeny Kutik, Violin



[www.bu.edu/SpectrumArts](http://www.bu.edu/SpectrumArts)



Boston|2008

**Boston University School of Theatre** presents



# Stuff Happens

By David Hare  
Directed by Jim Petosa

## **Tickets**

\$12 general public; \$10 BU alumni,  
Huntington subscribers, WGBH members,  
students, and senior citizens.  
BU community: one free ticket  
with BU ID at the door,  
day of performance, subject to availability.

**April 30–May 4**

## **Box Office**

[www.BostonTheatreScene.com](http://www.BostonTheatreScene.com)  
617.933.8600

**Boston University Theatre**  
264 Huntington Avenue, Boston



**Boston University** College of Fine Arts

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College of Fine Arts  
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