Yale SCHOOL OF MUSIC
Robert Blocker, Dean

YALE OPERA
Gerald Martin Moore, Director

Fall Opera Scenes

Friday, October 29, 2021 | 7:30 p.m.
Ariadne auf Naxos, Don Giovanni, Cendrillon

Saturday, October 30, 2021 | 7:30 p.m.
Manon, Falstaff, Le Comte Ory, Anna Bolena

Morse Recital Hall in Sprague Memorial Hall
ARTISTIC STAFF

MARK LAWSON
GERALD MARTIN MOORE
music preparation & direction

CHUCK HUDSON
stage direction

REBECCA L. WELLES
costume design

DOUG HARRY
lighting design

Projections designed by students from the David Geffen School of Drama at Yale Projection Design program
There has been a double booking of the evening’s entertainment at a private chateau, and both an opera seria and a commedia dell’arte troupe must perform simultaneously. As the Opera of Ariadne mourning the loss of her Theseus gets underway, Zerbinetta and her Commedia Troupe easily improvise where and when to insert their standard routines, while the singers are forced to improvise in the moment to maintain their rehearsed performance. In what seems like an impossible mash-up of styles, everyone reveals their strengths as performers.
Fed up with Don Giovanni’s intrigues, the servant Leporello threatens to quit his service. Offering Leporello money, Giovanni swaps clothes with him to seduce Elvira’s maid. They test the disguise by tricking Elvira, who mistakes Leporello for her beloved Giovanni and falls for the ruse. With Elvira occupied, Giovanni serenades Elvira’s maid.

INTERMISSION
After murdering the Commendatore, Giovanni mocks a statue of his victim with an invitation to dine with him. The table is set when Elvira arrives to plead with Giovanni to change his ways, but he rebuffs her by committing himself to greater debauchery. Fate intervenes as the statue of the Commendatore arrives at the appointed hour to dine with Giovanni. Terrified by the statue’s appearance, Elvira flees and Leporello cowers under the table. Giovanni defiantly refuses the invitation to repent and is dragged to Hell.
After both delight and disappointment at the royal ball, Cendrillon (Cinderella) believes her Prince has rejected her. Pandolfe only knows that she is upset and attempts to console his daughter with the fantasies they shared when she was a little girl. Cendrillon realizes the time has come to leave her childhood behind. She resolves to pursue both her Prince and her true nature by fleeing to the enchanted forest. La Fée (The Fairy Godmother) uses this fairy magic to draw Prince Charming and Cendrillon together.
Having thwarted her family’s desire to send her to a convent, Manon and the young Chevalier des Grieux are living a simple and happy life together in Paris. Writing a letter home, des Grieux asks for his father’s blessing to marry Manon. Manon’s cousin Lescaut and the wealthy Monsieur de Brétigny interrupt this bliss, with de Brétigny arriving disguised as a soldier. The two have concocted a plan to lure Manon away by seducing her with de Brétigny’s wealth. de Brétigny informs Manon of a plan to abduct des Grieux this very evening to return him to his family home. In a battle between her heart and her ambition, Manon chooses wealth over love and agrees not to warn des Grieux of the plan.
Falstaff

Excerpt from Act I
Music by Giuseppe Verdi
Libretto by Arrigo Boito

Performed in Italian with
projected English translation

Musical direction by Mark Lawson
Projection design by Emmie Finckel

CAST (in order of vocal appearance)

Meg Page
Alice Ford
Mistress Quickly
Nannetta
Dr. Cajus
Bardolfo
Fenton
Pistola
Ford

ELANA BELL, mezzo-soprano
GREER LYLE, soprano
ALLISON FAHEY, mezzo-soprano
NICOLE LEUNG, soprano
JONGHYUN PARK, tenor
JORDAN COSTA, tenor
SEIYOUNG KIM, tenor
SERGIO MARTÍNEZ SALAZAR, bass
LAUREANO QUANT, baritone

The depraved John Falstaff has sent letters of seduction to two wealthy housewives as a means of snatching money from their husbands. Alice and Meg realize they have received the exact same love letter from Falstaff and hatch a plan to punish him. Two of Falstaff’s men inform Alice’s husband, Ford, of the plan in their own attempt at making money from the deception. Meanwhile Ford has promised the hand of his very independent daughter Nannetta to his tacky business associate Cajus, but she is happily wooed in secret by the young Fenton.

INTERMISSION
Disguised as a nun, the shameless Comte Ory attempts to seduce a young Comtesse while her brother and other men of the chateau are away fighting in the Crusades. Ory’s page, Isolier, is in love with the Comtesse and sees through Ory’s disguise. He warns the Comtesse of Ory’s plan to seduce her, and together they scheme to catch him in the act. When Ory steals into the Comtesse’s bedroom, things do not go as planned, and all three end up in bed together.
At the court of King Henry VIII, the young musician Smeton sneaks into the Queen’s chamber to return a locket which he has stolen. Hearing the approach of others, he becomes trapped hiding in her room. On the advice of her brother, Anna Bolena (Anne Boleyn) meets in secret with her former lover, Percy, who pledges his undying love to the unhappily married Anna. When she says they can never see each other again, he threatens to fall on his sword. Anna cries out, Smeton jumps out to her rescue, and King Enrico (Henry) arrives to find the men fighting in his wife’s chambers. Assuming the locket discovered on Smeton is proof of Anna’s adultery, Henry orders them all to be dragged to the dungeons. Anna protests, but slowly realizes her fate is sealed.

Anna Bolena

Excerpt from Act I
Music by Gaetano Donizetti
Libretto by Felice Romani

Performed in Italian with projected English translation
Musical direction by Gerald Martin Moore
Chorus direction by Michael Lukin
Projection design by Henry Rodriguez

CAST (in order of vocal appearance)

Smeton
Anna Bolena
Rochefort
Percy
Enrico
Giovanna
Ensemble

ANNA KELLY, mezzo-soprano
ANNELIESE KLENETSKY, soprano
JONAS JUD, bass
JORDAN COSTA, tenor
SERGIO MARTÍNEZ SALAZAR, bass
ELANA BELL, mezzo-soprano
AMALIA CREVANI, MAGDALENA KUŽMA,
NICOLE LEUNG, GREER LYLE,
ALLISON FAHEY, SEIYOUNG KIM,
JONGHYUN PARK, SAMUEL KIDD,
LAUREANO QUANT, KORIN THOMAS-SMITH

Excerpt from Act I
Music by Gaetano Donizetti
Libretto by Felice Romani

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ELANA BELL, mezzo-soprano
AMALIA CREVANI, MAGDALENA KUŽMA,
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ALLISON FAHEY, SEIYOUNG KIM,
JONGHYUN PARK, SAMUEL KIDD,
LAUREANO QUANT, KORIN THOMAS-SMITH

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Gerald Martin Moore  
*Director of Yale Opera, music direction & piano*

Gerald Martin Moore is an internationally renowned singing teacher and vocal consultant who has worked in such houses as Covent Garden, La Scala, Metropolitan Opera, the War Memorial Opera House in San Francisco, and Opera de Bastille in Paris, and at the Aix-en-Provence, Edinburgh, and Glyndebourne festivals.

He is Professor in the Practice of Voice and Coordinator of Vocal Studies at the Yale School of Music and has been on the faculty of the Metropolitan Opera’s Lindemann Young Artist Development Program and the Curtis Institute of Music. He regularly gives master classes at Glyndebourne, Merola, and the Washington National Opera and is on the faculty of the Music Academy of the West, Lyric Opera of Chicago’s Ryan Opera Center, and the Ravinia Festival’s Steans Music Institute.

A frequent recitalist, Moore has performed before such dignitaries as U.S. Presidents Clinton and Obama, U.S. Secretary of State Hillary Clinton, the Prince of Wales, Justice Ruth Bader Ginsburg, and U.N. Secretary General Kofi Annan. Moore recently accompanied Renée Fleming on the soundtrack for the movie *Bel Canto* and coached Julianne Moore, who played the role of Roxanne.

Moore can be heard as a host of the Metropolitan Opera Quiz and is a frequent judge for prestigious vocal competitions, including the Metropolitan Opera National Council auditions.

Chuck Hudson  
*stage direction*

Chuck Hudson has directed opera productions at such companies as Cape Town, Cincinnati, Florida Grand, Minnesota, Atlanta, Pittsburgh, Seattle, Austin Lyric, Hawaii, Wolf Trap, and San Francisco Opera Center. He has directed award-winning theater productions in New York and regionally. In addition to directing, Hudson works regularly with young professional artists. He gives master classes on acting and movement skills for singers and directors at major conservatories and young-artist programs in the United States, Europe, New Zealand, and Australia, including almost two decades at San Francisco Opera’s Merola and Adler Fellows programs. Hudson’s specialty in movement comes from a background in gymnastics. He is one of three Americans to have received a diploma from the Marcel Marceau International School of Mimedrama in Paris, is the only American to be appointed to teach at Marceau’s school, and performed with Marceau on his 1991 European Tour and in Klaus Kinski’s film *Paganini*. Hudson also studied at the Paris School for Theatrical Fencing and was awarded an honorary diploma from the French Academy of Arms.

» [chdirector.com](http://chdirector.com)
Mark Lawson  
*music direction & piano*

Pianist and vocal coach Dr. Mark Lawson has served as Principal Repetiteur at the Bavarian State Opera in Munich and has been engaged for opera productions at the Royal Opera House in Covent Garden, Bolshoi Theater in Moscow, Teatro Real in Madrid, Palau de les Arts Reina Sofia in Valencia, National Theatre in Prague, Amsterdam Opera, Opéra de Paris, and New Israeli Opera, and at the prestigious festivals in Glyndebourne, Salzburg, and Bayreuth. He has prepared such distinguished vocalists as Diana Damrau, Thomas Hampson, Anja Harteros, Jonas Kaufman, Simon Keenlyside, Ann Murray, Anna Netrebko, Gabriele Schnaut, Nina Stemme, and YSM alum Matthew Polenzani ‘94MM for major roles and performances, and has assisted such internationally acclaimed conductors as Vladimir Jurowski, Zubin Mehta, Kent Nagano, Kirill Petrenko, and Vasily Petrenko, among others.

Lawson is a coach in the opera program at the Yale School of Music, where, in 2019, he assisted in the musical preparation for Yale Opera’s production of *Eugene Onegin*. Lawson was a collaborative pianist for the Yale Opera from 1992 until 1997.

Lawson earned his bachelor of music degree from Drake University, his master of music degree from the Manhattan School of Music, and his doctor of musical arts degree from the University of Rochester’s Eastman School of Music.

Doug Harry  
*lighting design*

Doug Harry hails from the UK and trained at the Guildhall School of Music and Drama way back in the crazy ’80s! He has traveled the world as a lighting designer for theatrical, operatic, and corporate events. He currently splits his time between production management and design and is currently the Production Manager for the International Festival of Arts & Ideas in New Haven. He is very happy to be designing for the Yale Opera program.

Rebecca L. Welles  
*costume design*

Costume Designer Rebecca Welles is pleased to return to the Yale Opera. Her credits include Yale Opera’s productions of *Eugene Onegin*, *The Magic Flute*, *Hansel and Gretel*, *Le pauvre matelot*, *The Bear*, *Don Quichotte*, *La Cenerentola*, *Le nozze di Figaro*, *Gianni Schicci*, *Riders to the Sea*, *Bon Appetit* and *Iolanta*. Regional credits include the Elm Shakespeare Company’s production of *Comedy of Errors*; Ivoryton Playhouse’s productions of *Million Dollar Quartet* and *Tenderly: The Rosemary Clooney Story*; and Salt Marsh Opera’s productions of *I Pagliacci*, *Magic Flute*, and *La Bohème*. Welles’ credits also include the Aspen Opera Center’s productions of *Il barbiere di Siviglia* and Opera New Jersey’s productions of *Cavalleria Rusticana* and *I Pagliacci*. Welles is an adjunct professor of performing arts at Eastern Connecticut State University and the resident costume designer for the Educational Center for the Arts. She received her bachelor’s degree in theater technology from Southern Connecticut State University in 2008 and her master’s degree in design from the Yale School of Drama in 2012.
Elana Bell mezzo-soprano
HOMETOWN: Baltimore, MD;
B.M. & B.A. Oberlin Conservatory & College;
M.M. University of Cincinnati College-Conservatory of Music;
YOUNG ARTIST PROGRAMS: Des Moines Metro Opera, Music Academy of the West

Jordan Costa tenor
HOMETOWN: Ridgefield, CT;
B.M. & M.M. Eastman School of Music;
YOUNG ARTIST PROGRAMS: Music Academy of the West, Si Parla, Si Canta

Amalia Crevani soprano
HOMETOWN: Milford, NJ;
B.M. DePauw University

Allison Fahey mezzo-soprano
HOMETOWN: Sebastian, FL;
B.M. Stetson University;
YOUNG ARTIST PROGRAM: Seagle Festival

Jonas Jud bass
HOMETOWN: St. Gallen, Switzerland;
B.M. Conservatorio di Musica Agostino Steffani Castelfranco Veneto;
YOUNG ARTIST PROGRAM: Santa Fe Opera

Anna Kelly mezzo-soprano
HOMETOWN: Decatur, GA;
B.M. Catholic University of America;
YOUNG ARTIST PROGRAM: Houston Grand Opera Young Artists’ Vocal Academy

Samuel Kidd baritone
HOMETOWN: Ann Arbor, MI;
B.M. The University of Michigan;
M.M. University of Cincinnati College-Conservatory of Music;
YOUNG ARTIST PROGRAMS: Wolf Trap Opera, Music Academy of the West, Houston Grand Opera Young Artists’ Vocal Academy

Seiyoung Kim baritone
HOMETOWN: Seoul, South Korea;
B.M. The Juilliard School;
M.M. New England Conservatory;
YOUNG ARTIST PROGRAMS: Santa Fe Opera, Wolf Trap Opera, Houston Grand Opera Young Artists’ Vocal Academy

Anneliese Klenetsky soprano
HOMETOWN: Edison, NJ;
M.M. & B.M. The Juilliard School;
YOUNG ARTIST PROGRAMS: Ravinia’s Steans Music Institute, Music Academy of the West, Chautauqua Voice Program

Magdalena Kuźma soprano
HOMETOWN: New York, NY;
B.M. & B.A. Oberlin Conservatory & College;
YOUNG ARTIST PROGRAMS: Merola Opera, Ravinia’s Steans Music Institute, Houston Grand Opera Young Artists’ Vocal Academy, Music Academy of the West, Carnegie SongStudio, Chautauqua Voice Program

Nicole Leung soprano
HOMETOWN: Toronto, Canada;
B.M. New England Conservatory;
M.M. Yale School of Music;
YOUNG ARTIST PROGRAMS: Songfest, Long Reach Opera Workshop
Greer Lyle soprano
HOMETOWN: Carrollton, GA;
Georgia State University;
YOUNG ARTIST PROGRAM: Opera Theatre of Saint Louis

Sergio Martínez Salazar bass
HOMETOWN: Bogotá, Colombia;
B.M. Juan N. Corpas University (Bogotá, Colombia);
M.M. University of Illinois Urbana-Champaign

Jonghyun Park tenor
HOMETOWN: Seoul, South Korea;
B.M. Seoul National University
M.M. Yale School of Music

Laureano Quant baritone
HOMETOWN: Barranquilla, Colombia;
B.M. Pontificia Universidad Javeriana (Bogotá, Colombia);
M.M. Manhattan School of Music;
YOUNG ARTIST PROGRAMS: Merola Opera, Carnegie SongStudio

Korin Thomas-Smith baritone
HOMETOWN: Toronto, Canada;
B.M. & M.M. University of Toronto;
YOUNG ARTIST PROGRAMS: Music Academy of the West, Aspen Music Festival
YALE OPERA PRODUCTION STAFF

CHUCK HUDSON  
Stage Director

REBECCA L. WELLES  
Costume Designer

DOUG HARRY  
Lighting Designer

SHAWN BOYLE &  
ELAINE MCCARTHY  
Projection Design Supervision

JOHN HOREN, HENRY RODRIGUEZ,  
SAM SKYNNER & HANNAH TRAN  
Projection Programmers & Operators

ANNA SMIGELSKAYA  
Surtitle Operator

ERIKA NIEMI  
Yale Opera Manager

TESS NAVAL  
Production Stage Manager

RYAN CAPOZZO  
Assistant Stage Manager

LAURA O’BRIEN  
Properties Manager

CAROL KOUMBAROS  
Wardrobe Manager

JONAS JUD  
Student Assistant

SPECIAL THANKS

JJ Penna  
Adriana Zabala  
Mark Dionne  
Jamie Farkas  
Wendall Harrington  
David Geffen School of Drama at Yale  
Southern Connecticut State University
Upcoming Events at YSM

NOV 4  New Music New Haven  
Caroline Shaw, guest composer  
7:30 PM | Morse Recital Hall

NOV 10 Lunchtime Chamber Music  
12:30 PM | Morse Recital Hall

NOV 17 Lunchtime Chamber Music  
12:30 PM | Morse Recital Hall

NOV 18 Yale Philharmonia  
Peter Oundjian, Principal Conductor  
7:30 PM | Woolsey Hall

DEC 1 Lunchtime Chamber Music  
12:30 PM | Morse Recital Hall

DEC 2 Doctor of Musical Arts Degree Recital  
Liliya Ugay, composition  
7:30 PM | Morse Recital Hall

YSM AUDIENCE POLICY FALL 2021
Due to University COVID-19 policies, in-person concert attendance for YSM events is currently limited to the following audiences: only current Yale School of Music and Institute of Sacred Music students, faculty, and staff. All other individuals are invited to view concert livestreams at music.yale.edu/live.

YALE SCHOOL OF MUSIC BOX OFFICE
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203 432–4158 | music-tickets.yale.edu

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