Yale SCHOOL OF MUSIC
José García-León, Dean

YALE OPERA
Gerald Martin Moore, Director

Fall Opera Scenes

Friday, October 27, 2023 | 7:30 p.m.
La bohème, I Capuleti e i Montecchi, The Rake’s Progress, Le nozze di Figaro

Saturday, October 28, 2023 | 7:30 p.m.
Werther, The Snowy Day, Dialogues of the Carmelites, La Cenerentola

Morse Recital Hall in Sprague Memorial Hall
ARTISTIC STAFF

GERALD MARTIN MOORE
ALEJANDRO ROCA
music preparation & direction

DYLAN F. THOMAS
stage direction

SAMUEL J. BIONDOLILLO
lighting design

KAREN ROOT
properties design

REBECCA L. WELLES
costume design

WENDELL K. HARRINGTON
projection design supervision

Projections designed by students of the
David Geffen School of Drama at Yale
Projection Design program
Giacomo Puccini's renowned work, *La bohème*, adapted from Henri Murger's novel, delves into the lives of six friends, all artists, navigating the challenges of a bohemian life. The story begins on a chilly Christmas Eve in a run-down and unheated Parisian apartment where poet Rodolfo and painter Marcello struggle to finish their commissions. Soon they’re joined by their other two roommates when philosopher Colline and musician Schaunard return, the latter bringing the spoils of a recently successful job. During their revels, their slumlord landlord arrives and demands their overdue rent payment. Marcello skillfully manipulates the situation, ensuring they avoid payment, leaving the friends victorious.

Schaunard suggests that they all go to the nearby pub, Café Momus. Rodolfo stays behind to finish his writing when he hears a knock on the door. It is his gentle downstairs neighbor, Mimi. The two introduce themselves to each other, and in doing so, reveal an instant and powerful chemistry that neither can ignore.
Vincenzo Bellini’s beautiful masterpiece is the tale of Romeo and Juliet, but his inspiration stems from the interpretation by Italian poet Felice Romani, rather than Shakespeare’s version. In this particular scene, Giulietta is on the brink of an arranged marriage, chosen by her father. She grapples with the impending loss of her true love and personal freedom due to this arrangement. In her heart, she longs to see Romeo one last time, believing that this encounter will rekindle her resolve to fulfill her duty: to go through with the marriage.

Lorenzo, the Capuleti family physician and Giulietta’s trusted confidant, enters her chamber to convey the news that Romeo has returned to Verona. Romeo has secretly navigated the concealed passage leading to her room and now awaits a signal to enter. Romeo and Giulietta have a passionate reunion. Romeo, aware of Giulietta’s betrothal, suggests a hasty escape together. However, Giulietta feels an unyielding sense of duty and loyalty to her father and family, thus refuses to elope. Romeo makes a compelling case, but she remains resolute in her decision and watches him depart, perhaps for the last time.

INTERMISSION
The Rake’s Progress

Excerpt from Act II

Performing in English with

Music by Igor Stravinsky

Projected English text

Libretto by Chester Kallman &

Musical direction by Alejandro Roca

W. H. Auden

Music preparation & piano by Anna

Used by arrangement with Boosey

Smigelskaia

& Hawkes, Inc.

Projection design by Christian Killada

CAST (in order of vocal appearance)

Tom Rakewell

DANIEL ESPINAL

Nick Shadow

PAUL JANG

Baba

ALLISON FAHEY

Igor Stravinsky premiered his opera in 1951, drawing inspiration from William Hogarth’s series of paintings titled A Rake’s Progress. The opera centers on the life of ne’er-do-well Tom Rakewell and his diabolical servant, Nick Shadow. Tom, having forsaken a quiet rural life, finds himself in a desolate London mansion, regretting the loud, abrasive lifestyle and the disheartening society he’s embraced. Tom yearns for happiness, but, as the saying goes, “be careful what you wish for.” Enter his servant, Nick Shadow, offering a solution. Nick proposes that Tom wed Baba the Turk, a famous sideshow performer known as the bearded lady. Tom, seeking fame, agrees to the marriage despite having no genuine attraction or affection for her. Meanwhile, Baba has genuinely fallen in love with Tom, who remains indifferent to her. An altercation between the lovers takes a dark turn, leading to Tom’s need for rest. During his slumber, Nick, who is, in fact, the devil in disguise, deceives Tom into another misguided endeavor: a counterfeit machine that purportedly transforms inanimate objects like rocks or necklaces into life-sustaining bread. Once again, it seems Tom’s wishes are coming true.
We step into the world of Figaro, the quick-witted and resourceful servant, and his even more cunning wife, Susanna, guided by the musical genius of Mozart and his famed librettist, Da Ponte. Act IV marks the culmination of an outrageously chaotic day. The setting is a moonless night in the opulent gardens of Count Almaviva’s palace.

In this madcap final act, Countess Rosina and Susanna craft a clever ruse to deceive their respective husbands into thinking that Susanna is yielding to the presumed advances of Rosina’s spouse, the Count. Unbeknownst to them, their intricate plans are about to be thrown into disarray by the amorous young Cherubino. Using matching cloaks, disguised voices, and a dash of audacity, the ladies are triumphant. The opera ends on a happy note as all is forgiven and the men learn not to underestimate their wives.
Werther arrives at the mansion of Le Bailli to escort Le Bailli’s daughter to a dance. Upon Werther’s arrival, he is enamored at the beauty of the country courtyard. Werther hears the children of Le Bailli practicing a Christmas song and is reminded of his love of children and their promise of a brighter future for all mankind. He wants to witness the rural lives before him and so watches from a distance as Le Bailli and his daughter, Charlotte, get the children of the house ready for the evening. Ever since Charlotte’s mother died, Charlotte has taken over the motherly duties for the household. Werther makes his presence known, and he is welcomed and introduced to the family. Werther and Charlotte make their way to the party, and Le Bailli sits in his reading nook drinking wine until his younger daughter Sophie sends him on his way. Shortly after, Charlotte’s fiancé Albert returns early from a trip to surprise his betrothed. He is reminded of his love for her and takes his leave. The evening grows long, and the moon rises before everyone has returned home. Charlotte and Werther return, hand in hand and in love. The new lovers are shattered to learn of Albert’s return, and they part. Werther is left alone, heartbroken.
The Snowy Day

Scene
Music by Joel Thompson
Libretto by Andrea Davis Pinkney
Based on The Snowy Day by Ezra Jack Keats

Performed in English with projected English text
Musical direction by Alejandro Roca
Percussion: Makana Medeiros
Projection design by Doaa Ouf

CAST (in order of vocal appearance)

Peter  JILLIAN TATE
Jasper  SEIYOUNG KIM
Billy  FINN SAGAL
Tim  OLIVIER ZEROUALI
Amy  LAURA MIAH
Daddy  JUSTICE YATES
Papí  DANIEL ESPINAL

Composed by YSM alum Joel Thompson M.M.A. ’20, D.M.A. ’26 and commissioned by Houston Grand Opera, The Snowy Day premiered in December 2021. Yale Opera has a special connection with this opera, having workshoped it with Thompson and HGO in January 2020.

Based on the beloved children’s book, a young boy Peter is on his own outside enjoying the first snow of the season. He discovers the delightful sounds of the snow as he walks in the wintry landscape and the shapes he can create as he stomps through the freshly laid powder. Peter tries to play with some older kids, but they refuse and bully Peter. The bigger boys move on to play somewhere else, and Peter is alone again. Amy, a young girl Peter’s age, has been watching everything and comes out of hiding to talk to Peter. They soon become friends. When the bullies return, Peter is no longer alone to fend them off. He has gained new strength and new friends. Amy and Peter’s fathers come looking for them to take them home. The new friends say goodbye for today. Before Peter goes inside, he makes one fresh snowball and puts it in his pocket for later.

INTERMISSION
This masterpiece by Poulenc depicts an actual event that occurred which, because of its heinousness, ostensibly ended the French Revolution in 1790. While the beheadings of the sixteen Carmelite nuns is factual, the story leading up to their deaths is fictionalized.

In this scene, the aristocrat Blanche de la Force meets with the ailing Old Prioress in the hope of being admitted to the convent. After a brief inquiry and a warning that the convent isn’t a refuge, Blanche is admitted into the order of the Carmelites. On the next day, she joins Sister Constance in the task of logging the weekly food donations. Blanche is taken aback when Constance shares she dreamed that the two will die young together.

That evening, the Old Prioress is near death. The good doctor Javelinot is helpless to treat her suffering. In a final act, the Old Prioress entrusts the mentoring of Blanche to Mother Marie, the Mother of the Novices. As Blanche watches in horror, the Old Prioress dies in agony saying God has forsaken her.
This is the story of Cinderella, told with slight differences from Perrault’s original version. In Rossini’s opera, the part of the fairy godmother is played by Alidoro, the prince’s tutor. He has discovered that there are in fact three eligible ladies in Don Magnifico’s household for the prince to consider, as the prince must be married by the next day. In order to trick the reprobate Don Magnifico and his two shallow daughters, Alidoro has the prince and his valet switch clothes. Alidoro wants the prince to marry Cinderella, as he has found her to be the most worthy maiden in the land. This scene begins as Dandini, in disguise as the prince, enters and begins to woo the two stepsisters to give Prince Ramiro, in disguise as a valet, a chance to see Cinderella again. Little do they know how abusive and cruel Don Magnifico is to his stepdaughter Cinderella. Alidoro arrives to force Don Magnifico to produce his third daughter when Magnifico surprises all with the news that she is dead. Cinderella stands up for herself and everyone is confused. Is she dead or isn’t she? The answer is never given, and Magnifico is escorted out to the party while Cinderella is left alone to ponder her fate.
Gerald Martin Moore

Director of Yale Opera, music direction & piano

Gerald Martin Moore is an internationally renowned singing teacher and a vocal consultant. He has worked in such houses as Covent Garden, La Scala, the Metropolitan Opera, San Francisco, and Opera de Bastille in Paris, as well as the Aix-en-Provence, Edinburgh, and Glyndebourne Festivals.

Since moving to New York City in 2008, Moore has been on the teaching faculty of the Metropolitan Opera’s Lindemann Young Artist Development Program and Curtis Institute of Music. He regularly gives masterclasses at Glyndebourne, Merola, and Washington National Opera, and is on the regular teaching faculty at Music Academy of the West, Lyric Opera of Chicago’s Ryan Opera Center, and Ravinia’s Steans Music Institute.

A frequent recitalist, most notably with Renée Fleming, he has performed before such dignitaries as President Obama, President Clinton and Secretary of State Hillary Clinton, HRH King Charles, Justice Ruth Bader Ginsburg, and UN Secretary General Kofi Annan. Moore was recently featured accompanying Renée Fleming in the soundtrack for the movie Bel Canto and also coached Julianne Moore, who plays the role of Roxanne.

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

Dylan F. Thomas

stage direction

Metropolitan Opera soprano Ana Maria Martinez described Dylan F. Thomas as “thinking out of the box in an intriguing and captivating way... an inspiring director and mentor, particularly for young artists.” Superstar baritone Quinn Kelsey, a favorite at the Lyric Opera of Chicago and the Metropolitan Opera, says that Thomas, “utilized his own intuitive twists on the storyline of certain pieces to give me as a singer a different perspective of my interpretation.” Kelsey says that Thomas’ unique new production and staging concepts “... could prove quite useful in bringing more and more audiences back to the opera. Mr. Thomas’ insight just seems to me to be a very healthy way to reenergize opera productions.”

Thomas recently joined the faculty of Yale University, staging Opera Scenes and teaching his unique acting method, the Dressler Technique, in “Acting for Opera.” Thomas acts as Opera Program Manager for the Grammy-winning National Children’s Chorus’s youth opera program, National Youth Opera Academy (formerly Vail Opera Camp), where he teaches acting and co-directs the fully staged operas during the summer opera camp. Currently, he has been commissioned by the NYOA to write a new children’s opera set to the music of Donizetti’s The Elixir of Love. Thomas is the co-founder of Valley Opera and Performing Arts in Los Angeles, currently in its eighteenth season, where he has directed numerous operas, in addition to musicals and concerts, featuring such renowned performers as Edward Nelson, Rodell Rosell, Milena Kitic, and Deniece Williams.
Alejandro Roca
*music direction & piano*

Opera coach and conductor Alejandro Roca’s recent engagements include performances of Mozart’s *The Marriage of Figaro* at Liceu Conservatory in Barcelona, new productions of Rossini’s *The Barber of Seville*, Puccini’s *Gianni Schicchi*, and Falla's *Master Peter's Puppet Show*, and debuts with the Philippine Philharmonic Orchestra and the Orchestra of the Cláudio Santoro National Theater in Brasilia, Brazil. Roca has collaborated with such renowned conductors as Rinaldo Alessandrini, Gustavo Dudamel, Andrés Orozco-Estrada, Josep Caballé Domenech, Patrick Fournillier, Hilary Griffiths, Gérard Korsten, and Miguel Roa. Roca has appeared in recital with numerous vocalists around the world and has recorded music by several Latin American composers. Since 2006, Roca has served as a conductor and pianist at the Opera of Colombia, in Bogotá, and his repertoire includes more than 70 fully-prepared operas and zarzuelas.

Roca serves as Lecturer in Music/Opera Coach at the Yale School of Music. He previously served as Opera Coach and Director of the Opera Workshop at Central University, in Bogotá, and at Scuola Italia’s summer program for young opera singers in Sant’Angelo in Vado, Italy. He has been a member of the faculty at the University of Antioquia, in Medellín, and at Pontifical Xavierian University in Bogotá, and has served as Director of the Cartagena International Music Festival’s academic program. Roca has presented master classes at Indiana University and the University of Michigan in the United States, Nayang Academy of Fine Arts in Singapore, Capela di Santa Maria in Curitiba, Brazil, and the University of Valle and the University of the North in Colombia.

Samuel J. Biondolillo
*lighting design*


Biondolillo is a faculty member at Central Connecticut State University and a proud member of IATSE USA 829. He holds an M.F.A. in Design from the University of Connecticut and a B.A. in Theatre Arts from Boston College.

Karen Root
*scenic and props design*

Karen Root is delighted to return to Yale Opera. Previously at Yale Opera she designed Le comte Orły and L’elisir d’amore and props for The Rape of Lucretia. Theater set design credits include *The Merry Wives of Windsor* (Elm Shakespeare), *Gallathea* (Southern Connecticut State University), *The Tempest* (Elm Shakespeare), *Taste of Fear* (Elm Shakespeare), *All About Image/We Are the Elite* (NY International Fringe Festival), *Great Catherine* (Helen Gardiner Phalen Playhouse), *Like*
Mamma Made You (Factory Theater). Other theater credits include The Comedy of Errors and Elm Shakespeare Youth Festival (Elm Shakespeare), La Ronde (Soulpepper Theatre Company), The Seagull (Stratford Festival), Pericles, Prince of Tyre (Helen Gardiner Phelan Playhouse). Root has also been Guest Designer and Adjunct Professor at Southern Connecticut State University. She is an Emmy-nominated and Parent’s Choice Award-winning production designer. Root holds an Honors B.A. from the University of Toronto. She is based in Westport, where she lives with her husband, kids, and many pets. » karenrootdesign.com

Anna Smigelskaya
music preparation

Following her second season as a member of the music staff with the Santa Fe Opera, Anna Smigelskaya joins the faculty as Lecturer at the Yale School of Music. During her recent season in Santa Fe, Smigelskaya was selected as the organist for Tosca, while also preparing performances of scenes from La bohème and Boris Godunov as part of the Apprentice Scenes program. Additionally, Smigelskaya served as the company’s primary Russian diction coach. Prior to her two-year fellowship with Yale Opera, other engagements included the Merola Opera Program, Music Academy of the West, and Renée Fleming’s Song Studio. Smigelskaya formerly held positions at both the Manhattan School of Music and the Moores School of Music at the University of Houston. She began her collegiate education in her native city of St. Petersburg at the Rimsky–Korsakov Music College, subsequently earning solo piano degrees from Sam Houston State University (B.M.) and University of Houston (M.M.). As a student at the Manhattan School of Music, Smigelskaya completed a second M.M. degree under the tutelage of Warren Jones.

Rebecca L. Welles
costume design

Rebecca L. Welles (Yale M.F.A. ’12) has been designing for Yale Opera since 2013, where her credits include The Rape of Lucretia, L’elisir d’amore, Florencia en el Amazonas, Eugene Onegin, The Magic Flute, Hansel and Gretel, Le pauvre matelot, The Bear, Don Quichotte, La Cenerentola, Le nozze di Figaro, Gianni Schicchi, Riders to the Sea, Bon Appitit, Iolanta, and Fall Opera Scenes 2017—2020. Welles is an adjunct professor of performing arts at Eastern Connecticut State University and the costume shop manager at the Mystic Seaport Museum. Other design credits include The Tempest and Comedy of Errors (Elm Shakespeare), Million Dollar Quartet and Tenderly: The Rosemary Clooney Story (Ivoryton Playhouse), Cenerentola, Gianni Schicchi, The Trial, Magic Flute, and La bohème (Salt Marsh Opera), Il barbiere di Siviglia (Aspen Opera Center), and Cavalleria rusticana, Pagliacci, and La bohème (Opera New Jersey).

Ethan Burck tenor
Hometown: Aurora, IL;
B.M. Baldwin Wallace Conservatory;
M.M. Curtis Institute of Music;
Young Artist Programs: Santa Fe Opera, Music Academy of the West

Daniel Espinal tenor
Hometown: Sarasota, FL;
B.M. Manhattan School of Music;
Young Artist Program: Merola Opera
STUDENT PROFILES

Allison Fahey mezzo-soprano
Hometown: Sebastian, FL;
B.M. Stetson University;
Young Artist Programs: Seagle Festival, Chautauqua Opera Conservatory, Des Moines Metro Opera

Christina Grohowski mezzo-soprano
Hometown: Walden, NY;
B.M. SUNY Purchase;
Young Artist Programs: Queens Summer Vocal Institute, Young Artist Vocal Academy Houston Grand Opera

Giorgi Guliashvili tenor
Hometown: Tbilisi, Georgia;
M.M. Tbilisi State Conservatory;
Young Artist Programs: Music Academy of the West, Teatro San Carlo

Paul Jang baritone
Hometown: Seoul, South Korea;
B.M. Hanyang University College of Music

Seiyoung Kim tenor
Hometown: Seoul, South Korea;
B.M. The Juilliard School;
M.M. New England Conservatory;
Young Artist Programs: Santa Fe Opera, Wolf Trap Opera, Young Artist Vocal Academy Houston Grand Opera, Boston Lyric Opera

Eva Martinez soprano
Hometown: Doylestown, PA;
B.M. Manhattan School of Music;
Young Artist Programs: Young Artist Vocal Academy Houston Grand Opera, Tanglewood Music Center

Laura Miah soprano
Hometown: San Juan, Puerto Rico;
B.M. Conservatory of Music, Puerto Rico;
Young Artists Program: Young Artist Vocal Academy Houston Grand Opera

Ana Mora mezzo-soprano
Hometown: Maracaibo, Venezuela;
B.M. Pontificia Universidad Javeriana (Bogotá, Colombia);
M.M. & G.D. New England Conservatory;
Young Artist Programs: Santa Fe Opera, Ravinia Steans Music Institute

Kara Morgan mezzo-soprano
Hometown: Andover, MN;
B.M. Drake University;
M.M. New England Conservatory;
Young Artist Programs: Santa Fe Opera, Sarasota Opera

Finn Sagal bass-baritone
Hometown: La Cañada, CA;
B.M. University of California, Los Angeles;
Young Artist Programs: Aspen Music Festival, Curtis Summerfest, Merola Opera

Jaeeun Shin soprano
Hometown: Seoul, South Korea;
B.M. Korea National University of Arts;
M.M. & G.D. New England Conservatory

Alex Smith baritone
Hometown: Kalamazoo, MI;
B.M. Oberlin Conservatory of Music;
Young Artist Programs: SongFest, Oberlin in Italy, Glimmerglass Festival

Jillian Tate soprano
Hometown: Fairfax, VA;
B.M. University of Maryland, College Park;
Young Artist Program: Music Academy of the West
Justice Yates *bass-baritone*
Hometown: Leesburg, FL;
B.M. Stetson University;
Young Artist Programs: American Institute of Musical Studies Program in Graz, Austria, SongFest, Young Artist Vocal Academy
Houston Grand Opera

Olivier Zerouali *baritone*
Hometown: Middletown, DE;
B.M. SUNY Purchase;
Young Artist Programs: Berlin Opera Academy, Young Artist Vocal Academy
Houston Grand Opera, Glimmerglass Festival

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### Yale Opera Production Staff

**Dylan F. Thomas**  
*Stage Director*

**Samuel J. Biondolillo**  
*Lighting Designer*

**Shannon Clarke**  
*Associate Lighting Designer*

**Ed Fogerty**  
*Master Electrician*

**Rebecca L. Welles**  
*Costume Designer*

**Ein Kim**  
*Projection Programmer*

**Christian Killada**  
*Projection Operator*

**Curtis Serafin**  
*Surtitles Operator*

**Erika Niemi**  
*Yale Opera Manager*

**Regina Carson**  
*Production Coordinator*

**Emily Smith**  
*Stage Manager*

**Erica Pajonas**  
*Assistant Stage Manager*

**Karen Root**  
*Properties Designer & Manager*

**Lorry Polizzi**  
*Costume Assistant*

**Rae Mainuli**  
*Wardrobe Assistant*

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**Special Thanks**

Shawn Boyle, Rich Burkam, Mike Demers, Mark Dionne, Wendall K. Harrington, Chris Melillo, John Pappas, JJ Penna, Adriana Zabala, David Geffen School of Drama at Yale, Houston Grand Opera
Yale Opera Upcoming Events

**DEC**

**Yale Opera Studio Concert**
4
7:30 p.m. | Morse Recital Hall
The singers of Yale Opera perform an evening of selections from operettas, musicals, and zarzuelas with Gerald Martin Moore.
Free admission

**FEB**

**Stravinsky’s The Rake’s Progress**
17 & 18
Sat 7:30 p.m. & Sun 2:00 p.m. | Shubert Theatre
Yale Opera presents a new production of Stravinsky’s masterpiece *The Rake’s Progress* with the Yale Philharmonia, under the baton of Metropolitan Opera conductor Daniela Candillari.
Tickets available through the Shubert box office, 203-562-5666 and shubert.com

**MAY**

**Puccini’s Gianni Schicchi and Kurt Weill’s The Seven Deadly Sins**
3 & 4
Fri & Sat 7:30 p.m. | Morse Recital Hall
Yale Opera presents a fully staged double-bill production featuring Puccini’s *Gianni Schicchi* and Kurt Weill’s *The Seven Deadly Sins*, performed with piano.
Tickets start at $13, Yale faculty/staff start at $10, Students start at $6

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