

ZOELLNER ARTS CENTER

LEHIGH UNIVERSITY



ZOELLNERARTSCENTER.ORG • **ARTS HAVE IMPACT**

Programs Subject to Change



DEAR FRIENDS,

When I first came to Zoellner Arts Center as its new Executive Director in 2020, our stages were dark and it was unclear when we would resume live performances again. Now, over a year later, I am thrilled to write these words: We are back and excited to open our doors to you!

I can remember the first live concert that I attended as a young boy in Chicago in the late 70s — *The Wiz*. It was great hearing the wonderful singing, seeing the beautiful costumes, and sharing a space with people who loved to see live arts and entertainment.

Now, you will have a story to tell about the first live performance you see at Zoellner Arts Center after the pandemic. Do you feel the excitement and anticipation moving in the air...will it be for when Acrobuffos' silks soar over the audience, Terence Blanchard brilliantly trumpets the music of Wayne Shorter, the Lehigh Philharmonic Orchestra fills the hall with Tchaikovsky, or as everyone taps along to the Department of Theatre's uplifting presentation of *Godspell's* memorable songs?

We all want to come back together, reconnect and celebrate the arts through live performances. Are you ready? Are you excited?

We can't wait to see you—soon!

Mark Fitzgerald Wilson

Executive Director

COVID-19 INFORMATION

The health and wellness of our community is our top priority. Please review these guidelines.

MASK POLICY

In accordance with Lehigh University policy, masks are required at all times for all patrons and visitors regardless of vaccination status in all indoor spaces at Zoellner Arts Center. Patrons who do not comply with this policy will not be admitted or asked to leave.

For your information, artists who are fully vaccinated are permitted to remove their masks only while performing on stage. They will remain masked at all times otherwise.

OUR STAFF IS HERE TO HELP

Ushers and event staff are available to assist in any way they can. Please see Ticket Services if you want to change your seat.

FOOD & BEVERAGE SERVICE

Food and beverage service is eliminated for the time being.

AT THE END OF THE SHOW

At the end of the performance, please allow extra time to exit in an orderly fashion and avoid crowding. Once you have exited the theater, we ask that you promptly move away from the doors.

PLEASE RESPECT THE RULES

These rules have been created for the safety of all patrons, staff and artists. Patrons will not be allowed to enter the venue without a mask or if they are exhibiting symptoms of COVID. Patrons who refuse to keep their masks on will be asked to leave the venue.

**VIEW FULL COVID-19
POLICY WEBSITE PAGE**

2021 FALL SEASON



GUEST ARTISTS

Acrobuffos

FAMILY-FRIENDLY!

SUN SEP 26

Attacca Quartet

FRI OCT 1

The Weeklings

SAT OCT 9

Terence Blanchard

FRI OCT 15

Caleb Teicher & Company

FRI OCT 29

Million Dollar Quartet

BROADWAY

SAT NOV 6

Academy of Vocal Arts

SUN NOV 14

Westminster Concert Bell Choir

FRI DEC 17

MUSIC DEPARTMENT

Bill Warfield & The Hell's Kitchen Funk Orchestra

SAT SEP 11

Lehigh University Faculty Recital

SUN SEP 19

Lehigh University Choral Arts

OCT 23, 24

Lehigh University Jazz Orchestra

SAT OCT 30

Lehigh University Faculty String Quartet

SUN NOV 7

Lehigh University Philharmonic

NOV 12, 13

Lehigh University Big Bands & Jazz Combos

FRI NOV 19

Lehigh University Wind Ensemble

SUN NOV 21

Lehigh University Choral Arts

SUN DEC 5

DEPARTMENT OF THEATRE

GPS

OCT 1-3, 6-9

Open Up!

NOV 12-14, 17-19

NOV 14 Sun
4:00pm | Baker Hall

ACADEMY OF VOCAL ARTS

A CELEBRATION OF OPERA



Sponsored with a generous gift from
Victoria Eckert Zoellner

ZOELLNER



2021.2022
SEASON

ARTS CENTER • LEHIGH UNIVERSITY

Zoellner Arts Center receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.



A CELEBRATION OF OPERA

PROGRAM

Don Giovanni | Wolfgang Amadeus Mozart (1756-1791)

No.1 **Introduzione:** Notte e giorno faticar

Recitativo: Leporello, ove sei?

Recitativo: Ah del padre in periglio

No. 2 **Recitativo e Duetto:** Ma qual mal s'offre, oh Dei

Recitativo: Orsù, spicciati presto

No. 3 **Aria:** Ah chi mi dice mai

Recitativo: Chi è là? Stelle! che vedo!

No. 4 **Aria:** Madamina, il catalogo è questo

Christofer Macatsoris, Conductor

Fidelio | Ludwig Van Beethoven (1770-1827)

Duett: Jetzt, Schätzchen, jetzt sing wir allein

Arie: O wär ich schon mit dir vereint

Audrey Saint-Gil, Conductor

Il barbiere di Siviglia | Gioacchino Rossini (1792-1868)

Aria: Largo al factotum della città

Recitativo: Ah ah! che bella vita!

Duetto: All'idea di quel metallo

Aria: La calunnia è un venticello

Richard A. Raub, Conductor

A CELEBRATION OF OPERA

PROGRAM

Madama Butterfly | Giacomo Puccini (1858-1924)

Act 2: Vespa! Rospo maledetto!

David Anthony Lofton, Conductor

20-MINUTE INTERMISSION

Die lustige Witwe (The Merry Widow) | Franz Lehár (1870-1948)

Duett: Lippen Schweigen

Christofer Macatsoris, Conductor

Mignon | Ambroise Thomas (1811-1896)

Acte 3 Trio: Cette cassette est là...O Vierge Marie!

Richard A. Raub, Conductor

Rigoletto | Giuseppe Verdi (1813-1901)

Atto Terzo

Christofer Macatsoris, Conductor

La bohème | Giacomo Puccini (1858-1924)

Atto Secondo

Robert Kahn, Conductor

PROGRAM IS SUBJECT TO CHANGE

A CELEBRATION OF OPERA

SYNOPSIS

Don Giovanni

A garden outside the castle of the Commendatore.

Leporello, Don Giovanni's servant, paces while dreaming of being free. Meanwhile, Don Giovanni seduces the Commendatore's daughter, Donna Anna. A masked Don Giovanni comes running out with Donna Anna reaching for the mask. She shouts for help and flees as her father comes to her aid. He blocks the fleeing Don Giovanni, who kills him with his sword and escapes with Leporello.

Donna Anna returns with her fiancé, Don Ottavio, and finds her father dying. Don Ottavio swears vengeance against the unknown murderer.

Leporello nervously tells Don Giovanni that he is living a rotten life. They see a woman approaching. She sings of having been abandoned by her lover, on whom she is seeking revenge. Don Giovanni starts to flirt, but he realizes she is Donna Elvira, a former lover. Don Giovanni shoves Leporello into her path as he runs away. Leporello tells Donna Elvira that he is not worth her tears; his master is unfaithful to everyone. Leporello proves it by showing her his list of all the women he has betrayed ("Madamina, il catalogo è questo").

Fidelio

The house of the jailer Rocco.

Jaquino, Rocco's assistant, asks Marzelline, his daughter, when she will make up her mind about marrying him. Marzelline expresses that she has fallen in love with Fidelio, and she will never marry Jaquino. Marzelline is unaware that Fidelio is actually Leonore in disguise, wife of the wrongly jailed Florestan. As Jaquino leaves the house defeated, Marzelline sings of her desire to become Fidelio's wife ("O wär ich schon mit dir vereint").

A CELEBRATION OF OPERA

SYNOPSES

Il barbiere di Siviglia (The Barber of Seville)

A square outside of Bartolo's house in Seville.

Lindoro, who is really Count Almaviva in disguise, hopes to make the beautiful Rosina fall in love with him. Rosina is the ward of the elderly doctor Bartolo, and he intends to marry her. Figaro approaches the Count singing “Largo al factotum della città”. The Count tells Figaro that if he is successful in getting Rosina to meet the Count, he will reward him (“All’idea di quel metallo”). Figaro has the Count disguise himself as a drunken soldier, ordered to be billeted with Bartolo. Bartolo is suspicious, and his friend Basilio informs him that Rosina’s suitor Count Almaviva has arrived in town. Basilio suggests that Bartolo create false rumors about the Count (“La calunnia è un venticello”).

Madama Butterfly

Butterfly's house in Nagasaki, Japan.

Three years after her marriage to Lieutenant Pinkerton of the U.S. Navy, Cio-Cio-san (Butterfly) still waits for him to return to her in Japan. Her maid Suzuki tries to convince her that he is not coming back, and Goro, the marriage broker, is caught by Suzuki as he attempts to persuade Butterfly to remarry. Butterfly won't listen to either of them. Butterfly hears the cannons of the American ship returning and tells Suzuki to fill the house with flowers (Flower Duet). They await Pinkerton's return.

Die lustige Witwe (The Merry Widow)

A ball at the Pontevedro embassy in Paris.

Hanna Glawari, who has inherited a large sum of money, is invited to a ball to celebrate the Grand Duke's birthday. There Hanna is swarmed with hopeful suitors; however, she chooses a man who has not shown any interest: Danilo. He immediately announces that he will sell his dance with Hanna for ten thousand francs. All of Hanna's suitors then leave, and Danilo attempts to dance with Hanna. He nonchalantly proceeds to waltz alone. Hanna, no longer wishing to see him make a fool of himself, falls into his arms.

A CELEBRATION OF OPERA

SYNOPSES

Mignon

Wilhelm Meister brings Mignon and Lothario, a wandering minstrel, to Cipriani castle in Italy. Mignon was caught in a fire that nearly killed her, and she has been unable to recover since. Out of love for her, Wilhelm buys her the castle. When Mignon has finally awoken, she confesses that there is something strangely familiar about this place. Lothario admits that being back in this castle has restored his memories; he is the owner of this castle. Mignon, still struggling to figure out why this castle seems so familiar, stumbles upon a prayer in a book, and she realizes that she is Lothario's long-lost daughter.

Rigoletto

Sparafucile's dilapidated home on the outskirts of Mantua.

Rigoletto and his daughter Gilda approach the house and realize that the Duke is inside, demanding Sparafucile bring him some wine. The Duke sings "La donna è mobile". Maddelena distracts the Duke by flirting with him, and Sparafucile sneaks out to conspire with Rigoletto about whether or not the Duke should live. Gilda is distraught, believing that the Duke loved her. Rigoletto consoles his daughter, assuring her they will get their revenge ("Bella figlia dell'amore"). He gives her some men's clothing and orders that she put them on and ride for Verona; he will meet her there in one day's time.

Rigoletto completes his bargain with the assassin. A thunderstorm approaches, and the Duke decides to stay the night. Delighted by this fortunate change of weather, Sparafucile directs him to the sleeping quarters upstairs. Gilda, still in love with the Duke despite knowing him to be unfaithful, returns to the house. She overhears them discuss killing Rigoletto and taking all his money instead. Sparafucile intends to keep his word to Rigoletto, but Maddelena threatens to warn the Duke if Sparafucile doesn't spare him. They decide to kill the next person that walks into their inn; however, if Rigoletto returns at midnight, the Duke will be slain. Gilda sacrifices herself by stepping into the house.

At midnight, Rigoletto returns and demands the corpse of the Duke be wrapped in a sack. He rejoices in his triumph over the Duke. Rigoletto carries the sack to the river and prepares to toss it in. Suddenly, Rigoletto hears the Duke singing "La donna è mobile" from inside the house. Panicked, Rigoletto opens the sack to find his dying daughter. She declares she is happy to die for her beloved. She dies in his arms, and Rigoletto cries out in horror that the curse placed upon him has come to pass.

A CELEBRATION OF OPERA

SYNOPSSES

La bohème

Paris' Latin Quarter on Christmas Eve.

A boisterous crowd gathers around shouting street hawkers. Rodolfo buys Mimì a bonnet while Schaunard buys a horn and Colline a coat. Marcello is heartbroken over his beloved Musetta leaving him for the rich Alcindoro. Rodolfo and Mimì finally catch up with the other friends at the Café Momus. Musetta enters with Alcindoro, and seeing that Marcello is ignoring her, creates a scene to the embarrassment of Alcindoro. Musetta sings a risqué song, “Quando me’n vo’,” hoping to reclaim Marcello’s affection. Musetta pretends to be suffering from a tight shoe and sends Alcindoro off to the shoemaker to get it mended. Musetta and Marcello fall rapturously into each other’s arms. A waiter presents the friends with their expensive bill. Musetta asks for both bills to be charged to Alcindoro. A military band passes by the cafe, and the friends all leave to follow the music. Alcindoro returns, only to be handed the bill!

BIOGRAPHIES



CHRISTOFER MACATSORIS

Jeannine B. Cowles Music Director Chair

Mr. Macatsoris began his conducting career in Italy at the Conservatory in Milan and went on to study conducting privately with such famed maestri as Fausto Cleva, Max Rudolf, and Tullio Serafin. He has also studied composition with Vincent Persichetti. Among his many performance credits are appearances with Philadelphia Lyric Opera Company, Pennsylvania Opera Company, San Francisco Opera, and numerous regional opera companies. In 1970, Max Rudolf invited him to the Curtis Institute of Music, where he taught and conducted for seven years and was music director of the opera department. For several years Mr. Macatsoris was on the faculty of Johns Hopkins University.

Mr. Macatsoris was the music director of the weekly NBC-TV program, *Opera Theatre* and was music director and conductor for two seasons with the Opera at Ambler Festival. As a pianist, he toured with Metropolitan Opera singers in recital programs and collaborated with a virtual Who's Who of legendary opera singers such as Tebaldi, Corelli, Vickers, Sutherland, Pavarotti just to name a few.

A composer himself, Mr. Macatsoris has been drawn to contemporary works and has become widely noted for his outstanding conducting of numerous local and regional opera premieres. In 1976, he conducted the premiere of *The Last of the Mohicans*, a work which was commissioned by the U.S. Government to celebrate the country's 200th birthday. In 1983, as the highlight of Philadelphia's Tricentennial celebration, he conducted the world premiere of Cascarino's opera *William Penn*. Mr. Macatsoris conducted the American premiere of Lee Hoiby's *The Scarf* and has also premiered many works by Margaret Garwood.

As music director of the Academy of Vocal Arts since 1977, he has led critically acclaimed performances of Puccini's *Il Trittico* and *Madama Butterfly*, Mozart's *Don Giovanni* and *Die Entführung aus dem Serail*, and Britten's *Albert Herring*, which was broadcast over PBS. In addition, many operas received their Delaware Valley premieres at AVA under his baton, including Mozart's *Idomeneo* and *La Finta Giardiniera*, Handel's *Deidamia*, Strauss's *Capriccio*, Verdi's *Un Giorno di Regno*, and Richard Wargo's *A Chekhov Trilogy*.

Mr. Macatsoris has appeared at The International Corfu Festival, Greece, in 1981 and 1982, leading performances of *The Rape of Lucretia*, *La Sonnambula*, *Ariadne auf Naxos*, and *Così fan tutte*.

Mr. Macatsoris has conducted in many regional American houses and has been on the conducting staff of San Francisco Opera Center. He is in great demand as a lecturer and for master classes, and has conducted them at major universities, including Tulane, Loyola of New Orleans and SUNY-Buffalo. He has been a judge for the Metropolitan Opera National Council Auditions.

Mr. Macatsoris consistently earns high praise from the press for his interpretive abilities and total commitment to excellent opera theatre. *Opera Magazine*, London, proclaimed him, "One of the treasures of the Philadelphia music scene." *The Main Line Times* music critic wrote, "Local opera lovers never hear a finer opera conductor." And Robert Baxter with *The Courier Post* raved, after hearing *The Barber of Seville*, that "Christofer Macatsoris shapes a decisive reading. Seldom does Rossini's familiar score sound so tautly paced and expressively shaped."

BIOGRAPHIES



DAVID ANTONY LOFTON, Master Vocal Coach, Conductor

David Antony Lofton is a native Philadelphian and a graduate of the Curtis Institute of Music, where he studied piano accompanying with Dr. Vladimir Sokoloff. While at Westminster Choir College he developed his choral conducting skills and studied the organ. He has served as artistic director of Opera North (Opera Ebony) and as conductor of *La traviata*, *Les Contes d'Hoffmann*, *Faust*, *L'elisir d'amore*, *Die Zauberflöte*, *Susannah*, and *Der Vampyr* for Mozart & Friends Opera Company. While at Curtis, he was the accompanist and vocal coaching apprentice of the late Todd Duncan for eight years.

He has been a recital collaborator for many renowned singers including, Stephen Costello, Ailyn Pérez, Marietta Simpson, Angela Brown, Indra Thomas, Wilhelmenia Fernandez, Nancy Fabiola Herrera, Eglise Gutiérrez, Burak Bilgili, John Packard and Othalia Graham. He has also served as coach and accompanist for the Luciano Pavarotti International Voice Competition and participated in the Festival dei Due Mondi in Spoleto, Italy, where he was assistant conductor for televised productions of *Carmen* and *Amahl and the Night Visitors*, staged by the composer Gian Carlo Menotti himself. Mr. Lofton has performed as a pianist in both solo and chamber music performances. He appeared as piano soloist in *Beethoven's Choral Fantasy* with the New Jersey MasterChorale. He has conducted full concerts of operatic and symphonic music including one with the famed Harlem Boys Choir at Carnegie Hall and *Hansel and Gretel* with the University of Minnesota at Duluth.

Prior to joining the AVA faculty, he began a ten-year period as faculty member of the Curtis Institute of Music and was also on the faculty at the Combs College of Music. Aside from being a conductor and accomplished pianist, Mr. Lofton has composed Spanish music for television commercials and served as a vocal consultant for Sony Recordings. He has conducted the Mozart and Fauré Requiems and was pianist for numerous recitals at Neumann University. Three times he was chosen to conduct "Opera on the Square" for Sunoco's Welcome America Celebration. In 2010 Mr. Lofton made his debut with Opera Delaware conducting Puccini's *La bohème*. He is Music Director of St. Paul's Episcopal Church of Elkins Park, which presents a series of recitals each year with AVA artists.

David Antony Lofton has been the exclusive Music Director and Conductor of AVA's Jubilate for nineteen years.

BIOGRAPHIES



RICHARD A. RAUB, Master Vocal Coach, Conductor

For over thirty-five years, Richard Raub has played an influential part in the musical life of Philadelphia and beyond as pianist, vocal coach and conductor.

Mr. Raub's piano studies with Benjamin Whitten at West Chester University and with Martin Katz in New York prepared him well for the demands of accompanying singers and playing orchestral reductions. He has been fortunate to collaborate with AVA alumni for their recital debuts: Latonia Moore and Stuart Neill (Opera Orchestra of New York, Lincoln Center), Wanda Brister (Carnegie Hall), John

Packard (Ravinia Festival, Chicago), Richard Troxell (Salem College and Penn State University), Stephen Costello (The University of the Arts Graduation), and Angela Meade (Astral Artists).

With AVA, he has conducted *Il barbiere di Siviglia*, *Così fan tutte*, *Dido and Aeneas*, *La favorite*, *Die Fledermaus*, *Hansel and Gretel*, *L'italiana in Algeri*, *Don Pasquale*, *Le villi* and in 2010, the world-premiere of Margaret Garwood's *The Scarlet Letter* at the Merriam Theater.

For over thirty-five years, Mr. Raub has served as the official pianist for The Metropolitan Opera National Council Auditions Philadelphia District, as well as for the Mid-Atlantic Regionals held at The Kennedy Center, Washington, DC. He has also been the pianist for The Voice Foundation's concerts and master classes for over twenty years; in 2010, he was presented with the prestigious V.E.R.A. Award for his contribution to the field of vocal communication.,



AUDREY SAINT-GIL, Vocal Coach, Conductor

Ms. Saint-Gil has been frequently invited to give master classes and is also the author of several books on French diction. She has served as a judge for several major vocal competitions including the International Hans Gabor Belvedere Singing Competition at the Metropolitan Opera. She was also recently commissioned to write the film score for a documentary on James Salter by the Checkerboard Film Foundation.

In addition to her continuing work as assistant conductor to James Conlon at Los Angeles Opera and her position as French opera specialist at the Academy of Vocal Arts in Philadelphia, Ms Saint-Gil is also expanding into symphonic conducting projects of her own. 2017 saw her debut conducting *La traviata*, *Aida*, *Tosca*, and Verdi Requiem.

Ms. Saint-Gil began her career at the Théâtre du Capitôle in Toulouse and her international career at the Konzerthaus in Vienna under the direction of Bertrand de Billy. At the same time she was appointed Head Vocal Coach of the Ecole Normale de Musique de Paris.

A native of Southern France, Audrey Saint-Gil attended the Conservatoire National de Musique de Toulouse where she was awarded three first prizes with distinction in piano solo, chamber music, and vocal coaching. She continued her doctoral studies, in parallel with her solo piano career, at the Université de Toulouse and graduated with a PhD in Greek philosophy. Ms. Saint-Gil is represented by **Opus 3 Artists** as a conductor.

BIOGRAPHIES



ROBERT KAHN, Conductor

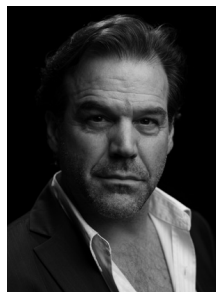
Dutch conductor Robert Kahn is currently serving as the 2019 Conducting Fellow at the Curtis Institute of Music, where he is mentored by Yannick Nézet-Séguin. Conversant with both operatic and symphonic repertoire, Robert has served as assistant conductor with the Juilliard Opera, the Curtis Opera, and the Mannes Opera. In 2021, Robert served as cover conductor with the Philadelphia Orchestra on several subscription programs. As a recipient of the Julius Rudel Conducting Award, Robert served as cover conductor with the Buffalo Philharmonic under JoAnn Faletta, returning to conduct the BPO in concert. Robert also served as cover conductor to Miguel Harth-Bedoya with the Fort Worth Symphony. Most recently, he conducted the Curtis Symphony Orchestra at Verizon Hall, Kimmel Center. In the summer of 2018, he was one of twelve participants at the Gstaad Conducting Academy, studying with Jaap van Zweden and Johannes Schlaefli.

Pasionate about new music, Robert collaborated with David Hertzberg to conduct the studio recording of his new opera, *The Rose Elf*, which received wide acclaim including Critic's Pick by *Opera News* magazine. In 2021, Robert conducted the same work for a digital co-production of LA Opera / Opera Omaha in collaboration with the ICE ensemble. As associate conductor for On Site Opera, Robert conducted a newly commissioned opera by John Musto at the Museum of Natural History in New York City. Robert has also conducted new opera works at Opera Philadelphia's Double Exposure workshop.

With the Mannes Opera, Robert worked on productions of *Le Nozze di Figaro*, *Così fan Tutte*, *L'Elisir d'Amore*, *The Rake's Progress*, *Vanessa*, and *Little Women*. In 2018, Robert was invited as guest conductor for an educational project with the Chamber Orchestra of Philadelphia. With the International Chamber Orchestra of America (ICOA), Robert conducted a symphonic concert at Lincoln Center's David Geffen Hall.

Robert received his Professional Studies Degree in Orchestral Conducting at the Mannes School of Music, studying with David Hayes. Previous conducting teachers include Ignat Solzhenitsyn, Harlan D. Parker, and Harold Farberman. He holds a Double Bachelor's Degree in Physics and Clarinet from The Johns Hopkins University and Peabody Conservatory.

BIOGRAPHIES



RICHARD TROXELL, Stage Director

Metropolitan Opera Tenor and AVA alumni Richard Troxell's career has ranged from the starring role of Pinkerton in Martin Scorsese's Sony Film of *Madama Butterfly* to being a recurring guest on Jimmy Fallon's Late Night, to climbing out of the sewers of Seville as *Don Jose* at the Sydney Opera House in *Carmen*, to singing the National Anthem for MLB's ALCS to sharing the stage with Opera star's Denyce Graves and Roberto Alagana to costarring on Broadway with the beloved Broadway soprano, Melissa Errico, to singing the role of the dwarf in Zemlinsky's *Der Zwerg* at Avery Fisher Hall to directing opera at the Academy of Vocal Arts.

Playing 17-year-old Romeo followed by 84-year-old old Galileo all in the same year is a typical season for this versatile singer/actor. Richard's beautiful lyric tenor voice has been thrilling audiences in leading roles at opera houses and concert halls around the world, among them Los Angeles Opera, Washington Opera, Sydney Opera, Beijing, Hong Kong, Houston Grand Opera, New York City Opera, L'Opéra Comique in Paris, Monte Carlo, Teatro Petruzelli, Seville, Philadelphia, Boston Lyric, Santa Fe.

An extremely versatile singer, Richard runs the gamut of musical genres from his recordings of Jazz, Broadway and Opera to performing at Carnegie Hall and the Metropolitan Opera. He has worked with Plácido Domingo, James Conlon, Lorin Maazel, Yannick Nezet-Seguin, Georges Pretre, Bertrand de Billy, Emmanuel Villaume, Michel Plasson, Joel Levy, Erich Kunzel, Keith Roberts, Jeff Tyzik, Anton Coppola, Steven Mercurio, Quest Love and the Roots and the list goes on.

AVA GALA CONCERT ORCHESTRA

Violin I

Igor Szwec
Donna Grantham
Alexandra Cutler-Fetkewicz
Gared Crawford
Natasha Colkett
Catherine Kei Fukuda

Violin II

Elizabeth Kadarabek
Andrea Levine
Gregory Teperman
Kate Suk
Russell Kotcher

Viola

Joseph Kauffman
Julia DiGaetani
Scott Wagner
Marjorie Goldberg

Cello

Vivian Barton Dozor
Lynne Beiler Branson
Yeast Elizabeth Thompson

Bass

Miles Davis
Anne Peterson
Daniel McDougall

Harp

Sophie Bruno

Harpsichord

Richard A. Raub

Flute

Edward Schultz
Kimberly Trolier

Clarinet

Joseph Smith
Allison Herz

Oboe

Evan Ocheret
Nick Masterson

Bassoon

Christopher Wickham
Maria Buonviri

French Horn

John Smith
Ryan Stewart

Trumpet

Darin Kelly
Thomas Cook

Trombone

Brad Ward

Timpani

Martha Hitchins

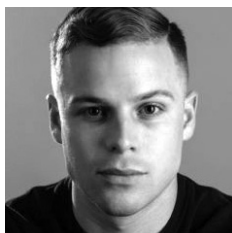
Percussion

Barry Dove

RESIDENT ARTISTS



Aubry Ballarò (soprano, fourth-year) is from Bryan, Ohio. She attended Oberlin Conservatory where she earned her B.M. in Voice Performance. Aubry is a 2021 Finalist for the Vincerò World Singing Competition, was a winner with honorable mention of the 2019 Bologna International Vocal Competition, an Encouragement Award winner of the 2017 Metropolitan Opera National Council Auditions, and was a four-year recipient of the Oberlin Conservatory Dean's Scholarship Award. Previous role highlights include Lisette in *La Rondine*, Adele in *Die Fledermaus*, Despina in *Così fan tutte*, Miss Wordsworth in *Albert Herring*, and Queen in the world premiere of *Rosencrantz and Guildenstern Are Dead*. At AVA, Aubry has sung Susanna in *Le nozze di Figaro*, Juliette in *Roméo et Juliette*, 1st Wood Sprite in *Rusalka*, and Suor Genovieffa in *Suor Angelica*.



Peter Barber (bass-baritone, second-year) is from Crozet, Virginia. In October 2021, he will be making a company and role debut with Salt Marsh Opera, performing Escamillo in *Car-men*, before returning to Philadelphia for a full season with AVA. If not cancelled due to COVID-19, Peter would have joined The Santa Fe Opera as an Apprentice Singer in 2020, covering the roles of Sarastro in *The Magic Flute* and The Hunter in *Rusalka*. In January of 2020, he made his professional debut with Pacific Opera Project, performing Amantio in POP's double-bill production of *Gianni Schicchi* and *L'enfant et les Sortilèges*. Also with POP, he was to perform his first professional lead role as Guglielmo in *Così fan tutte*, but the shows were cancelled. Some performance highlights include: Bottom in *Midsummer Night's Dream*, Figaro in *Le nozze di Figaro*, Stobrod/Blindman in *Cold Mountain*, Sarastro in *The Magic Flute*, and Guglielmo and Don Alfonso in *Così fan tutte*. In the summer of 2019, Peter attended the Music Academy of the West in Santa Barbara, CA. Peter was a finalist in the Robert DeSimone Memorial Aria Competition in 2021, encouragement award winner in the Mentor Project Vocal Competition in 2020, winner of the USC Aria Competition, as well as the recipient of the Outstanding Graduate Award from USC.

RESIDENT ARTISTS



Alice Chung (mezzo-soprano, fourth-year) is from Loma Linda, California. She earned a B.A. in Sociology from the University of California, Santa Barbara and a Performer's Certificate from the University of Missouri-Kansas City. This past year, Ms. Chung took First Place in the Cooper-Bing Competition and Third Place in the Mildred Miller International Vocal Competition. She has performed with Music Academy of the West, Pittsburgh Festival Opera, Tulsa Opera, Merola Opera Program, Central City Opera, Chautauqua Opera, San Francisco Opera, Lyric Opera of Kansas City, and from recital to mainstage. She has also been the recipient and winner of numerous awards from organizations including The Shoshana Foundation, The Gerda Lissner Foundation, Orpheus Vocal Competition, and the Metropolitan National Council Auditions. A few of Ms. Chung's previous roles and covers include Die Hexe (*Hänsel und Gretel*), Larina (*Eugene Onegin*), Mercedes (*Carmen*), Mama McCourt (*The Ballad of Baby Doe*), Carmen (cover), and Azucena (*Il trovatore* cover). This spring, Ms. Chung will be making her house and role debut at Hawaii Opera Theatre as Suzuki in *Madama Butterfly*. She will then head to San Francisco Opera to cover the role of Granny Jia in *Dream of the Red Chamber*. At AVA, Alice sang Gertrude in *Romeo et Juliette*, Despina in *Così fan tutte*, Jezibaba in *Rusalka* and La Zia Principessa and La Badessa in *Suor Angelica*.

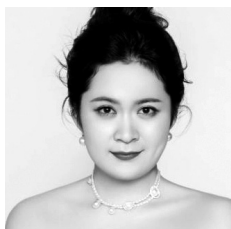


Benjamin Dickerson (baritone, second-year) is from Burlington, Vermont. Mr. Dickerson has been seen in recital on the stages of Carnegie's Weill Hall, Merkin Concert Hall, the Caramoor Center for the Performing Arts, and the Jerome L. Greene Space, broadcast live on WQXR. Mr. Dickerson was a Studio Artist at the Florida Grand Opera from 2017-2019 where he sang the roles of Schauard in *La bohème*, Mr. Kahlo/Mr. Rockefeller in Rodriguez's biopic *Frida*, and Albert in *Werther*. Dickerson is also a former Gerdine Young Artist at Opera Theatre of Saint Louis and an alumnus of the Music Academy of the West where he won the prestigious Marilyn Horne Song Competition. He is a graduate of the Manhattan School of Music.

RESIDENT ARTISTS



Eric Delagrange (bass, fourth-year) is from Buffalo, New York. He earned a B.M. from Mercyhurst University, and M.M. from DePaul University. He is a winner of the Special Judges Award and Audience Choice Award from the Giargiari Bel Canto Competition, Cynthia Vernardakis Award from The Orpheus Vocal Competition, and is a recipient of the American Opera Society of Chicago Award. Previous roles include Hermit in *Der Freischütz* with Heartbeat Opera, Gideon March/Mr. Dashwood in *Little Women* with Opera in the Heights; Pistola in *Falstaff*, and Dr. Grenvil in *La traviata* with Martina Arroyo's *Prelude to Performance*; Kochubey in *Mazepa*, King Rene in *Iolanta*, and Thibaut d'Arc in *The Maid of Orleans* with Russian Opera Workshop. At AVA, he has sung Vodnik in *Rusalka*, Don Alfonso in *Così fan tutte*, Le Duc in *Roméo et Juliette*, and Balthazar in *La favorite*.



Yihan Duan (soprano, fourth-year) is from Anhui, China. She earned a B.M in Vocal Performance at Shanghai Conservatory of Music. Yihan received the Excellence Award and Rookie Award from the Verdi International Vocal Competition in the Chinese Region, Second Place in the International Vocal Competition of American Classical Vocalist in the Chinese Region (2017), and she earned the Professional and Outstanding Individual Award from the People's Scholarship of Shanghai Conservatory of Music (2015 and 2016). She is the 2019 First Prize Winner of the Giargiari Bel Canto Competition. Previous roles include Santuzza in *Cavalleria Rusticana* and Liù in *Turandot*. At AVA, Yihan sang the role of Anna in *Le Villi*, and Suor Lucilla in *Suor Angelica*.

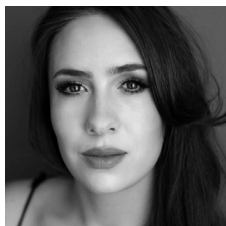


Monique Galvão (mezzo-soprano, second-year) was born and raised in Rio de Janeiro, Brazil. She lived in Paris, France where she was first introduced to classical music and later in Miami, where she graduated with a bachelors in Vocal Performance from the Florida International University. Monique recently won 2nd prize in the Linus Lerner International Vocal Competition and made her role debut as the title role of Bizet's *Carmen* for the Miami Music Festival Summer 2021.

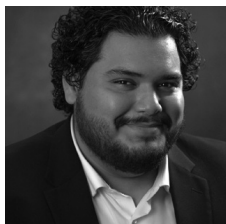
RESIDENT ARTISTS



Loella Grahn (soprano, second year) is from Köping, Sweden. She has previously studied at Kapellsbergs Opera studio in Härnös and under the tutelage of Karin Bengtsdotter and Anna Hanning, where she's performed the roles of *Suor Angelica* and was meant to sing The Queen of the Night (cancelled due to Covid). She's received Sidnérska Foundation's annual scholarship 2019. She's an alumna of the Classic Lyric Arts program in Italy

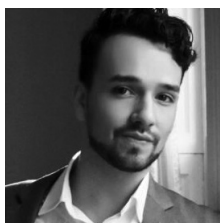


Lydia Grindatto (soprano, first-year) A native of Albuquerque New Mexico, Lydia Grindatto made her professional debut with Opera Southwest, covering roles such as the title role in Puccini's *Tosca* and Violetta in Verdi's *La traviata* as well as appearing as Erste Edelknabe in Wagner's *Lohengrin*. Lydia was also recently cast in Opera Southwest's 2020/2021 season as Papagena in *Die Zauberflöte* and Annina in *La traviata*, which were unfortunately canceled due to Covid-19. Having graduated summa cum laude from the University of New Mexico with a B.M. in Vocal Performance, Lydia has performed leading roles including Adele in *Die Fledermaus* and Madame Silberklang in *Die Schauspieldirektor*. While a student, Lydia also appeared as the soprano soloist in Schubert's Mass in D and Haydn's Missa in Angustiis. Lydia has performed in several competitions, placing first in the Vocal Artistry Art Song Festival Competition in both 2020 and 2021 as well as receiving first prize and being named Most Promising Singer in the 2021 Rio Grande NATS Student Auditions. Other achievements include being a semifinalist in the 2017 Classical Singer Magazine Competition and an Encouragement Winner in the 2021 Metropolitan Opera National Council Auditions.



Angel Raii Gomez (tenor, first-year) is a native of McAllen, Texas. Some of Mr. Gomez's collegiate achievements include Gulf Coast regional finalist for the Metropolitan Opera National Council Auditions, 1st place winner at the South Texas National Association of Teachers in Singing competition in the senior men division, 1st place winner at the Texoma NATS junior men Division, and winner of the University of Texas Rio Grande Valley Concerto Aria Competition. In the Summer of 2019, Mr. Gomez performed in UTRGV Opera theatre's first fully staged production of *Carmen* as Don Jose, performed scenes from *La bohème* as Rodolfo with OPERA AEDO, as well as scenes from *La traviata* as Alfredo.

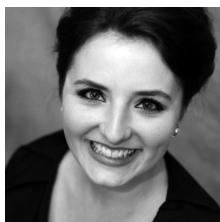
RESIDENT ARTISTS



Kevin Godínez (baritone, second-year) is from San José, Costa Rica. Mr. Godínez received his Bachelor in Music in the University of Costa Rica, under the tutelage of MM. Rafael Saborío. Among his achievements, Kevin won in two occasions the "Solistas Universitarios" competition in the University of Costa Rica and an incentive prize in the Linus Lerner International Singing Competition in Mexico in 2019. During his career Kevin has been part of festivals and competitions in Costa Rica, Honduras, Guatemala, Mexico, Spain, and the United Kingdom. His roles include Silvio (Leoncavallo's *I Pagliacci*), Peter (Humperdinck's *Hänsel und Gretel*), Enrico (Donizetti's *Il campanello di notte*), Masetto (Mozart's *Don Giovanni*), Slook (Rossini's *La cambiale di matrimonio*), among others.



Chelsea Laggan (mezzo-soprano, third-year) is from Holland, Pennsylvania. She earned a B.S. in Vocal Performance, and an M.S. in Education from Hofstra University. In 2021 she is a District Winner of the Metropolitan Opera National Council Auditions. She has performed a number of roles with regional companies in the tri-state area, including Flora in *La traviata*, Alisa in *Lucia di Lammermoor*, and Prince Orlofsky in *Die Fledermaus*, as well as bringing to life the leading ladies of Dido in *Dido and Aeneas*, and Bradamante in *Alcina* with Hofstra Opera Theatre. At AVA, she has sung Marcellina in *Le nozze di Figaro*, Stéphanie in *Roméo et Juliette*, Jezibaba in *Rusalka*, and La Zia Principessa in *Suor Angelica*.

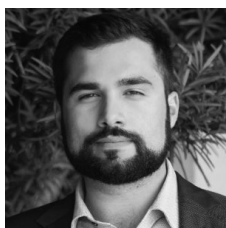


Emily Margevich (soprano, third-year) is from Chicago, Illinois. She has been performing on stage since the age of two with Chicagoland professional musical theatre credits filling her childhood years. Ms. Margevich studied dance, dramatics, and voice for over 15 years at The Academy for the Performing Arts. She earned her BM ('17) and MM ('19) from DePaul University where she performed leading roles such as Hanna Glawari in *The Merry Widow*. In 2019, Emily performed Juliette in *Roméo et Juliette* with the Janiec Opera Company, won the Illinois District of the Metropolitan Opera National Council Auditions and Third Place in their Central Region Finals. Most recently, Emily won Second Place in the 2021 Jensen Foundation Vocal Competition and sang the role of Rusalka with LAH-SOW.

RESIDENT ARTISTS



Cody Müller (bass, third-year) is from Philadelphia, PA. Cody holds degrees from the Eastman School of Music M.M. and Belmont University B.M. Some of Cody's most notable solo performances include Jesus in Bach's *Matthäus Passion* with Concert Artists of Baltimore, and Brahms "*Ein Deutsches Requiem*" with Choral Arts Philadelphia. Operatic credits include Henezò in *L'amico Fritz* with Baltimore Concert Opera, Don Basilio in *The Barber of Seville* with Opera Iowa, Gus O'Neill in John Musto's *Later the Same Evening* with Central City Opera, Don Magnifico in *La Cenerentola* and The Four Villains in *Les Contes d'Hoffmann* both with Opera in the Ozarks, and Dr. Bartolo in *Le nozze di Figaro* with Eastman Opera Theatre. At AVA, he has sung Bartolo in *Le nozze di Figaro*.



Titus Muzi, (baritone, second-year) is from Milwaukee, Wisconsin. He attended Florida State University where he earned a B.M. in Vocal Performance. Mr. Muzi is a recipient of multiple awards including an *Encouragement Award* from the Metropolitan National Council Auditions (2020), *Hanna J. Beaulieu Career Development Award in Opera* from FSU Opera, as well as the *Presser Foundation Scholarship Award* at FSU. Mr. Muzi has engaged with various festivals and programs in the United States including Opera Saratoga (2020, 2021), Houston Grand Opera's Young Artist Vocal Academy (2019) and the Music Academy of the West (2019). His various roles include Don Quixote in *Don Quixote at Camacho's Wedding* (2021), Pedro in *Man of La Mancha* (2021), Monroe/Pangle in the west coast premiere of Jennifer Higdon's *Cold Mountain* (2019), Schaunard in Puccini's *La bohème* (2018), Mr. Gobineau in Menotti's *The Medium* (2018), Melisso in Handel's *Alcina* (2018), Hyde in the academic premier of Carlisle Floyd's *Prince of Players* (2017) and Marchese d'Obigny in Verdi's *La traviata* (2016).

RESIDENT ARTISTS

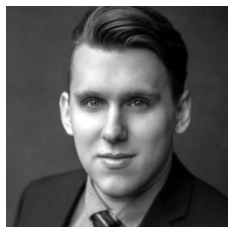


Luke Norvell (tenor, first-year) is a 2021 graduate of The Master's University in Santa Clarita, California. Luke made frequent appearances on the operatic and concert stages in the Los Angeles and Orange County regions. Previous roles include Eisenstein in *Die Fledermaus* with Clyde Opera Group and Independent Opera Company, Alfredo in *La traviata* (cover) with Landmark Opera, King Kaspar in *Amahl and the Night Visitors*, Azaël in *The Prodigal Son* (cover), and Prince Charming in *Cinderella* with Lyric Opera of Orange County, the title role in *Faust* (cover) with Valley Opera and Performing Arts, Don Ottavio in *Don Giovanni*, Loge in *Das Rheingold*, and Prince in *Rusalka* with LAH-SOW, Count Vaudémont in *Iolanta* (role study) with Eurasia Festival, and Lensky in *Eugene Onegin* (role study) with Russian Opera Workshop. He has appeared in Independent Opera Company's Stars in Concert Series on multiple occasions where he collaborated with Command Virformance, one of the forerunners in virtual operatic production. He also appeared in the 2020-2021 Season Closing of the Palm Springs Opera Guild of the Desert. On the concert stage, he has sung the tenor solos for Mozart's *Requiem* and Handel's *Messiah* with The Master's University Singers and Orchestra and performed Dvořák's *Biblické písně* in recital.

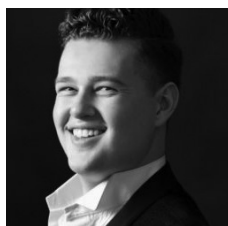


Renée Richardson (soprano, fourth-year) is from Springfield Pennsylvania. The Haitian-American singer is a graduate of the Cleveland Institute of Music (CIM). She is a finalist in the 2021 Vincerò World Singing Competition. Previous roles include Fior-diligi in *Così fan tutte*, Béatrice in *Béatrice et Bénédicte*, and the title roles in *Suor Angelica* and *Medea*, all with CIM. Richardson has been seen in many Pensacola Opera productions including *Carmen*, *La bohème* and *The Pirates of Penzance*. She sang Bess in selections from *Porgy and Bess* at Severance Hall with the CIM Orchestra. Last season, she sang as the soprano soloist in Beethoven's Ninth with the Kennett Symphony. At AVA, she has sung Inès in *La Favorite*, Foreign Princess in *Rusalka* and the title role and Suor Dolcina in *Suor Angelica*.

RESIDENT ARTISTS



Zachary Rioux (tenor, third-year) is from Grand Falls, New Brunswick, Canada. This November, Zachary will be the tenor soloist in Beethoven's 9th Symphony at The Royal Conservatory of Music. Mr. Rioux's operatic experience includes productions of Dvořák's *Rusalka* as Prince with LAH-SOW; Verdi's *La traviata* and Corigliano's *The Ghosts of Versailles* with the Glimmerglass Festival; Mozart's *Die Zauberflöte* as Tamino with BrottOpera, Toronto City Opera, and the Glenn Gould School of the Royal Conservatory of Music; and Mozart's *Idomeneo* as a Trojan with Opera Atelier. In concert, Zachary has performed works with L'orchestre classique de Montréal, the Mississauga Symphony Orchestra, the National Academy Orchestra, the Bucks Symphony Orchestra, the Toronto Classical Singers, Stratford Summer Music, and the Indian River Festival. Mr. Rioux was active in the competition scene shortly before the COVID-19 pandemic, earning second prize at the Mario Lanza Competition, a Gold Medal with High Distinction at the Berlin International Music Competition, a Gold Medal at the 1st Vienna International Music Competition, first prize at the Elite International Music Competition, and third place in the duo category of the Glenn Gould School Chamber Competition. At AVA, Zachary has performed as Basilio in *Le nozze di Figaro* and a Lord in *La favorite*.



Shawn Roth (tenor, second-year) is from Johnstown, Pennsylvania. Winner of the 2021 Marilyn Horne Song Competition, Roth was also named a winner in the Michigan District of the Metropolitan Opera National Council Auditions in 2019, and went on to receive the encouragement award at the Great Lakes Region Finals in 2020. He has performed with the Cleveland Orchestra as a soloist on several occasions. In Spring 2022 Roth looks forward to returning to the Music Academy of the West to perform a full-length recital, where he will premiere a specially-commissioned piece.



Sahel Salam (tenor, third-year) is from Cypress, Texas. He previously studied at the University of Texas at Austin B.M. and the Royal College of Music in London. He has also been a resident at the Music Academy of the West and a Jerwood Young Artist at Glyndebourne Festival Opera. Mr. Salam has sung Tamino in *Die Zauberflöte*, Vincent in *Mireille*, and The Italian Tenor in *Der Rosenkavalier*. At AVA, he has sung Fernand in *La favorite*.

RESIDENT ARTISTS



Anne Marie Stanley (third-year, mezzo-soprano) is from Princeton, New Jersey. In her first year at AVA, she sang the role of Léonor in Donizetti's *La Favorite* and performed works by Korngold, Massenet, Bernstein, and Handel in their annual recitals. Before attending AVA, Anne Marie made her Carnegie Hall debut performing as the mezzo soloist in Mozart's *Mass in C major* with the New England Symphonic Ensemble conducted by Leslie Dala. She was a Vocal Fellow at Music Academy of the West where she received mentoring from renowned mezzo-soprano, Marilyn Horne (2018), a two-year apprentice with the Santa Fe Opera where she made her role debut as Giovanna in *Rigoletto* and covered Olivia in the world premier of Jennifer Higdon's *Cold Mountain* (2015 and 2017), and a Studio Artist with Wolf Trap Opera (2016). Anne Marie was honored to participate as a national semi-finalist in the 2021 Metropolitan Opera National Council audition. She also received 2nd prize in the 2020 Giulio Giargari Bel Canto Competition at AVA. A frequent participant in vocal competitions, Anne Marie has received 1st place in the 2018 Cooper-Bing Vocal Competition, 3rd place in the 2017 Palm Springs Opera Guild Vocal Competition, a Finalist in the Houston Grand Opera Eleanor McCollum Competition, 1st place in the 2016 Franco-American Grand Concours Competition, and 1st place in the 2015 Albert M. Greenfield Philadelphia Orchestra Competition. Anne Marie attended Westminster Choir College in Princeton, New Jersey for her undergraduate studies and The Shepherd School of Music at Rice University for her Master's degree in Voice Performance.



Griffen Hogan Tracy (bass, third year) is from Golden, Colorado. He has performed with companies and orchestras nationwide including the Opera Theatre of St. Louis, Knoxville Symphony, Central City Opera and the Yakima Symphony Orchestra. While he was a Gerdine Young Artist with Opera Theatre of St. Louis he covered the roles of Sparafucile in *Rigoletto* and Seneca in the *Coronation of Poppea*. He was the featured bass soloist with the Knoxville Symphony in their performance of Beethoven's 9th Symphony. Griffen has been a two-time Regional Finalist in the Metropolitan Opera National Council Auditions (2019, 2020). At the 2019 Denver Lyric Opera Guild Competition, he was awarded 2nd place. Griffen graduated with a B.M. from the University of Denver's Lamont School of Music and holds his M.M. from the University of Tennessee Knoxville.

RESIDENT ARTISTS



Ethel Trujillo (soprano, second-year) is from Cuernavaca, Morelos, Mexico. She formally began her musical career in 2011 as a singer at the School of Arts of the Benemérita Universidad Autónoma de Puebla (BUAP). Ethel's highest achievements include winning first place and receiving the Pro-Opera Audience Award at the Carlo Morelli National Singing Contest in Bellas Artes, Mexico (2018). Furthermore, she has received honorable mentions at the International Lyric Singing Contest in Trujillo, Peru (2018), placed 3rd at the International Singing Contest of Sinaloa (2019), Semifinalist at the International Competition Alfredo Kraus in Spain (2019), 2nd place at the Opera San Miguel Competition and received the "Freddy Fox–Music School–University of Arizona" award, as well as the "Mexican Cultural Institute of Tucson" award at the Linus Lerner Competition (2019). Ethel also made her debut as Violetta Valery in *La traviata* at the 4th Opera Festival of San Luis, Mexico (2019).

ACADEMY OF VOCAL ARTS



Founded in 1934 by Helen Corning Warden and headquartered in Philadelphia, PA, the Academy of Vocal Arts (AVA) is dedicated to giving voice to opera's future. Regarded by many as the premier post-graduate opera training school in the world, AVA provides four years of tuition-free training. It is dedicated exclusively to the study of voice. The student body is intentionally small and admission is highly competitive. More than 200 singers from across the globe audition each year for the fewer than eight spots available in each class. The program is limited to fewer

than 30 total Resident Artists, who are immersed in a uniquely intensive and highly personalized program where they learn from world-renowned faculty. They receive training in voice, vocal repertoire, acting, stage combat, opera history, several languages, and each year are presented in fully-staged opera productions accompanied by the professional AVA Opera Orchestra. They are cast in leading roles that they will in all likelihood continue to perform for the rest of their careers.

No other opera training program in the world rivals AVA's success in developing individual artists whose extraordinary voices inspire millions on international stages. AVA alumni have received five of the past eight Richard Tucker Awards and five of the eleven Beverly Sills Artist Awards presented by The Metropolitan Opera. Over 90% of AVA alumni since 2000 continue active singing careers. AVA proudly counts among its alumni such distinguished international stars as Stephen Costello, Ellie Dehn, Joyce DiDonato, Joyce El-Khoury, Michael Fabiano, Nancy Fabiola Herrera, Bryan Hymel, Luis Ledesma, Angela Meade, Latonia Moore, James Morris, Corinne Winters, Stuart Neill, Ailyn Pérez, Ruth Ann Swenson, Taylor Stayton and Richard Troxell, and currently making their mark in the opera world, recent graduates Piotr Buszewski, Dominick Chenes, Scott Conner, Marina Costa-Jackson, André Courville, Othalie Graham, Alasdair Kent, Zachary Nelson, Musa Ngqungwana, Nicole Piccolomini, Vanessa Vasquez.

Last season, AVA Resident Artists took Top or First prizes in many competitions, such as from the Belvedere Competition, Elizabeth Connell Competition, the Licia Albanese-Puccini Foundation, Giulio Gari Foundation International Vocal Competition, and the Loren L. Zachary Society. Since 2000, 12 AVA Resident Artists have been named National Winners in the Metropolitan Opera National Council Auditions.

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 Christian E. Hutter
 Melanie Johnson

Joel D. Kraye '03 '05G
 Juliana N. Kilgore '24
 Brett V. Kuehner
 Patricia C. '89 and Thomas M. Lee '91
 Ellen Lewis 'F/S
 Shannon Lynch
 Kathy Madden
 Casandra Magliane
 Deirdre T. '83 and Richard F. Malacrea, Jr. '15P
 Michael J. Maiatico
 Jessecae Marsh 'F/S
 Catherine A. McCabe
 Jodie McCabe
 James McLaine
 Mary S. Mesaros '92G
 Ann Metz
 Ruth Elizabeth B. Miller 'F/S
 Marci J. Levine Morefield 'F/S
 Jennifer Motto
 Morgan M. Nelson 'F/S
 Mary A. Nicholas 'F/S and
 Victor Skersis '11P '13P '18P
 Anthony P. Odorski '88G
 Donald F. Orcutt '77G
 Alex P. Orlebeke '12
 Edward J. Piorkowski
 Karen Psaila
 Kathleen E. Racculia
 Sarah Reichard
 Jeanne Reilly
 Monica Respet
 Lynn C. '01 and Michael S. Ricker '98
 Jill A. and Kevin J. Roach '21P
 William R. Sanders
 Michele Sanzo-Laski
 Bob Schaffer
 Seth A. Schran '01
 Meegan Schuckers
 Russell T. Shaffer '91G
 Luciana Silva-Moll
 Marna P. and Roger D. Simon 'F/S
 Joan Sinopoli
 Stephanie Skilton
 Ardeth M. and Bruce M. Smackey 'F/S
 Laurie Ann Smith
 Bradley Superka 'F/S
 Christine Triffon '24P
 Ahriel Tyson
 Eddison G. Ugaddan '18
 Martha Van Kouwenberg
 Susan G. 'F/S and Marc A. Vengrove
 Margaret Volpinari
 Winnifred Warren '24P
 Sarah Wascura '14G
 Steven H. Weintraub 'F/S
 Mary Ellen Werkheiser
 Howard R. Whitcomb '63G 'F/S
 Mark Wilson 'F/S
 Margot W. Winfree '76G
 Gisela Wintner
 Allison Yenchik
 Tonya Yoder
 Christine Hughes and Daniel A. Zarrilli '97
 Bethany Zornek

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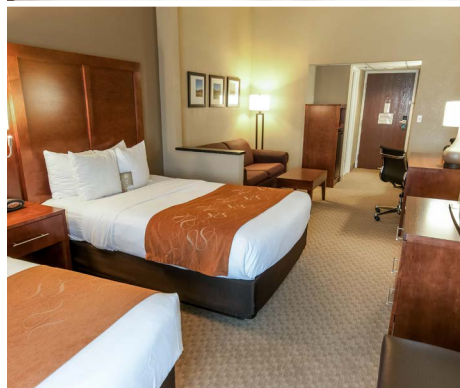
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Associate Professor: Eugene Albulescu

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Christopher Gross, Karen Huffstodt, Robin Kani, Sohee Lee,
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Visibility Coordinator: Christopher Herrera

Department Coordinator: Deborah Laub

INFORMATION

CAN'T MAKE IT? EXCHANGE OR DONATE YOUR TICKETS.

Contact us before the show to either **exchange** for another event, or convert the value of your tickets to a **charitable contribution** to Zoellner Arts Center. Friends may exchange for free, just \$1 per ticket for all others. Patrons are responsible for any difference in ticket price, exchanges must occur within event category (e.g., Music Dept. ticket for Music Dept. ticket). Excludes rental events. **No refunds.**

PARKING IS FREE in the garage attached to the center for all Guest Artists, Notations, LU Music Dept. and Dept. of Theatre events (excluding Christmas Vespers in Packer Chapel and some school shows). Please note, there may be a parking charge for non-Zoellner sponsored events.

GROUPS SAVE UP TO 15% Just buy 10 or more tickets to a performance. Orders incur a one-time per-performance fee of \$6 per group order in lieu of per-ticket fees.

TAXES AND FEES

Tickets ordered by phone or online carry fees ranging from \$3.00-\$8.50 per ticket. Tickets purchased in-person may carry fees of up to 50 cents per ticket. The City of Bethlehem Amusement tax is 5% on tickets above \$10, with a cap of \$2 per ticket. Additional delivery charges may apply, check online for details.

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HOUSE NOTES

PRIOR TO YOUR VISIT: Check the “Know Before You Go” email sent to ticket holders the week of the show. Be sure to give Ticket Services your email.

PLEASE SILENCE ALL MOBILE DEVICES UPON ENTERING THE THEATRE.

TO LEAVE THEATRES DURING PERFORMANCES, use the rear doors, if you are able, to minimize disruption of performance.

LATE SEATING OCCURS AT SUITABLE INTERVALS.

While waiting, you may watch performance on lobby monitors.

LOST & FOUND: Contact Ticket Services. Not responsible for lost or stolen items.

FAMILIES WITH CHILDREN:

[Visit the Education page](#) on our website to learn which events are family friendly. Children under the age of four are not recommended, unless the performance is noted as a Family-Friendly event. Please no babes in arms.

ADA SEATING can be requested when purchasing tickets. ADA parking on levels 1 and 3 in the parking garage.

FREE ASSISTIVE-LISTENING DEVICES are available through Ticket Services.

**CLICK FOR QUESTIONS
ABOUT YOUR TICKETS**

All programs and artists are subject to change. In the event of a cancellation or material change, we will make every effort to contact all ticket holders. We must reserve the right to make any changes whatsoever in the event owing to any unforeseen or unavoidable cause or to cancel the event for any reason beyond our control without being liable to pay any ticket holder compensation for damages other than a ticket of comparable value to an event (based on availability).

Video recording or photography may occur for this performance that might include images of audience members. Your attendance at today's performance grants permission for further usage of such images.

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