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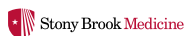
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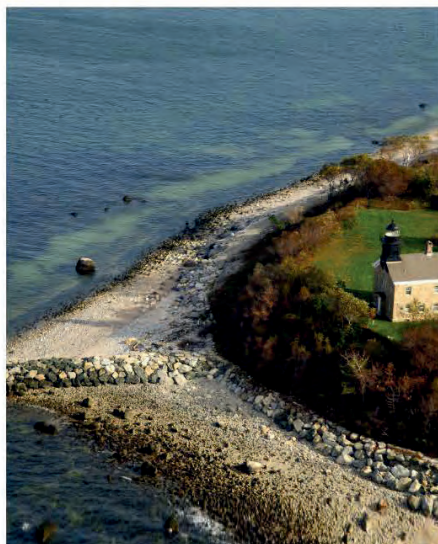
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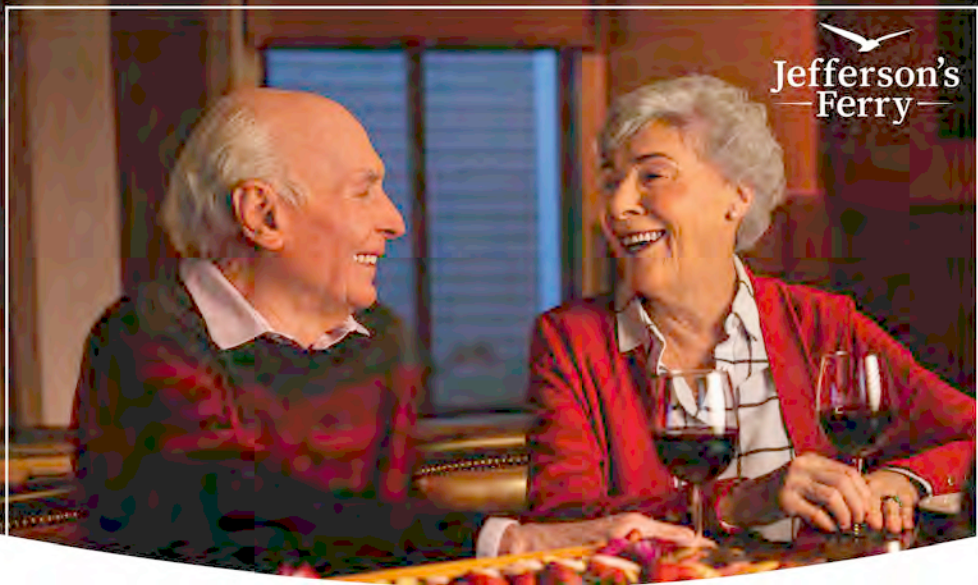
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SPRING 2024 EXHIBITION SCHEDULE

Through February 22

Faculty Exhibition

Presenting over 30 artworks by Stony Brook University's acclaimed Art Department studio art faculty

March 9 - April 13

MFA Thesis Exhibition

Master of Fine Arts graduate students present their culminating exhibition

April 25 - May 16

Senior Show and URECA

Undergraduate students showcase their creativity in painting, drawing, printmaking, sculpture, video and digital art

Diana Zhu, *Hand Me Down*, video still,
MFA Thesis Exhibition

Paul W. Zuccaire GALLERY

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4/7/24	12:55pm	Roméo et Juliette
4/21/24	12:55pm	La Rondine
5/18/24	12:55pm	Madama Butterfly

These are all Encore Performances unless otherwise denoted. [stallercenter.com/HD](https://www.stallercenter.com/HD)

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STONY BROOK OPERA

2023–2024 CONCERT SCHEDULE

The Stony Brook Opera features graduate students in voice, many of whom have already established professional singing careers. The three-year repertoire cycle includes one Baroque opera, one contemporary opera and a standard work, all staged or semi-staged at the Staller Center for the Arts.

Tickets: Admission is free unless otherwise noted.

All concerts are in the **Staller Center Recital Hall** unless specified.

Friday, November 10, 2023, 7 pm Saturday, November 11, 2023, 7 pm

Chamber Opera

Join Stony Brook Opera for its fall chamber opera production of George Frideric Handel's *Il Trionfo del Tempo e del Disinganno* featuring the Stony Brook Baroque Players.

Sunday, February 18, 2024, 3 pm

Opera Scenes

A gala program of scenes from beloved and traditional operas with projected titles in English; semi-staged with piano accompaniment. Conducted by Daniel Beckwith and directed by Brenda Harris.

Saturday, April 27, 2024, 7 pm Sunday April 28, 2024, 3 pm

The Marriage of Figaro

Staller Center Main Stage

Tickets: \$25, \$20 (seniors), \$10 (students)

Stony Brook Opera is thrilled to present Mozart's rambunctious romp *The Marriage of Figaro*, K. 492. Hilarity, mistaken identity, intrigue, politics and infidelity — this masterpiece has it all! With Mozart's brilliant music and Lorenzo Da Ponte's witty text, this opera is always a crowd pleaser.



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STONY BROOK SYMPHONY ORCHESTRA

2023–2024 CONCERT SCHEDULE

The Stony Brook Symphony Orchestra is composed of outstanding musicians from all over the world pursuing advanced studies in the graduate school of the Department of Music with renowned performance faculty.

STALLER CENTER MAIN STAGE, 8 pm

Tickets: \$25/\$20 seniors (62+)/\$10 students

Saturday, October 7, 2023

Jessie Montgomery, *Starburst*
Nielsen, *Clarinet Concerto, Op. 57*
Bartók, *Concerto for Orchestra, Sz. 116*
Featuring clarinetist Guilherme Batalha;
conducted by Eduardo Leandro

Saturday, November 4, 2023

Coleridge-Taylor, *Ballade in A minor*
Spohr, *Clarinet Concerto No. 1*
Shostakovich, *Symphony No. 9*
Featuring clarinetist Chao-Chih
George Chen and conducted by
Anthony Parnter

Saturday, December 2, 2023

Coleridge-Taylor, *A Christmas Overture*
Mozart, *Piano Concerto in F major, K. 459*
De Falla, *Suite* from "The Three-
Cornered Hat"
Featuring pianist Gilbert Kalish;
conducted by Alan R. Kay

Saturday, February 17, 2024

Shostakovich, *Piano Concerto No. 2*
Bruckner, *Symphony No. 4*
Featuring pianist Katherine Miller;
conducted by Jens Georg Bachmann

Saturday, March 23, 2024

Helen Grime, *Near Midnight*
Bartók, *Viola Concerto*
Brahms, *Symphony No. 2*
Featuring violist SoHui Yun;
conducted by Paul Watkins



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Saturday, April 27, 2024, 7:00 PM

Sunday, April 28, 2024, 3:00 PM

**The Stony Brook University Department of Music
Presents**

LE NOZZE DI FIGARO

**Wolfgang Amadeus Mozart
(1756-1791)**

Daniel Beckwith, Conductor
Brenda Harris, Producer and Stage Director
Kevin Fulton, Lighting Designer
Shelby Rose Marquardt, Stage Manager
Shu Li, Projected Title Operator

Sung in Italian with projected titles in English

*The opera will be performed in Two Acts with one intermission
and is approximately 3 hours in duration.*

Act One: approximately 90 minutes

Act Two: approximately 80 minutes

The producers wish to thank
Maria Loreta Celitan, Founder/Director,
Sol y Sombra Spanish Dance Company
and Beyond Costumes
for their assistance in this production.



**Stony Brook
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Department of Music

PROGRAM

Cast (in order of vocal appearance):

Figaro: (Valet to Count Almaviva)	Jongwon Choi
Susanna: (Figaro's Fiancee and maid to the Countess)	Heidi Schneider
Bartolo: (A Doctor from Seville)	Michael Pittochi
Marcellina: (Bartolo's Old Housekeeper)	Nicole Karrs
Cherubino: (The Count's Page)	Michaela Larsen
Count Almaviva	Eunsung Lee
Basilio: (Music Master)	Timothy McGowan
Countess Almaviva	Faylotte Crayton
Antonio: (Gardener, Susanna's Uncle)	Michael Pittochi
Don Curzio: (Magistrate)	Timothy McGowan
Barbarina: (Daughter of Antonio)	Wanmei Zhang
Peasant Girl	Scarlett Cabrera

STONY BROOK SYMPHONY ORCHESTRA

Alan R. Kay, Executive Director

ORCHESTRA PERSONNEL

Violin I

Brunilda Myftaraj
Concertmaster
Grace Collins
Hudson Chung
Shiqi Yang
Hanbo Wang

Violin II

Ruoying Pan
Rachel Da Young Lim
In Ae Lee
Rachel Lee Zhao

Viola

August Dubeau
Brian Anderson
Lukas Shrout
Jiyeon Han

Cello

Sameer Apte
Will Taylor
Sarah Ghandour

Bass

Keenan Zach
Alex Burns

Flute

Jiyoung Kim
Emily Weng

Oboe

Zach Ashland
Jeffrey Langer

Clarinet

Kelsi Doolittle
David Oh

Bassoon

Delano Bell
Soo Yeon Lee

Horn

Cristian Uruga
Noah Fotis

Trumpet

Dan Jones
Andrew Owens

Harpsichord

Daniel Beckwith

Timpani

Will Sewell

PROGRAM NOTES

In the fascinating world of opera, where drama meets music, understanding the narrative intricacies can sometimes feel like deciphering an ancient script. I'd like to guide you through the captivating corridors of one of Wolfgang Amadeus Mozart's most celebrated operas, "The Marriage of Figaro." Renowned for its melodic brilliance, this opera is also a labyrinth of social commentaries and complex relationships reflective of its time, yet often mystifying to contemporary audiences. While "Figaro" is Mozart's most popular opera, it does contain some plot twists and developments that are of the time period, but usually not clear to today's audience.

Le Nozze di Figaro opens against the backdrop of 18th-century societal norms. The opera cleverly portrays the dynamics between servants and nobility, encapsulating the era's tensions and the quest for personal liberty. It is sparked by the revolution

of the American colonies which would metastasize into the French Revolution.

In Act I, Figaro learns from Susanna that the Count is restoring the "diritto feudale" or the feudal right that supposedly the lord of the manor had — to sleep with his servants' brides on their wedding night. The Count formally renounced this (probably fictitious) right upon his marriage to the Countess. He also is embarking on a business trip to London, and plans to take his servant newlyweds Figaro and Susanna along, Figaro acting as the Count's envoy, representing the Count at meetings and functions. Figaro realizes that Susanna must be coming along to be a "secret ambassador", meaning, he expects that the Count intends to tryst with Susanna while Figaro is out of the way.

Also in this act, we first meet Cheru-

bino, a pageboy in the manor. Now while a page did various servant-like jobs, such as polishing swords, keeping the jackets clean and brushed, and sometimes conveying secret messages, they were actually in the noble household to learn how to behave like the aristocratic gentlemen they would eventually become. They were frequently relatives of the lord or lady of the manor, and would be there to learn fencing, horseback riding, music, dancing, and French, the diplomatic language of the time. That the Count is Cherubino's role model explains why Cherubino is so reckless in his pursuit of the opposite sex!

While conversing alone with Susanna, the Count enters, and Cherubino hides, as likewise the Count hides from Don Basilio when he enters the scene. A woman's virtue would be compromised by being caught alone with a man in a bedroom, and the man would be responsible for restoring the woman's honor by marrying her. To keep Cherubino silent on the Count's compromising of Susanna, he commissions Cherubino to be sent away into the army.

The Count is the magistrate of the manor as well as the neighboring villages and townships. When issuing official documents and orders, he would affix his own seal into sealing wax on the document to prove they were legal issues. Cherubino visits the Countess's room to ask her to invalidate the commission, which the Count has forgotten to imprint his seal upon, rendering it legally not binding.

In this production's Act II, the Countess requests Susanna write a note to the Count, inviting him to meet her in the "boschetto" or "little wooded

area". Manor houses employed designers to plant the landscapes with gardens, hedges, trees and shrubs. Many designs included a garden pavilion or summer house (appropriately called a "folly") surrounded by trees and bushes to provide the necessary solitude for the manor inmates to be alone or to meet unseen, sometimes with amorous intentions. And a servant girl would have very little need to be able to read or write, which is why Susanna has to have every line dictated several times before she can get it down in writing.

And finally in the last scene, it may seem a stretch to believe that Susanna and the Countess, dressed in each other's clothing, would deceive others into mixing up their identities, but in the 18th century, taking off all one's clothing and bathing was thought to be unhealthy. Body odor for the aristocrats would be covered by musk oil, citrus pomades, and other strong scents. Therefore, at night in the "boschetto", it would be easy to mistake Susanna to be the Countess because of the Countess's dress smelling of perfumes and oils — in contrast, the Countess would indeed be dressing in clothes that were scented with the results of Susanna's very physical labors!

– Marc Verzatt

Act One

Figaro and Susanna, servants to the Count and Countess Almaviva, are preparing for their wedding. Figaro is furious when he learns from his bride that the Count has tried to seduce her. He's determined to have revenge on his master. Figaro departs, and Dr. Bartolo arrives with Marcellina, his old housekeeper. Figaro had previously

borrowed a large sum of money from her, and in lieu of collateral, had promised to marry her if unable to repay at the appointed time; she now intends to enforce that promise by suing him. Bartolo, seeking revenge against Figaro for helping the Count marry the Countess, who he once fancied, agrees to represent Marcellina. Susanna returns, and Marcellina and Susanna exchange very politely delivered sarcastic insults. Susanna triumphs in the exchange by congratulating her rival on her impressive age. The older woman departs in a fury. The Count's young page Cherubino rushes in. Finding Susanna alone, he speaks of his love for all the women in the house, particularly the Countess. When the Count appears, again trying to seduce Susanna, Cherubino hides. The Count then conceals himself when Basilio, the music teacher, approaches. When Basilio starts to gossip about Cherubino's obvious attraction to the Countess, the Count angrily reveals himself and becomes even more enraged when he discovers Cherubino and realizes that the boy has overheard his attempts to seduce Susanna. Figaro arrives and asks the Count to bless his marriage to Susanna. Put on the spot, the Count is forced to bless the marriage but to spite them and to silence Cherubino, he orders the boy to join the army without delay. Figaro sarcastically sends Cherubino off into battle.

In her bedroom, Rosina, the Countess, mourns the loss of love in her life. Encouraged by Figaro and Susanna, she agrees to set a trap for her husband: They will send Cherubino, disguised as Susanna, to a rendezvous with the Count that night. At the same time, Figaro will send the Count an anonymous note suggesting that the

Countess is having an assignation with another man. Cherubino arrives, and the two women lock the door before dressing him in women's clothes. When Susanna steps into an adjoining room, the Count knocks and is annoyed to find the door locked. Cherubino hides himself in the dressing room, and the Countess lets her husband in. When there's a sudden noise from behind the door, the Count doubts his wife's story. Taking the Countess with him, he leaves to get tools to force the door. Meanwhile, Susanna, who has reentered the room unseen and observed everything, helps Cherubino escape through the balcony window before taking his place in the dressing room. When the Count and Countess return, both are astonished when Susanna emerges from the room. Figaro arrives to begin the wedding festivities, but the Count questions him about the note he received. Figaro successfully eludes questioning until the gardener, Antonio, bursts in, complaining that someone has jumped from the window. Figaro improvises quickly, feigning a limp and pretending that it was he who jumped. As soon as Antonio leaves, Bartolo, Marcellina, and Basilio appear, putting their case to the Count and holding the contract that obliges Figaro to marry Marcellina. Delighted, the Count declares that Figaro must honor his agreement and that his wedding to Susanna will be postponed.

Act Two

The Count mulls over the confusing situation. At the urging of the Countess, Susanna enters and makes a false promise to meet the Count later that night in the garden. As

Susanna leaves, the Count overhears her telling Figaro that he has already won the case. Realizing that he is being tricked, he resolves to punish Figaro by forcing him to marry Marcellina. Marcellina, accompanied by a lawyer, Don Curzio, demands that Figaro pay his debt or marry her at once. Figaro replies that he can't marry without the consent of his parents for whom he's been searching for years, having been abducted as a baby. When he reveals a birthmark on his arm, Marcellina realizes that he is her long-lost son, fathered by Bartolo. Arriving to see Figaro and Marcellina embracing, Susanna thinks her fiancé has betrayed her, but is delighted to learn the truth. Bartolo agrees to marry Marcellina that evening in a double wedding. The Countess, alone, recalls her past happiness. She is determined to go through with the plan to trap her husband, and she and Susanna compose a letter to him confirming the meeting with Susanna that evening in the garden. Cherubino, dressed as a girl, appears with his sweetheart, Barbarina, the daughter of Antonio. Antonio, who has found Cherubino's cap, also arrives and reveals the young man. The Count is furious to discover that Cherubino has disobeyed him again and is still in the house. Barbarina reminds the Count that when he attempted to seduce her, he promised her anything she desired. Now, she wants to marry Cherubino, and the Count reluctantly agrees. The household assembles for Figaro and Susanna's wedding. While dancing with the Count, Susanna hands him the note, sealed with a pin, confirming their tryst that evening.

At night in the garden, Barbarina

despairs that she has lost the pin the Count has asked her to take back to Susanna. When Figaro and Marcellina appear, Figaro asks her what she is doing. When he hears the pin is Susanna's, he is overcome with jealousy. Thinking that his bride is unfaithful, Figaro curses all women. He hides when Susanna and the Countess arrive. Marcellina is with them, having informed Susanna of Figaro's suspicions and plans. Alone, Susanna sings of love. She knows that Figaro is listening and enjoys making him think that she's about to betray him with the Count. She then switches cloaks with the Countess and hides. Cherubino makes an untimely entrance and tries to seduce the disguised Countess. When the Count arrives looking for Susanna, he chases the boy away. The Count now begins making earnest love to "Susanna" (really the Countess), and gives her a jeweled ring. They run off when they hear voices and become separated. The real Susanna enters, wearing the Countess's cloak. At first, Figaro mistakes her for the real Countess, but quickly recognizes Susanna's voice. He plays along with the joke by pretending to be in love with "my lady", and inviting her to make love right then and there. Susanna, fooled, loses her temper. Figaro finally lets on that he has recognized Susanna's voice, and they make peace. The Count returns to discover Figaro with his wife, or so he thinks, and explodes with rage. At that moment, the real Countess steps forward and reveals her identity. The Count asks her pardon. Ultimately, she forgives him, and the entire household celebrates the day's happy ending.

Biographies

Daniel Beckwith (conductor) has conducted in many of the major opera houses throughout North America and Europe. With a repertoire that spans the 17th through the 20th centuries, he has been hailed as one of the most exciting conductors of his generation. Mr. Beckwith's Metropolitan Opera debut was Don Giovanni in 1995. On the strength of these performances, he was engaged for several important debuts conducting the works of Handel, both nationally [*Serse*, Seattle Opera] and internationally [*Rinaldo*, Grand Théâtre du Genève, *Theodora*, Glyndebourne Festival]. His return engagement to the Metropolitan, as well as his San Francisco Opera and Portland Opera debuts were productions of *Don Giovanni*; *Le Nozze di Figaro* for the companies of Vancouver, Baltimore, Edmonton and Arizona. His Australian opera debut in 1998 was with a personal favorite, *La Clemenza di Tito*. Mr. Beckwith's return engagement to the Seattle Opera and his debut with the Washington Opera was with *Die Zauberflöte*, and his debut with the Lyric Opera of Chicago was with *Così fan tutte*. His love of, and affinity for, the baroque, early classical, and the bel canto repertoire has given him the opportunity to perform many of the cornerstone operas of these varying periods: Gluck's *Orphée et Euridice*, Cimarosa's *Il Matrimonio Segreto*, Donizetti's *Lucia di Lammermoor*, Rossini's *Il Barbiere di Siviglia*, *La Cenerentola*, *L'Italiana in Algeri*, and the U.S. Premiere of Handel's *Oreste*. The vehicle of his April 2000 New York City Opera debut was a new production of Rameau's *Platée* with

the Mark Morris Dance Group. Other operas in Mr. Beckwith's increasingly diverse repertoire include Bizet's *Carmen*, Britten's *The Rape of Lucretia*, Albert Herring, Donizetti's *Don Pasquale*, *L'Elisir d'amore*; Floyd's *Susannah*; Gounod's *Roméo et Juliette*; Handel's *Alcina*, *Giulio Cesare*, *Serse*; Monteverdi's *Il Ritorno d'Ulisse in Patria*, *L'Incoronazione di Poppea*; Mozart's *Il Re Pastore*, *Die Entführung aus dem Serail*; Offenbach's *Les Contes d'Hoffmann*, Puccini's *Turandot*, *La Bohème*, *Madama Butterfly*; Verdi's *Falstaff*, *La Traviata*; Strauss' *Ariadne auf Naxos*, and Ward's *The Crucible*.

Brenda Harris (stage director) For nearly four decades, soprano Brenda Harris has sustained an international opera and concert career. She has appeared regularly in leading roles with many of the world's most prominent opera companies and orchestras including The Metropolitan Opera, San Francisco Opera, Washington National Opera at the Kennedy Center, Teatro Massimo in Palermo, Italy, Opéra du Rhin in Strasbourg, Spoleto, Italy, New York City Opera, Minnesota Opera, Michigan Opera Theatre, and the Canadian Opera Company as well as many others.

In 2018, Miss Harris performed with the Wexford Festival Opera in Ireland where she sang in the European premiere of William Bolcom's *Dinner At Eight*. While there, she directed *Fanciulla del West* in the company's Short Works program. She also sang the world premiere of Mr. Bolcom's opera in 2016 at Minnesota Opera. In 2020, Miss Harris recorded the world premiere of the role of Bernadette in *Bernadette's Cozy Book Nook* online for Fort Worth Opera.

Miss Harris has been active in teach-

ing, directing and master class events for more than a decade. She has given lessons and classes with such companies as Minnesota Opera, Portland Opera, Des Moines Metro Opera, Opera NEO, Brenau University, University of Northern Iowa, Berkshire Opera, Loyola University (New Orleans), Symposium for Dramatic Voices in conjunction with Loyola University. Directing credits include Des Moines Metro Opera, Opera NEO, Stony Brook Opera, and Wexford Festival Opera. Miss Harris is dedicated to ongoing excellence in the next generation of opera and concert performers with special attention to strong acting ability, healthy vocal technique and text driven expression.

Shelby Rose Marquardt (Production Stage Manager) Selected opera credits include: Suor Angelica/Gianni Schicchi & Idomeneo (Production Stage Manager, NYU Steinhardt), HANJO (Production Stage Manager, Catapult Opera), Hänsel und Gretel (Production Stage Manager, Purchase Opera), The Cunning Little Vixen (Production Stage Manager, Manhattan School of Music), US Premiere), Il trionfo dell'onore & L'italiana in Algeri (Stage Manager, Opera Memphis), & numerous productions with the University of Georgia Opera Theatre. Selected theatrical credits: A Man of No Importance (Sub Stage Manager, Classic Stage Company), Titanic (Production Stage Manager, NYU Stienhardt), Bye Bye Birdie (Production Stage Manager, Manhattan School of Music), Fire This Time Festival 2022 (Assistant Stage Manager), Henry IV pt. I (Production Stage Manager, Purchase Repertory). She also is the Events Production Manager for The Historic Green-Wood Cemetery. She has upcoming engagements with Teatro Nuovo for their summer season. Ms. Marquardt is a graduate

of Purchase College's BFA in Theatre Design/Technology.

Kevin Fulton (Lighting Designer) is a theater artist, designer and technician from Denver, CO. He is currently a graduate student in Lighting Design at Boston University's School of Theater. Previously, Kevin taught stagecraft and lighting crafts at MIT Theater Arts, earning a B.A. in drama at Vassar College, with a focus on lighting design, dramaturgy and playwriting.

Bass **Jongwon Choi** (Figaro) a native of South Korea, is currently studying at Stony Brook University in the Doctor of Musical Arts degree program. He earned the Professional Studies Diploma from the Mannes School of Music (NYC) and his Masters from Seoul National University. Some of his US roles include Raimondo in *Lucia di Lammermoor*, Sparafucile in *Rigoletto*, Basilio in *Il Barbiere di Siviglia*, Prince Gremin in *Eugene Onegin*, Trulove in *The Rake's Progress*, and Bartolo in *Le nozze di Figaro*. International appearances include performances with the Seoul Metropolitan Opera's Verdi series, in the Korean premiere of *Curlew River*, and in *The Little Prince* with the Korea National Opera. Choi currently lives in Flushing, NY, where he teaches private lessons.

Soprano **Heidi Schneider** (Susanna) is a native of Buffalo, New York. Ms. Schneider has been praised for her "incredibly wide" range and ease of production (Brett Alan, WYRK). Heidi has recently given a daring Dissertation Recital featuring a contemporary work by local composer Kyle Krause, uniquely juxtaposed by Richard Strauss' *Brentano Lieder* on the latter half of the program. The program featured use of varied sound technologies, A.I. generated art, and interpretive dance by meticulously

skilled dancer and mezzo-soprano: Natasha Nelson. Operatic roles with Stony Brook Opera include Célie in Pasatieri's comedy, *Signor Deluso* (2022), Miss Wordsworth in Britten's *Albert Herring* (2022), Cupid in Blow's *Venus and Adonis* (2022), Silvia in Haydn's *L'isola Disabitata* (2021), Soeur Constance in Poulenc's *Dialogues des Carmélites*, and Belinda in Purcell's *Dido and Aeneas* (2019). Heidi holds a Bachelor of Music Education degree from Fredonia State University (2017) a Master's Degree in Vocal Performance from Stony Brook University in 2020 and is currently pursuing a Doctor of Musical Arts (D.M.A.) degree in Voice Performance at Stony Brook University. Ms. Schneider is currently under the tutelage of Dr. Jeremy Little.

Baritone **Eunsung Lee** (The Count) has recently appeared in performances with Stony Brook Opera as Escamillo in *La Tragédie de Carmen*, and numerous opera scenes. He was also a 2022 fellow of the Music Academy and a recipient of the Elizabeth Mosher Endowed Full Scholarship in Voice where he covered the title role of Eugene Onegin and appeared in a concert of Tom Cipullo's music. His appearances include Guglielmo from *Così fan tutte* with The Opera Next Door and Giorgio Germont in *La Traviata*. He also covered the title role of Plunkett in *Martha*, Zurga in *Les Pêcheurs de Perles* and Simon Fenton in *Emmeline*. He has appeared in various masterclasses for Thomas Hampson, Matthew Polenzani, Hei-Kyung Hong, John Churchwell, Olaf Bär among others. Mr. Lee received recognitions and awards from the Lafont Competition, Gerda Lissner Foundation, National Opera Association, Ades Vocal Competition and more.

Eunsung is a Doctoral of Musical Arts candidate at SUNY Stony Brook with a prestigious Neumiller Scholar award. He is actively teaching and serving in various organizations such as the Korean School of New York. Mr. Lee holds a Bachelor of Music in Vocal Performance from California State University, Fullerton and a Master of Music and a Professional Studies Certificate in Classical Voice from Manhattan School of Music.

Soprano **Faylotte Crayton** (The Countess) has performed at such festivals as the Marlboro Music Festival, Bard Summerscape, Crescent City Chamber Music Festival, and Aspen Music Festival. Faylotte's 23/24 season includes the premiere of Jeffrey Scott's *Immigrant Songs* with the Imani Winds at DukeArts Presents; featured performances with the Manhattan Chamber Players; the premiere of Butch Rován's *Fenêtres*; and the release of the film *Problemista*, starring Tilda Swinton, in which Faylotte's vocals are featured throughout the score.

Past highlights include originating the role of Masha in Elana Langer's *Four Sisters* at the Richard B. Fisher Center; premiering works by Yunzhuo Gan at Carnegie's Weill Hall; debuting compositions by Conor Brown, John Boggs, and Matthew Schickele at The Morgan Library; singing the soprano solo in Brahms' *Ein deutsches Requiem*, with the American Symphony Orchestra, conducted by Leon Botstein. Faylotte is currently pursuing her D.M.A. at Stony Brook and holds a B.M. from The Juilliard School and M.M. from Bard College Conservatory of Music.

Mezzo Soprano **Michaela Larsen** (Cherubino) has been heralded by the Brooklyn Discovery as "visually and vocally another bright ray". She

is active in her musical community, appearing on the opera stage, as a soloist, an ensemble member, and an educator—all while singing bold roles and daring repertoire. Michaela's strength as a vocalist lies in her flexibility and fluency in many styles while maintaining artistry and sensitivity. She hails from Michigan, but has resided in New York for the last three years, completing a Master's in Voice Performance and beginning her Doctorate of Musical Arts degree at Stony Brook University under the mentorship of Brenda Harris and Daniel Beckwith. Recent operatic performances include: Cherubino (Mozart's *Le nozze di Figaro*/Sunnyside Opera), Hermia (Britten's *A Midsummer Night's Dream*/Chicago Summer Opera), Verdi Requiem (Metropolitan Opera), Sāvitrī (Holst's *Sāvitrī*/Stony Brook Opera). Recent concert repertoire includes: Schoenberg's *Pierrot Lunaire*, Copland's *Twelve Poems of Emily Dickinson*, György Kurtág's *Kafka Fragmente*, and Monteverdi's *Lamento d'Arianna*.

Tenor **Timothy McGowan** (Don Basilio/Don Curzio) is thrilled to be joining Stony Brook Opera on the main stage. He is a native of Rochester, New York, Timothy has performed with companies such as Utah Festival Opera, The Ohio Light Opera, Odyssey Opera, Seagle Festival, the Boston University Opera Institute, and others. With the Utah Festival Opera company he recently appeared in the role(s) of Frank and George Gibbs (cover) in Rorem's *Our Town*, Erster Brabantischer Elder in Wagner's *Lohengrin*, as well as Erster Priester and Tamino (cover) in *Die Zauberflöte*. Among his other notable stage roles are the titular role in Britten's *Albert Herring*, the Tenor in Glass's *Hydrogen Jukebox*, Prinz Karl

in Emmerich Kálmán's *Der Teufelsreiter* (North American Premiere), and Don Ottavio in *Don Giovanni*. Sought after as a soloist, he has recently performed concertized works by Bach, Handel, Monteverdi and Schütz. Before beginning his Doctoral studies at Stony Brook, Timothy was on the voice faculty at Capital University (OH), Eastern Illinois University, and Millikin University (IL). He holds a Master of Music degree in Vocal Performance from Boston University. Timothy is in his second semester of DMA coursework in voice performance as a student of Brenda Harris.

Bass Baritone **Michael Pitocchi** (Don Bartolo/Antonio) has been described as a brilliant singer with a powerful, rich voice. Hailing from Massapequa, NY, he is a graduate of the Mannes Conservatory, where he performed leading roles including Dr. Bartolo and Antonio in Mozart's *Le nozze di Figaro*, Nick Shadow in Stravinsky's *The Rake's Progress*, Prince Gremin and Zaretsky in Tchaikovsky's *Eugene Onegin*, and Frank Maurant in Weill's *Street Scene*. In the summer of 2018, Michael was invited to perform with the prestigious Glimmerglass Festival. He performed in productions of Put's *Silent Night*, Janáček's *The Cunning Little Vixen*, and Rossini's *Il barbiere di Siviglia*. In 2019, Michael was awarded top prize from the Gerda Lissner Foundation. BrooklynDiscovery.com described his "rich basso" as a voice that will "fill the void today of a lack of great dark voices." Michael has been a featured soloist with local ensembles including the Long Island Choral Society, St. Luke's Episcopal Church East Hampton, St. John's Episcopal Church Cold Spring Harbor, and Fairfield County Chorale in Connecticut. Michael has frequently performed with the former Maryland Lyric Opera. In 2019, he was chosen to

sing in MDLO's Opera Institute Concert performing lead roles in scenes from Beethoven's *Fidelio*, Gounod's *Faust*, and Verdi's *Falstaff*. Michael was later privileged to perform with MDLO as Antonio in Mozart's *Le nozze di Figaro*, Samuel in Verdi's *Un ballo in maschera*, and cover Timur in Puccini's *Turandot*.

Mezzo Soprano **Nicole Karrs** (Marcellina) is a DMA voice candidate at Stony Brook. She was previously featured in Stony Brook Opera's *L'isola Disabitata* (*Costanza*) and *Albert Herring* (Mrs. Herring). Nicole made her debut as Nellie Forbush (South Pacific), and Giovanna (*Rigoletto*) with Central Florida Lyric Opera, and has worked as a young artist with Nickel City Opera, Miami Music Festival, and Northern Lights Music Festival. Some of her favorite roles include Madame de Haltiere (*Cendrillon*), Olga (*Eugene Onegin*), and La Zia Principessa (*Suor Angelica*). Nicole has a B.A. in both Music Performance and Theatre from Muhlenberg College and graduated with her Master's of Music in Vocal Performance from the Mannes School of Music at the New School.

Soprano **Wanmei Zhang** (Barbarina) hailing from China, started her Doctor of Music Arts journey at Stony Brook University in the fall of 2023, studying under the tutelage of Dr. Jeremy Little. She achieved her master's degree at California Baptist University and pursued her Professional Studies Certificate with guidance from Shirley Close at the Manhattan School of Music. The opera scene roles that she performed included Magda in *La Rondine*, Adina in *L'elisir d'amore*, and Anna in *Die lustigen Weiber von Windsor*.

Soprano **Scarlett Cabrera** (Peasant Girl) is a junior at Stony Brook

University, pursuing a dual degree in Biology and Performing Arts. *Le nozze di Figaro* will be her operatic debut, however, she has recently been featured in scenes from *Don Giovanni* (Zerlina) and *L'elisir d'amore* (Adina) in Stony Brook's Undergraduate Chamber Music program where she will perform scenes from *La Bohème* (Mimi) in May. Scarlett has showcased her vocal skill as a prominent member of Edgemont's competitive Vocal Jazz Ensemble, securing first place for eight consecutive years at Berkeley College. Her recent portrayal of Marty in the musical *Grease* produced by Edgemont highlights her versatility and dedication, complementing a diverse array of memorable performances across the musical spectrum.

ACKNOWLEDGEMENTS

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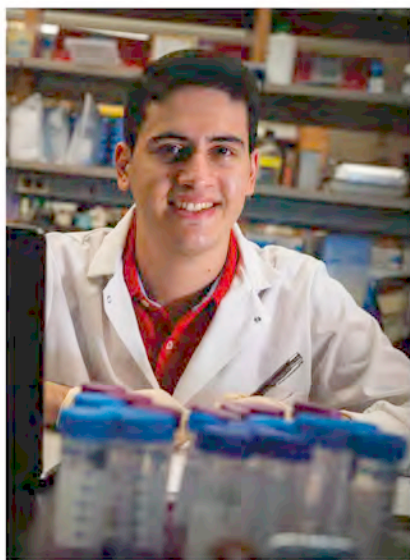
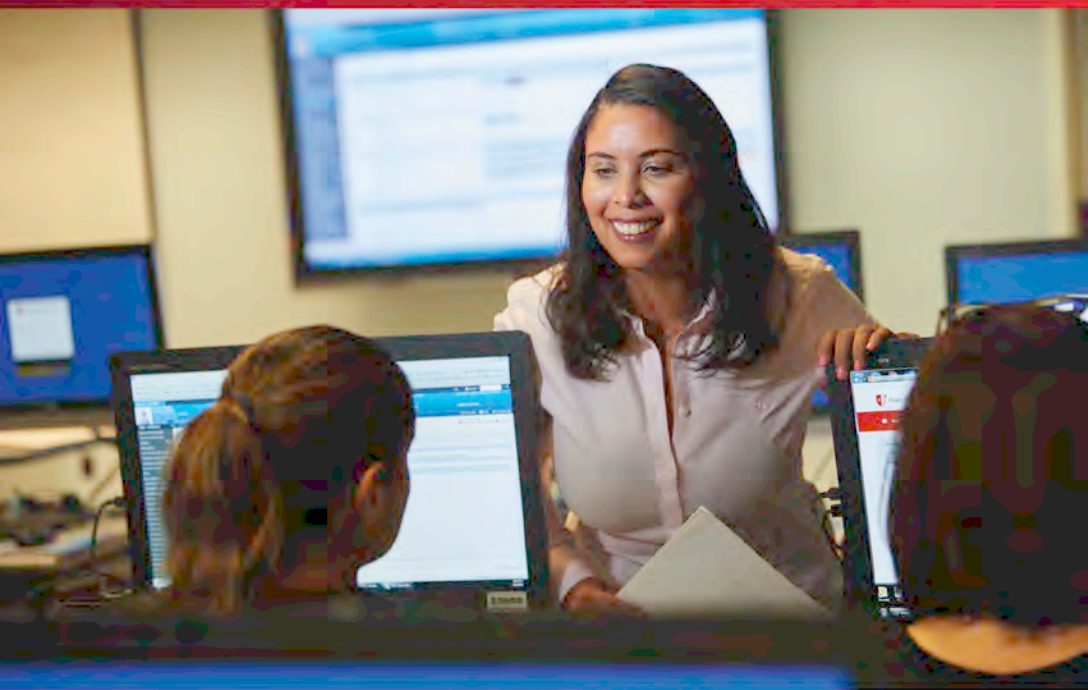
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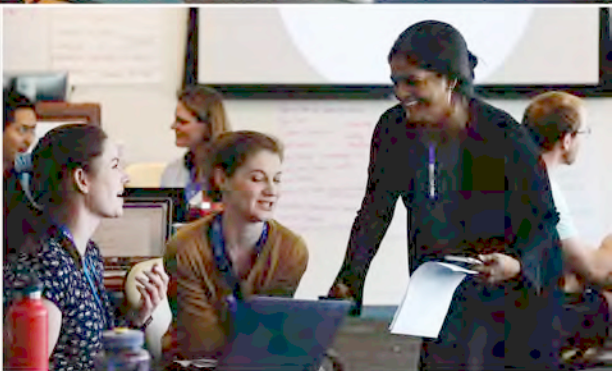
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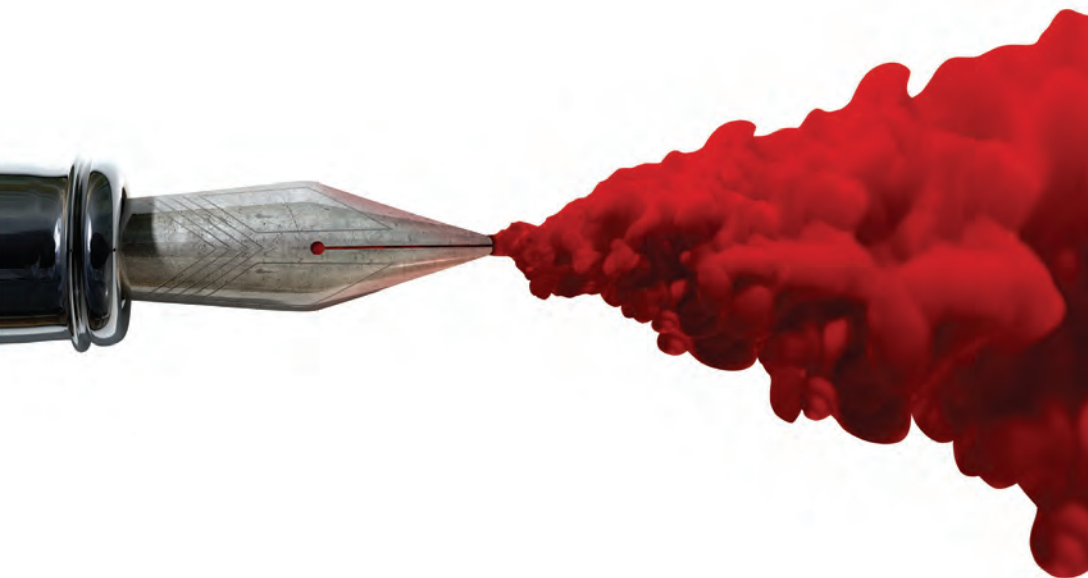
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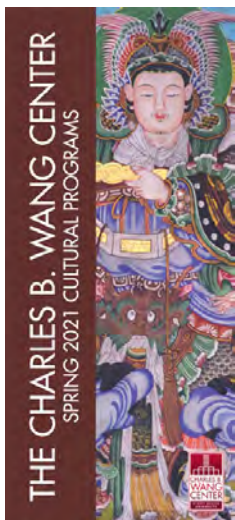
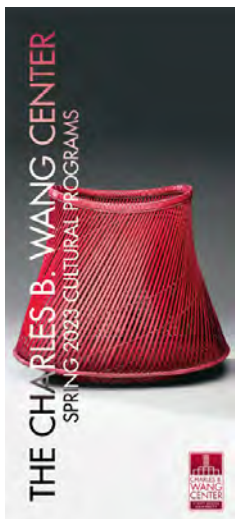


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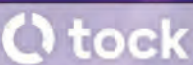
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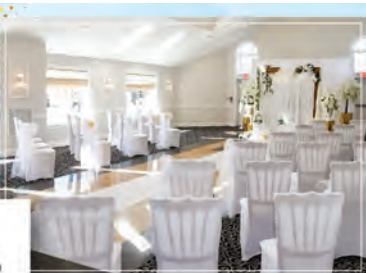
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JLCO with Wynton Marsalis
Sat, Jan. 27 @ 8pm

Drum Tao
Sat, Feb. 3 @ 7pm

Emerson Legacy Concert
Thur, Feb. 15 @ 7pm

**Stony Brook Symphony
Orchestra**
Sat, Feb. 17 @ 8pm

Vic DiBietto
Sat, Feb. 24 @ 8pm

Veronica Swift
Sat, Mar. 2 @ 8pm

GALA 2024 Leslie Odom, Jr.
Sat, Mar. 9 @ 8pm

Rhythm of the Dance
Sat, Mar. 16 @ 8pm

Adam Pascal
Fri, Mar. 22 @ 8pm

**Stony Brook Symphony
Orchestra**
Sat, Mar. 23 @ 8pm

Outreach Ensemble: Pops!
Sun, Mar. 24 @ 3pm

Starry Nights - Winter
Wed, Mar. 27 @ 7pm

Patti LuPone: A Life in Notes
Sat, Apr. 6 @ 8pm

**Cirque Flip Fabrique
in Blizzard**
Sat, Apr. 13 @ 8pm

**Les Ballets Trockadero
de Monte Carlo**
Sat, Apr. 20 @ 8pm

**Stony Brook Opera -
The Marriage of Figaro**
Sat, Apr. 27 @ 7pm

**Stony Brook Opera -
The Marriage of Figaro**
Sun, Apr. 28 @ 3pm

Itzhak Perlman
Sat, May 4 @ 8pm

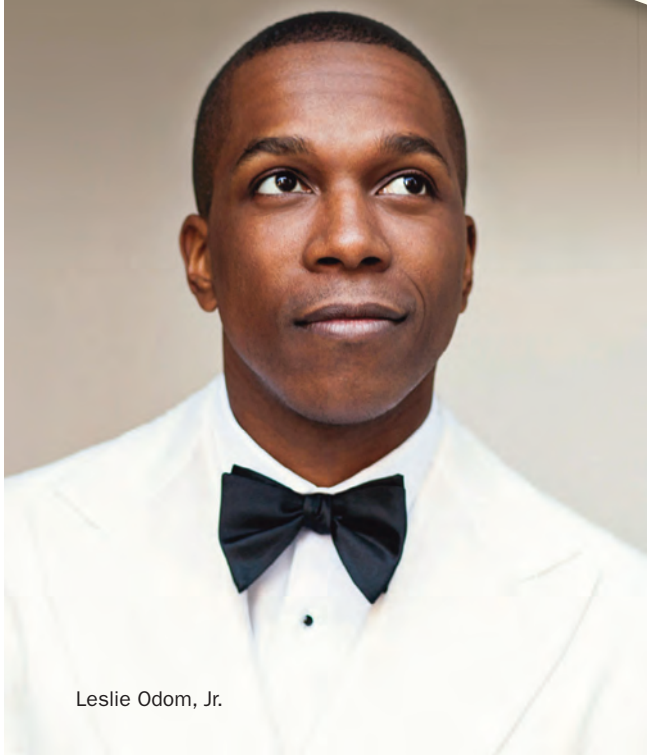
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