NEW ENGLAND CONSERVATORY: Live

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New England Conservatory
Opera Studies Department

presents

The Turn of the Screw
by
Benjamin Britten
Libretto by Myfanwy Piper after the story by Henry James

By arrangement with Boosey & Hawkes,
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Stage Director  Steven Goldstein
Conductor     Connor Gray Covington
Music Preparation  Brett Hodgdon, Daniel Wyneken

There will be an intermission of ten minutes between Act I and Act II.

Thursday-Saturday, November 17-20, 2022 at 7:30 p.m.
Sunday, November 21, 2022 at 3:00 p.m..
Plimpton Shattuck Black Box Theatre
CAST

Thursday, Saturday
Josie Larsen
Magdalyn Chauby
Kristina Costello
Juliette Kaoudji
Ben Maines
Danielle Tobin

Friday, Sunday
THE GOVERNESS
MILES
FLORA
MRS. GROSE
QUINT
MISS JESSEL

Alexandra Henderson
Emma Ujifusa
Jooyeon Park
Chihiro Asano
Ilhee Lee
Margaret Malone

NEC Philharmonia
Connor Gray Covington, conductor

Violin 1  Boxianzi Vivian Ling
Violin 2  Yiliang Jiang
Viola  Luther Warren
Cello  Andres Sanchez-Linares
Bass  Jesse Dale
Flute  Elizabeth Kleiber
Oboe  Nathalie Vela
Clarinet  Tyler J. Bourque
Bassoon  Evan Judson
French horn  Sam Hay
Percussion  Jeff Sagurton
Harp  Yoonso Cha
Keyboards  Michael Banwarth
SYNOPSIS

Prologue
The Prologue begins the “curious story” of a young governess charged to look after two children by their uncle and guardian. He stipulates that she is not to contact him, and that she is to be responsible for everything herself. Taken with the gallant and handsome gentleman, she agrees to the task.

Act One
The Governess is anxious on her journey to Bly, and is wary of how she will be received by the children and the housekeeper, Mrs. Grose. Once she arrives, the Governess is relieved to find that Mrs. Grose is warm and welcoming and that the children seem sweet and pleasant. She is happy to call Bly her home.

Both Mrs. Grose and the Governess are shocked to learn that Miles has been expelled from his school, where he was apparently “an injury to his friends.” They decide to ignore the letter.

As the Governess reflects on how contented she feels with her home and her young charges, she is startled by the sudden appearance of a man in the Tower. At first she thinks it must be the children’s uncle, but it soon becomes clear that the man is a stranger – an unknown intruder.

While the children are playing in the house, the Governess spots the strange man again through the window. Upon hearing his description, Mrs. Grose realizes that it can be no other than Peter Quint, the uncle’s former valet. Mrs. Grose reveals that during his time at Bly he “made free” with Miles and with the former governess, Miss Jessel. However, both Quint and Jessel are now dead. The Governess fears that Quint may have returned as a ghost looking for Miles, and vows to guard and protect him.

During his Latin lesson, Miles sings an odd and haunting song that the Governess did not teach him.

Playing outside with Flora, the Governess sees a woman appear on the other side of the lake. She realizes that Miss Jessel has returned as well, and that Flora saw her and said nothing. The evil is more pervasive than she imagined, and she fears that the children are lost.

At night, Quint and Miss Jessel summon Miles and Flora from their beds. The children, entranced, promise their loyalty. When they are discovered by the Governess and Mrs. Grose, Miles simply says, “You see – I am bad, aren’t I?”

Act Two
Quint and Jessel meet. He seeks “a friend, obedient to follow where I lead,” and she “a soul to share my woe.” The Governess agonizes over which way to turn.

As the children sing before church, the Governess realizes they are “with the others.” Miles confronts her about “the others” and asks if she has notified his uncle. The Governess decides to flee.
When she gets to the schoolroom, though, she finds Miss Jessel waiting, and realizes that she must stay for the sake of the children. She writes to their uncle, asking to see him at once.

In his bedroom at night, the Governess presses Miles to tell her what happened at school. Quint, also present, warns Miles not to tell. He urges Miles to take the letter before it can go to post.

Miles distracts the Governess and Mrs. Grose by playing at the piano while Flora sneaks out to the lake. When they find Flora, the Governess asks her directly about Miss Jessel. Flora denies everything and lashes out at the Governess.

After Mrs. Grose hears “what that child has poured out in her dreams,” it is decided that Flora must be taken to her uncle. The Governess stays with Miles, and realizes that he has stolen the letter she wrote to his uncle. As she urges Miles to confess, Quint warns him against it. When Miles finally admits who made him take the letter, he collapses and dies. The Governess sings the same sad song Miles once sang in his lesson.

– Bridget Haile

ARTISTIC TEAM

STEVEN GOLDSTEIN – Stage Director
Steven Goldstein, a member of the NEC Opera Department faculty, is a founding member of the Atlantic Theater Company in New York. Performance highlights include Our Town on Broadway with Spalding Gray; the premieres of Boys’ Life, Oh Hell, The Lights (Lincoln Center Theatre); Romance, The Vosey Inheritance, The Water Engine, Shaker Heights (Atlantic Theater Company); Intimate Apparel (Center Stage Baltimore); Big Fish (SpeakEasy Theatre Co.); I Was Most Alive With You (Huntington Theater). He has made appearances in the TV shows quarterlife, Law & Order and The Guiding Light, and in films including The Untouchables, Signs and Wonders, The Spanish Prisoner, The Night We Never Met, Homicide, House of Games and Things Change. As a professional singer, he made his Metropolitan Opera debut in 2011 and has sung in many performances with the New York City Opera, Seattle Opera, LA Opera, Vancouver Opera, Cleveland Opera, Israeli Opera, Chicago Opera Theater, Odyssey Opera, and Gotham Chamber Opera. His most recent directing credits at NEC include: Die Zauberflöte, La Finta Giardiniera, Dialogues of the Carmelites, L’incoronazione di Poppea, and Der Kaiser von Atlantis. Other directing credits include: Street Scene, Spring Awakening, A Little Night Music, La Tragédie de Carmen, La Traviata, and Die Fledermaus

CONNOR GRAY COVINGTON – Conductor
Described as “a musician who lives the music” by Yannick Nézet-Séguin, Conner Gray Covington is one of the most versatile conductors of his generation. Covington recently completed a four-year tenure with the Utah Symphony as Associate Conductor and Principal Conductor of the Deer Valley Music Festival. During his tenure in Utah, Covington conducted nearly 300 performances of classical
subscription, education, film, pops, and family concerts as well as tours throughout the state. In the 2022-2023 season, he returns to the North Carolina Symphony, San Diego Symphony, and Utah Symphony. He also debuts with the Sarasota Orchestra and Bellingham Festival of Music while serving as visiting faculty at the Longy School of Music. Covington will also be conducting a new production of Tod Machover's *VALIS* as part of MIT's Opera of the Future project featuring Davón Tines.

In recent seasons Covington has appeared with the symphonies of Amarillo, Fort Wayne, Kansas City, Monterey (CA), Nashville, Omaha, Portland, St. Louis, and Virginia as well as the Oregon Mozart Players and Reno Chamber Orchestra. He has served as cover conductor for the Atlanta Symphony, Kansas City Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony, San Diego Symphony and the Florentine Opera Company.

Covington studied conducting at the Curtis Institute of Music, Eastman School of Music, and the Aspen Music Festival. His primary mentors are Yannick Nézet-Séguin, Robert Spano, Neil Varon, and Clifton Evans. He currently lives in Boston with his wife Mischa and their two cats, Razel and Oreo.

**BRETT HODGDON – Musical Preparation**

Pianist, coach, and conductor Brett Hodgdon is the chorus master and principal coach at Boston Lyric Opera, where he has served on the company’s music staff for over two dozen productions since 2011. In addition to his work at Boston Lyric Opera, Hodgdon has been a rehearsal pianist for the Boston Symphony Orchestra since 2008, having rehearsed and coached vocal programs for music director Andris Nelsons and many guest conductors, including preparing the children’s chorus for the BSO’s March 2022 concerts of *Wozzeck* at Symphony Hall and Carnegie Hall. He has maintained frequent collaborations with the Tanglewood Festival Chorus both as pianist and rehearsal conductor, has performed in recital with members of the BSO, and has appeared as orchestral pianist with the Boston Pops Orchestra. A frequent performer with the Emmanuel Music Chamber Series in Boston, he has also been rehearsal pianist and coach for their weekly Bach Cantata Series since 2006.

Hodgdon serves on the opera coaching and song repertoire faculties of New England Conservatory. In November 2021, he conducted the NEC Graduate Opera in the Boston premiere of Ana Sokolović’s a cappella opera *Svadba*. Additionally, Hodgdon teaches courses in diction and vocal repertoire at the Boston Conservatory at Berklee. Previously he served as music director of the University of Connecticut Opera Theater for eight seasons, conducting over a dozen operas during his time there.

He received the D.M.A. in Collaborative Piano from New England Conservatory (2014), where he studied piano with Irma Vallecillo and Cameron Stowe, and opera and vocal repertoire with John Greer and John Moriarty. He holds the M.M. in Accompanying and Chamber Music and the B.M. in Piano Performance from the University of North Carolina at Greensboro.
DANIEL WYNEKEN – Musical Preparation
Daniel Wyneken is a vocal coach in the NEC college opera department and serves as chorus master for the department’s MainStage productions. He is music director of the department’s outreach efforts into the Boston schools and is music director of NEC’s summer session Opera Studio. He has served as assistant conductor and principal coach at several regional opera companies, including Central City Opera (Denver, Colorado), Opera Omaha, Syracuse Opera, and Opera on the James (Lynchburg, Virginia). He has taught diction at both The Boston Conservatory and New England Conservatory. He has been a frequent collaborator in chamber music recitals in the Boston and Baltimore areas. He earned is B.M., with honors, at California State University and his M.M. at NEC. He studied piano with Leonard Shure and Thomas Gentry and vocal coaching with Terry Decima.

JANIE E. HOWLAND – Scenic Design
Janie E. Howland is a professional scenic designer based in Boston. Howland received her MFA from Brandeis University in scenic design and has designed over 250 shows since. Her designs have been seen at the Lynn Redgrave Theatre (Off-Broadway), Theatre For a New City (Off-Off-Broadway), Ohio Star Theatre (OH), Lyric Stage Company of Boston, Speakeasy Stage Company, New Rep Theatre, Emerson Majestic, Wheelock Family Theatre, Boston Children’s Theatre, Odyssey Opera, Stoneham Theatre, New Jersey Shakespeare Festival (NJ), American Stage Festival (NH), New England Conservatory, Boston Conservatory of Music, Barter Theatre (VA), Opera Boston, Boston Midsummer Opera, Huntington Theatre Studio 210, ART Institute, Nora Theatre, Central Square Theatre, Reagle Players, Weston Playhouse (VT), and North Shore Music Theatre. Howland has been an exhibit designer for CONSENSES, Festival of the Senses since 2014. She has received 8 design awards in Boston. Howland teaches at Emerson College and Wellesley College. She is a member of USA Local 829 and the Stage Source Board.

CHRIS HUDACS – Lighting Design
Chris Hudacs has been designing for theater, dance, and live events for over 20 years. Some of his past collaborations include work with: Pilobolus Dance Theater, Raphael Xavier, The Lyric Stage Company of Boston, New England Conservatory, Boston Lyric Opera, The ART/MXAT Institute, Sylain Emard’s Le Grand Continental (Celebrity Series of Boston), Tiffany Mills Company (NYC), The York Theatre (NYC), Toy Box Theatre (NYC), Nancy Meehan Dance (NYC), The Ordinary Theater (NYC), Paula Josa-Jones (MA), Trinity College (Hartford, CT), Rites & Reason Theatre (Brown University) and many others. Chris has toured the world as production manager, technical director and lighting supervisor with Pilobolus, Shen Wei Dance Arts, David Dorfman Dance, Doug Varone and Dancers, Marleis Yearby’s Movin’ Spirits, and Stephen Petronio Dance Company.
ABOUT THE CAST (in alphabetical order)

CHIHIRO ASANO – Mrs. Grose
Mezzo-soprano Chihiro Asano from Tokyo, Japan, graduated with her Master of Music degree in Vocal Pedagogy from NEC in 2022. Her staged performances include opera, chamber works, and contemporary experimental music. Most recently, she was seen playing Hiroko Watanabe in Jack Perla’s *An American Dream* and Ljubica in Ana Sokolović’s *Svadba*.

MAGDALYN CHAUBY - Miles
Magdalyn Chauby is a second year graduate student at New England Conservatory, where she studies under the instruction of Karen Holvik. Magdalyn is an alumna of Ithaca College, where she graduated with a BM in vocal performance and music education, and studied under Patrice Pastore. Her stage experience includes La Fée in *Cendrillon*, as well as various roles in musical theater and Gilbert and Sullivan productions.

KRISTINA COSTELLO - Flora
Kristina Costello is a coloratura soprano from Long Island, NY with a wide range of experience covering many styles. Most recently, Kristina was Romilda in *Serse* at the Chicago Summer Opera festival as well as Madame Goldentrill in *The Impresario* at Queens Summer Vocal Institute. Additionally, Kristina has held lead roles in numerous contemporary operas that premiered in the Pittsburgh area. She holds a Bachelor of Fine Arts in Vocal Performance and Music Education from Carnegie Mellon University. Kristina is pursuing her Master of Music degree in Vocal Performance at New England Conservatory as part of the voice studio of Lisa Saffer.

ALEXANDRA HENDERSON – The Governess
Alexandra Henderson, soprano, is a second year graduate student in the studio of Lisa Saffer. Alexandra was named the third place winner of the John Alexander National Vocal Competition, as well as the second place winner of the TEXOMA NATS regional conference. While at NEC, Alexandra frequently performs in the select Liederabend recital series. Around the Boston area, Alexandra performs as a member of the Schola of the Cathedral Church of Saint Paul.

JULIETTE KAOUDJI – Mrs. Grose
Mezzo-soprano Juliette Kaoudji’s most recent operatic performances were as Dido in *Dido and Aeneas* by Henry Purcell, Maman and Pâtre in *L’Enfant et les sortilèges* by Maurice Ravel, Nada in *Svadba* by Ana Sokolovic, and as Mère Jeanne in *Dialogue of the Carmelites* by Francis Poulenc in performances at New England Conservatory’s Plimpton Shattuck Black Box Theatre. This spring she will be singing the role of Chloe in Vincente Martin y Soler’s *L’arbore di Diana*. This Boston Arts Academy
alumna received her Bachelor of Music degree in 2020, her Master of Music degree in 2022 and is now in her final year of the Graduate Diploma program – all at NEC under the instruction of Ms. Carole Haber.

JOSIE LARSEN – The Governess
Josie Larsen is a soprano from Sammamish, Washington. She received her bachelor’s degree with an emphasis in Vocal Performance from Brigham Young University in 2021. Now she is in her second year of her master’s degree in Vocal Performance at New England Conservatory. Her most recent roles and scenes include Rosalinde (Die Fledermaus), Fiordilig (Cosi fan tutte), Queen of the Night (Die Zauberflöte), Magda (La Rondine), and Berta (Il barbiere di Siviglia). Josie is excited to compete in the Metropolitan Opera Laffont Competition: Boston District, this coming January. She has been delighted to study the Governess as her first exposure to the compositions of Benjamin Britten and hopes to perform it again professionally.

ILHEE LEE – Quint
Korean tenor Ilhee Lee is pursuing his Graduate Diploma at New England Conservatory under the tutelage of Bradley Williams. In South Korea, he earned Bachelor of Music and Master of Music degrees under the tutelage of Attila Jun at the Seoul National University. He performed various roles such as Don Ottavio in Mozart’s Don Giovanni and Luigi in Giacomo Puccini’s Il Tabarro. In 2022, he performed the role of Aeneas in Henry Purcell’s Dido and Aeneas at New England Conservatory. For the upcoming season, he will be performing the role of Tamino in Mozart’s Die Zauberflöte and the role of Endimione in Vicente Martín y Soler’s L’arbore di Diana at the New England Conservatory.

BEN MAINES – Quint
Ben Maines is an American tenor, a native of East Lansing, Michigan, who has been praised for his "attractive tone" and "rich color". Some of his notable roles include Gherardo in Puccini’s Gianni Schicchi, the FBI Agent in Jack Perla’s An American Dream, and the Sailor/chorus in Purcell’s Dido and Aeneas. Currently, Ben is studying with renowned soprano, Jane Eaglen, at New England Conservatory where he is getting his master’s degree. This upcoming season he will be appearing as Monostatos in Mozart’s The Magic Flute which will be performed in historic Jordan Hall in early February of 2023.

MARGARET MALONE – Miss Jessel
Margaret Malone, soprano, is a master’s student at New England Conservatory, studying Vocal Performance with Karen Holvik. She is a native of Paducah, Kentucky and a University of Kentucky alumna where she received her BM in Vocal Performance in 2020. She has previously appeared with New England Conservatory in An American Dream (Eva Crowley) and Dialogues of the Carmelites (Madame Lidoine). With University of Kentucky Opera Theater, she has performed Gianni
Schicchi (La Ciesca), Suor Angelica (Una Conversa), Madame Butterfly (Suzuki), and Silent Night (Madeline Audebert, cover).

JOOYEON PARK – Flora
Jooyeon Park is a soprano born and raised in South Korea. She is currently continuing her study in Vocal Performance in New England Conservatory’s Master of Music program under the tutelage of Karen Holvik. She participated in several concerts during her study at KyungHee University and in La fille du régiment (Marie), Il matrimonio segreto (Elisetta) in the spring 2022 Perkin Opera Scenes concert at New England Conservatory.

DANIELLE TOBIN – Miss Jessel
Danielle Tobin, a lyric soprano from Olympia, WA, graduated with her BA in both Vocal Performance and Linguistics and Cultural Studies from Seattle Pacific University and has also studied in the opera studio of the American Institute of Musical Studies (AIMS) in Graz, Austria. Ms Tobin has performed across the Puget Sound area, including such roles as Pamina in Mozart’s The Magic Flute and Nella in Puccini’s Gianni Schicchi. She appeared as a soloist in Schubert’s Magnificat, Poulenc’s Gloria, Duruflé’s Requiem, Vivaldi’s Gloria, and Fauré’s Requiem. She is currently pursuing her Master of Music degree in Vocal Performance at New England Conservatory where she studies with Carole Haber. In NEC’s Perkin Opera Scenes program she has sung the partial roles of Alma in Hoiby’s Summer and Smoke and Konstanze in Mozart’s Die Entführung aus dem Serail in Spring 2022.

EMMA UJIFUSA - Miles
Emma Ujifusa, soprano, is a student of Carole Haber at New England Conservatory. Emma received the Bachelor of Music degree in Music Education and Applied Voice from Pepperdine University and will receive a Master of Music degree in Vocal Pedagogy from New England Conservatory. Emma’s past operatic appearances include First Lady in Die Zauberflöte, Chorus in Dido and Aeneas, Ciesca in Gianni Schicchi, Adele in Die Fledermaus, and Chorus in Pirates of Penzance.
NEC OPERA STUDIES
Chair of Opera Studies           Joshua Major
Music Director                  Robert Tweten
Acting Instructor               Steve Goldstein
Movement Instructor             Kristin Wagner
Stage Combat                    Sarah Flanagan
Administrative Director for Opera & Voice Rich Frost

Vocal Coaching & Musical Preparation Joel Ayau, Brett Hodgdon, 
                                       Ji Yung Lee, JJ Penna, Timothy Steele, 
                                       Daniel Wyneken

CREW
Stage Manager                    Anna Baronas
Assistant Stage Manager          Hannah Jope
Assistant Director               Samantha Fox
Technical Director               Crispin Trubiano
Assistant Technical Director     Doug Hallenbrook
Assistant Scenic Design          Joe Morales IV
Scenic Lead                     Jon Wells
Props Manager                   Arielle Greenspan
Carpenters                      Em McGrory, Wesley Joseph, 
                                Michelle Walker
Master Electrician               William O’Donnell
Electricians                    Joseph Errante, Joe Fanning, 
                                Joseph T. Gurkan, Slava Tchoul
Wardrobe Supervisor             Jill Costello
Hair & Make-up Lead             Jennifer DeMarco-Gregory
Wig Lead                        Rachel Shufelt
Wig Run                         Seth Bodie
Audio Engineer                  Jacob Steingart
Title build                     Danielle Clayton
Title Run                       Ally Bennett, Elizabeth Camele, 
                                Sara Mitnik

Scenery constructed by Wooden Kiwi Productions, Waltham, MA
VOICE FACULTY
Jane Eaglen        Carole Haber
Karen Holvik       Ian Howell
MaryAnn McCormick  Michael Meraw
Lorraine Nubar     Lisa Saffer
Bradley Williams–Chair

ORCHESTRA DEPARTMENT
Stanford and Norma Jean Calderwood       Hugh Wolff
Director of Orchestras                   Director of Large Ensemble Admin.
Director of Large Ensemble Admin.        Marjorie Apfelbaum
Associate Director of Orchestras         David Loebel
Artistic Director of Chamber Orchestra   Donald Palma
Performance Librarian                    Andrés Almirall
Student Librarian                        Tyler J. Bourque
Student Stage Crew and Manager           Pi-Wei Lin

Upcoming Opera Performances – Fall, 2022

UNDERGRADUATE OPERA STUDIO: Opera Scenes, Michael Meraw, director
Opera scenes performed by the members of the Undergraduate Opera Studio
Friday & Saturday, December 2 & 3, 2022 at 8:00 p.m.,
Plimpton Shattuck Black Box Theatre

HANDEL ARIAS & SHAKESPEARE MONOLOGUES
Performances by graduate students in the NEC Opera Department
Tuesday & Wednesday, December 13 & 14, 2022 at 8:00 p.m.,
Plimpton Shattuck Black Box Theatre

Upcoming Opera Performances – Spring, 2023

MOZART: The Magic Flute
performed by NEC Opera students and members of NEC Philharmonia;
Robert Tweten conducts
Friday & Saturday, February 8 & 9, 2023, 7:30 p.m., Jordan Hall

PERKIN OPERA SCENES II
Performances by graduate students in the NEC Opera Department
Thursday & Friday, March 8 & 9, 2023 at 7:30 p.m.,
Plimpton Shattuck Black Box Theatre
Upcoming Opera Performances – Spring, 2023
–continued

MOZART: Così fan tutte (Act 1)
performed by NEC Undergraduate Opera Studio, Michael Meraw, artistic director
Friday & Saturday, March 31 & April 1, 2023 at 7:30 p.m.,
Plimpton Shattuck Black Box Theatre

VINCENTE MARTÍN Y SOLER: L’arbore di Diana
performed by NEC Opera students and members of NEC Philharmonia;
Robert Tweten conducts
Thursday–Sunday, April 13-16, 2023, Plimpton Shattuck Black Box Theatre, times vary

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Food and drink are not allowed in the concert hall, and photography and audio or video recording are prohibited. Assistive listening devices are available for all Jordan Hall concerts; contact the head usher or house manager on duty or inquire at the Coat Room. Latecomers will be seated at the discretion of management.

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