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Concert Program

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Welcome to NEC!

I am thrilled to share New England Conservatory's 2024-25 concert season—a celebration of the power of music to connect and inspire one another.

Whether you are seated in one of our concert halls or watching online, we hope you are uplifted by the performances of our students, faculty, and guest artists.

Above all, we thank you for your support of our students as they cultivate their artistry and contribute to the world through music.

A handwritten signature in black ink, which appears to be "Andrea Kalyn". The signature is stylized and fluid, with a long horizontal line extending to the right.

Andrea Kalyn
President

New England Conservatory
Opera Studies Department
presents

Così fan tutte

by

Wolfgang Amadeus Mozart
Libretto by Lorenzo da Ponte

Conductor	Robert Tweten
Stage Director	Steven Goldstein
Musical Preparation	Joel Ayau
Musical Preparation	Timothy Steele

There will be an intermission between Act One and Act Two.

Monday & Wednesday, February 3 & 5, 2025
7:30 p.m.
NEC's Jordan Hall

CAST

FIORDILIGI	Josie Larsen
DORABELLA	Sara Zerilli
DESPINA	Autumn Ahn
FERRANDO	Suowei Wu
GUGLIELMO	Isaac Hall
DON ALFONSO	Johan Hartman

NEC Philharmonia

Robert Tweten, conductor

<i>Violin 1</i>	Helen Yu, Ian Cheung, Sarah Campbell, Jusun Kim, Sydney Scarlett, Kitty Amaral, Arayana Carr-Mal, Yeji Lim
<i>Violin 2</i>	Anatol Toth, Hyunji Lee, Jiaxin Lin, Yiqian Peng, Abby Reed, Jeremiah Jung
<i>Viola</i>	Philip Rawlinson, Yeh-Chun Lin, Harry Graham, Katie Purcell, Inácia Afonso
<i>Cello</i>	Grace Kim, J. Alexander Smith, Rachel Lin, Phoebe Chen
<i>Bass</i>	Colby Heimburger, Isabel Atkinson, Diego Martinez
<i>Flute</i>	Emma Krause, Jungyoon Kim
<i>Oboe</i>	Abigail Hope-Hull, Kelley Osterberg
<i>Clarinet</i>	Chasity Thompson, Juhyun Lee
<i>Bassoon</i>	Carson Meritt, Dominic Panunto
<i>French horn</i>	Ishaan Modi, Chiu Hsuan
<i>Trumpet</i>	Matthew Dao, Alexandra Richmond
<i>Timpani</i>	Jordan Fajardo-Bird
<i>Fortepiano</i>	Ga-Young Park

SYNOPSIS

ACT ONE

Don Alfonso and his young friends Ferrando and Guglielmo are arguing over the fidelity of women. Alfonso insists that all women are fickle, while Ferrando and Guglielmo refuse to believe that their fiancées, the sisters Fiordiligi and Dorabella, could ever be unfaithful. Don Alfonso wagers that by the end of that very day their fiancées will have betrayed them. He instructs Ferrando and Guglielmo to pretend that they have received orders to go off to war. Fiordiligi and Dorabella are singing

the praises of Guglielmo and Ferrando when Don Alfonso arrives to tell them that their betrothed must immediately depart for the battlefield. The young men arrive, and the two couples bid each other a tearful farewell. Despina, the sisters' maid, is preparing their breakfast when Fiordiligi and Dorabella enter, lamenting the departure. She counsels them to amuse themselves while their lovers are away, advice that horrifies them. After the sisters leave, Don Alfonso, who has overheard their conversation, recruits Despina to aid him in his plot, asking her to admit two suitors (the disguised Guglielmo and Ferrando) into the house. Fiordiligi and Dorabella are alarmed to find two strange men in their home, and become ever more alarmed when the two men begin courting them. Don Alfonso pretends the men are old friends of his and begs the sisters to accept them. But Fiordiligi staunchly swears fidelity to her absent Guglielmo. The sisters are lamenting the departure of their fiancés when the two 'strangers' barge in and swallow what seems to be poison. When they collapse, Despina and Don Alfonso go in search of a doctor, leaving Fiordiligi and Dorabella to tend to the apparently dying strangers. A doctor (Despina in disguise) arrives to revive the two afflicted suitors. As they recover, they vow their love to the vexed sisters with even greater passion, while Don Alfonso and Despina try to hide their amusement.

Intermission

ACT TWO

Fiordiligi and Dorabella are persuaded by Despina that there would be no harm in a bit of innocent flirtation. Dorabella chooses the disguised Guglielmo while Fiordiligi chooses Ferrando. The suitors serenade the two sisters. Fiordiligi goes off for a stroll with Ferrando while Guglielmo courts Dorabella. To his amazement, Dorabella surrenders rather easily. As they go off together, Ferrando returns with Fiordiligi, who continues to resist him and leaves. When the two young men exchange news of their progress, Ferrando is stricken to learn that his faithless Dorabella has yielded to Guglielmo. While Don Alfonso and Guglielmo covertly look on, Ferrando makes another attempt to break Fiordiligi's tenacity. To Guglielmo's distress, she too finally yields. Don Alfonso has now won his wager. He tries to console the two young men with his motto: 'così fan tutte' ('all women are like that'). The sisters' weddings to their two suitors are proceeding when a military chorus in the distance signals the 'return' of Ferrando and Guglielmo from battle. The suitors and the notary (again Despina in disguise) hide. A moment later Ferrando and Guglielmo appear in uniform, feigning surprise at the cool reception they receive. When they discover the marriage contract and the notary, they swear vengeance on their faithless fiancées and their suitors. Finally, they reveal their ruse and the two pairs of lovers are reconciled.

– *Glyndebourne Festival*

ARTISTIC TEAM

ROBERT TWETEN – Musical Director and Conductor

Robert Tweten has performed extensively as both a pianist and conductor throughout the USA and his native Canada. He currently holds the positions of Head of Music Staff for The Santa Fe Opera, and Music Director of Graduate Opera Studies for New England Conservatory, where he provides musical guidance for the Graduate Opera Studies Program. The position, Head of Music Staff, was created by The Santa Fe Opera for Robert in 2000. He has been on the podium for a number of productions during his tenure at Santa Fe, most recently conducting performances of *Falstaff* during the 2022 season. Tweten has enjoyed a long relationship with Utah Opera/Symphony where he has conducted eighteen productions since his debut in 2005, and other companies he has collaborated with include the Lyric Opera of Chicago, Calgary Opera, Vancouver Opera, Florentine Opera, Opera San Antonio, Kentucky Opera, Edmonton Opera, Dayton Opera, Austin Lyric Opera, Tulsa Opera and Sarasota Opera. Tweten's recent projects have included orchestral concerts with the Santa Fe Pro Musica Orchestra, as well as leading *The (R)evolution of Steve Jobs* and *La Bohème* for Utah Opera, and the North American premiere of Roberto Scarcella Perino's *Furiosus* at Merkin Hall in New York. Productions this season include returning to USUO to lead *Sweeney Todd*, and conducting *Rigoletto* for Pacific Opera Victoria. Equally at home as a pianist, Robert has performed throughout the world with many of the industry's most prominent singers, and presently is Music Director for the Sag Harbor Song Festival, and Performance Santa Fe's Festival of Song.

STEVEN GOLDSTEIN – Stage Director

Steven Goldstein has been a member of the NEC Opera Department faculty since 2013 and is a founding member of the Atlantic Theater Company in New York. His directing credits at NEC include *Don Pasquale*, *Die Zauberflöte*, *La Finta Giardiniera*, *Dialogues of the Carmelites*, *L'incoronazione di Poppea*, and *Der Kaiser von Atlantis*, as well as *Seerse*, *Dido and Aeneas* and *Albert Herring* with the Undergraduate Opera Studio. His other directing credits include: *Street Scene*, *Spring Awakening*, *A Little Night Music*, *La Tragediè de Carmen*, and *La Traviata*. Performance highlights include *Our Town* on Broadway; the premiers of *Boy's 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.); and *I Was Most Alive with You* (Huntington Theater). Film: *The Untouchables*, *Signs and Wonders*, *The Spanish Prisoner*, *The Night We Never Met*, *Homicide*, *House of Games* and *Things Change*. He has performed many roles with the Metropolitan Opera, New York City Opera, Seattle Opera, LA Opera, Vancouver Opera, Cleveland Opera, Israeli Opera, Chicago Opera Theater, Gotham Chamber Opera, and Boston's own Odyssey Opera, including last spring's *Awakenings*.

JOEL AYAU – Musical Preparation

Senior Vocal Coach Joel Ayau is a graduate of the Cafritz Young Artist Program of Washington National Opera, and has also worked on the music staffs of North Carolina Opera, Portland Opera, Opera Omaha, Wolf Trap Opera, and Aspen Opera Theatre and VocalARTS. During his three seasons on the music staff of the Castleton Festival, he also prepared the chorus for *Roméo et Juliette* under Rafael Payarre, and Lorin Maazel's productions of *Don Giovanni* and *Madama Butterfly*. Ayau's concert appearances include recitals at Stern Auditorium in Carnegie Hall, the Bolshoi Theatre in Moscow, and National Concert Hall in Taipei, accompanying partners including Renée Fleming, David Portillo, Kathryn Lewek, and Zach Borichevsky.

TIMOTHY STEELE – Musical Preparation

Timothy Steele is an active vocal coach, collaborative pianist, and conductor, and has taught for thirty-one years on the opera faculty at New England Conservatory. He has conducted for outreach tours with the Boston Lyric Opera and is a former music director for Opera Providence. He has served as assistant conductor/pianist for over 200 productions with twenty-five opera companies, including Opera Theatre of St. Louis, Boston Lyric Opera, Boston Symphony Orchestra, Boston Youth Symphony Orchestra, Wolf Trap Opera, Central City Opera, and Opera Maine. He assisted with the Pulitzer Prize winning opera *Madame White Snake* for productions in Boston and Taiwan and the *Ouroboros Trilogy* in 2016, and for three years collaborated with WaterFire-Providence on a unique and popular series of opera evenings. For the last nine years he has been music director at First Parish of Milton-UU and producer of Milton Community Concerts. In Boston he has performed with Emmanuel Music, the Handel and Haydn Society, and the Commonwealth Shakespeare Company, among others.

ABOUT THE CAST

JOSIE LARSEN – Fiordiligi

Josie Larsen is an Artist Diploma student in the studio of Bradley Williams and is a lyric soprano from Sammamish, Washington. Recently, Josie performed on the NEC stages as Rosalinda in *Die Fledermaus*, Mimi in *La Bohème*, and Governess in *The Turn of the Screw*. Additionally, she attended the Aspen Music Festival this summer covering the Countess in *Le Nozze di Figaro*. Her 2024/2025 NEC operatic roles have included Elaine from *Later the Same Evening*.

SARA ZERILLI – Dorabella

Sara Zerilli, a master's degree student at New England Conservatory with MaryAnn McCormick, holds a BM degree from Manhattan School of Music. She received an Encouragement Award at the 2024 Metropolitan Opera's Laffont District Competition. Her 2024-2025 roles with NEC have included Estelle in *Later the Same*

Evening.

AUTUMN AHN – Despina

Autumn Ahn is a soprano in the Graduate Diploma program at the New England Conservatory, studying under Carole Haber. She graduated with top honors from Yonsei University, where she also earned her master's degree. She has performed main roles in numerous operas, including *Il barbiere di Siviglia* and *Hansel and Gretel*.

SUOWEI WU – Ferrando

Suowei Wu, a tenor from Wenzhou, China, is a second-year master's degree student studying with Bradley Williams. Prior to his graduate studies, he completed his Bachelor of Music degree at Xinghai Conservatory of Music in Guangzhou, China. Suowei is a recipient of the National Scholarship award in China and The Academic Honors Scholarship Award at Xinghai Conservatory of Music for three consecutive years. He most recently sang the tenor solo in NEC's performance of Mozart's *Great Mass in C Minor* and appeared as Alfredo in *Die Fledermaus*.

ISAAC HALL – Guglielmo

Isaac Hall is a baritone studying under Michael Meraw for his master's degree. He received his bachelor's degree in music from the Manhattan School of Music. Recent roles include Winter and Drunken Poet from *Fairy Queen*, at the Manhattan School of Music, and Barone from *La Traviata* in TAKE THE STAGE at Newhouse Center for Contemporary Art.

JOHAN HARTMAN – Don Alfonso

Johan Hartman is an operatic bass-baritone and composer, studying as a GD student in Opera at New England Conservatory under Bradley Williams. He has performed leading roles in many operas, most recently performing the role of Colline in Florida l'opera and Zarzuela's production of *La Bohème* and the role of Uberto in Mostly Baroque's production of *La Serva Padrona*. He has also performed his own works in venues internationally, recently having a run of critically acclaimed recitals in Edinburgh, Scotland.

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Visit necmusic.edu for complete and updated concert and ticketing information

Perkin Opera Scenes

Performances by graduate students in the NEC Opera Department

Thursday & Friday, March 6 & 7, 2025 at 7:30 p.m.,

Plimpton Shattuck Black Box Theatre

Undergraduate Opera Studio, Michael Meraw, director

Purcell *Dido and Aeneas*

Friday & Saturday, March 28 & 29, 2025 (times vary)

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NEC Opera: Monteverdi "L'Incoronazione de Poppea"

Joshua Major, stage director; Tim Ribchester, conductor

Wednesday-Saturday, April 16-19, 2025 at 7:30 p.m.

Plimpton Shattuck Black Box Theatre

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