



New England
Conservatory

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 read "Andrea Kalyn". The signature is stylized with loops and a long horizontal stroke at the end.

Andrea Kalyn
President

New England Conservatory
Opera Studies Department
presents

L'incoronazione di Poppea

Music by
Claudio Monteverdi

Libretto by
Giovanni Grancesco Busenello

Orchestration by Tim Ribchester

Conductor	Tim Ribchester
Stage Director	Joshua Major
Scenic Designer	Cristina Todesco
Lighting Designer	Jeff Adelberg
Costume Designer	Gail Astrid Buckley
Stage Manager	Jack Douglas Riter
Musical Preparation	Joel Ayau
	Ji Yung Lee
Répétiteur	Sepehr Davalloukhongar
	Hyojeong Ham

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

Wednesday–Friday, April 16–18, 2025 at 7:30 p.m.
Saturday, April 19, 2025 at 2:00 p.m.
Plimpton Shattuck Black Box Theatre

CAST

Wednesday, Friday

Dani Jingdan Zhang
Melissa Pereyra
Yejin Jang
Shanti Fowler-Puja
Spencer Bailen
Sydney Pexton
Rena Maduro
Isis Bermúdez Rivera
Ricky Lee Owens, Jr.
Qinglin Liu
Jingyao Zhou
Suowei Wu
KaiLiang Wei
Mirah Johnston
Carlos Arcos
Sara Zerilli, Yunxi Ye
Xingchi Dong

POPPEA
OTTAVIA
DRUSILLA
DAMIGELLA / PALLADE
ARNALTA
AMOR
VIRTU / LITTORE
FORTUNA
NERONE
OTTONE
SENECA
LUCANO / 1ST SOLDIER
2ND SOLDIER
VALLETTO
LIBERTO
FAMIGLIARI

Thursday, Saturday

Sohyun Cho
Lara Süer
Alexis Reese
Zeyu Song
Brianna Davies
Sydney Pexton
Rena Maduro
Isis Bermúdez Rivera
Dongchen Xu
Jiasen Zhao
Zhanqi Wang
Yuan Du
KaiLiang Wei
Sua Lee
Carlos Arcos
Sara Zerilli, Yunxi Ye
Xingchi Dong

NEC Philharmonia

Tim Ribchester, conductor

<i>Violin 1</i>	Yiqian Peng, Cherin Lee
<i>Violin 2</i>	Inés Issel Burzynska, Jiaxin Lin
<i>Viola</i>	Aidan Garrison, Santiago Vazquez-Loredo
<i>Cello</i>	Ingrid Tverberg, Grace Kim
<i>Bass</i>	Luisa Brown-Hernandez
<i>Flute</i>	Nina Tsai, Anna Ridenour
<i>Oboe</i>	Christian Paniagua, Yuhsi Chang
<i>Bassoon</i>	Heejeong Jeong
<i>Trumpet</i>	Ko-Te Chen
<i>Harpsichord</i>	Sepehr Davalloukhongar

SYNOPSIS

Fortune, Virtue and Amor argue over who is the most powerful. Amor claims superiority and the action sets out to prove it.

Ottone, Poppea's former lover, returns from travelling to find her now with Nerone.

He is determined to make her empress while his guards soldiers gossip about his immoral and distracted behavior.

Ottone, heartbroken, tries to forget Poppea and seeks comfort with Drusilla.

Ottavia is in despair as she has been cast aside and refuses the philosopher Seneca's sympathy.

Nerone, removing all obstacles that prevent him from making Poppea his empress, orders Seneca's death.

Ottavia orders Ottone to kill Poppea.

He disguises himself as Drusilla attempts to kill Poppea, but Amor foils the plot.

Drusilla is arrested and Ottavia's plot is revealed.

Nerone and Poppea celebrate.

CONDUCTOR'S NOTES

L'incoronazione di Poppea, arguably the most significant music drama of the 17th century, presents a unique opportunity and a simultaneous problem for modern opera producers: the improvisatory aspect of the orchestra, best described as a form of Italian literary jazz. The vocal lines and the continuo bass are the only elements notated in the two surviving manuscripts (aside from a few basic interludes for unspecified instruments). Their rhythmic relationships, lyricism, and dance swing are nevertheless crystal clear, as with our Great American Songbook and other jazz standards read from charts. All published editions, save one, streamline the manuscripts' contents and expect that performances lean on the expertise of multiple specialized improvisers. The exception is Raymond Leppard's for 1960's Glyndebourne which goes to the other extreme, requiring an orchestra of more than fifty and an impressionist approach to style, rather than a baroque one in the 21st century sense. Other recorded orchestrations by conductors remain unpublished. My edition centers on the backbone of harpsichord, lute, organ, and bass instruments while involving solo orchestra players in virtuoso duets, of the type Monteverdi

frequently wrote in earlier works. Rather than trying to recreate an “authentic” representation of the opera’s premiere, I add my efforts to the process of its constant re-invention, beginning with the workshop of younger composers who formed the premiere continuo group under Monteverdi’s supervision. Above all I envision an opportunity for instrumental soloists, especially those new to baroque performance practice, to engage with singers in the art of operatic storytelling. I have retained the vocal lines and bass line unchanged from the manuscript sources. The interludes are sometimes presented as written and sometimes decorated. All other instrumental material is my own invention, though I quote both Monteverdi and Leppard frequently (the latter as a tribute to his sincere efforts to dramatize the characters orchestrally for audiences of his time). The edition was conceived and composed for the Trentino Music Festival and is dedicated to the residents of the Valle di Primiero. I am honored to conduct the United States’s first fully staged production in collaboration with the New England Conservatory.

– Tim Ribchester

CREATIVE TEAM

JOSHUA MAJOR - Department Chair & Stage Director

Toronto-born Joshua Major began his opera stage directing career at the age of 23 with *La Cenerentola* for Opera Omaha. Soon after, Mr. Major worked as an assistant at the Welsh National Opera, to Rhoda Levine at Juilliard, and to Cynthia Auerbach at both Chautauqua Opera and the New York City Opera. Mr. Major has worked as a stage director for over 35 years throughout the United States and Canada developing an impressive and diverse repertoire of productions. Recent productions include *Norma* (Bellini), *La Damnation de Faust* (Berlioz), *L’arbore di Diana* (Soler), *La traviata* (Verdi), *Falstaff* (Verdi), *Die Fledermaus* (Strauss), *Don Giovanni* (Mozart), *Romeo and Juliet* (Gounod), *La bohème* (Leoncavallo), and *The Cunning Little Vixen* (Janáček). Mr. Major has worked for numerous companies including, Opera Theatre of St. Louis, Wolf Trap Opera, Central City Opera, Michigan Opera Theatre, Cape Town Opera, Berkshire Opera Festival, Opera Omaha and Odyssey Opera. In August 2012 Mr. Major began as Chair of Opera Studies at New England Conservatory of Music in Boston after completing 20 years on the faculty of the University of Michigan where he oversaw the Opera Program, both teaching and directing. From 2003-2014 Joshua Major was the Artistic Director of the Pine Mountain Music Festival, located in the Upper Peninsula of Michigan on the shores of Lake Superior where he produced over 300 concerts of opera, symphony and chamber music. He continues to be a stage director and faculty member with the International Vocal Arts Institute, where he has directed annually since 1993. An advocate for new work, Mr. Major has workshopped operas in progress including works by composers Mark Adamo, Paola Prestini, Scott Wheeler, Julian Wachner and Bright Sheng.

TIM RIBCHESTER – Conductor

Tim Ribchester has established a presence on four continents as conductor, harpsichordist, vocal coach and pianist. Formerly faculty of the Academy of Vocal Arts in Philadelphia and a guest coach at Cape Town Opera, he has been engaged as the baroque specialist on music staff at the Berlin State Opera since 2021 and at the Deutsche Oper Berlin since 2023, assisting René Jacobs (*Il Giustino*), Christopher Moulds (*Dido and Aeneas*), Alessandro De Marchi (*St Matthew Passion*), Ottavio Dantone (*Le Cinesi*), Christophe Rousset (*Orfeo ed Euridice*), and Sir Simon Rattle (*Hippolyte et Aricie*, *Idomeneo*), who invited him to Munich in 2023 to record the continuo and recitatives of *Idomeneo* with the Bavarian Radio Symphony Orchestra. Other recent engagements include *Theodora* at Theater an der Wien, as assistant conductor to Bejun Mehta and principal harpsichord with La Folia Barockorchester in 2023; conducting a 2022 concert of Handel and Vivaldi in Athens with Armonia Atenea; and the workshopping of his orchestration of *L'incoronazione di Poppea* at the 2022 Trentino Music Festival, where for seven seasons he was the director of Baroque repertoire (*Rinaldo*, *Alcina*, *Dido and Aeneas*, Brandenburg concerti).

Devoted to the training of emerging opera singers, Tim Ribchester has served as 2024 Music Director of the Lyric Opera Studio Weimar, and as a coach and consultant for the Premiere Opera Vocal Arts Institute in New York City; NYIOP auditions; and Viñas and Vincerò international competitions. The Lyric Opera of Chicago has twice commissioned his orchestrations of *L'incoronazione di Poppea* scenes, and in 2019 he pioneered baroque repertoire training with the Cape Town Opera Studio with a concert of Handel Italian duets. In 2025 he joins the Salzburg Camerata for the 250 year anniversary performance of Mozart's *Il re pastore*. He resides in Berlin where he established his vocal coaching studio in 2015.

CRISTINA TODESCO – Scenic Designer

Cristina Todesco has been scenic designer at New England Conservatory for *The Marriage of Figaro*, *Suor Angelica/Gianni Schicchi*, *Postcards from Morocco*, and *L'arbore di Diana*. Recent work includes *Mother Ocean: Whaling Women and Riders to the Sea*, *L'Etoile*, *Albert Herring* (Boston Conservatory at Berklee); *Oh God* (Landestheater Linz, Austria); *Crumbs from the Table of Joy* (Lyric Stage Company of Boston); *Mr. Parent* (Cincinnati Playhouse); *The Islanders* (Shakespeare and Company). Cristina has also worked with Actors Shakespeare Project, Boston Symphony Orchestra at Symphony Hall and at Tanglewood, Capital Rep, Central Square Theater, Company One, Commonwealth Shakespeare Company, Huntington Theatre, Merrimack Rep, Olney Theater Center, Speakeasy Stage, Trinity Rep, and Williamstown Theater Festival, among many more. She is the recipient of four Elliot Norton Awards and an IRNE for Outstanding Design, teaches at Boston University, and is a proud member of Local USA 829.

JEFF ADELBERG – Lighting Designer

Jeff Adelberg has been the lighting director for NEC productions of *Later the Same Evening*, *La Calisto*, *L'arbore di Diana*, *Dido and Aeneas*, *L'Enfant et les Sortilèges*, *The*

American Dream, Svadba, and Dialogues of the Carmelites. His other recent work includes *El Matrimonio Secreto* (Florida Grand Opera), *American Jezebel: The Trial of Anne Hutchinson* (Harvard Choruses); *Mother Ocean: Whaling Women and Riders to the Sea, L'Etoile, Albert Herring* (The Boston Conservatory at Berklee); *Don Carlo, Norma, The Damnation of Faust* (Boston Youth Symphony Orchestra); *Hamlet, The Effect, Who's Afraid of Virginia Woolf, Topdog/Underdog* (Gamm Theatre, RI); *Frankenstein* (Cincinnati Shakespeare Co.); *The Dybbuk* (Arlekin Theatre, Boston); *Beckett Women: Ceremonies of Departure* (Cambridge, MA and Belfast, NI); Cambridge's renowned Midwinter Revels since 2010. Jeff attended the University of Connecticut and teaches at Harvard, University. Member USA-829. www.JeffAdelberg.com /instagram @jadelberg

GAIL ASTRID BUCKLEY – Costume Designer

Gail Astrid Buckley has worked as a costume designer in television, film, opera, and theater within the New England area and designed for many venues, including The Huntington Theatre, American Repertory Theatre, Boston Lyric Opera, The Hanover Theatre, Lyric Stage Company, Speakeasy Stage Company, Underground Railroad Theatre, The Nora Theatre Company, The Hasty Pudding Theatricals, Gloucester Stage Company, and The Greater Boston Stage Company. Her designs have won multiple awards for best design. Her work includes historical periods from medieval to modern. Favorite designs include the operas *Merry Widow* and *Marriage of Figaro* to plays/musicals *Murder on the Orient Express* and *My Fair Lady*. Most recently she was the assistant costume designer on the major motion picture *Finestkind* starring Tommy Lee Jones, Jenna Ortega, and Ben Foster. Other work includes designing costumes for the Hasty Pudding's *101 Damnations*. She is a longtime member of the design union United Scenic Artist Local 829 and is proud to serve on the executive board. Gail has a BFA in Costume Design from Boston University.

JACK DOUGLAS RITER – Stage Manager

Jack Douglas Riter is a Boston-based writer and theatre practitioner. He earned his BA at Ohio Wesleyan University and an MFA from Emerson College. Recent credits include: *Real Women Have Curves*, *Gatsby: An American Myth* (American Repertory Theatre), *Galileo's Daughter* (Central Square Theatre), and *Library Lion* (Adam Theatre).

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.

Ji YUNG LEE – Musical Preparation

Ji Yung Lee, hailed by *Gramophone* for her “beautiful playing” and “intimate internal dialogues,” is a versatile pianist and has made appearances at Alice Tully Hall, Carnegie Weill Hall, and John F. Kennedy Center. She is the 2nd prize and special award winner at Salieri-Zinetti International Chamber Music Competition in Italy. Lee is a music staff member at Boston Lyric Opera and recently served as a coach for their world-premiere production *The Seasons*. She received special recognition in *The Boston Globe* for leading the pit ensemble from the harpsichord on minutes’ notice after the music director was unexpectedly unavailable. Other recent highlights include Dame Myra Hess Concert Series; Rockport Chamber Music Festival; Harriman-Jewell Series; a video production for Tonebase with cellist Laurence Lesser; and WQXR’s Christmas Concert with tenor Stephen Costello. Lee also has worked with Victory Hall Opera, Boston Arts Song Society, and Juilliard’s Drama division. She has participated as a vocal piano fellow in festivals including Music Academy of the West, Aspen Music Festival and School, SongFest, and Hawaii Performing Arts Festival and as a conducting fellow in Pehlivanian Opera Academy. Lee received her master’s degree with academic honors from New England Conservatory, and Graduate Diploma from The Juilliard School.

ABOUT THE CAST (in alphabetical order)

CARLOS ARCOS, *Liberto*

Baritone Carlos Arcos moved from his native Ecuador to Queens, New York, in 2012. He completed a bachelor's degree at Aaron Copland School of Music in Queens College and a master's degree at New England Conservatory of Music. He is currently pursuing a graduate diploma at NEC in the studio of Michael Meraw. Previous programs include Prague Summer Nights, Chautauqua Opera Conservatory, SongFest, and Classic Lyric Arts.

SPENCER BAILEN, *Arnalta*

Spencer Bailen is an American mezzo-soprano hailing from Palm Beach Gardens, Florida. Her voice has been described as a “pliant character mezzo” (*South Florida Classical Review*.) Some of her most recent roles include Marcellina in Mozart’s *Le Nozze di Figaro* and Un Pâtre in Ravel’s *L’Enfant et les Sortilèges*.

ISIS BERMÚDEZ RIVERA, *Fortuna*

Puerto Rican soprano Isis Bermúdez Rivera was most recently seen as Calavera 1 in Opera Orlando’s *Frida* and Contessa in UCF’s *Le nozze di Figaro*. Isis earned her bachelor’s degree at the University of Central Florida with Dr. Jeremy Hunt, and now studies for her master’s at New England Conservatory.

SOHYUN CHO, *Poppea*

Sohyun Cho, a soprano from Seoul, earned her master’s degree at the University of Michigan and is pursuing a Graduate Diploma at New England Conservatory

under Bradley Williams with a full scholarship. She has performed as Eurydice and Contessa, and is preparing for upcoming roles in the 2024-25 season.

BRIANNA DAVIES, *Arnalta*

Brianna Davies, mezzo-soprano, is a first year master's student studying Vocal Performance with Professor MaryAnn McCormick. Brianna has performed with many Symphony Orchestras and also made her Opera Tampa debut in 2024 in their productions of *Don Giovanni* and *La Traviata*.

XINGCHI DONG, *Famigliari*

Xingchi Dong is a graduate student majoring in vocal performance and studies with Professor MaryAnn McCormick.

YUAN DU, *Lucano / 1st Soldier*

Yuan Du completed his undergraduate studies at Xinghai Conservatory of Music and is currently a graduate student at New England Conservatory of Music. He has participated in the German Philharmonic Music Competition in December 2021 and won the Silver Award in the China Finals.

SHANTI FOWLER-PUJA, *Damigella / Pallade*

After graduating from Vassar College with a major in music and minor in global 19th century studies, Shanti began her master's at New England Conservatory where she currently studies with Carole Haber. Highlights of her time at NEC include performances in the Liederabend series, the Outreach Opera, and concerts presenting new works by student composers.

YEJIN JANG, *Drusilla*

Yejin Jang, a South Korean soprano, studies vocal performance at New England Conservatory under Lisa Saffer and Carole Haber. Passionate about opera and classical music, she refines her artistry to connect with audiences worldwide, aspiring to perform on prestigious stages and share the power of the human voice.

MIRAH JOHNSTON, *Valetto*

Mirah Johnston is a passionate mezzo-soprano with a warm lyric voice. Mirah graduated from BU with her Bachelor of Music degree in May '24 studying under David Guzman. Currently, she is completing her MM in Voice and Opera at New England Conservatory under the instruction of Professor Carole Haber.

SUA LEE, *Valetto*

Sua Lee graduated from Yonsei University with a bachelor's degree and made her debut at the age of 22 in *Rigoletto*. Since then, she has won numerous awards in Korean competitions. Notably, she was selected as the first "Young Artist" in two categories by the Kumho Asiana Foundation, earning the opportunity to hold a solo recital. Sua is currently pursuing a master's degree at New England Conservatory.

QINGLIN LIU, *Ottone*

QingLin Liu, baritone, is a first-year master's student at New England Conservatory studying under Bradley Williams. He received his bachelor's degree from the Beijing Normal University where he studied with Lynn Sun. He was last seen performing as Thacker in the world premiere of *The Past Ballad* at the Beijing TianQiao Performing Arts Center, and received the Silver Award for the 8th National Higher Art Colleges of China Vocal Music Performance.

RENA MADURO, *Virtu / Littore*

Soprano Rena Maduro is currently pursuing her master's in vocal performance at New England Conservatory, where she trains with Bradley Williams. She obtained her bachelor's degree at Northwestern University, studying W. Stephen Smith. Her past roles include Cunegonde (*Candide*), Queen of the Night (*The Magic Flute*), Cendrillon (*Cendrillon*), and Dew Fairy (*Hänsel und Gretel*).

RICKY LEE OWENS, JR., *Nerone*

Ricky L. Owens, Jr., countertenor from Dallas, Texas is a graduate from Prairie View A & M University (B.A.) and Carnegie Mellon University (M.M.). He is currently pursuing a G.D. from NEC. Mr. Owens has performed roles such as Caio Silla in Vivaldi's *Ottone in Villa*, ensemble in Craig Johnson's *Considering Matthew Shepherd*, Cherubino from *Le Nozze di Figaro*, Orlofsky from *Die Fledermaus*, Arsemene from *Serse*, Giulio Cesare from *Giulio Cesare*, Oberon from *A Midsummer Night's Dream* and Rinaldo from *Rinaldo*. He has participated in programs such as SongFest, Lonestar Kingwood Summer Opera Workshop, as well as the inaugural class of Los Angeles Opera's HBCU Opera Career Comprehensive. He is a winner of the Boston District for the Metropolitan Opera Laffont Competition.

MELISSA PEREYRA, *Ottavia*

Melissa Pereyra is a first-generation Peruvian-American soprano studying for a master's degree in voice performance at New England Conservatory of Music. Recently in her graduate studies, Melissa has been studying voice under Jane Eaglen. She has performed scenes as Romilda (*Serse*), Juliette (*Roméo et Juliette*), Laurie (*The Tenderland*), and sang Juliette's "Poison Aria" with the Rivers Symphony Orchestra. This past summer, she joined the Denyce Graves Foundation cohort. Melissa is excited to perform in this production of *L'incoronazione di Poppea*.

SYDNEY PEXTON, *Amor*

Sydney Pexton is a soprano from Salt Lake City, Utah. She is currently pursuing a master's degree at New England Conservatory, studying with Carole Haber. Most recently, she was a Fellow in the New Music Workshop at the Norfolk Chamber Music Festival and sang the role of Little Red in NEC's Outreach production of *Little Red Riding Hood* and Elaine in Musto's *Later the Same Evening*.

ALEXIS REESE, *Drusilla*

Alexis Reese, a soprano from Jacksonville, Florida, has demonstrated her vocal prowess across various musical genres, including opera, jazz, and musical theater. Her repertoire ranges from portraying Belinda in Purcell's *Dido and Aeneas* and Rose in Musto's *Later the Same Evening* to embodying the role of Little Red in Sondheim's *Into the Woods*. Her performances showcase a remarkable ability to captivate audiences through emotionally charged interpretations and lighthearted portrayals.

ZEYU SONG, *Damigella / Pallade*

Zeyu Song, a lyric soprano, earned her bachelor's degree from Harbin Conservatory of Music in China and is currently pursuing her Master of Music degree at the New England Conservatory, where she studies under mezzo-soprano MaryAnn McCormick. During her time at NEC, she has actively participated in numerous opera scenes and full-staged productions.

LARA SÜER, *Ottavia*

Lara Amber Süer is a second-year master's student in voice performance at New England Conservatory, currently studying under Jane Eaglen. She received a graduate certificate from Ohio University under Debra Rentz, and her bachelor's degree from Arizona State with Carole FitzPatrick. She loves her family, cats, and music.

ZHANQI WANG, *Seneca*

Zhanqi Wang graduated from the China Conservatory of Music and is currently studying at New England Conservatory of Music. He was taught by Yi Song and Bradley Williams. Performance experience includes Colline in *La bohème*, Sarastro in *Die Zauberflöte*, and Kublai Khan in *Marco Polo*. He was the baritone soloist in the recent performance of the Brahms *Requiem* with the NEC Philharmonia and Symphonic Choir, conducted by Hugh Wolff in Jordan Hall.

KAILIANG WEI, *2nd Soldier*

KaiLiang Wei is a graduate student at the New England Conservatory, majoring in vocal performance. With over 6 years of experience in this sector, his consistent passion and dedication in music have strongly shaped his character. He holds a bachelor's degree in Music Education (Vocal Music) from China Conservatory of Music.

SUOWEI WU, *Lucano / 1st Soldier*

Suowei Wu, a tenor from Wenzhou, China, is a second-year master's 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. Most recently, he has sung the roles of Jimmy in Musto's *Later the Same*

Evening and Ferrando in *Così fan tutte*.

DONGCHEN XU, *Nerone*

Xu Dongchen, tenor, is currently a second-year graduate student in the Opera Department of the New England Conservatory. He graduated from the Vocal and Opera Department of the Shanghai Conservatory of Music. He studies under tenor Bradley Williams and has performed in *Don Giovanni*, *Die Fledermaus* and *Carmina Burana*.

YUNXI YE, *Famigliari*

Yunxi Ye, soprano, was born in Beijing, China in 2001. She graduated from the China Conservatory of Music. Now, she is a first year graduate student (26' MM) studying with Professor Carole Haber.

SARA ZERILLI, *Famigliari*

Sara Zerilli, a master's student at New England Conservatory in the studio of MaryAnn McCormick, holds a BM 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 include Estelle in *Later the Same Evening* and Dorabella in *Così fan tutte*.

DANI JINGDAN ZHANG, *Poppea*

Dani Jingdan Zhang is currently pursuing an Artist Diploma in Opera Studies at the New England Conservatory. Her repertoire features roles such as Ilia, Cleopatra, Norina, Musetta, and Nedda, and soprano solo works including *Carmina Burana*, Poulenc's *Gloria*, Mendelssohn's *A Midsummer Night's Dream*, Fauré's *Requiem*, Handel's *Messiah*, Bach's *Mass in B Minor* and *Easter Oratorio*.

JIASEN ZHAO, *Ottone*

Jiasen Zhao, baritone, is a master's student at New England Conservatory of Music, studying under Bradley Williams. In 2019, he enrolled in the Vocal Music and Opera Department of Shanghai Conservatory of Music for his undergraduate degree, specializing in bel canto performance, studied under Huang Xuan, and graduated in 2024.

JINGYAO ZHOU, *Seneca*

Jingyao Zhou graduated from the Chinese Conservatory of Music and is currently studying at New England Conservatory of Music. He was taught by Yi Ding and Bradley Williams. Performance experiences include Figaro in *Le Nozze di Figaro*, Don Alfonso in *Così fan tutte*, ShengBo Zhao in *Jie Zi Yuan*, JiaHao Shen in *A Date with Spring*, FuSheng Huang in *Xue Se Xiang Jiang*, YangZhai Shen in *Jiang Jie*, BaTian Peng in *Hong Hu Zhi Wei Dui*, and Wu Chang in *Yuan Ye*.

NEC OPERA STUDIES

Chair of Opera Studies	Joshua Major
Music Director	Robert Tweten
Acting Instructor	Steven Goldstein
Stage Movement Instructor	DeAnna Pellecchia
Stage Combat	Sarah Flanagan
Administrative and Production Director for Opera & Voice	Úna Rafferty
Vocal Coaching & Musical Preparation	Joel Ayau, Brett Hodgdon, Ji Yung Lee, JJ Penna, Timothy Steele

TECHNICAL TEAM

Technical Director	Miguel Ferreira
Master Electrician	Molly Beall
Light Board Operator	Sami Parazin
Wig Artisan	Rachel Padula-Shufelt
Make-up Artist	Jade Gordon
Wardrobe Supervisor	E. Rosser
Surttitle Operator	Sianna Monti
Audio Engineer	Andrew Baptista
Video Engineer	Nicholas Federico
Carpenters	Emily Hanson, James Hoàng, Redacted Maxwell, Harley Novy, Jack Douglas Riter, Alexia Rowe, Kaitlin Smith, Mac Weaver
Electricians	Emily Hanson, Olive Nixdorf, Isaac Roussak, Opal Teitler

NEC VOICE FACULTY

Jane Eaglen	Michael Meraw
MaryAnn McCormick	Bradley Williams—Chair
Carole Haber	

NEC ORCHESTRA DEPARTMENT

Stanford and Norma Jean Calderwood	
Director of Orchestras	Hugh Wolff
Director of Performance Admin.	Marjorie Apfelbaum
Associate Director of Orchestras	David Loebel
Artistic Director of Chamber Orchestra	Donald Palma
Performance Librarian	Andrés Almirall
Student Librarian	Luisa Brown-Hernandez

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Upcoming Concerts at NEC

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

NEC Jazz Orchestra, Ken Schaphorst, conductor

"The Music of Maria Schneider"

Thursday, April 17, 2025 at 7:30 p.m., Jordan Hall

Tuesday Night New Music

New music by NEC student composers, performed by their peers

Thursday, April 17, 2025 at 8:00 p.m., Williams Hall

Connections Chamber Music, Max Levinson, director

"Weinberg and Shostakovich"

Thursday, April 17, 2025 at 8:00 p.m., Burnes Hall

NEC Honors Ensemble: The 242 Strings Piano Quartet

Saturday, April 19, 2025 at 7:30 p.m., Jordan Hall

Faculty Recital: Stephen Drury, piano

Bach *Partita No. 6 in E Minor*; Beethoven *Sonata in E Major*, op. 109

Cardew *Treatise*

Sunday, April 20, 2025 at 8:00 p.m., Jordan Hall

Chamber Music Gala

Monday, April 21, 2025 at 7:30 p.m., Jordan Hall

NEC Jazz Composers' Workshop Orchestra, Frank Carlberg, director

Tuesday, April 22, 2025 at 7:30 p.m., Jordan Hall

Liederabend LXXVII: Nine Art Song Premieres

in collaboration with the NEC Composition Department and SongLab

Cameron Stowe and Tanya Blaich, curators

Wednesday, April 23, 2025 at 6:00 p.m., Williams Hall

NEC Symphony, David Loebel and Jherrard Hardeman '25 MM, conductors

Beethoven *Coriolan Overture*; Tomer Rozen '25 MM *Orchestral Overture*;

Britten *Four Sea Interludes* from *Peter Grimes*; Brahms *Violin Concerto in D Major*,

Masha Lakisova, violin soloist

Wednesday, April 23, 2025 at 7:30 p.m., Jordan Hall

NEC Chamber Singers, NEC Symphonic Winds

Erica J. Washburn and William Drury, conductors: "Movie Night!"

Thursday, April 24, 2025 at 7:30 p.m., Jordan Hall

Upcoming Concerts at NEC

—continued

Evren Ozel, piano (AD)

Student of Wha Kyung Byun

Monday, April 28, 2025, at 7:30 p.m., Jordan Hall

NEC Conductors' Choir

Bailee Green '25 MM, Lena Wong '25 MM, Henri Youmans '25 MM, and Howard Zheng '25 MM, conduct

Monday, April 28, 2025 at 7:30 p.m., Burnes Hall

Contemporary Musical Arts Dept. Concert

"Visionaries and Eccentrics: Ives' Problem Children"

curated by Anthony Coleman and Lautaro Mantilla

Tuesday, April 29, 2025 at 7:30 p.m., Jordan Hall

Chirp 1: Music Technology

Wednesday, April 30, 2025 at 8:00 p.m., Plimpton Shattuck Black Box Theatre

NEC Philharmonia, Hugh Wolff, conductor

Tan Dun *Fanfare Overture*; Dvořák *Cello Concerto in B Minor*, op. 104, Jonah Kernis, cello soloist; Stravinsky *Le sacre du printemps*

Wednesday, April 30, 2025 at 7:30 p.m., Jordan Hall

NEC Composers' Series, John Mallia, curator

Malcolm Peyton Composers-in-Residence - Ingrid Laubrock and Ikue Mori

Thursday, May 1, 2025 at 7:30 p.m., Jordan Hall

NEC Lab Orchestra

Timothy Ren '25 MM, Jherrard Hardeman '25 GD, and Clancy Ellis '26 GD, conduct Beethoven *Symphony No. 4*; Stravinsky *Concerto in E-flat, "Dumbarton Oaks"*; Kodály *Dances of Galanta*

Thursday, May 1, 2025 at 8:00 p.m., Brown Hall

Chirp 2: Music Technology

Friday, May 2, 2025 at 8:00 p.m., Plimpton Shattuck Black Box Theatre

Chirp 3: Music Technology

Sunday, May 4, 2025 at 8:00 p.m., Plimpton Shattuck Black Box Theatre

NEC Honors Ensemble: Nth° Wind Quintet

Sunday, May 4, 2025 at 8:00 p.m., Jordan Hall

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