

Concert Program



New England Conservatory
Opera Studies Department
presents

L'elisir d'amore

by

Gaetano Donizetti

Libretto by Felice Romani

Conductor	Robert Tweten
Stage Director	Steven Goldstein
Costume Designer	Ellie DeLucia
Props Designer	Isaac West
Lighting Designer	Miguel Ferreira
Musical Preparation	Timothy Steele
Musical Preparation	Brett Hodgdon

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

Monday & Wednesday, February 2 & 4, 2026
7:30 p.m.
NEC's Jordan Hall

CAST

ADINA	Dani Jingdan Zhang
NEMORINO	Suowei Wu
BELCORE	Qinglin Liu
DULCAMARA	Zhanqi Wang
GIANETTA	Yoojin Oh (2/2); Yejin Jang (2/4)

Chorus:

Yiting Ai, Carlynn Berners, Xingyan Chen, Minjoo Choi, Haijie Du,
Alayna Green, Xiufan Hu, Graham Lin, Corinne Luebke-Brown,
Nicholas Ottersberg Enriquez, Shun Qu, Nancy Schoen, Aida Skaraite,
Shijin Sun, Valentine Umeh, McLain Weaver, Alicia Werner, Yumeng Xing,
Lila Yan

NEC Philharmonia

Robert Tweten, conductor

<i>Violin 1</i>	Zixiang Lin, Isabella Sun, Kevin Kang, Ian Jiang Johnson, Amelia Cannavo, Tara Hagle, Ian Cheung, Helen Yu
<i>Violin 2</i>	Masha Lakisova, David Carreon, Chiung-Han Tsai, Rina Kubota, Pei Wu Derek Chen, Jia-Ying Joy Wei
<i>Viola</i>	Charlie Picone, Max Wang, Jiashu Yin, Pharida Tangtongchit, Wednesday Hsu
<i>Cello</i>	Kyle Pinzon, Man To Nicholas Tsang, Rachel Lin, Zijue Wang
<i>Bass</i>	Alyssa Burkhalter, Lawrence Hall, Brian Choy
<i>Flute</i>	Amelia Kazazian
<i>Piccolo</i>	Haylie Wu
<i>Oboe</i>	Yuhsi Chang, Kearsen Erwin
<i>Clarinet</i>	Carla Fortmann, Lauren Enos
<i>Bassoon</i>	Garrett Comrie, Valerie Curd
<i>French horn</i>	Mauricio Martinez, Qianbin Zhu
<i>Trumpet</i>	Rui Wang, Maxwell DeForest
<i>Trombone</i>	Allie Klaire Ledbetter, Drew Robertson
<i>Bass Trombone</i>	Jonas Ventresca
<i>Timpani</i>	Camden Briggs
<i>Percussion</i>	Patrick Sorah, Dillon Ackerman
<i>Harp</i>	Subin Lee
<i>Fortepiano</i>	Ashly Zhang

SYNOPSIS

ACT I (*A 19th-century Italian village*)

As the harvesters take a break, the landowner Adina reads aloud the story of Tristan and Isolde, while the lovesick peasant Nemorino adores her from afar. Adina mockingly relates how the legendary lovers were enchanted by a magical love potion. A troop of soldiers march in, led by the handsome Sergeant Belcore, who boldly proposes marriage to Adina, which she deflects. Adina advises Nemorino to go visit his wealthy uncle, who is ill. She warns him that she is capricious and will never settle down. Dr. Dulcamara arrives in the town to sell his remedies. Nemorino asks him if he carries Isolde's love potion, so Dulcamara sells him an 'elixir of love' – actually just a bottle of cheap wine – telling him that it will take effect in one day. Nemorino guzzles the "elixir" and feeling emboldened, approaches Adina, telling her that she will be his in just 24 hours. Belcore arrives to demand Adina's answer to his marriage proposal. Just to spite the overconfident Nemorino, Adina agrees to marry Belcore in six days. But when the soldiers suddenly receive an order to leave town the next morning, Adina agrees to marry Belcore that very day. Nemorino pleads with her to wait just one day longer, but to no avail.

Intermission

ACT II

As the wedding celebrations begin, Adina is upset that Nemorino has not turned up. He finally arrives, begging Dulcamara to give him a faster-acting elixir. Dulcamara, planning to leave town within the hour, offers him a second bottle, but Nemorino has no money to pay for it. Belcore arrives, wondering why Adina is delaying their wedding until the evening. He finds Nemorino desperate for money, so offers him cash on the spot if he'll sign up to join the army. Nemorino agrees, takes the money, and leaves in search of Dulcamara. Meanwhile, the women of the town gather to hear the secret that Nemorino's rich uncle has died and left him a fortune. Nemorino, who has not yet heard the news, is amazed to find every woman in the village fawning over him, which he attributes to the effects of the elixir. Adina, too, is mystified, and Dulcamara boasts of the elixir's magic. Adina suddenly realizes her feelings for Nemorino and resolves to win him back. She finds him and tells him that, to keep him from leaving the village, she has bought back his army contract. But Nemorino insists that if Adina doesn't love him, he'd just as soon die a soldier. Finally, Adina admits that she does love him. Belcore enters and finds Adina in Nemorino's arms. Adina tells Belcore that she's marrying her love, Nemorino. Dulcamara enters and tells Nemorino and Adina that Nemorino's uncle died and left him a great fortune—proof that not only does his Elixir help you find love, it makes you rich as well. As all ends happily, Dulcamara leaves to peddle his elixirs to the wide world.

– Glyndbourne Festival Opera

ARTISTIC TEAM

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 *Serse*, *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 Tragedi  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). His film acting credits include *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 year's Gershwin Double Bill *Of Thee I Sing* and *Let them Eat Cake*.

ROBERT TWETEN — 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 the 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 nineteen productions since his debut in 2005; 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.

Equally at home as a pianist, Robert has performed throughout the world with many of the industry's most prominent singers, and presently he is Music Director for both Santa Fe's Festival of Song, where he curates and performs recitals with artists from The Santa Fe Opera's summer roster, and the Sag Harbor Song Festival. 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 *Sweeney Todd* for Utah Opera, *Rigoletto* for Pacific Opera Victoria, and the North American premiere of Roberto Scarcella Perino's *Furiosus* at Merkin Hall in New York.

Productions this season include *Flight*, *L'elisir d'amore*, and *Le nozze di Figaro* at NEC, a return to USUO to lead *La traviata*, and performances of *Eugene Onegin* with The Santa Fe Opera.

TIMOTHY STEELE — Musical Preparation

Timothy Steele is an active vocal coach, collaborative pianist, and conductor, and has taught for thirty-four years on the opera faculty at New England Conservatory. He has conducted 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 225 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.

BRETT HODGDON — Musical Preparation

Brett Hodgdon is Head of Music and Chorus Director at Boston Lyric Opera, where he has collaborated with Music Director David Angus on the company's music staff since 2011. Hodgdon serves on the full-time opera and vocal repertoire faculty of the New England Conservatory of Music. Additionally, Hodgdon teaches diction courses at the Boston Conservatory at Berklee. In addition to his work at BLO and as an educator, Hodgdon has been a rehearsal pianist for the Boston Symphony Orchestra and Tanglewood Festival Chorus since 2008, having rehearsed and coached vocal programs for music director Andris Nelsons and many guest conductors, including performances at Symphony Hall, Tanglewood, and Carnegie Hall. He has also been rehearsal pianist and coach for the Emmanuel Music Bach Cantata Series since 2006. Hodgdon spends his summers as Head of Music at Si Parla, Si Canta! in Arona, Italy and has served on the coaching faculty of the American Wagner Institute. He received the D.M.A. in Collaborative Piano from the New England Conservatory and holds degrees from the University of North Carolina at Greensboro.

ABOUT THE CAST

DANI JINGDAN ZHANG — Adina

Soprano Dani Jingdan Zhang is an Artist Diploma candidate in Opera Studies at NEC, studying with Bradley Williams. Recent performances include engagements with Odyssey Opera and Opera Hong Kong. Upcoming roles include Adina and Susanna at NEC. In 2026, she will make her Santa Fe Opera debut as an Apprentice Artist in *The Magic Flute*.

SUOWEI WU — Nemorino

Suowei Wu, a tenor from Wenzhou, China, is pursuing a graduate diploma with Bradley Williams at the New England Conservatory. Suowei also holds a master's degree in Vocal Performance from NEC and a bachelor's degree from the Xinghai Conservatory of Music. Recently, he won an Encouragement Award in the New England Region of the Metropolitan Opera Laffont Competition. He has performed the roles of Ferrando (*Così fan tutte*), Alfredo (*Die Fledermaus*), Lucano (*L'incoronazione di Poppea*). This summer, Suowei will serve as an Apprentice Singer at the Santa Fe Opera.

QINGLIN LIU — Belcore

Qinglin Liu is a baritone from China currently pursuing a Master of Music in Vocal Performance at the New England Conservatory, where he studies with Bradley Williams. With NEC Opera, he has performed Ottone in *L'incoronazione di Poppea*, covered Guglielmo in *Così fan tutte*, and appeared as Joe Harland in *Later the Same Evening*.

ZHANQI WANG — Dulcamara

Zhanqi Wang, a bass-baritone from Shandong, China is currently pursuing a master's degree in Vocal Performance with Bradley Williams. At NEC, Zhanqi has performed the roles of Gus (*Later the Same Evening*), Seneca (*L'incoronazione di Poppea*), and the principal baritone solo in Brahms' *Requiem*. Upcoming performances include the title role in *Le nozze di Figaro* this April at NEC.

YOOJIN OH — Gianetta

Soprano Yoojin Oh is a second-year master's student in Vocal Performance at the New England Conservatory where she studies with Carole Haber. She holds a bachelor's degree from Yonsei University in South Korea and pursued graduate studies in Music Education at Ewha Womans University. At NEC, she has performed Susanna (*Le nozze di Figaro*) and various Handel arias.

YEJIN JANG — Gianetta

Yejin Jang is a lyric coloratura soprano from Seoul, Korea. She completed her master's degree in Vocal Performance at New England Conservatory and is currently

pursuing a Graduate Diploma, studying under Carole Haber. Recent roles include Drusilla in *L'incoronazione di Poppea*, and she will be performing as Lauretta in *Gianni Schicchi* later this year.

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PRODUCTION TEAM

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A handwritten signature in black ink, consisting of a series of loops and a long horizontal stroke at the end.


Andrea Kalyn
President

A large orchestra is performing in a grand, ornate hall. The conductor, wearing a bright yellow jacket, stands in the center of the stage, facing the orchestra. The musicians are seated in rows, playing various instruments including violins, violas, cellos, and double basses. The hall has a high ceiling with decorative moldings and is lit with warm, golden light. The audience is visible in the foreground, seated in rows of chairs.

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N | E | C

A woman in a graduation gown and a headpiece made of many thin sticks with stars at the ends, has her arms raised in a celebratory gesture. She is wearing a dark gown over a sequined dress. The background is a blurred image of a building with large windows.

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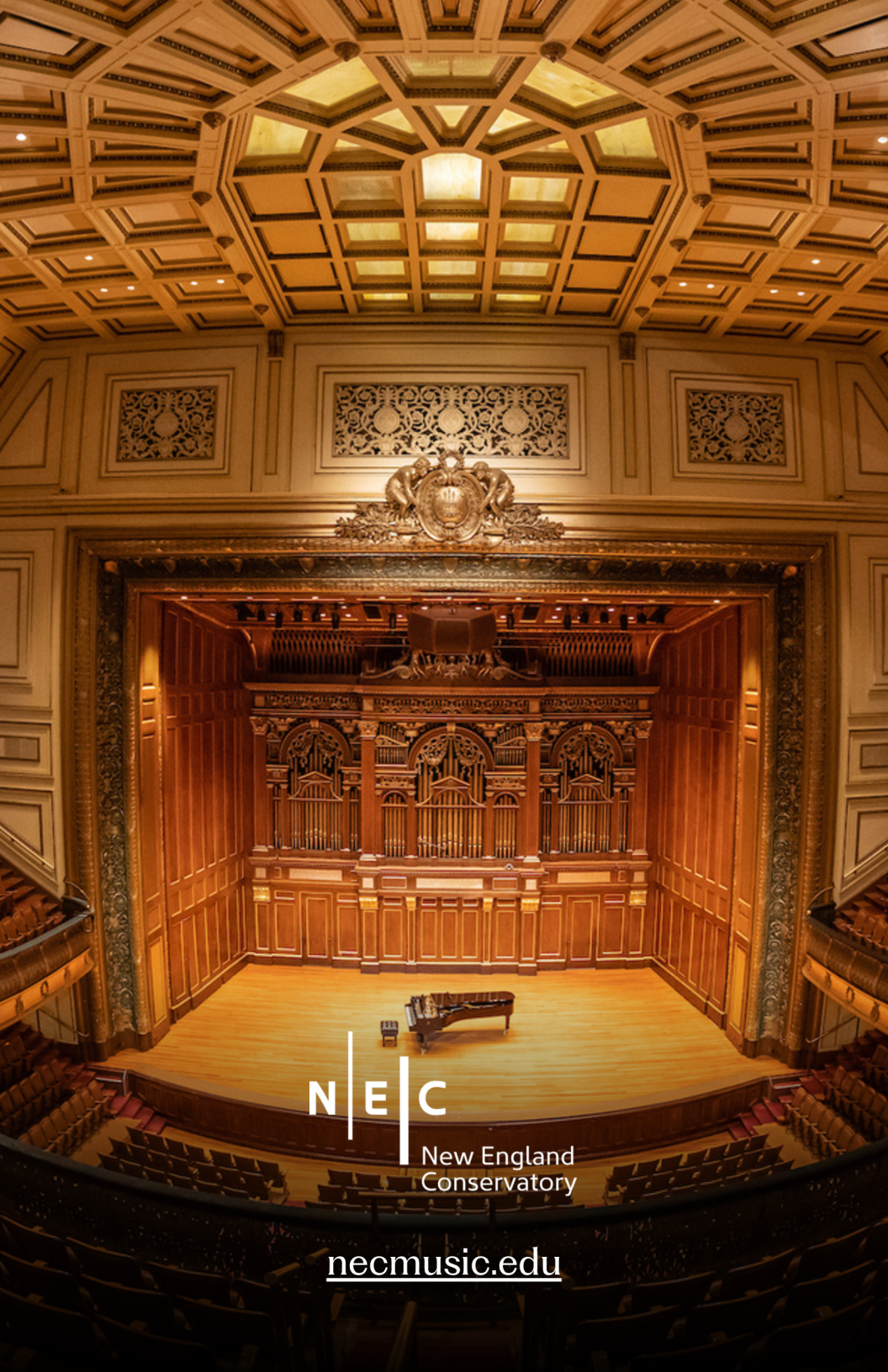
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