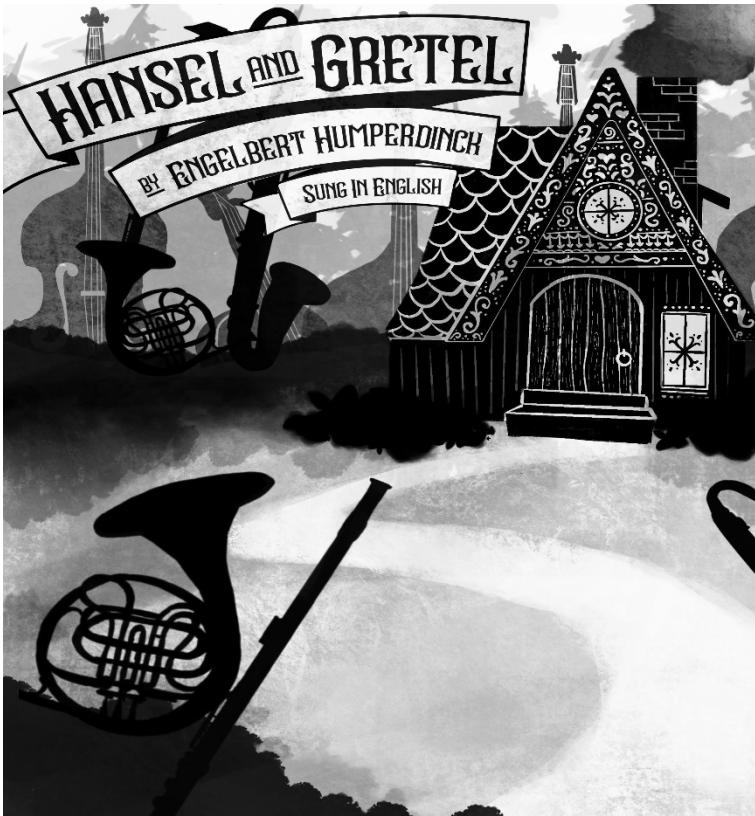


BRONX OPERA

EST. 1967

Presents



2024-2025
58th Season

Lovinger Theatre, Lehman College

Friday evening,

January 31, 2025 - 7:30 pm

Sunday afternoon,

February 2, 2025 - 2:30 pm



UPCOMING EVENTS

SATURDAY, FEBRUARY 22 @ 2:00PM BRONX OPERA IN CONCERT

Brooklyn Public Library – Sunset Park Branch

5108 4th Avenue, Brooklyn

Information: (646) 281-9963

Admission: Free, no tickets required

COSÌ FAN TUTTE by W.A. Mozart

Saturday, April 26 @ 7:30 pm

Sunday, April 27 @ 2:30 pm

Saturday, May 3 @ 7:30 pm

Saturday, May 4 @ 2:30 pm

Lovinger Theatre, Lehman College, The Bronx

Benjamin Spierman, director

Michael Spierman & Eric Kramer, conductors

For tickets and information: www.bronxopera.org or (718) 365-4209

SUNDAY, JUNE 8 @ 3:00PM ORCHESTRA OF THE BRONX CONCERT

Schumann & Sibelius

Lovinger Theatre, Lehman College

250 Bedford Park Boulevard West, The Bronx

Information: (718) 365-4209

Admission: Free, no tickets required

Check out what Bronx Opera created during the pandemic:

Two BxO Video Productions

THE IMPRE\$ARIO and TRIAL BY JURY

Search YouTube for

“Bronx Opera Impresario” or “Bronx Opera Trial by Jury”

Please watch and enjoy!

THE BRONX OPERA COMPANY

Michael Spierman, Artistic Director
Benjamin Spierman, General Director
proudly presents

Hansel and Gretel

Music by
Engelbert Humperdinck

Words by
Adelheid Wette

Translation by
Nicholas Muni

Conductor
Michael Spierman

Stage Director / Producer
Benjamin Spierman

Orchestra Manager
Bohdan Hilash

Production Designer
Joshua Rose

Costume Designer
Anthony Paul-Cavaretta

Assistant Conductor
Walker J. Jackson

Assistant Director / Stage Manager
Tess Klibanoff

Senior Production Manager
Scott H. Schneider

Technical Director
Christopher Higgins

THE BRONX

Lovinger Theatre @ Lehman College

Friday, January 31, 2025 @ 7:30 pm ■ Sunday, February 2, 2025 @ 2:30 pm

There will be one 15-minute intermission.

ABOUT THE COMPANY

The Bronx Opera Company (BxO), now in its 58th season, enjoys a distinguished reputation as a developer of outstanding professional operatic artists who come to New York from all parts of the United States and abroad. With support from various private, business, and governmental sources, carefully rehearsed full productions are presented in The Bronx. All productions are sung in English, with full orchestra and chorus. Repertoire has included well-known works such as *Carmen*, *La bohème*, and *The Magic Flute*, as well as important American or New York premieres of operas such as Smetana's *The Secret*, Vaughan Williams' *Hugh the Drover*, and Rossini's *L'equivoco stravagante*. We were proud to add our 2010 production of the Weber/Mahler *Die drei Pintos* (a New York staged premiere) to this list, as well 2014's East Coast premiere of Kirke Mechem's *The Rivals*.

In addition to full productions, we present concerts throughout the year in The Bronx and surrounding areas from Long Island to Sullivan County. We also have an active program in Bronx schools that promotes a greater understanding of opera among students from elementary grades through high school. Our aim is to introduce opera to those who are unfamiliar with it, to provide a meaningful opportunity for outstanding performers to further their promising careers, and to proudly represent the quality of life in our community. BxO's Teaching Artists are also placed throughout the Bronx in various Community Centers, Senior Centers, and Schools, where they use their knowledge to improve the lives of people across our borough.

This production of *Hansel and Gretel* is made possible with the invaluable production and rehearsal support of Amalgamated Housing Corporation and Lehman Stages, each of which played host to important rehearsals. This production would have been impossible to create without their help.

BxO adheres to the code of ethics jointly agreed upon by the American Guild of Musical Artists and the Council for Independent Opera Companies of the Tri-State area. Bronx Opera is also part of the New York Opera Alliance, a consortium of small and mid-sized opera producers within the five boroughs. Information about the Alliance can be found at NewYorkOperaAlliance.org.

BxO wishes to acknowledge that we live and work on land which is the traditional territory of the Munsee Lenape, Wappinger, and Schaghticoke nations, who were violently displaced as a result of European settler colonialism over the course of 400 years.

ABOUT THE OPERA

On December 20, 1812, the German brothers, Jacob and Wilhelm Grimm, published their first volume of what was to become 170 of the world's most celebrated fairy tales. That initial collection, which contained, among others, accounts of Rapunzel, Rumpelstiltskin, and Cinderella, also included, as its 17th tale, their story of Hansel and Gretel. In April of 1890, the German composer, Engelbert Humperdinck (1854-1921), was asked by his sister, Adelheid Wette, to set to music some song texts based on Hansel and Gretel, for a Christmas season performance of the Grimm story by her children in her home. The success of this private venture encouraged the young composer to expand these songs into first a singspiel, containing music and spoken dialogue, and finally a full, through-composed, operatic treatment of the fairy tale. In 1893, the opera was presented in its final form to Richard Strauss who declared it a masterpiece and, after some delays, conducted its world premiere in Weimar on December 23 of that year. Pauline de Ahna (1863-1950), who married the conductor some nine months later, was to have appeared as Hansel in that first production, but she had to withdraw due to illness.

The tradition of performing the opera during the Christmas season was established from the circumstances surrounding its 1890 origin and the date of its premiere performance, and not from anything inherently contained in the adventures of Hansel and Gretel. They were a brother and sister who, after angering their hungry and despondent mother, were sent out into the forest by her to gather strawberries, became lost and, after encountering a devious, scheming and evil witch, outmaneuvered her at her own game and emerged triumphant to general rejoicing.

The success of Humperdinck's opera was immediate and everlasting. Strauss's colleague, Gustav Mahler, conducted it in Hamburg on November 18, 1894. *Hansel and Gretel* was first presented in the United States here in New York on October 8, 1895. It received its Metropolitan Opera premiere 10 years later, and was the first opera to be broadcast live from that opera house, on Christmas Day in 1931.

The portrayal of the Hansel role by a female existed from the very beginning, in the grand tradition of "pants" roles, such as those in *The Marriage of Figaro*, *Faust*, *Die Fledermaus*, and many other works. The performance of the Witch by a tenor instead of a mezzo-soprano is a somewhat newer custom, which we employ to great effect in this production.

Humperdinck went on to compose eight other works for the stage, as well as three string quartets, a number of choral and orchestral works, and many songs. Few are often heard today but, with *Hansel and Gretel*, his immortality is assured nevertheless.

– M.S.

ABOUT THIS PRODUCTION

Humperdinck's *Hansel and Gretel* obviously owes its existence to the work of the brothers Grimm. However, the opera differs in content and spirit from the Grimms' version, which had been cobbled together from various sources. Since both the fairy tale and the opera are relatively well-known, this leaves directors and producers of the opera to decide whether (and how much) to lean on the Grimms' work for inspiration.

As discussed in my father's essay, the opera began life as a private performance for children. Though it was extended from that seed into the formal opus you'll see unfold before you, I believe that it fundamentally retains the original spirit of play that inspired its creation. Thus, while the Grimms' serious themes are present, the opera is (pun intended) less grim. There are some productions which cast the same singer as the Mother and the Witch – and while this is an interesting choice, I see it as an attempt to “correct” the goal of the Humperdinck siblings, which was to entertain children with a gentle, lush version of the original (darker) story.

The Humperdincks made some choices, when they developed their “kinder and gentler” version. In no particular order, they a) affirmed that Gertrude (the Mother) is the biological mother of Hansel and Gretel (as opposed to their Stepmother); b) made clear that Gertrude is genuinely disturbed to have sent the children into danger (in some of the opera's best music); c) shortened the scene in which Hansel is “fattened up” by the Witch, so the audience doesn't have much time to think about the cannibalistic implications; and d) added the Sandman, the Dewman, and the Angels, to show that Hansel and Gretel are protected by the forest... at least until they encounter Witch. These are just some aspects of this opera (along with Engelbert Humperdinck's incredible music) that help lighten the mood, making the piece less haunted by the fear which is so often present in Grimms' fairy tales, and more focused on the lyrical narrative.

There is a grand tradition in opera of adult singers portraying characters in their teens – but I've always felt that Hansel and Gretel are meant to be much younger than that. In that spirit, I've chosen to use the framing device of role-playing games for this production, imagining the story of *Hansel and Gretel* as the premise of a Dungeons & Dragons-style game, played among a group of friends, led by the singer playing the Witch. This framing depicts adults play-acting as Hansel and Gretel via cooperative storytelling, rather than adults simulating childhood.

To address another obvious aspect of what you're seeing and hearing, this production uses a much larger orchestra than is usual for BxO. While we have produced *Hansel and Gretel* twice before, we wanted to emphasize Engelbert Humperdinck's achievement in all of its sonic glory. Unfortunately, an orchestra of 50 can't fit in the Lovinger's pit, so (following the example of last May's production of Gilbert & Sullivan's *Iolanthe*) we opted to move the orchestra to center stage, bring the singers forward, and use projections to tell the visual story.

Hansel and Gretel (a story about siblings, based on a fairy tale compiled by siblings, composed for the opera stage by siblings) holds a special resonance for a lot of folks – for some, it was the first opera they ever saw; for others, attending performances of it around the holidays became a family tradition; for yet others, their first on-stage experience was in the opera’s children’s chorus (which this production omits). In my case, I was 4 years old in 1973, when BxO first produced this piece, and I got to see my mother sing the role of Sandman – even now, 50 years later, that music transports me back to the auditorium of Bronx Science, listening to Mom.

– B.J.S.

IN MEMORIAM

We’ve lost two friends recently: one was a member of our local Bronx community, and the other was a member of New York’s opera world.

In January 2025, we lost Doris Spencer. Doris was the Education Director of the Amalgamated-Park Reservoir Houses, a Cooperative of apartment buildings where BxO General Director Ben Spierman and Associate Conductor Eric Kramer live, and where we often rehearse. Doris hosted and created programs which helped make the Cooperative more livable. She helped BxO in ways big and small, and was a constant source of support. Her warmth and kindness reminded us that there are good people all around us.

Also in January, the opera world lost Nancy Rhodes. Nancy was a stage director, and the Founder/Artistic Director of Encompass New Opera Theatre. At Encompass, she led over 70 productions with orchestra and over 150 staged readings of new works; she also directed *Kiss Me, Kate* and *West Side Story* at the Albanian National Opera in Tirana, the first productions of those musicals in Albania’s capital. We got to know Nancy, a true force of nature, through our mutual participation in the New York Opera Alliance – it was obvious to all that her passion for her work was unique.

We will miss these two remarkable women.

CAST OF CHARACTERS

Peter.....Brian J. Alvarado (1/31) / Nicholas LaGesse (2/2)

Gertrude.....Samantha Long

Hansel.....Manya Gaver-Holmes

Gretel.....Sophie Thompson

The Gingerbread Witch.....David Smolokoff

Sandman, the Sleep Fairy.....Erin Schwab

Dewman, the Dew Fairy.....Stephanie Krasner Strutt

Forest Echoes.....

Nicole Karrs, Erin Schwab, Franchesca Solis, Stephanie Krasner Strutt

Covers.....

Sofia Durante (Hansel), Franchesca Solis (Gertrude), Nicole Karrs (The Gingerbread Witch), Lydia Saylor (Gretel)

Staff for *Hansel and Gretel*

Stage Director / Producer.....	Benjamin Spierman
Production Designer.....	Joshua Rose
Costume Designer.....	Anthony Paul-Cavaretta
Assistant Conductor.....	Walker J. Jackson
Assistant Director / Stage Manager.....	Tess Klibanoff
Production Assistant.....	Hannah Spierman
Technical Director.....	Christopher Higgins
Rehearsal Pianists.....	
Eric Kramer, Daniel Meinhardt, Christine Pulliam Melamed, Marijo Newman & David Štech	

Staff for the Bronx Opera Company

Artistic Director/Music Director.....	Michael Spierman
General Director.....	Benjamin Spierman
Associate Conductor.....	Eric Kramer
Chorus Master.....	Michael C. Haigler
Orchestra Contractor.....	Bohdan Hilash
Senior Production Manager.....	Scott H. Schneider
Public Relations.....	Audrey Ross
Graphic Designer.....	Dominiq Thrailkill
Press & Archival Photographer.....	Heather Bobeck
Treasurer.....	Emanuel Nadelman
Legal Consultant.....	Jackson, Lewis, Schnitzler & Krupman
Social Media Manager/Administrative Assistant/Program.....	Hannah Spierman
Administrative Assistant	Robert McGowan

Staff for Lehman Stages

Director.....	Dante Albertie
Assistant Director.....	Henry Ovalles
Technical Director.....	Christopher Higgins
Production Manager.....	Felix Otero
Director of Production Services.....	Amira Mustapha
Administrative Assistant.....	Aleigi Dumé
Lehman Stages Crew.....	
Gabriel Agostinelli, Matthew Garaicoa, Ousmane Jalloh, Jayleen Maldonado, Tatyana McIntosh, Ibrahim Mustafa, Bethany A. Rondón, Edward Solis	

This production was made possible with the assistance of the New York State Council on the Arts, the New York City Department of Cultural Affairs, Assemblymember Jeffrey Dinowitz, and City Councilmembers Eric Dinowitz and Pierina Ana Sanchez.



Instagram & Twitter: **@BronxOpera** -- Facebook: **“Bronx Opera Company”**

Use **#BxOHanselAndGretel** to continue the conversation on social media!
Learn more at **www.bronxopera.org**

The Bronx Opera Orchestra

Violin I

Urara Mogi

Jessica Li

Sayuri Lyons

Amy Chryst

Sharon Gunderson

Russell Kotcher

Danielle Lewis

Jonathan Block

Violin II

Andy Didorenko

Siona Loughnane

Sara Fazendin

Sam Glazman

Céline Boulben

Camilla Caldwell

Charlotte Munn-Wood

Vanda Paszko

Viola

Nick Attila

Ina Litera

Jacob Rollins

Artie Dibble

Cello

Matt Goeke

Katsura Mori

Andrew Koutroubas

Tomas Ulrich

Bass

Troy Rinker

Noah Strevell

Melissa Slocum

Harp

Liann Cline

Timpani

Barbara Allen

Flute

Koaki Shinkai

Victoria Carchietta

Flute/Piccolo

Diva Goodfriend-Koven

Oboe

Alan Morris

Matthew Maroon

Clarinet

Monte Morgenstern

Jarrett Hoffmann

Clarinet/Bass Clarinet

Bohdan Hilash

Bassoon

Shotaro Mori

Jean Dubey-Gockowski

Horn

Tim McCarthy

Matthew Jaimes

Taylor Peterson

Constance Mulford

Trumpet

Eddy Lanois

Ryan Crites

Trombone

Greg Erickson

Michael Engstrom

Trombone/Bass Trombone

Ben Herrington

Tuba

Tanner Stegink

Percussion

David Cox

Julian Dippolito

**We thank the following individuals for their generous support
of the current season:**

PRINCIPAL (\$1000 and up)

In memory of Bernie Frishwasser
Peter Heiman
Deirdre I. Jersey
Eric Lamp

Marjorie Laury
Jennifer Moore
Gloria Neuwirth
Michael Spierman

COMPRIMARIO (\$100 - \$999)

Barbara Lynne Anders
Susan Berenzweig
Nancy Braman
Stephen Carman
Lorraine Coyle
Beverly Cumbo
Ali Dogramaci
Joel Feinberg
Anne & Paul Grand
Judith Gurland
Christina Harcar
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Benjamin Hoyer

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Jack Nayer
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Kaspar Schroeter
Cheryl Simmons-Oliver
Richard Slate
Pamela Sloane
Joseph Sherman
Helene R. Spierman
Walter Stingle
Andrew P. Tothy
Leslie Swanson

ENSEMBLE (up to \$99)

Hillary Brown, Renee Vera Cafiero, Josephine Costa, Dawn Cotter-Jenkins,
Laura Endrizzi, Irving & Blu Greenberg, Patrick Hegde, Dani Ivanov,
Cynthia Lane, Ron Link, Denise Orr, Harvey M. Rosenstein, Bernard &
Selma Stern

ACKNOWLEDGMENTS

This production was made possible by public and private funds from:

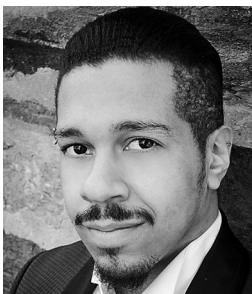
Assemblymember Jeffrey Dinowitz	I.W. Foundation
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Councilmember Eric Dinowitz	New York State Council on the Arts
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Foundation	

These organizations played an important role in making this season happen:

Amalgamated Housing Corporation	Lehman Stages
BronxWorks-Morris Older Adult Center	Moikgantsi Enterprises
ExxonMobil Corporation	New Beginnings Older Adult Center at
International Business Machines, Inc.	The Riverdale Y
JASA Van Cortlandt Older Adult Center	New York Public Library Culture Pass
Lehman College Office of the President	Program

The Bronx Opera Company would like to thank the following groups and individuals:

Dante Albertie	Christopher Higgins	Aaron Petrovich
Vincent Amendola	Kyle Higgins	Rita Putnam
Debby Appel	James P. Hart	Jac-que Robinson
Sharon Asherman	Sr. Jeanne Marie Humphries	Andrea Rockower
Bedford Park Café Restaurant	Intuitive Production	Philip B. Rose
Susan Berenzweig	Management	Hon. Jose M. Serrano
Bklyn Public Library Orch.	Rosemary Kaplan	Bruce & Helene Schneider
Collection	Nathan Keidel	Hannah Spierman
Alessandra Casale	Michael Max Knobbe	Staging Techniques, Inc.
Brenda Cohen	Lehman Stages	Harold Stern
Richard Coraine	Judith S. Levi	St. Paul's Historic Site
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Hon. Jeffrey Dinowitz	Joseph Mitchell	Alyssa Van Gorder
Aleigi Dumé	Nicholas Muni	
Evelyn Fernandez	Amira Mustapha	
Elizabeth Figueroa	Gloria Neuwirth, Esq.	
Frost Valley YMCA	Felix Otero	
Ilyssa Gillman	Henry Ovalles	



Brian J. Alvarado



Manya Gaver-Holmes



Nicholas LaGesse



Samantha Long



Erin Schwab



David Smolokoff



Stephanie Krasner Strutt



Sophie Thompson

Cast

Brian J. Alvarado – Peter (Bronx, NY)

BxO: George, Earl of Mountarat, *Iolanthe*, Filiberto, *Il signor Bruschino*; Simone, *Gianni Schicchi*; etc.
Credits: Dr. Falke, *La Chauve-Souris*, Orchestre classique de Montréal; Baritone, *The Four-Note Opera*, Festival d'art vocal de Montréal; Silvio, *Pagliacci*, New Rochelle Opera; Eugene Johnson, *Blind Injustice*, Opera Theatre of the Rockies; Angelotti, *Tosca*, Opera Vermont; Tom, *Un ballo in maschera*, Opera Project Columbus

Manya Gaver-Holmes – Hansel (New Orleans, LA)

BxO Debut
Credits: Alisa, *Lucia di Lammermoor*, Regina Opera; Madame de la Haltière, *Cendrillon*, Utah Vocal Arts Academy; The Mother, *Silver Dagger* (world premiere), Hunter College Pocket Operas; Time, *Mobini* (world premiere), Hunter College Pocket Operas; B.A. - Music, French, and Italian, Hunter College; Upcoming: Annina, *La traviata*, Regina Opera

Nicholas LaGesse – Peter (New York, NY)

BxO: Bruschino, Sr., *Il signor Bruschino*; Betto, *Gianni Schicchi*
Credits: Mercutio, *Romeo & Juliet*, Boston Lyric Opera; Abdul (Omar's Brother), *Omar*, Boston Lyric Opera; Silvio (cover), *Pagliacci*, Boston Lyric Opera; Count Danilo, *The Merry Widow*, Pacific Opera Project; Harlekin, *Ariadne auf Naxos*, Pacific Opera Project; Don Giovanni (cover), *Don Giovanni*, Pacific Opera Project

Samantha Long – Gertrude (Johnson, IA)

BxO: Nella, *Gianni Schicchi*; Phyllis (cover), *Iolanthe*
Credits: Alcina, *Alcina*, Operativo; Pamina, *Die Zauberflöte*, Miami Music Festival; Iolanta, *Iolanta*, Russian Opera Workshop; Susannah, *Susannah*, Rice University; Congregant/Various, *Taking Up Serpents*, Rice University; Contessa Almaviva, *Le nozze di Figaro*, Prague Summer Nights

Erin Schwab – Sandman, the Sleep Fairy (Ringwood, NJ)

BxO: Alexandra "Zan" Giddens, Regina; Countess Almaviva (cover), *The Marriage of Figaro*
Credits: Nanetta, *Falstaff*, Crested Butte Music Festival; Ginevra, *Ariodante*, Chautauqua Opera Conservatory; Susanna, *Le nozze di Figaro*, Rutgers University; Venus, *Venus & Adonis*, Rutgers University; Soeur Constance, *Dialogues des Carmélites*, Rutgers University; Lucia, *The Rape of Lucretia*, Rutgers University; erinschwabsoprano.com

David Smolokoff – The Gingerbread Witch (New York, NY)

BxO Debut
Credits: Spoletta, *Tosca*, New York City Opera; Rodolfo, *La bohème*, Light Opera of New Jersey; The Witch, *Hansel and Gretel*, Narnia Festival; Tony, *West Side Story*, Axelrod Performing Arts; Cavaradossi (cover), *Tosca*, Lyric Opera of New Jersey; Upcoming: The Witch, *Hansel and Gretel*, Opera on the James

**Stephanie Krasner Strutt – Dewman,
the Dew Fairy
(Dix Hills, NY)**

BxO: Blonde, *The Abduction from the
Seraaglio*; Chorus of Nuns (Sister
Felicity), *Dialogues of the Carmelites*;
Ensemble (Barbara Joyce), *Lady in the
Dark*; etc.

Credits: Tytania, *A Midsummer Night's
Dream*, Hawaii Performing Arts
Festival; Baby Doe (cover), *The Ballad of
Baby Doe*, Utopia Opera; 2me Éspirit,
Cendrillon, Utopia Opera; Gretel, *Hänsel
and Gretel*, SUNY Purchase College;
Barbarina, *Le nozze di Figaro*, SUNY
Purchase College

**Sophie Thompson – Gretel
(Princeton, NJ)**

BxO: Maggie Grant, *Lady in the Dark*
Credits: Mabel, *The Pirates of Penzance*, New
York Gilbert & Sullivan Players; Phoebe, *A
Gentleman's Guide to Love and Murder*, Light
Opera of New Jersey; Semifinalist &
Audience Favorite, American Traditions
Vocal Competition; Tanglewood Music
Center Vocal Fellow, 2024; M.M., Eastman
School of Music; B.F.A., Carnegie Mellon
University; sophiethompsonssoprano.com

Staff

Tess Klibanoff – Assistant Stage Director / Stage Manager (Rochester, NY)

BxO Debut

Credits: Associate Director, *Rinaldo*, Chicago Summer Opera; Stage Director, Bach's *Coffee Cantata*, Queen City Opera; Hortensius, *La fille du régiment*, Opera Company of Middlebury; Third Lady, *Mozart: Super Flute*, Queen City Opera; Upcoming: The Unwanted Child, Clarice Assad's *The Selfish Giant*, Buffalo Opera Unlimited; Stage Director, *Bastien und Bastienne & Cavalleria Rusticana*, Modern Vintage Opera (Summer 2025)

Anthony Paul-Cavaretta – Costume Designer (Oyster Bay, NY)

BxO: Costume Designer - *Dialogues of the Carmelites*; *Lady in the Dark*; *La clemenza di Tito*

Credits: *Fire Island: The Musical*, Theatre Row; Discover Opera: *Cendrillon*, Manhattan School of Music; *Ludvig and Bertie*, Theatre for the New City; *Little Women*, Gallery Players; *Julius Caesar*, Hudson Valley Shakespeare Festival; *An Inspector Calls*, Peterborough Players

Joshua Rose – Lighting Designer / Associate Production Manager (New York, NY)

BxO: Lighting Designer / Associate Production Manager - *Iolanthe*; Lighting Designer - *Il signor Bruschino* / *Gianni Schicchi*; *Dialogues of the Carmelites*; etc. Credits: *Rent*, Sugarloaf Performing Arts Center; *Rooms*, *The Edge of Some World*, and *Mazurkas*, Limon Dance Co.; *The Other Mozart*, HERE Arts Center; *Don Giovanni*, *Les contes d'Hoffman*, *L'elisir*

d'amore, and *La traviata*, Martina Arroyo Foundation

Scott H. Schneider – Senior Production Manager (Elmont, NY)

BxO: Production Manager since 2007

Credits: Senior Production Manager, Intuitive Production Management; *Dracula: A Comedy of Terrors*; *The Life and Slimes of Marc Summers*; *Eisenhower: This Piece of Ground, Becomes A Woman*, Mint Theater Co.; *The Extinctionist*, Heartbeat Opera; *Cheek to Cheek*, York Theatre Company

Benjamin Spierman – Stage Director (Bronx, NY)

BxO: General Director; Stage Director - *Iolanthe*; *Il signor Bruschino* / *Gianni Schicchi*; *Dialogues of the Carmelites*; etc.

Credits: *Dracula* (world premiere), New Opera Lyra Ottawa; *The Golden Cage* (world premiere), Oswego Opera Theater; *Lucia di Lammermoor*, Opera San José; *La bohème*, Syracuse Opera; *Carmen*, *Turandot*, Dayton Opera; Co-General Director, Oswego Opera Theater

Michael Spierman – Conductor (Bronx, NY)

BxO: All since 1967

Credits: Co-founder of the Bronx Opera and Artistic Director since its inception in 1967; Music Director of The Orchestra of the Bronx since 1973; Guest Conductor of orchestras in Brazil, Mexico, Bulgaria, and England; Member of the Hunter College music faculty, 1970-2008; former Chairman of the Music Panel of the New York State Council on the Arts

BxO at the MET

Bronx Opera is proud to have helped launch the careers of so many talented artists, many of whom have gone on to sing on opera's great stages all over the world. The Metropolitan Opera right here in New York City is among the greatest, and it has welcomed numerous BxO alums over the years. These are some of the singers who have sung on our stages AND at the Met:

Kirsten Arnold

(Met Debut: 2016 – BxO: 2008)

Connie Barnett

(Met Debut: 1973 – BxO: 1974)

Joshua Benaim

(Met Debut: 2010 – BxO: 2000-2001)

Howard Bender

(Met Debut: 1991 – BxO 1978)

Eleanor Bergquist

(Met Debut: 1981 – BxO 1973-1977)

John Bills

(Met Debut: 1981 – BxO: 1977)

Philip Booth

(Met Debut: 1970 – BxO: 1986-1992)

Barry Brandes

(Met Debut: 1993 – BxO: 1989)

Helena Brown

(Met Debut: 2019 – BxO: 2015-2016)

Amy Burton

(Met Debut: 1993 – BxO: 1982)

Lenus Carlson

(Met Debut: 1973 – BxO: 1972)

Augusta Caso

(Met Debut: 2018 – BxO: 2015)

Claudia Catania

(Met Debut: 1981 – BxO: 1974)

Theresa Cincione

(Met Debut: 1991 – BxO: 1991)

Philip Cokorinos

(Met Debut: 1985 – BxO: 1980-1984)

Steven Cole

(Met Debut: 1987 – BxO: 1979)

Richard Crist

(Met Debut: 1985 – BxO 1978)

Clamma Dale

(Met Debut: 1973 – BxO: 1971-1975)

David Evitts

(Met Debut: 1994 – BxO: 1978)

Shirin Eskandani

(Met Debut: 2017 – BxO: 2009)

Michele Farruggia

(Met Debut: 1992 – BxO: 1980)

Christine Flasch

(Met Debut: 1987 – BxO: 1977-1979)

Eve Gigliotti

(Met Debut: 2010 – BxO: 2007)

Juliana Gondek

(Met Debut: 1990 – BxO: 1982-1983)

Eric Greene

(Met Debut: 2023 – BxO: 2000)

Joyce Guyer

(Met Debut: 1981 – BxO: 1983-1984)

Brenda Harris

(Met Debut: 1997 – BxO: 1984-1985)

Ethan Herschenfeld

(Met Debut: 2014 – BxO: 1999)

Bernard Holcomb

(Met Debut: 2023 – BxO: 2016)

Richard Hobson

(Met Debut: 2000 – BxO: 1998)

Kelly Cae Hogan

(Met Debut: 2008 – BxO: 1988)

Christopher Job

(Met Debut: 2013 – BxO: 2006)

Camellia Johnson

(Met Debut: 1989 – BxO: 1987)

Peter Kazaras

(Met Debut: 1990 – BxO: 1977-1981)

David Lowe

(Met Debut: 2000 – BxO: 1989)

Walter MacNeil

(Met Debut: 1989 – BxO: 1982)

Barbara Martin

(Met Debut: 1973 – BxO: 1972)

Molly Melachouris

(Met Debut: 1974 – BxO: 1975-1977)

Raul Melo

(Met Debut: 2005 – BxO: 1992)

Gregory Mercer

(Met Debut: 1994 – BxO: 1976-1977)

Ronald Naldi

(Met Debut: 1983 – BxO: 1974-1975)

Rod Nelman

(Met Debut: 2014 – BxO: 1994)

Andrew Oakden

(Met Debut: 2010 – BxO: 2014-2015)

Lindsay Ohse

(Met Debut: 2019 – BxO: 2014)

Donald Osborne

(Met Debut: 1985 – BxO: 1982)

John Mack Ousley

(Met Debut: 1974 – BxO: 1974)

Richard Pearson

(Met Debut: 2001 – BxO: 1994)

Dennis Petersen

(Met Debut: 1994 – BxO: 1984)

Kyle Pfortmiller

(Met Debut: 2010 – BxO 1997-2002)

Lori Phillips

(Met Debut: 2010 – BxO: 1989-1993)

Mary Phillips

(Met Debut: 2006 – BxO: 1987-1996)

Arnold Rawls

(Met Debut: 2011 – BxO: 1994)

Alex Richardson

(Met Debut: 2016 – BxO: 2006)

Neil Rosenshein

(Met Debut: 1987 – BxO: 1973-1975)

Lucy Schauer

(Met Debut: 2004 – BxO: 1993)

Sandra Walker

(Met Debut: 1986 – BxO: 1972)

Arthur Warren

(Met Debut: 1973 – BxO: 1975-1976)

Andrew Wentzel

(Met Debut: 1986 – BxO: 1981-1982)

Sir Willard White

(Met Debut: 2000 – BxO: 1971-1972)

Arthur Woodley

(Met Debut: 2019 – BxO: 1980)

Carol Yahr

(Met Debut: 1993 – BxO: 1982)

Bronx Opera Repertoire: 1967-2025

2025:

Humperdinck – *Hansel and Gretel*
Mozart – *Così fan tutte*

2024:

Rossini – *Il signor Bruschino* &
Puccini – *Gianni Schicchi*
Gilbert & Sullivan – *Iolanthe*

2023:

Weill/Gershwin – *Lady in the Dark*
Poulenc – *Dialogues of the Carmelites*

2022:

Mozart – *La clemenza di Tito*
Gilbert & Sullivan – *Trial by Jury*
(video)

2021:

Mozart – *The Impresario* (video)

2020:

Mozart – *Don Giovanni*

2019:

Menotti – *The Consul*
Gilbert & Sullivan – *The Mikado*

2018:

Mozart – *The Abduction from the Seraglio*
Weber – *Der Freischütz*

2017:

Vaughan Williams – *Sir John in Love*
Verdi – *Falstaff*

2016:

Blitzstein – *Regina*
Rossini – *Cinderella*

2015:

Britten – *Albert Herring*
Mozart – *The Marriage of Figaro*

2014:

Mechem – *The Rivals*
Verdi – *La traviata*

2013:

Rossini – *La gazza ladra*
Puccini – *La bohème*

2012:

Vaughan Williams – *The Poisoned Kiss*
Humperdinck – *Hansel and Gretel*

2011:

Auber – *Fra Diavolo*
Mozart – *Don Giovanni*

2010:

Mahler/Weber – *Die drei Pintos*
Donizetti – *Don Pasquale*

2009:

Smetana – *Two Widows*
Mozart – *The Magic Flute*

2008:

Offenbach – *Orpheus in the Underworld*
Mozart – *The Impresario* &
Leoncavallo – *Pagliacci*

2007:

Copland – *The Tender Land*
Bizet – *Carmen*

2006:

Chabrier – *An Incomplete Education* &
Purcell – *Dido and Aeneas*
Mozart – *Così fan tutte*

2005:

Menotti – *The Consul*

Puccini – *La bohème*

2004:

Rossini – *L'equivoco stravagante*

Verdi – *La traviata*

2003:

Smetana – *The Bartered Bride*

Lehár – *The Merry Widow*

2002:

Suppé – *Boccaccio*

Mozart – *The Marriage of Figaro*

2001:

Weber – *Der Freischütz*

Rossini – *The Barber of Seville*

2000:

Blitzstein – *Regina*

Donizetti – *Don Pasquale*

1999:

Nielsen – *Maskarade*

Mozart – *The Abduction from the Seraglio*

1998:

Vaughan Williams – *Hugh the Drover*

J. Strauss – *Die Fledermaus*

1997:

Schubert – *The Conspirators &*

Menotti – *The Medium*

Mozart – *Don Giovanni*

1996:

Mechem – *Tartuffe*

Donizetti – *The Elixir of Love*

1995:

Copland – *The Tender Land*

Gilbert & Sullivan – *The Yeomen of the Guard*

1994:

Verdi – *Un giorno di regno*

Mozart – *The Magic Flute*

1993:

Smetana – *The Bartered Bride*

Mozart – *Così fan tutte*

1992:

Floyd – *Susannah*

Rossini – *The Barber of Seville*

1991:

Donizetti – *Don Pasquale*

Sullivan – *Trial by Jury &*

Moore – *The Devil and Daniel Webster*

1990:

Offenbach – *La belle Hélène*

Mozart – *The Marriage of Figaro*

1989:

Smetana – *The Secret*

Rossini – *La Cenerentola*

1988:

Vaughan Williams – *Sir John in Love*

Mozart – *The Abduction from the Seraglio*

1987:

Moore – *The Ballad of Baby Doe*

Donizetti – *The Elixir of Love*

1986:

Weber – *Der Freischütz*

Mozart – *Così fan tutte*

1985:

Offenbach – *Bluebeard*

Verdi – *La traviata*

1984:

Smetana – *Two Widows*

Mozart – *Don Giovanni*

1983:

Nielsen – *Maskarade*

Verdi – *Un giorno di regno*

1982:

Vaughan Williams – *Hugh the Drover*

Mozart – *The Magic Flute*

1981:

Mussorgsky – *The Fair at Sorotchinsk* &

Weber – *Abu Hassan*

Mozart – *The Marriage of Figaro*

1980:

Gounod – *The Doctor in Spite of Himself*

Floyd – *Susannah*

1979:

Offenbach – *Orpheus in the Underworld*

Mozart – *The Abduction from the Seraglio*

1978:

Donizetti – *Don Pasquale*

Vaughan Williams – *Sir John in Love*

1977:

Verdi – *La traviata*

Auber – *Fra Diavolo*

1976:

Copland – *The Tender Land*

Gilbert & Sullivan – *The Pirates of Penzance*

Mozart – *Così fan tutte*

1975:

Schubert – *The Conspirators* &

Offenbach – *Ba-ta-clan*

Donizetti – *The Elixir of Love*

1974:

Britten – *Albert Herring*

Mozart – *The Magic Flute*

1973:

Humperdinck – *Hansel and Gretel*

Mozart – *Don Giovanni*

1972:

Rossini – *The Barber of Seville*

Mozart – *The Impresario* &

Menotti – *The Medium*

1971:

Verdi – *La traviata*

Weber – *Der Freischütz*

1970:

Mozart – *The Marriage of Figaro*

1969:

Gilbert & Sullivan – *Iolanthe*

1968:

Mozart – *The Abduction from the Seraglio*

1967:

Mozart – *Così fan tutte*

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