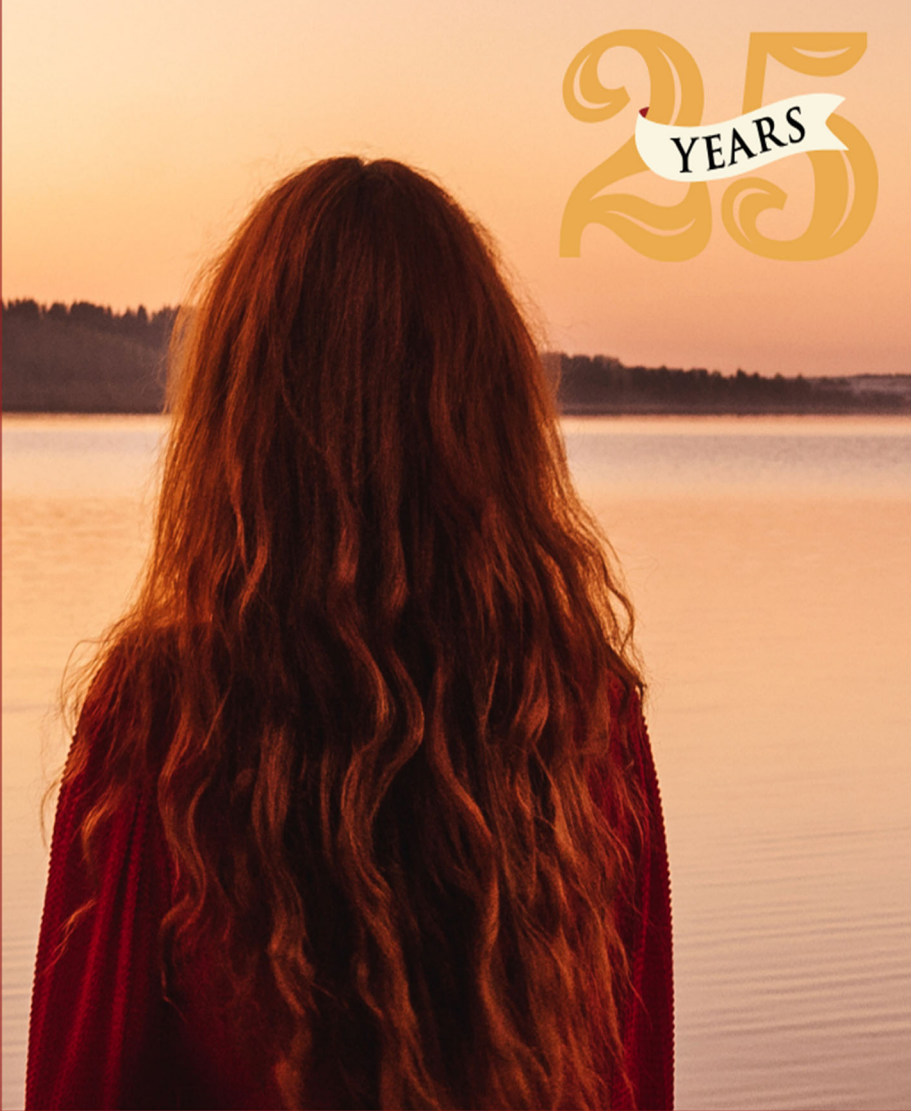


Voice of Her Heart **CONCERT**

25
YEARS



June 14th - Opening Performance

Featuring:

Courtenay Budd	Elizaveta Kozlova
Olivia Ericsson	Clara Lisle
Antonina Ermolenko	Barbee Monk
Victoria Falcone	Andrea Chinedu Nwoke
Valérie Filloux	Jenny Ribeiro
Elisa Toro Franky	Nina Riley
Jennifer Gliere	Ellen Teufel

Pianists:

Christopher Fecteau
Lara Saldanha
David Štech

ACT I

Part I: *Enchanted*

Elizaveta Kozlova, soprano
Victoria Falcone, mezzo soprano
Lara Saldanha, pianist

<i>Erste Begegnung</i> (E. Kozlova, V. Falcone)	Robert Schumann/Emanuel Geibel <i>after</i> Gil Vicente
<i>Ich wandle unter Blumen</i> (E. Kozlova)	Alma Mahler/Heinrich Heine
<i>Seit ich ihn gesehen</i> (V. Falcone)	Robert Schumann/Adelbert von Chamisso
<i>Er, der Herrlichste von allen</i> (E. Kozlova)	Robert Schumann/Adelbert von Chamisso
<i>Ach, wende diesen Blick</i> (V. Falcone)	Johannes Brahms/Georg Friedrich Daumer
<i>Bei dir ist es Traut</i> (E. Kozlova)	Alma Mahler/Rainer Maria Rilke
<i>Seit ich ihn gesehen</i> (E. Kozlova, V. Falcone)	Carl Loewe/Adelbert von Chamisso
<i>Erste Begegnung</i> (E. Kozlova, V. Falcone)	Robert Schumann/Emanuel Geibel

Interlude

<i>Vier Flüchtige Stücke</i> , No. 1 (David Štech, Piano)	Clara Schumann
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Part II: Betrothed

Jennifer Gliere, soprano
Valérie Filloux, mezzo soprano
David Štech, pianist

<i>Das Glück</i> (J. Gliere, V. Filloux)	Robert Schumann/Friedrich Hebbel
<i>Ich kann's nicht fassen, nicht glauben</i> (J. Gliere)	Carl Loewe/Adelbert von Chamisso
<i>Du Ring an meinem Finger</i> (V. Filloux)	Robert Schumann/ Adelbert von Chamisso
<i>Liebst du um Schönheit</i> (V. Filloux)	Clara Schumann/Friedrich Rückert
<i>O schaudre nicht! Laß diesen Blick</i> (J. Gliere)	Bettina von Armin/ Johann Wolfgang von Goethe
<i>Helft mir, ihr Schwestern</i> (J. Gliere, V. Filloux)	Carl Loewe/Adelbert von Chamisso
<i>Das Mädchen spricht</i> (J. Gliere)	Johannes Brahms/Otto Friedrich Gruppe
<i>Erstes Liebeslied eines Mädchens</i> (J. Gliere)	Hugo Wolf/Eduard Mörike
<i>Spanisches Lied</i> (V. Filloux)	Johannes Brahms/Paul Heyse

Part III: Motherhood

Nina Riley, soprano
Jennifer Ribiero, soprano
David Štech, pianist

<i>Volkslied</i> (Duet)	Felix Mendelssohn/poet
<i>An meinem Herzen, an meiner Brust</i> (N. Riley)	Carl Loewe/Adelbert von Chamisso
<i>Süsser Freund</i> (J. Ribeiro)	Robert Schumann/Adelbert von Chamisso
<i>Abends</i> (N. Riley)	Joseph Marx/Paul Heyse
<i>Muttertänderlei</i> (Duet)	Richard Strauss

Part IV: Departed

Barbee Monk, soprano
Olivia Ericsson, mezzo soprano
Lara Saldanha, pianist

<i>Klänge I</i> (Duet)	Johannes Brahms
<i>Laue Sommernacht</i> (B. Monk)	Alma Mahle/Falke
<i>Nun hast du mir den ersten Schmerz getan</i> (Duet)	Robert Schumann/Carl Loewe/ Adelbert von Chamisso, arr. C. Fecteau
<i>Epilogue</i>	
<i>Ich hab' in deinem Auge</i> (E. Kozlova)	Clara Schumann/Ruckert

INTERMISSION

ACT II

featuring

songs from female New York City composers:

Martha Sullivan

Valérie Saalbach

Ellen Mandel

with

Courtenay Budd, soprano

Antonina Ermolenko, soprano

Clara Lisle, soprano

Andrea Chinedu Nwoke, soprano

Ellen Teufel, soprano

Elisa Toro Franky, dancer

Chris Fecteau, pianist

Chasing Light: I. Come Into Your Own (A. Nwoke) Martha Sullivan/ Ngwatilo Mawiyoo
Elisa Toro Franky, dancer

"*Catarina to Camoens*" (E. Teufel) Movements 1 – 8 Valérie Saalbach/Elizabeth Barrett
Browning

Chasing Light: II. To hold a needle (A. Ermolenko) Martha Sullivan/Iya Kiya
(singing translation from Ukrainian by Amelia Glaser and Yuliya Ilchuk)
Elisa Toro Franky, dancer

Human beings suffer (C. Lisle) Ellen Mandel/Seamus Heaney

Chasing Light: III: "For when People Ask" (C. Budd) Martha Sullivan/Rosemerry
Wahtola Trommer

Elisa Toro Franky, dancer

Sleep (C. Lisle) Ellen Mandel/Seamus Heaney

Program curated by: Chris Fecteau, Artistic Director, dell'Arte Opera Ensemble

Stage Manager: Delaney Jordan

Titles Operator: Geoffrey Carlson

ARTIST BIOS

Courtenay Budd – Courtenay Budd thanks Christopher Fecteau and Karen Rich for years of support, inspiration, and friendship. She enjoys happy memories of singing Zerbinetta in Chris' chamber arrangement of *Ariadne auf Naxos*, performed at Riverside Church in 2000. Additionally, he helped her prepare *Sleep is Behind the Door*, curating and arranging a program of international lullabies for various chamber combinations on a recording project to assist victims of natural disasters. Courtenay has appeared on the stages of Carnegie Hall, the Kennedy Center, Alice Tully Hall, the National Cathedral, Metropolitan Museum of Art, Zankel Hall, the Guggenheim Museum, 92nd St. 'Y', Bargemusic, Symphony Space, Santa Fe Chamber Music Festival, Spoleto USA, Le Poisson Rouge, Chamber Music Society of Lincoln Center, in opera houses across the country, and on numerous recordings. The Boston Globe named her "superhero soprano" after she recorded David Del Tredici's epic *Child Alice* in a live performance with the Boston Modern Orchestra Project. She teaches at Vassar College and volunteers for Braver Angels, the country's largest grassroots organization aimed at depolarization. Courtenay's passion for bridge-building has been a strong catalyst in her budding career as a writer. She is committed to the slow and difficult work toward better dialogue in the relentless search for our common humanity. You can read her work at <https://courtenaybudd.substack.com/>.

Olivia Ericsson - Swedish-American mezzo-soprano **Olivia Ericsson** graduated magna cum laude from Boston University with a BM in Vocal Performance. Most recently, she returned to the Wintergreen Music Festival for her second summer as the alto soloist in Marianna Martines' *Dixit Dominus* with the Wintergreen Festival Orchestra. She also performed the Brahms *Zwei Gesänge* at the 2024 Wintergreen Chamber Music Concert. In June 2024, Olivia covered the female lead in the contemporary opera *Tickets Please!* with dell'Arte Opera. She also gave an early music recital accompanied by organ at the Juilliard School. Highlights from Olivia's 2022/23 season include her Swedish debut at Drottningholms Slottsteater (Stockholm Palace Theater) with the Stockholm Konsthögskola performing the role of Dido in Purcell's *Dido and Aeneas*. Olivia was named a finalist in the 2023 Kentucky Bach Choir Audrey Rooney Vocal Competition and won first prize in the Great Composers Competition Series. She was the 2019 recipient of the Boston University Opera Departmental Award for outstanding musical achievement and was awarded the University of Michigan Merit Scholarship for musical talent and potential. Notable opera roles include Dido, Ruggiero, Dorabella, Hansel, Dritte Dame, Cherubino, and the title role in *La Susanna*.

Antonina Ermolenko – Ukrainian-Canadian soprano Antonina Ermolenko has earned international acclaim for her versatile vocal range, technical prowess, and profound lyricism, along with her captivating stage presence. Her musical approach blends the timeless qualities of the Golden Age of opera with a distinctive, character-driven style. Ms. Ermolenko has collaborated with esteemed theatres such as Livorno's Teatro Goldoni, Freiburg's Die Schönen Musiktheater, Ottawa's New Opera Lyra, and Opéra de Québec. She has graced renowned venues worldwide,

including Toronto's Glenn Gould Studio and Meridian Arts Centre's George Weston Hall, and the historic Ekhof Theater Gotha. Antonina has performed with prominent orchestras, including the Orchestra of the National Theatre of Constanța, Thüringen Philharmonie, and Johann Strauss Orchester Wiesbaden. Her repertoire spans a wide array of operatic roles, from Bellini's Norma to Puccini's Tosca, Verdi's Lady Macbeth, Tchaikovsky's Tatyana, and Wagner's Sieglinde. A passionate advocate for the music of her native Ukraine, Antonina regularly champions Ukrainian composers, promoting their works in her concerts and recitals. Recent highlights include Zemfira in *Aleko* with New Opera Lyra last season, and her first foray into the title role of Strauss' *Salome* with Opera by Request later this year. Antonina is deeply grateful for her first professional opportunities with Dell'Arte Opera Ensemble and its dedicated leadership. She remains especially thankful to Maestro Fecteau for his enduring talent and guidance throughout the years.

Victoria Falcone - Ms. Falcone feels at home in bel canto and Mozartian repertoire, as well as Berlioz, Debussy, and Vaughn Williams. Recent credits include Dorabella (cover) in *Così fan tutte* with Bronx Opera and Tisbe in *La Cenerentola* with Lyric Opera Studio Weimar. At her alma mater the Manhattan School of Music, she performed such roles as Golden Mane the Fox in *The Adventures of Vixen Sharp-Ears*, Ottavia in *L'incoronazione di Poppea*, Dido in *Dido and Aeneas* and Petra in *A Little Night Music*. A graduate of Manhattan School of Music, Victoria resides in New York City.

Valérie Filloux - Valérie's recent and upcoming performances include Mrs. Grose in *Turn of the Screw* with Opera Roanoke, and Florence Pike (cover) in *Albert Herring* with Opera Baltimore. She will soon sing Charity in *Anything Goes* and Miss Goodrich in *Mayo*, and covers the title role in *Carmen* with Seagle Music Festival, with whom she will also appear as a Fall Season Artist. A recent graduate of the University of Maryland Opera Studio, she performed Paula in *Florencia en el Amazonas*, Nancy in *Albert Herring*, and Younger Sister/Parent B in the premiere of Justine F. Chen and Jaqueline Goldfinger's *TWA*. She has spent summers with dell'Arte Opera, Aspen Music Festival, and the Janiec Opera Company at the Brevard Music Center, with whom her assignments have included Zita in *Gianni Schicchi*, Mrs. Grose in *Turn of the Screw*, The Baker's Wife (cover) in *Into the Woods*, several recitals and multi-genre concerts, and a new work in collaboration with Gala Flagello as part of the Aspen Composition Project. She completed her undergraduate studies at Northwestern University, earning a Bachelor of Music in Voice & Opera with department honors along with a Bachelor of Arts in Communication Studies.

Chris Fecteau – (Company Artistic Director) Maestro Fecteau has held music directing and conducting engagements with Opera Illinois, Opera Theatre of Philadelphia, Harrisburg Opera, South Florida Opera Company, Opera in the Heights, and a tour of the Czech Republic as well as many assignments in New York City, where he resides. He counts over 60 operas in his conducting repertoire, including several world and regional premieres. He founded dell'Arte Opera in 2000 in order to provide training and performance opportunities for emerging opera artists in the New York City Area. dell'Arte has produced over 50 operas ranging from standard repertoire like *Carmen* and *Don Giovanni* to rarities including Humperdinck's *Königskinder* and Salieri's *La Cifra*, and

new works like *Rosina* and dell'Arte Opera's 2019 commission of *Princess Maleine* by Whitney George and Bea Goodwin. Productions often utilize bespoke orchestrations of Maestro Fecteau's own making. His special interest is the re-examination of operatic works for their possibilities in chamber settings, making these works accessible to companies with modest resources. Maestro Fecteau earned an BFA in Piano Performance from Carnegie Mellon University and a Masters of Music in Orchestral Conducting from Florida State University. He has dedicated over 40 years of his life to training and coaching young singers, and to serving other companies as a coach, conductor, and répétiteur. His greatest pride lies in the broad-ranging achievements of over 600 dell'Arte Opera Ensemble alumni, many of whom have gone on to serve admirably in both performing and faculty capacities with major companies and institutions, including the Metropolitan Opera, in the United States and abroad.

Elisa Toro Franky – Elisa Toro Franky is a professional dancer, teacher, choreographer, and bilingual voice actress based in New York City. She has astounded audiences worldwide in works that integrate ballet, tango, ballroom, and Middle Eastern styles. She is currently a member of SAG-AFTRA. Elisa performs as a principal dancer with FJK Dance and a featured artist with Accent Dance NYC, Christopher Caines Dance, and Dardo Galletto Dance. With FJK Dance, Elisa traveled on a 31-city tour of China in 2017 and currently performs in the company's annual seasons at New York Live Arts. In 2024, she performed with dell'Arte Opera Ensemble in the role of Anna II in *The Seven Deadly Sins*. Elisa also worked as Program Director at Accent Dance NYC (2018-2020). Born in Bogotá, Colombia, Elisa trained with mentors from the Cuban National Ballet School. She trained at the Miami City Ballet School and went on to dance with the Washington Ballet Studio Company, the Dance Theatre of Harlem Ensemble, and the New Jersey Ballet. Currently, Elisa is not only an artist but also a mother, having given birth to her daughter in February of 2025.

Jennifer Gliere - Jennifer Gliere has appeared in recital and oratorio in Austria, France, Germany, Italy, Russia, Ukraine, and throughout the United States. She has given two recital tours in Mexico, performing in live festivals and events around the country as well as giving masterclasses to several youth choirs and appearing in television and radio studios. Her repertoire runs the gamut from Barbara Strozzi chamber music and cantatas, early Baroque zarzuelas and the High Baroque masters to Luigi Dallapiccola's *Canti di Prigionia*, Poulenc's *Gloria*, and several world premieres. In the seasons before and after the Covid pandemic she performed with the New York Philharmonic, American Symphony Orchestra, Cincinnati Symphony Orchestra, the Zhitomir Chamber Ensemble, and Lviv chamber trio. Equally at home on the concert and operatic stages, Gliere has most recently garnered rave reviews for her portrayal of Musetta in *La bohème* and Violetta in *La traviata*; OperaWire noted that she was a "delicate powerhouse... displaying vocal effervescence as good as any champagne." Other acclaimed roles include Suzel in Mascagni's *L'amico Fritz* and Gilda in *Rigoletto*. Recent seasons have included productions with the Bard Opera Theatre, Boston Early Music Festival, dell'Arte Ensemble, Regina Opera, and Amore Opera. Favorite operatic credits at home and abroad include *Le nozze di Figaro*, *La rondine*, and *The Telephone/Old Maid and the Thief*.

Elizaveta Kozlova - Soprano **Elizaveta Kozlova** is an active performer and music entrepreneur who has been presented nationally and internationally. Elizaveta has performed the roles of Anna I in *The Seven Deadly Sins* with dell'Arte Opera, Doralice in *Il trionfo dell'onore* with Amherst Early Music Festival, Susanna in *Le Nozze di Figaro* with the New York Lyric Opera, Gretel in *Hänsel und Gretel* with Chicago Summer Opera, Pamina in *Die Zauberflöte* with the Manhattan Opera Studio and Amore in *L'incoronazione di Poppea* with the Berlin Opera Studio. Elizaveta won an Encouragement Award at the Metropolitan Opera Laffont Competition Arkansas Region in 2024. The same year she was a finalist at the Concorso di Canto Barocco “Francesco Provenzale” in Napoli, Italy. She is a recipient of the Jaume Aragall Award and the Apròpera Award at the 2023 Camerata Sant Cugat Competition in Sant Cugat, Spain. She was a semifinalist at the Houston Saengerbund Competition in 2021. Elizaveta is an avid interpreter of new music, collaborating with Carnegie Hall on a performance of *Into Air* by Alex Mills at the Shed in New York. She has sung world premieres at the New Music New Haven concert series at the Yale School of Music. She has also commissioned and premiered works by Robert Piéchaud and Arseniy Gusev in France and the US as part of The Chagall Project which she founded in 2020. She is a recipient of the Marin Alsop Entrepreneurship Award from the Mannes School of Music where she received her Bachelor's and Master's Degrees.

Clara Lisle – Described as having a “lovely soprano voice with a great deal of power as well as lyricism” (Opera News), Clara Lisle first appeared with dell’Arte Opera in their 2018 season as Nunzia in their production of the rarely performed gem *La liberazione di Ruggiero*. She has since returned to the company as Anna 1 in Kurt Weill’s *Seven Deadly Sins* and Mélisande in Debussy’s *Pelléas et Mélisande*. Other recent operatic credits include Suzel in *L’Amico Fritz* with Teatro Grattacielo and the Phoenicia International Festival of the Voice, Governess in *The Turn of the Screw* and Tatiana in *Eugene Onegin* with Mannes Opera, and Musetta in *La bohème* with Pittsburgh Festival Opera. In addition to the traditional repertoire, she’s performed the role of Madeline Usher in Philip Glass’ *The Fall of the House of Usher* (Mannes Opera) and was in the premiere cast of John Musto’s *Rhoda and the Fossil Hunt* with Onsite Opera, ‘onsite’ in the Hall of Saurischian Dinosaurs at New York’s American Museum of Natural History. Clara holds a Master’s degree and Professional Studies Diploma from Mannes The New School of Music and a Bachelor’s degree in vocal performance with Honors from Trinity Conservatoire of Music, London. When she’s not at the piano she can be found walking her dog Ruby around Brooklyn or on the back of her horse Bahloo running around the countryside in Jersey.

Ellen Mandel – Composer Ellen Mandel has written many songs to poems by E.E. Cummings, Seamus Heaney, WB Yeats, Thomas Hardy, Charlotte Mew, and others, plus French poets Baudelaire, Apollinaire, Verlaine. Her most recent song cycle is *Hopper Haiku*, fourteen songs inspired by Edward Hopper paintings, to haiku by Daniel Neer. dell’Arte Opera has commissioned and performed many of her art songs, which have also been performed many times in New York City, all over the USA, and in Ireland, Scotland, England, Italy, and Germany. Dizzy Gillespie called Ellen a “wonderful musician.” New York Times raves: “Mandel’s songs are ardent and spiky...refreshingly organic.” Ms.

Mandel has also written music for over ninety plays from Sophocles to Shakespeare to Stoppard and Beckett, and is Resident Composer of the Phoenix Theatre Ensemble. She has received many nominations for best theater music, and a Scenie Award for music for *Top Girls* at the Antaeus Theatre, L.A. Dizzy Gillespie called Ellen a “wonderful musician.” Ms Mandel has recorded 5 CDs including *a wind has blown the rain away* (e.e. cummings songs) and *the first of all my dreams* sung by Broadway’s Todd Almond, and *I So Liked Spring* sung by Jessica Crandall. Her music is published by the Royal Conservatory of Music, Trinity College of Music, North Star Music, and her own company Mopat Music. More info: ellenmandel.com

Barbee Monk – Soprano Barbee Monk is a versatile soloist and ensemble singer whose work has allowed her to share the stage with artists ranging from Renée Fleming and Erin Morley to Lin-Manuel Miranda and Bryan Stokes Mitchell. Her repertoire ranges from classical favorites to world premieres, and she enjoys playing both tragic heroines and comic ingénues. Her operatic repertoire includes some of Mozart’s greatest soprano roles, such as Vitellia (Bronx Opera), Donna Anna (Geneva Light Opera), Fiordiligi (New York Opera Conservatory), Konstanze (Bronx Opera), and Pamina (Opera Theatre of Montclair). She has also portrayed Blanche in *Dialogues of the Carmelites* (Bronx Opera), Galatea in *Acis and Galatea* (Opera Theatre of Montclair), Frasquita in *Carmen* (New Rochelle Opera), Anne Page in *Sir John in Love* (Bronx Opera), and the Dew Fairy in *Hansel and Gretel* (Opera Theatre of Montclair). Ms. Monk’s light opera and musical theatre appearances include Ruby in *The Only Girl* (VHRP Live!), Soprano in *The Hunchback of Notre Dame* (Light Opera of New Jersey), and Phyllis in *Iolanthe* and Yum-Yum in *The Mikado* (both with Bronx Opera). For the latter she was praised for her “vain and vivacious flair,” “flawless diction,” and “strong and clear” character portrayal. Ms. Monk has performed many world and regional premieres. Most recently she was the soloist in the world premiere Rob Kapilow’s *We Came to America* with the New Jersey Symphony. She sang Solo 1 in the New York premiere of Andrea Clearfield’s *Beyond the Binary* with Ember Choral Arts, and premiered Sidney Boquiren’s new song cycle *The American Cousins* based on the poetry of Judith Baume. As a member of the professional choir at Congregation Rodeph Shalom, she sang in the world premiere of Justin Callas’ *The Song of Jonah*. As a professional soprano at St. John’s in the Village she performed the world premieres and appears on the first recordings on Nico Muhly’s *As Silver is Tried*, and *Annunciation Mass* by her brother, composer Brooks Monk. Ms. Monk is a member of the New York Philharmonic Chorus. Her appearances in both *Beethoven’s 9th* and Aaron Zigman’s *Émigré* were televised on PBS. She is also a member of the 30-voice Ember ensemble and Ember’s select vocal quintet Ignite. She has performed with the Mostly Mozart Festival and Teatro Nuovo Chorus, both at Lincoln Center. Ms. Monk holds degrees from the University of Miami and the University of North Florida. She lives in Jersey City with her wife Mary and their cat Gnocchi.

Andrea Chinedu Nwoke – Nigerian-American Soprano Andrea Chinedu Nwoke recently made her role debut as Floria Tosca with Barn Opera and was praised for possessing a “lush and brilliant soprano”. Other performances include the role of Agnès Sorel in the Philadelphia premiere of Tchaikovsky’s *Maid of Orleans*, the *Verdi Requiem*, Luisa in *Luisa Miller*, Magda Sorel in Menotti’s *The Consul*, Santuzza in Mascagni’s *Cavalleria Rusticana*, and Madame Lidoine in Poulenc’s *Dialogues des Carmélites*. She was honored to sing the title role (Fannie Lou Hamer) in

the East Coast premiere of ***Dark River: The Fannie Lou Hamer Story*** with the Mount Holyoke Symphony Orchestra in the Spring 2014. She returned to singing Fannie Lou Hamer in the concert suite adaptation of the opera in Washington D.C, Mt. Holyoke, and Atlanta during the 2016 season. Andrea was thrilled to be named a Semi-finalist in the 2021 Premiere Opera Foundation International Vocal Competition and Professional Casting Auditions. Formerly a Mezzo-Soprano, Ms. Nwoke performed Frugola in ***Il Tabarro***, Larina in ***Eugene Onegin***, Kleonike in ***Lysistrata***, and Aunt Cecilia March in the 2008 Israeli premiere of ***Little Women***. In 2009 she returned to IVAI in Tel Aviv to sing Baba the Turk in ***The Rake's Progress*** under the baton of Metropolitan Opera conductor Paul Nadler. Additional mezzo roles include Miss Todd in ***The Old Maid and the Thief***, Die Stallmagd in ***Königskinder*** and Maman and Un Pâtre in ***L'Enfant et les Sortilèges***. Ms.Nwoke holds a Bachelor of Music degree from The University of the Arts and received training at Peabody Institute. Additional training includes IVAI - Tel Aviv, Seagle Music Colony, dell'Arte Opera Ensemble, Russian Opera Workshop, and Dicapo Opera Theatre Resident Artist Program. A Colorado native, Ms.Nwoke currently resides in New York City with her impressively tiny and aptly named dog, Tosca.

Jenny Ribeiro – Award-winning soprano Jenny Ribeiro has been seen on opera, concert and recital stages throughout the United States and Europe. Roles include Dritte Norn in ***Götterdämmerung***, Elsa in ***Lohengrin***, Mrs. McNeill in ***Breaking the Waves***, Giulietta in ***Les Contes d'Hoffmann***, Musetta and Mimi in ***La bohème***, Gretel in ***Hansel and Gretel***, Nella in ***Gianni Schicchi***, Geraldine in ***A Hand of Bridge***, and Lady Billows in ***Albert Herring***. She is a frequent recitalist and sought-after interpreter of concert work and oratorio, including Brahms *Requiem*, Beethoven's *9th Symphony*, Verdi's *Requiem* and many others. In 24/25, Jenny makes role debuts as First Lady in ***The Magic Flute*** (Opera deMetro), Ortlinde in ***Die Walküre*** (New York Dramatic Voices), the soprano soloist in Mahler's *Symphony No. 2* (Elkhart County Symphony), as well as concerts of contemporary music and lieder throughout the US. She also covers Lady Macbeth in Verdi's ***Macbeth*** with Teatro Nuovo in their upcoming summer season. Her favorite memory of working with dell'Arte is a garden concert in 2024, but most importantly, she counts Chris and Karen as dear friends and has been coaching with Chris regularly for the past three years. Thank God for FarPlay! (Jenny is based in Michigan and every week plugs in the ethernet cord and headphones and Chris does his coaching magic from all the way in NYC!) She is also a wife to amazing husband Brian, mom to two kids (Josh/10 and Kiki/8) and a producer/educator/company administrator who teaches as a full time professor at Albion College in Michigan, is on the board of the international non-profit Berlin Wagner Group and is the founder of Michigan Opera Outreach in Lansing, MI.

Nina Riley- Praised by The New York Times as “the kind of Despina one hopes for: diminutive, agile, and with just the right clear, slender soprano voice,” Nina Riley brings a bright, versatile voice and dynamic stage presence to both classic and contemporary works. A frequent collaborator with leading regional and independent opera companies, Riley has appeared with American Opera Projects, Bronx Opera, Opera Hispánica, Chelsea Opera, the Aspen Music Festival, and the Martina Arroyo Foundation. Her stage credits include a range of beloved Mozart roles such as Despina in ***Così fan tutte***, Susanna and Barbarina in ***Le nozze di Figaro***, Papagena in ***Die Zauberflöte***, and Lavina in ***L'oca***

del Cairo. She has also portrayed Oscar in Verdi's *Un ballo in maschera*, Lucia in Britten's *The Rape of Lucretia*, Cis in *Albert Herring*, Gianetta in Donizetti's *L'elisir d'amore*, and Mrs. Gobineau in Menotti's *The Medium*. Nina's talents extend beyond opera into musical theater and film. She starred as Nettie Fowler in *Carousel* with the Greensboro Arts Alliance in Vermont, where The Times Argus praised, "But the musical highlight was Nina Riley ... singing the heart-wrenching 'You'll Never Walk Alone.' It alone was worth the price of admission." In film, Nina was featured in the award-winning short *The Tinder Opera*. Her voice can also be heard in the award-winning film *Cherry Bloom*, performing a Hugo Wolf song. Internationally, she has performed throughout Italy, Japan, and toured China as the soloist with The Manhattan Symphonie. For New York City's International Fringe Festival she performed in the experimental opera *Saharava*. Additional credits include *Gauchito in Gauchito and the Pony* with the Queens Symphony Orchestra at the Kupferberg Center.

Valérie Saalbach – American soprano, voice teacher and composer Valérie Saalbach, received her musical education at the Eastman School of Music, Indiana University and the Juilliard School. A recipient of numerous vocal awards and grants, here and abroad, Ms. Saalbach has performed with numerous opera companies in the States, as well as symphony orchestras and has taught at the Actor's Studio Drama School. She maintains a private studio in New York City. Her compositions have been included in many University student recitals throughout the United States.

Laura Saldanha – Pianist Lara Saldanha is equally at home as a soloist and collaborator in the worlds of new music, standard repertoire, and historical performance. New music highlights include appearances with Metropolis Ensemble, Sandbox Percussion, Chelsea Symphony, Leschetizky Association, Mannes American Contemporary Ensemble, and Round Top Festival. Standard repertoire highlights include concerts at Carnegie's Weill Hall, Alice Tully Hall, Bohemian National Hall, Cincinnati Song Initiative, Princeton Sound Kitchen, Valley Cottage Young Masters Series, Rites of Spring Festival, Music Iowa City, Icicle Creek, and National Federation of Music Clubs. As a historical performer, Lara has studied harpsichord and fortepiano and appeared as a soloist in Beethoven's Triple Concerto with Kollektive366. Lara toured in India in 2017-18, with performances at the National Center of Performing Arts in Mumbai, Kala Academy and Menezes Braganza Hall in Goa, and Pune Music Society. Lara is currently a Collaborative Piano Fellow at Bard Conservatory, having completed her doctorate at Stony Brook University, and prior studies at Mannes, Northwestern, and the Geneva Conservatory in Switzerland. Lara deeply grateful for the guidance of her past teachers, including Christina Dahl, Vladimir Valjarevic, Alan Chow, Serguei Milstein, Neya Korsantia, and Inna Terekhov. Lara is a committed educator, having held assistantships at Mannes and Stony Brook, and she maintains a thriving private studio.

David Štech – David Štech is a conductor, pianist, and organist in New York City, where he serves as organist at St. John's Anglican Church in Passaic, NJ, and artistic director of the New York Conducting Institute, the Westchester Oratorio Society, and Riverdale Choral Society. He is Music Director Emeritus of the American Opera Group in Chicago and the Astoria Symphony Orchestra in Queens, and served as assistant conductor at Sarasota Opera and St. Petersburg Opera. Recent guest conducting engagements include The Florida Orchestra, Brooklyn Ballet, dell'Arte Opera Ensemble, and the inaugural season of the Lyric Arts Festival in southern France. He recently

conducted the Midwest premiere of John Harbison's Fifth Symphony with baritone soloist Nathan Gunn. As a vocal coach, he has worked at the Opera Theater of Lucca, Hong Kong Academy of Performing Arts, the University of Illinois, and at the prestigious Manhattan School of Music, where he served for eight years. David earned his Bachelor of Arts in organ performance at California State University, Chico, and his Master's in orchestral conducting from Northwestern University. He studied Collaborative Piano at the Manhattan School of Music, and is currently a doctoral candidate at the University of North Texas, where he conducted their production of Puccini's *La Rondine*. He studied conducting at Tanglewood with Kurt Masur and Christoph von Dohnányi, and is an alumnus of the Pierre Monteux School.

Martha Sullivan – An award-winning composer, Martha Sullivan is frequently asked to create new music for particular ensembles, or individual singers. Recent commissions include two new pieces for The Esoterics (Seattle); “Chasing Light”, a song cycle for Essential Voices (North Carolina); and “Bend, Break, Burn, Rise”, for New York-based chamber ensemble ChamberQUEER (New York). Sullivan's awards include a Chamber Music America commission for “Certain Dragons” (Western Wind Vocal Ensemble) and the Sorel Medallion for “Shakespeare's Throat”, among others. Sullivan's catalogue also includes art songs, orchestral pieces, chamber works, and incidental music for theater. G. Schirmer, Laurendale, and See•A•Dot have all published her choral music. Sullivan learned how to compose as a singer/composer in groups such as the Gregg Smith Singers, who promoted new American choral music for half a century, and C4: The Choral Composer/Conductor Collective. Her experience as a singer—she studied opera in Boston after her undergraduate work at Yale, then sang in New York for many years—helps her create work notable for its lyricism and singability. In academia, Sullivan completed her PhD in Music at Rutgers in 2023. Her scholarship involves semiotics and feminist music theory, used for analyzing certain types of melodic gesture in opera, popular music, and soundtracks and television theme songs. She teaches at Rutgers and at the Bard Conservatory's Preparatory Division. Whatever a student's age or discipline (theory, musicianship, composition, or voice), Sullivan's primary goal is to help those she teaches find their own individual voices. Martha Sullivan is an ASCAP composer.

Ellen Teufel – Ellen is a soprano from Erie, Pennsylvania, now living in New York City, who has sung across Europe, the U.S. and China. Memorable roles include *Anna Bolena* with dell'Arte Opera Ensemble, *Alcina* with Lyra New York, Die Königin der Nacht with Sommertheater Weimar, Giannetta with Teatro Dobbiaco, and Pamina with West Bay Opera. She was a young artist with Lyric Opera Studio Weimar, Bel Canto at Caramoor, ISING International Suzhou, and Opera on the Avalon, and she earned her master's degree from the Manhattan School of Music. Alongside her singing career, Ellen spent many years tutoring the SAT and ACT, managing tutors, and teaching voice lessons. After a decade working in music and education, Ellen began studies at Columbia Business School, where she earned her MBA this May. She will be joining Boston Consulting Group later this year. She remains passionate about opera and hopes to continue collaborating with friends on projects like this one. Many thanks to the dell'Arte team for being such a bright spot in the NYC opera scene--and in her journey.

PROGRAM NOTES

Chris Fecteau, Artistic Director

For the first half of this evening's program centers on the settings of German poet (and botanist!) Adelbert von Chamisso's "Frauenliebe und -leben". It is perhaps no mistake that Chamisso (and the other musical settings whose poets' words are featured) return often to flowers, particularly to roses. In retrospect, I'm relieved that this connection did not become consciously apparent earlier, as the program might have been weakened by trying to force more blossoms!

Though not my first experience of the Robert Schumann "Frauenliebe", I was inspired by a concert twenty years ago which featured that cycle, blended with Carl Loewe's setting, and songs by other German Romantic composers. It was a full-evening program devised by Graham Johnson, and featuring the exquisite vocal work and chemistry of Angelika Kirschlager and Felicity Lott. I was there to see them, as I'd witnessed a life-changing performance of *Der Rosenkavalier* starring them in Munich five years earlier. What struck me most was the weaving of repertoire into clear characters, story arcs, and magically, even the sense of a dramatic stage without set or costumes. Johnson's tapestry was bold, seamless, and masterful.

Though we started with the inspiration of Graham Johnson's *mise en scene en chanson*, we collectively looked for opportunities to include works of female composers as well as female characters who might slightly challenge a traditional image of a 19th century woman's life. We also extended further into the 20th century with settings of Richard Strauss and Joseph Marx, who only died in 1964!

The second half of the program features three female composers whose presence in my life extends back through most of the 28 years I've lived in New York City. Val Saalbach was a friend of a friend in Orlando, and upon moving here, she became an instant friend and coaching client. Not long after, I had the privilege of performing one of her song cycles, and more recently recorded all three of her cycles with the wonderful Elyse Kakacek.

I can't remember who the singer was whose recital I played at St. Barts in those early years, but I met Martha Sullivan as we were performing a couple of her wonderful (and humorous) songs. She later composed a wonderful set of songs in French for friends of hers for one of our festivals a few years ago that were such a gorgeous gift, I hope to get to revisit them someday. When I asked what she might have for this "Voice of her Heart" program, Martha made several suggestions -- but it was clear that this set was not only close to HER heart, but a poignant and perfect choice. We have split the songs to serve as a frame for the program, and also to give each its proper weight. For this performance I've called upon three alumni, Antonina Ermolenko, Andrea Nwoke, and Courteney Budd whose potential connection to the material I thought would resonate. We're also joined by the stunning, talented, and supremely expressive dancer Elisa Tory Franko, memorable in even a TINY role in our Midsummer Night's Dream/Fairy Queen many years back, and returned for a deeply resonant appearance last year as the alter ego "Anna II" in Seven Deadly Sins.

Last but certainly not least, Ellen Mandel, whose material we have also featured in the past. Her songs are often witty, jazzy, and delicious fun, but I've chosen these two for their poignancy and simple beauty. I know you will enjoy them as sung by another dear alumna, colleague and friend, Clara Lisle.

I can't quite put into words the depth of meaning in this collection of amazing songs and people. I hope you'll have your own experience of both the trees and the forest.

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