

# La clemenza di Tito

# OPERA

25 YEARS

Directed by Benjamin Spierman  
Conducted by Chris Fecteau and David Štech

at

ART-NY  
502 West 53<sup>rd</sup> Street  
New York, NY



June 18th, June 20th & June 22nd

# CAST

VITELLIA	Barbee Monk	<u>Cover</u> Heather Bobeck
SESTO	Sarah Nelson Craft	Olivia Ericsson
ANNIO	Valérie Filloux	Victoria Falcone*
TITO	Stephen Steffens	Andres Penalver*
PUBLIO	Jason Adamo	Aaron Petrovich*
SERVILIA	Elizaveta Kozlova	Nina Riley*
		<b>*coro quartet</b>

# ORCHESTRA

Jessica Schmitz	Flute
Katie Curran	Clarinet
Jack Chan	Bassoon
Matthew Jaimes	Horn
Glenna Cureton	Violin
Stephen Dorff	Cello
Dan Meinhardt	Piano

# PRODUCTION TEAM

Conductors:	Chris FecteauDavid Štech (6/20)
Stage Director:	Benjamin Spierman
Production Manager:	Megan Gillis
Costume Design:	Eric Lamp
Lighting Design:	Joshua Rose
Assistant Lighting Designer:	Edward Solis
Production Stage Manager:	Holly Thomas
Assistant Stage Manager:	Delaney Jordan
Rehearsal Pianist:	Dan Meinhardt
Wardrobe Supervisor:	Stephanie Lopez
Supertitles:	Benjamin Spierman
Supertitles Operator:	Rachelle Pike

## SYNOPSIS

Our production is set in an imagined version of a 2025 Roman Empire, visually combining more ancient aspects of classical Rome with modern visual allusions. We also include live camera shots, reminding us that, had Rome survived, its leaders would have been part of the digital age that is so familiar to us in our 2025 reality,

The plot deals with Vitellia's resentment towards the liberal Emperor Tito, whose father deposed Vitellia's father. Vitellia feels that, at the very least, she deserves to be Empress. However, Tito is in love with a foreign princess named Berenice. Sesto, Tito's trusted aide, is in love with Vitellia, and she spends the First Act using this attraction to bait Sesto into setting fire to the Capitol, starting a riot, and killing Tito so that she can have her revenge. In the meantime, Tito, recognizing that the Roman people want a Roman Empress, has reluctantly sent Berenice away. He decides to marry Servilia, Sesto's sister, but this creates more problems: Servilia is in a mutually loving relationship with Annio, another member of Tito's entourage who is best friends with Sesto. When Servilia tells Tito of her love for Annio, Tito immediately withdraws his proposal to her, refusing to stand in the way of true love. Tito decides to marry Vitellia, but Vitellia only finds out after Sesto has gone to set the fire and kill Tito. The act ends with everyone assuming that Tito is dead.

The second act deals with the fallout from the fire: Tito was not killed, Sesto's accomplices turn on him, and now Sesto must decide whether or not he will take Vitellia down with him. Tito, on the other hand, must decide whether to execute Sesto. Tito's aid Publio, while conflicted, clearly prefers a lack of clemency, while Annio reminds Tito to be true to his merciful nature. Servilia goes to Vitellia to beg for her help in convincing Tito not to kill Sesto, leaving the three participants in the "triangle" to make their own choices: will Sesto implicate Vitellia? Will Vitellia confess to her role as the plot's instigator? And will Tito follow the law, or his merciful instincts?

This opera has always moved me, and never more than now. We are living in a time in which mercy, kindness and love to those who oppose "the leader" seems to get rarer and rarer each time I open a news app. Living with this story, and Mozart's music (written so near the end of his life) has provided a small ray of hope that the lesson taught by Tito (the opera and the character) is one from which we can still learn.

~ Ben Spierman, June 15, 2025

## ARTIST BIOS

**Jason Adamo (Publio)** – Jason is delighted to be singing again with dell’Arte Opera, having appeared here previously in *Il Ritorno d’Ulisse* in Patria, *The Seven Deadly Sins*, and the concert *Chansons de Baudelaire*. Jason has performed a wide variety of repertoire by composers from Monteverdi to Puccini, and he has worked frequently as a soloist with the Baroque Opera of New Jersey in numerous roles including Dulcamara in *L’Elisir d’Amore*, Falke in *Die Fledermaus*, the Speaker in *The Magic Flute*, and the title roles of Don Giovanni and *Le Nozze di Figaro*, as well as roles in J.S. Bach’s *Coffee Cantata*, and Mozart’s *Bastien und Bastienne*. Publio will in fact be Jason’s sixth Mozart role, having sung Leporello in *Don Giovanni* with Amore Opera last season. He has also performed the roles of Basilio in *Il Barbiere di Siviglia* with Camerata New Jersey, Colline in *La Bohème* with Amore Opera, and Beau Père in *Le Pauvre Matelot* with Hub City Opera. Before establishing an operatic career, Jason was a prolific interpreter of roles in plays and classic musical theatre, having performed in *As You Like It* and Hamlet with Philadelphia Shakespeare Festival, *A Midsummer Night’s Dream* at Manhattan Repertory Theatre, *South Pacific* with the Princeton Opera Association, and as Juan Perón in *Evita* with the Actors’ Company of Pennsylvania at the Fulton Opera House. Jason also performed a leading role for a year in the Off-Broadway musical, *A Stoop on Orchard Street*. In 2020, Jason graduated with a master’s degree in vocal performance from the Mannes School of Music.

**Heather Bobeck (Cover, Vitellia)** - Praised as an ‘angelic’ (Berkshire Fine Arts), and ‘artful’ soprano (Huffington Post), **Ms. Bobeck** is a modern multi-tasking artist. She looks forward to debuting the role of Vitellia in dell’Arte Opera’s *La Clemenza di Tito*, as well as reprising her recent roles with Trilogy: An Opera Company in the World Premiere of Dwayne Fulton’s *Bumpy Johnson*, Richard Thompson’s *Fannie Lou, I’m sick and Tired* and Adolphus Hailstork’s *Robeson*. Her most recent singing credits include a reprisal of her role as lead in a recent concert rendition of Handel’s *Alcina*, Sally in *Nat Turner* with Trilogy: An Opera Company, Konstanze in *Die Entführung aus dem Serail* with dell’Arte Opera and Helen Douglass in *Frederic Douglass* with Trilogy: An Opera Company. Heather was thrilled to join long time friend and colleague, Concert Organist Kalle Toivio in their recent recital concert highlighting Swedish and Finnish music presented at the American Guild of Organists’ Presidents Day conference. In addition to her work as an opera singer, her other pursuits include performance photography, graphic design, and arts administration. Recent photography work includes Opera Essentia, Opera Magazine, Regina Opera, Lighthouse Opera, New York Opera Alliance, Trilogy Opera Company and Bronx Opera.

**Sarah Nelson Craft (Sesto)** - Known for her vibrant and engaging storytelling and the “rich beauty of her voice,” mezzo-soprano **Sarah Nelson Craft** has been hailed by Opera News as “exquisite... glowing... and genuine.” As a song recitalist she has been presented by

Carnegie Hall, Brooklyn Art Song Society, Five Boroughs Music Festival, and Music Academy of the West, collaborating with renowned pianists including Warren Jones and Martin Katz. Seen and Heard International noted that she “cast a spell over the audience” and is “one of those singers for whom words and tone combine to create a beautiful, bubbling musical flow of emotion.” She brought her passion for early music to the title role in Handel’s *Solomon* with New York Baroque, Inc. and Princeton Pro Musica, as well as the role of Piramo in Hasse’s *Piramo e Tisbe* with The Little Opera Theatre of NY. Concert highlights include Bach’s *Mass* in B minor at Lincoln Center’s David Geffen Hall, Mozart’s *Coronation Mass* at Alice Tully Hall, Vivaldi’s *Gloria* at Carnegie Hall, Mahler’s *Symphony No.2* with the New Jersey Festival Orchestra, and Canteloube’s *Chants d’Auvergne* with the Brooklyn Symphony Orchestra. Favorite operatic roles have included the title role in Rossini’s *La Cenerentola* and Massenet’s *Cendrillon*, as well as Cherubino, Hansel, Dido, and Hermia in Britten’s *A Midsummer Night’s Dream*. Ms. Craft has performed with companies including the Caramoor International Music Festival, New York City Opera, Death of Classical, ChamberQUEER, and the Macau International Music Festival. Most recently she performed Berlioz’s *La mort de Cléopâtre* with New York Repertory Orchestra, was a soloist in Caroline Shaw’s *The Listeners* with Amor Artis Chamber Choir, and was the mezzo-soprano soloist in the Duruflé *Requiem* with Riverside Choral Society. She is excited to return and celebrate this anniversary season as an alum of dell’Arte Opera Ensemble, having performed with them as Annio in this very same opera 15 years ago!  
[www.sarahnelsoncraft.com](http://www.sarahnelsoncraft.com)

**Olivia Ericsson** (Cover, **Sesto**) - 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*.

**Victoria Falcone** (Cover, **Annio**) - 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** (**Annio**) - 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 in 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. He is excited about his new pursuit of furniture building and restoration and antique sales, and is grateful to wife Karen Rich for many years of love, support, and partnership in the work of dell'Arte Opera.

**Elizaveta Kozlova (Servilia)** - 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.

**Barbee Monk (Vitellia)** – 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). Ms. Monk has performed many world and regional premieres. Most recently she was the soprano soloist in the world premiere Rob Kapilow's *We Came to America* with the New Jersey Symphony. She portrayed 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 Bauml. 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.

**Andres Penalver** (Cover, **Tito**) – Andres is a Venezuelan-born, American-educated lyric tenor. Andres has portrayed the title role of Rodolfo in *La Bohème* with Miami Music Festival and Ivan's role in the Zarzuela *La Leyenda del Beso*, with the company Pro-Arte Gratelli where he received great acclaim. Andres began his Opera training privately in 2009 under the instruction of Manny Perez, while working towards a Bachelor of Arts degree in Architecture in Miami, Florida. He has appeared in numerous performances including *Eugene Onegin*, *La Rondine*, *La Bohème*, *Mignon*, *Die Zauberflöte*, *Cendrillon*, *Carmen*, *Luisa Fernanda* and *El Gato Montes*. Andres graduated with a Master of Music in Voice Performance at Mannes School of Music at The New School in New York City.

**Aaron Petrovich** (Cover, **Publio**) Aaron Petrovich is a New York City based baritone and public school teacher originally from Michigan. This season he performed Leporello in *Don Giovanni* with Off-Brand Opera and covered Guglielmo in *Così fan tutte* with Bronx Opera. Some of his favorite past roles include Dulcamara in *L'elisir d'amore*, Don Alfonso in *Così fan tutte*, Mr. Emerson in *A Room with a View*, Robin Oakapple in *Ruddigore*, and Benoît in *La bohème*. He studied both voice and music education at Michigan State University, and currently teaches middle school music at MS 301.

**Nina Riley** (Cover, **Servilia**) 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.

**Benjamin Spierman** (Stage Director) – Mr. Spierman's work has been lauded by US audiences and critics. *Opera Today* praised his production of *Lucia di Lammermoor* for Opera San José as "imaginative, fluid, and chockful of fresh ideas." Other acclaimed regional work has included *La bohème* for Syracuse Opera ("great visual appeal" - *CNY Café Momus*); *Roméo et Juliette* for St. Petersburg Opera ("a spine-tingling success" - *Tampa Bay Times*), and *Turandot* for Dayton Opera ("the most intimate, best-characterized production I've seen" – *Dayton City Paper*). Since 2018, he has served as General Director at Bronx Opera (BxO), where he has directed numerous productions, including critically-acclaimed New York premières of Kirke Mechem's *The Rivals*, Vaughan Williams' *The Poisoned Kiss* and the Weber/Mahler posthumous collaboration, *Die drei Pintos*. In 2023, (also for BxO), he directed a rare production of the Kurt Weill/Moss Hart/Ira Gershwin musical *Lady in the Dark*. He is also co-Artistic Director of the Oswego Opera Theater in central New York, where he's directed *The Marriage of Figaro*, a Trumped-up *Mikado*, *Don Giovanni*, and *H.M.S. Pinafore*. In 2022-23, he acted as interim Director of Operas at the Mason Gross School of the Arts at Rutgers University, where he directed Verdi's *Falstaff* and Massenet's *Cendrillon* (both winners of National Opera Association prizes). During the COVID-19 pandemic, Ben directed a virtual *Orfeo ed Euridice* for Opera in Williamsburg (Va), followed by a video of Mozart's *The Impresario* for Bronx Opera, and both live and filmed versions of Seymour Barab's *Little Red Riding Hood* for Prelude Opera. In addition, he joined the Executive Committee of the New York Opera Alliance, and finished his Bachelor's Degree with honors from Lehman College. Immediately post-lockdown, he premiered a second video for Bronx Opera (Gilbert & Sullivan's *Trial by Jury*), led Bronx Opera back into live work with *La Clemenza di Tito* (in his own English version) and directed three staged premieres: Andrew Ager's

*Dracula* with New Opera Lyra in Ottawa, *Sacco and Vanzetti* (begun by Marc Blitzstein and finished by Leonard Lehrman) and Charles Abeles' *The Golden Cage* (written during World War II in Oswego's Fort Ontario Emergency Refugee Shelter) for Oswego Opera. Since early 2024, Mr. Spierman has directed (for BxO) a double bill of Rossini's *Il signor Bruschino* (in his own English version) and Puccini's *Gianni Schicchi*, as well as interactive productions of Gilbert & Sullivan's *Iolanthe*, Humperdinck's *Hansel and Gretel* and Mozart's *Così fan tutte*. He also directed double-bills of Edward Barnes' *A Muskrat Lullaby* and *Mystery on the Docks* for Prelude Opera, and Sullivan's *Cox and Box* and *Trial by Jury* (in a site-specific production at the Oswego County Courthouse). He is very pleased to return to dell'Arte Opera for which he previously directed *Ariadne auf Naxos* (winner of the American Prize for Opera), as well as *La bohème* and *Lucia di Lammermoor*.

**David Štech (Conductor)** – 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.

**Stephen Steffens (Tito)** - Tenor **Stephen Steffens** is renowned for his “sweet yet heroic sound” and has performed widely across the U.S. and internationally. Recent highlights include his debut as The Witch in Hansel and Gretel with Atlanta Opera and the role of Jimmy Smith in the Southeastern premiere of Stinney with Glow Lyric Opera. Stephen's diverse repertoire spans leading roles such as Don Ramiro in Cinderella, Belmonte in The Abduction from the Seraglio, and the Duke in Rigoletto. He has also sung with notable companies like Geneva Light Opera, St. Pete Opera, and Brooklyn Summer Opera Festival. Upcoming: Prince Ramiro in Cinderella's Royal Feast with the Savannah Voice Festival. Follow him on Instagram @StephenSteffens.



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