



GENEVA LIGHT OPERA

*presents an operetta by Franz Lehár*

# The Merry Widow



2024

**JULY**

THR 7:30 **25**

SAT 3:00 **27**

SUN 3:00 **28**

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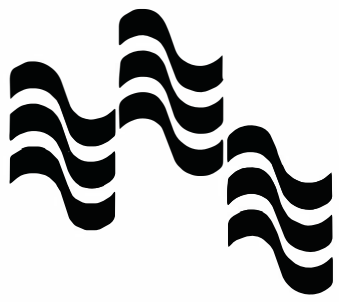
## “DIE LUSTIGE WITWE”

MUSIC BY FRANZ LEHÁR

LIBRETTO IN GERMAN BY VIKTOR LEÓN AND LEO STEIN

*Presented in German with English dialogue and projected supertitles*

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GENEVALIGHTOPERA

*presents*

*The* *Merry*  
*Widow*

MUSIC BY FRANZ LEHÁR

LIBRETTO IN GERMAN BY VIKTOR LÉON AND LEO STEIN

*Presented in German with English dialogue and projected supertitles*

Thursday, July 25 at 7:30 pm

Saturday, July 27 at 3:00 pm

Sunday, July 28 at 3:00 pm

SMITH OPERA HOUSE

82 Seneca Street, Geneva, NY

GENEVALIGHTOPERA



[www.genevalightopera.org](http://www.genevalightopera.org) ❀ [info@genevalightopera.org](mailto:info@genevalightopera.org)

# *Synopsis:*

**ACT 1:** [*The Parisian Embassy of the Ambassador of Pontevedro*]: Hanna Glawari arrives at the Paris embassy of her homeland where she is feted, and eagerly courted for the enormous fortune she has just inherited from her late husband, a wealthy banker. The Ambassador, Baron Zeta, worries that her re-marriage to any of the Parisians swarming about her would siphon her sorely needed millions out of the country, and urges the highest-ranking envoy of his diplomatic staff to seek her hand in marriage. The dashing Count Danilo is devoted to champagne and the demoiselles of the famous “Maxim’s” and has his own reasons to tell the Baron he will keep other men away from the widow, but he will not marry. All are swept into the intoxicating whirl of waltzing in the embassy ballroom. For the “Ladies’ Choice” all of the men solicit Hanna’s vote, but she chooses Danilo, who then offers to “sell” his dance with her for ten thousand francs. Astonished and put off, the would-be dancers leave, one by one. Left alone, Danilo says he is ready to dance with her. Chiding him for his diplomatic games, Hanna is swept into the arms of this “terrible man” who dances beguilingly.

## *Intermission 25 minutes*

**ACT 2:** [*The grounds of Hanna Glawari’s palace in Paris*]: Surrounded by her compatriots from Pontevedro, Hanna tells the tale of “Vilja” a maid of the forests. Her compatriots sing and dance the music of their homeland. Danilo and Hanna continue a folk ballad from their homeland, and she gets him to state he does not love her. The men convene to discuss the study of women - who are all different yet share an inscrutable attitude toward faithfulness. When all have left, Camille and the Baron’s wife, Valenciienne, enter while singing of their illicit love for each other that must be ended. As he demands a final kiss, they slip into an enclosed pavilion of the gardens hoping to be unseen. When the Baron enters, he peers inside and demands that the pavilion be opened, but Njegus arranges for Hanna to step in for Valenciienne. When the gate is opened, all are startled, and Hanna declares her engagement to Camille de Rosillon. Danilo is deeply stricken, as are Valenciienne and Camille, but the Baron is convinced his wife remains faithful. Hanna and the ladies salute modern marriage in the “Parisian style” and when Danilo tells the betrothed pair a story about a royal couple of old who were in love, but never wed, Hanna realizes he has loved her all along.

**ACT 3:** [*Replica of Maxim's in Paris on the grounds of Hanna's palace*]: Valencienne appears dressed as one of the Grisettes of Paris and joins them in a flamboyant singing and can-can dance as Hanna's guests watch. A telegram announces the bankruptcy of Pontevedro if Glawari's millions are lost, and the Baron calls for Danilo to forbid Hanna's marriage to the Frenchman Camille de Rosillon. When he does so, his own feelings are at last revealed.



**GENA RANGLE**.....**ARTISTIC & GENERAL DIRECTOR**  
**CHRISTIAN CAPOCACCIA**.....**ARTISTIC CONSULTANT**  
**STEVE VAUGHAN**.....**STAGE DIRECTOR**  
**ERIC MAHL**.....**CONDUCTOR**

**CAST:**

Baron Zeta, Ambassador of Pontevedra.....**Nicholas Kilkenny**  
 Valencienne, the Baron's wife.....**Michelle Seipel**  
 Hanna Glewari.....**Alexis Olinyk**  
 Count Danilowitch.....**Bryan Murray**  
 Camille de Rosillon.....**Michael Anderson**  
 Vicomte Cascada.....**Eliam Ramos**  
 Raoul de St Brioche.....**Daniel Kamalic**  
 Bogdanowitch.....**Felix Aguilar Tomlinson**  
 His wife Sylvia.....**Natalia Hulse**  
 Krokow.....**Alex Adams-Leyte**  
 His wife Olga.....**Gabrielle LaBare**  
 Pritschitsch.....**Jon Christiano**  
 His wife Praskowia.....**Kaitlyn Kremer**  
 Njegus.....**Jon Christiano**

**UNDERSTUDIES:**

Hanna.....**Gabrielle LaBare**  
 Danilo.....**Daniel Kamalic**  
 Camille.....**Felix Aguilar Tomlinson**  
 Valencienne.....**Natalia Hulse**  
 Baron Zeta.....**Eliam Ramos**  
 Cascada.....**Alex Adams-Leyte**  
 St. Brioche.....**Jon Christiano**  
 Njegus.....**Anthony Bray**

## CHORUS:

Sopranos:..... Kaitlyn Kremer, Natalia Hulse  
Mezzos:..... Eileen Wegman, Athena Rajai  
Tenors:..... Max Whelan, Felix Aguilar Tomlinson  
Basses:..... Anthony Bray, Jon Christiano

## DANCERS:

*Beatrice Carson, Teagan Cohrs, Delaney Gallahan, Emma Marshall,  
Beck Vitale, Trevor Burrall, Joshua Lang, Matthew Sweihart*

## ORCHESTRA:

1st Violin.....Anthony Bracewell  
2nd Violin.....Ann Bermont  
Viola.....Drew Ricciardi  
Violoncello.....Luke Krafka  
Double Bass.....Nathaniel Chase  
Flute.....Roberta Michel  
Oboe.....Erica Howard  
Clarinet.....Andrew Brown  
Bassoon.....Stephanie Corwin  
Horn 1.....Nathan Ukens  
Horn 2.....Madison Warren  
Trumpet.....Doug Prosser  
Percussion.....Anthony Calabrese  
Harp.....Grace Wong

## MUSIC AND PRODUCTION STAFF:

Artistic Consultant.....Christian Capocaccia  
Rehearsal Pianist and Coach.....Elizabeth Rodgers  
Casting.....Geoffrey Riggs  
Choreographer.....Alaina Olivieri  
Lighting Designer & Technician.....Bruce Purdy  
Stage Manager.....Rose Hays  
Production Manager.....Greg McGrath  
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# About the Artists:

Finalist in the Alfredo Silipigni Competition, tenor **Michael Anderson** (Camille) performed the roles of Belmonte in Mozart's *Abduction from the Seraglio* and Nemorino in Donizetti's *Elixir of Love* in 2023 for Geneva Light



Opera. He has appeared as a Young Artist with Nashville Opera singing Peter Quint in *Turning of the Screw*, King Kaspar in *Amahl and the Night Visitors*, and David in *Pepito*. He has performed at Palm Beach Opera, Dayton Opera, Des Moines Metro Opera, Opera Saratoga, Central City Opera, and Wolf Trap Opera in roles such Pong (*Turandot*), Bardolfo (*Falstaff*); Gus Polock and Professor Trixie (*The Cradle Will Rock*); Jimmy O'Keefe (*Later the Same Evening*); Le Journaliste (*Les mamelles de Tirésias*); and has covered

Count Almaviva in *The Ghosts of Versailles*. His other roles include Mayor Upfold (*Albert Herring*), Tamino (*Die Zauberflöte*), and Gherardo (*Gianni Schicchi*), and he has performed the tenor solos in *Messiah*, *Lobgesang*, *St. John Passion*, *Farewell to Arms*, Gounod *Requiem*, Mozart *Requiem*, *King David*, Beethoven *Symphony No. 9*, and *Elijah*. He received a BM and an MM from Manhattan School of Music.

Baritone **Alex Adams-Leyte** (cover for Cascada) is a Minnesota native who is a buffo specialist, having performed Cascada in his native Minnesota with the summer festival Opera on the Lake. He has performed throughout the US and Europe with highlight roles including Bartolo in *Barber of Seville* and *The Marriage of Figaro*, Dulcamara in *The Elixir of Love*, Don Magnifico in *La Cenerentola*, Leporello in *Don Giovanni*, and Benoir/Alindoro in *La Boheme*.

**Felix Aguilar Tomlinson** (cover for Camille) is a tenor from Minneapolis, MN where he premiered the role of Ricky in the newly devised production *Johnny Skeezy: Or the Remedy for Everything* with Theater Latte Da. He spent the past two summers as an Apprentice Artist with Chautauqua Opera, performing the role of Tobias Raggs in *Sweeney Todd*. He spent two seasons as Resident Artist with Tri-Cities Opera and Syracuse Opera performing such roles as Lewis in *The Fantasticks*, Toby in *The Medium* and Don Basilio in *Le Nozze di Figaro*. He receive degrees in Opera Performance from Boston

Conservatory at Berklee. He has performed with the Boston Lyric Opera, Boston Pops, Odyssey Opera, Minneapolis Pops Orchestra, and the Horizon Ensemble.

Italian conductor **Christian Capocaccia** (Artistic Consultant), made his German debut in Württembergische Philharmonie *Reulinhien* in 2019, returning to Italy to conduct *L'elisir d'amore* throughout Tuscany. In his first season as director of the Syracuse Opera, he conducted *Macbeth*, *Don Giovanni*, and *The Threepenny Opera*, and in the 2019-20 season completed *Così fan tutte* and *Candide* before performances were cancelled by the pandemic and resumed with Rossini's *La Cenerentola*, *Barber of Seville*, and Mozart's *Marriage of Figaro*. He has served as guest conductor for the Pittsburgh Symphony Orchestra and the Pittsburgh Opera and has conducted Opera Lombardia, Orchestra Sinfonica Citta di Grosseto, Orchestra Citta Aperta, Orchestra Sinfonico di Pesaro in Italy. He debuted with the Welsh National Opera Company conducting Donizetti's *Roberto Devereux*, and has served as Assistant Conductor for the Dallas Opera. Born in Rome, Mr. Capocaccia attended Santa Cecilia Music Conservatory under Paolo Ciociola, completed studies with renowned violinist Nina Beillian in New York, and graduated from the Indiana University Jacobs School of Music under David Efron.

Actor **Jon Christiano** (Njegus, cover for St. Brioche, chorus) has other opera credits including Carlisle Floyd's *Susannah* and Mozart's *Don Giovanni*. His acting credits include *Bare: A Pop Opera*, the Harold in Shakespeare's *King Lear* in Delaware Park, *All for One Stunt Show*, and original musicals. He was a featured action performer in the *Panic* (filmed in Buffalo), *Diary of a Lunatic*, and *My Neck!*. He is an advanced combatant with the Society of American Fight Directors, has performed in many short action films, and has coordinated fights in *The Island of Dr. Libris*, *Dog Sees God*, and *She Kills Monsters*.

Actor **Anthony Bray** (Cover for Njegus, chorus) graduated from his studies at Hobart and William Smith Colleges last year with a major Theatre Performance. During his studies he starred in many college productions including *Too Much Light Makes the Baby Go Blind*, *Leveling Up*, *Fault Lines*, and also appeared as a soldier in the first act finale of Geneva Light Opera's production of Donizetti's *L'elisir d'amore*.

**Rose Hays** joins Geneva Light Opera for the second time this summer as Stage Manager. She obtained her BA in Theatre Arts at SUNY Fredonia, where she received the Harry John Brown and Paul Mockovak Award in Performing Arts for her contributions as the Understudy for Dr Brookner in Larry Kramer's *The Normal Heart* and as Deck Crew and as substitute Stage



Manager for Dominique *Morrisseau's Pipeline*. She acted last August in Don't Tell Amy Productions' *Draft One Play Festival*.

A graduate of the San Francisco Conservatory, who studied with Catherine Cook, soprano **Natalia Hulse** (cover for *Valencienne*) received a BM from the Eastman School of Music where she studied with Kathryn Cowdrick, and also earned a BM in English Literature at the University of Rochester. She of has performed with Ohio Light Opera, Eastman Theater, and in concert at Rachmaninoff Hall at the Moscow Conservatory of Music in Russia where she studied with renowned coloratura soprano Larissa Rudakova.

**Tenor Daniel Kamalic** (St. Brioche, cover for Danilo) recently performed *La Boheme* for Buffalo Opera Unlimited. In 2022-23 he sang the roles of Eisenstein in *Die Fledermaus* with Connecticut Lyric Opera and New Rochelle Opera, Don Jose in *Carmen*, Beadle Bamford in *Sweeney Todd*. Mr. Gobineau in *The Medium* in Buffalo, two operas in New York City and New Jersey and a recital of 1920's music theatre in Rhode Island. His 2024 engagements include *Werther*, Uziahu in the world premiere of *Yehudit* in New York City, and Sam in *Susanna* with Delaware Valley Opera.

Bass-baritone **Nicholas Kilkenny** (Baron Zeta) is a classical vocalist whose operatic roles include Mephistopheles (*Faust*, Buffalo Opera



Unlimited), Dulcamara (*L'elisir d'amore*, Houghton Lyric Theater), Sacristan (*Tosca*, Nickel City Opera), Bartolo (*Le Nozze di Figaro*, Eastman Opera Theater), Fiorello and Masetto (*The Barber of Seville* and *Don Giovanni*, Geneva Light Opera). Concert performances include Faure's *Requiem* (Orchard Park Chorale), Vaughan Williams' *Dona Nobis Pacem* (Nazareth College), Handel's *Messiah* (Buffalo Philharmonic), Bach's *Christmas Oratorio*, (Eastman Philharmonia). He

made his Carnegie Hall debut in 2014 singing the role of Jewell Scrooby in Howard Hanson's *Merry Mount* with the Rochester Philharmonic Orchestra. Kilkenny is on the voice faculty of Nazareth College.

Soprano **Kaitlin Kremer** (chorus) was a member of the chorus in Geneva Light Opera's production of Donizetti's *L'Elisir d'amore*, and sings with the Hobart William Smith Community Chorus She cantors for several local

parishes and studies voice privately. She was also soloist for the Masterworks Chorale 2018 production of Handel's *Messiah*. Other choral affiliations include the University of Illinois Oratorio Society, Cornell Festival Chorus and SUNY Geneseo Chamber Singers. Musical productions include *Cabaret* (Frauline Scheiger), *Urinetown A Musical*, *Marry Me a Little*, and *Godspell*. Kaitlin works locally as a large-animal veterinarian.

**Gabrielle LaBare** (cover for Hanna Glawari) recently appeared as Madame Flora in Buffalo Opera Unlimited's production of Menotti's *The Medium*. Other operatic performances include the Female Chorus in *The Rape of Lucretia*, Donna Elvira in *Don Giovanni*, Lapak in *The Adventures of Little Sharp Ear*, Ter in *Captain Lovelock*, Mother in *Little Red's Most Unusual Day*, Sandman in *Hansel und Gretel*, and Aunt in *Madama Butterfly*. She has performed as soloist in Ravel's *Sheherazade* with the Genesee Symphony Orchestra, Vivaldi's *Gloria* at the Finger Lakes Choral Festival and *You'll Never Walk Alone* at the Nathan and Julie Gunn and Friends concert at Krannert Center for the Performing Arts.

Conductor **Eric Mahl** is Music Director of Orchestra One, Associate Conductor of the Greenwich Village Orchestra, Conductor of the



Philharmonia at Third Street and the Charles Ives Music Festival Orchestras. He has guest conducted for the Los Angeles Guitar Quartet, Ridgefield Symphony, Litha Symphony, New Amsterdam Symphony, and Chelsea Symphony. A graduate of Ithaca College, he continued studies at Université de Montréal and the State University of New York at Fredonia, where he received his Master's degree. He has studied with foremost conducting pedagogues and participated in workshops and competitions in the United States, Canada, the Czech Republic; and at the

Eastman School of Music, College Conservatory of Music in Cincinnati, and Bard College. Schooled in all orchestral instruments, Mr. Mahl continues to perform as a trumpet player in orchestras, chamber music, and jazz ensembles. A native of Buffalo, New York, he resides in Connecticut and enjoys tennis, running and rock climbing.

Baritone **Bryan Murray** (Count Danilo, envoy of Pontevedra's Parisian embassy) served with the Deutsche Opera in Berlin as a Stipendiat in ten



productions, including Fiorello in *Barber of Seville* and Marullo in *Rigoletto*. He received a Master's degree from Yale University where he studied with Richard Cross and Doris-Yarick Cross. In December 2019 he won first prize in the Talents of the World Competition in New York and Grand Prize in the Premiere Opera Foundation and NYOOP 2019 International Vocal Competition. He is also grand prize winner of Heida Hermann's International Voice Competition, third prize winner in the Mirjam Helin's International Singing Competition, winner of the "Sachi Liebergesell" award from the Opera Index Competition,

and a finalist in the Eastern Region of the Metropolitan Opera Council auditions. He has performed the roles of Pappageno and Count Almaviva in Mozart's *Die Zauberflöte* and *Le Nozze di Figaro*, Smirnov in Walton's opera *The Bear*, Demetrius in Britten's *Midsummers Night's Dream*, the Father in *Hansel und Gretel*, Jupiter in *Orpheus in the Underworld*, and the Consul in Cavalli's *Eliogabalo*. He sang the role of John Proctor in the 2017 recording of Robert Ward's Pulitzer Prize winning opera *The Crucible*.

Dramatic coloratura soprano **Alexis Olinyk** (Hanna Glawari) was hailed with rave reviews from Opera News for her debut as Donna Anna in Mozart's *Don Giovanni*. She has performed with Opera Delaware, Chelsea Opera, the Blue Hill Troupe, Regina Opera, Opera Manhattan, Annapolis Opera, Recent highlights include Leonora in *Il Trovatore*, Micaëla in *Carmen* with Regina Opera, Amelia in *Un Ballo in Maschera* with Amore Opera, Rosalinde in *Die Fledermaus*, Donna Anna in *Don*



*Giovanni*, and Constanza in *The Abduction from the Seraglio* with Geneva Light Opera. She has appeared as soprano soloist in Handel's *Messiah* with the Putnam County Chorale, Poulenc's *Gloria* with the Rockland Camerata, Mahler's *2nd Symphony* and Beethoven's *9th Symphony* with the Litha Symphony. Her debut as Aida and Lady Macbeth brought a recent change to her repertoire. She currently studies with Mark Oswald.

Choreographer **Alaina Olivieri** is an active performer with Rochester-based dance companies BIODANCE, HadCo, and Commotion Dance Theater. She is Applied Instructor of Ballet for Hobart William Smith College and guest choreographer for its Ballet Ensemble, Adjunct Professor of Ballet at the University of Rochester, co-curator of the Vision of Sound New Music and Dance Concert Series, Dance Instructor for the Environmental Studies Summer Youth Institute, and Director of The Ballet School of St. Peter's Community Arts Academy in Geneva, New York.

Mezzo soprano **Athena Rajnai** (chorus) is a graduate (B.M. Voice, Theatre Arts Management) of Ithaca College's School of Music, Theatre and Dance where she studied with Patrice Pastone. Recent credits include the Studio Apprentice Artist program at Opera Ithaca: Mrs. Grose (u/s), *The Turn of the Screw*, *Second Wood Sprite*, *Rusalka* (2023), and the staged adaptation of Molly Joyce's song cycle *YouSaidShe SaidHe Said* (2023).

Bass-baritone **Eliam Ramos** (Cascada, cover for Baron Zeta) has performed opera and concerts in the United States, Spain, Israel, Puerto Rico and Mexico ranging from traditional opera and symphonic repertoire to zarzuelas and modern compositions. He was featured in the Metropolitan Opera Guild's Verdi Baritone Series in the 2022-2023 season. Engagements for 2023-2024 include the Brahms's *Requiem* with the Eastern Connecticut Symphony Orchestra, Masetto with Opera in Williamsburg, Belcore in *L'Elisir D'amore* for Geneva Light Opera, Angelotti in *Tosca* with Soo Theatre in Michigan, Clif Hardin's *Requiem*, the world premiere of *Song of the Nightingale* with On Site Opera, Alfio in *Cavalleria Rusticana* with Regina Opera, Bach's Cantata No. 33 in Baltimore, the Doctor in the world premiere of *The Extinctionist* with Heartbeat Opera, Hayden's "Lord Nelson Mass," and various roles with the American Opera Project's Lab. He graduated from the Puerto Rico Conservatory.

Pianist **Elizabeth Rodgers** plays for Downtown Music, Music Under Construction, and the New York Gilbert and Sullivan Players, among others, and has premiered new works by many composers, including Miriam Gideon, Marc-Antonio Consoli, Robert Dennis, Wendy Griffith, and Carolyn Lord. She has recorded for Opus, CRI, Musical Heritage, Grenadilla, New World, and Albany.



Soprano **Michelle Seipel** (Valencienne) has performed roles such as Lucia (*Lucia di Lammermoor*, Opera Vivente), Musetta (*La bohème*, St. Petersburg Opera), Nellie Forbush (*South Pacific*, Asheville Lyric Opera) and Clorinda (*La Cenerentola*, New York City Opera) and in Smith Opera House performances as Susanna, Adele, Despina, and Norina. Ms. Seipel's Lincoln Center debut was with the New York Philharmonic in their Emmy-nominated *Carousel*. Her numerous awards include the Wisconsin District Metropolitan

Opera Auditions and the Shreveport Opera Singer of the Year Competition. She earned her master's degree at the Peabody Conservatory.

Stage director **Steve Vaughan** has twenty-five years of experience as an actor, director, and stage combat teacher, with numerous directing credits in television, film, opera, and Shakespeare. He is a Certified Fight Director and Stage Combat Teacher for the Society of American Fight Direction. His production of Shakespeare's *Romeo and Juliette* took place in Buffalo's Delaware Park in the summer of 2023 when he also directed Donizetti's *L'elisir d'amore* for Geneva Light Opera.



Mezzo soprano **Eileen Wegman** (chorus) has enjoyed performing with several opera and theater companies in the Finger Lakes region. She has been a supporting cast member in productions of *Die Fledermaus*, *The Gypsy Baron*, and *The Merry Widow*. Major roles have include "Nettie" in *Carousel* and "Golde" and "Fruma Sarah" in *Fiddler on the Roof*. Starting as a voice major at Ithaca College, she changed courses to become a social worker in the areas of psychiatry and criminal justice.

**Max Whelan** (chorus) is the nickname for Mervyn Whelan, a retired Associate Professor of Emergency Medicine. Now an author who publishes under the name of Max Justus, he is a choral singer (in church, the Hobart William Smith Community Chorus, and for the second year with the Geneva Light Opera), a painter (watercolors), formerly a classically trained pianist, a gardener, voracious reader, devoted swimmer, and a lover of antiques, classical music, and the good life offered in Geneva.

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The mission of Geneva Light Opera is to inspire, educate and entertain audiences in the Finger Lakes region by presenting opera and operetta in productions of high quality through collaboration with emerging young performers, local professionals, and nationally known artists.

Geneva Light Opera is a nonprofit public benefit corporation and is not organized for the private gain of any person. It is organized under the Nonprofit Public Benefit Corporation Law for charitable purposes. The purposes for which this corporation is formed are exclusively charitable and educational within the meaning of Section 501(c)(3) of the Internal Revenue Code of 1986.

**Gena Rangel** is General Manager of Geneva Light Opera and has served as Artist Liaison for American Landmark Festivals since 1988 and as its General Director since 2006. She studied music at Vassar College and the Juilliard School, and served on the Voice Faculty of New York City's High School of Performing Arts ("Fame School") where she established its opera workshop. Having sung with various professional ensembles in New York City, she has also served on the production crew of the New York Grand Opera.







## SMITH HISTORY BLOG: QUASQUICENTENNIAL

by Chris Woodworth

We use the word “centennial” to mark a 100-year anniversary and “bicentennial” to mark a 200-year anniversary. So what’s the word for a 125-year anniversary? “Quasquicentennial!” Interestingly, the word quasquicentennial is itself less than 125 years old. According to Robert L. Chapman in a 1965 article titled “The History of ‘QUASQUICENTENNIAL,’”\* the word was created in 1961. The small town of Delevan, Illinois was about to mark its 125th anniversary. A man named Frank W. Hatten wrote to Funk & Wagnalls, asking for a Latinate word to mark the occasion. Thus, quasquicentennial was created! (Chapman 53-54).

Can YOU say “quasquicentennial?” Turns out, it’s a tough one to pronounce! On Sunday October 20, 2019, the local artists who will create Celebrate The Smith: An Immersive Theatre Event gathered for their first rehearsal. We asked each of them to pronounce this word. Take a look at our video for a sneak peek of the actors, directors, playwrights, and stage managers who will spend this week making theatrical magic for you to enjoy on Saturday October 26, 2019! Join us for a theatrical extravaganza as we mark The Smith Opera House’s own quasquicentennial!

Watch the Smith Opera House “quasquicentennial?” promo video here:  
<https://youtu.be/OEdJcrjpWM0>

\* Chapman, Robert L. “The History of ‘Quasquicentennial.’” *American Speech*, vol. 40, no. 1, 1965, pp. 53–57. JSTOR, [www.jstor.org/stable/454178](http://www.jstor.org/stable/454178).



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# GENEVA CONCERTS

**Join us for our 2024/2025 Season!**

## The Syracuse Orchestra

3:00 PM, September 22, 2024

GMF favorite Michelle Cann opens the season with Beethoven's *Piano Concerto No. 5*, "The Emperor," in a program that includes Tchaikovsky's *Symphony No. 4*.

## RUBBERBAND

7:30 PM, October 19, 2024

Montreal's RUBBERBAND Contemporary Dance Company—"the raw dynamic of hip-hop and the purity of classical formalism." Not to be missed!

## The Rochester Philharmonic Orchestra

3:00 PM, November 24, 2024

Andreas Delfs, conductor; Juliana Athayde, violin. Prokofiev's *Violin Concerto No. 2* and

*Peter and the Wolf*, plus Britten's *Young Person's Guide to the Orchestra!*

## The Syracuse Orchestra

3:00 PM, March 9, 2025

Jon Nakamatsu returns to Geneva to offer Brahms's *Piano Concerto No. 2* in a program that includes Mendelssohn's *Symphony No. 3*.

## The Rochester Philharmonic Orchestra

7:30 PM, May 2, 2025

Delfs, conductor; Tessa Lark, violin. Bernstein's *Serenade*, Copland's *Appalachian Spring* and Gershwin's *An American in Paris* – a special evening of American masterpieces.

For more information and tickets:  
[www.GenevaConcerts.org](http://www.GenevaConcerts.org)

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