

G E N E V A L I G H T O P E R A

FALSTAFF



Giuseppe Verdi

Based on Shakespeare's "MERRY WIVES OF WINDSOR"



GENEVA LIGHT OPERA



JULY 2025

THR 7:30

24

SAT 3:00

26

SUN 3:00

27

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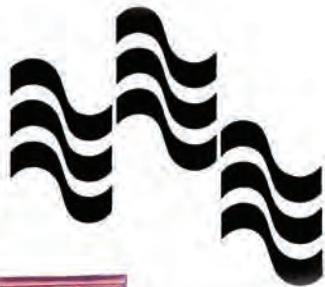
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Falstaff

Verdi



"He who laughs
last, laughs best."

FALSTAFF

Giuseppe Verdi

2025

JULY

24 THR 7:30

26 SAT 3:00

27 SUN 3:00

Libretto by Arrigo Boito
in Italian
with projected
English
supertitles

This production is made possible, in part, by:

RACF: Rochester Area
Community Foundation
ESL Community Impact Fund

The Williams Family Foundation
The Brenda & Dave Rickey Foundation

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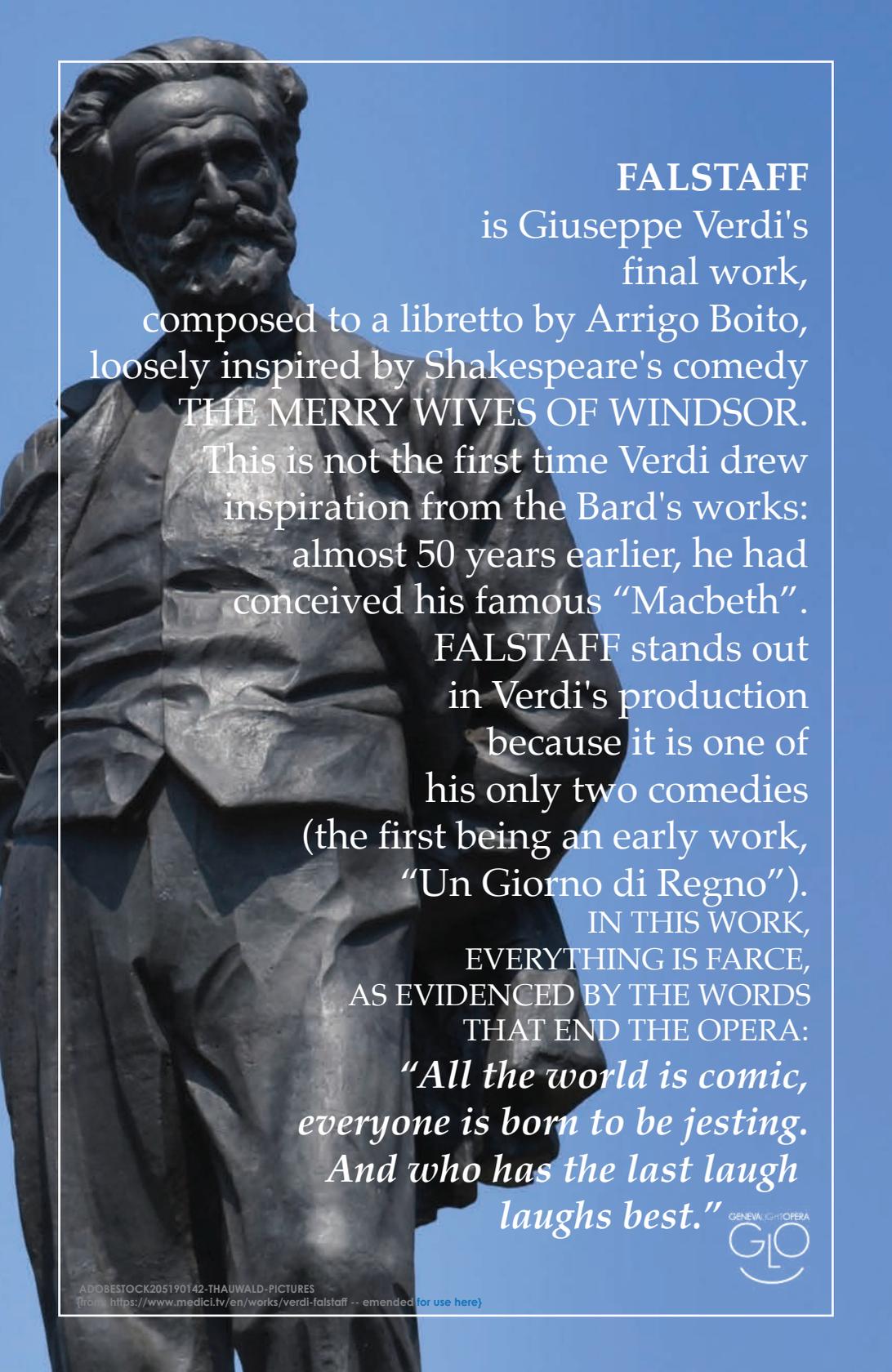


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FALSTAFF

is Giuseppe Verdi's
final work,

composed to a libretto by Arrigo Boito,
loosely inspired by Shakespeare's comedy
THE MERRY WIVES OF WINDSOR.

This is not the first time Verdi drew
inspiration from the Bard's works:
almost 50 years earlier, he had
conceived his famous "Macbeth".

FALSTAFF stands out
in Verdi's production
because it is one of
his only two comedies
(the first being an early work,
"Un Giorno di Regno").

IN THIS WORK,
EVERYTHING IS FARCE,
AS EVIDENCED BY THE WORDS
THAT END THE OPERA:

*"All the world is comic,
everyone is born to be jesting.
And who has the last laugh
laughs best."*



SYNOPSIS

ACT 1

(Part 1)

Sir John Falstaff is accused of improprieties in his apartment at the Garter Inn by Dr. Cajus and his accomplices Pistola and Bardolfo. He outlines his overspending and the need to improve his monetary state and dispatches his associates with a broom in his “honor” aria (from Shakespeare’s Henry IV) belittling their claim that “honor” prevents them from assisting his plot to woo two of Windsor’s married ladies with identical love letters.

(Part 2)

The two “merry wives” compare letters they have received from the rogue knight and vow to teach him a lesson. While Falstaff’s dismissed followers and Dr. Cajus warn Alice Ford’s husband of the planned treachery and urge him to plan a defense, Ford’s young daughter exchanges gallantries with the ardent young Fenton, whom her father has already rejected as her suitor. As the men part, the wives send the elder Dame Quickly to Sir John to set up a romantic appointment, and exit laughing about the poetic over-reach of his letters: *“Your face shines like starlight on immensity.”*

(intermission -- 10 minutes)

ACT 2

(Part 1)

Quickly visits Sir John with great deference implying that both ladies are infatuated with him and that Mistress Ford can entertain him “from two until three” when her husband is always out. With a new defense plan, Mister Ford arrives at the Garter in disguise and with a false name and begs Sir John to woo Mistress Ford (his wife) in his behalf with the large sack of money he is carrying as a reward. After elaborating Mistress Ford’s chaste resistance, he is concerned to learn that she has already set up an appointment with the aged knight. While Sir John changes into his “wooing” garments, Ford sings one of the few arias in this opera lamenting women-kind and his wife in particular with Shakespeare’s famous lines (re-cast by Boito and Verdi): *“I will rather trust...the Welchman with my cheeses, an Irishman with my aqua vita...then my wife with herself!”* When Falstaff reappears dressed for his

romantic tryst, the two men, unable to agree on who should exit first, leave together.

(Part 2)

The ladies prepare to receive Sir John at Alice Ford's house, and not long after he arrives and starts his amorous pitch, they are warned of Meg Paige's arrival, and he steps behind a screen to hide. Mistress Quickly enters with news that Ford is approaching, raging like a tempest, and he tears into the house with town folk and neighbors to find the lover he is certain is present. After Ford empties the laundry basket vainly seeking the villain, the ladies replace the scattered linen and agree to see if Falstaff will fit inside—which he is eager to do. The young Nannetta and Fenton enter and slip behind the screen to continue their declarations of love. Hearing their protestations Ford believes he has found Falstaff with his wife, and is awestruck by the sight of his daughter and Fenton at the moment the screen is removed. When the menfolk claim they see the culprit outside, all race off. The women order the servants to dump the laundry basket – in which Falstaff is hiding – into the river. As the curtain falls, Mistress Ford calls her husband to the window to see the bedraggled object of his jealousy.

(Intermission – 20 minutes)

ACT 3

(Part 1)

At sunset Falstaff laments his terrible treatment (*"worthy of blind puppies"*). Dame Quickly re-appears urging he continue his suit of Alice, who is sick with love for him, and tells him tales of the "Black Huntsman" who died at the Herne oak tree in Windsor Forest. The others secretly observe the knight reading Alice's invitation to meet at midnight in Windsor Forest, and return to their homes vowing they all will meet at the oak in disguise at midnight. Ford promises Dr. Cajus he will pronounce him the husband of Nannetta during the night's activities.

(Part 2)

Falstaff enters the dark forest (dressed as the antlered huntsman, as ordered) as a church bell chimes the hour for midnight. He hears Alice arrive and welcomes the addition of Meg to the tryst, but both ladies



quickly decamp and he is left alone to face children disguised as “fairies” and “imps” and others brought to intimidate him. At last recognizing Bardolfo in the darkness (his own heavy-drinking assistant), Falstaff speaks up to protest unfairness, and says that he “begins to perceive he is made an ass.” Due to the darkness and costume changes, Ford’s legal pronouncement mistakenly makes Dr. Cajus and Bardolfo “man and wife,” as well as Nannetta and Fenton. All are astonished at this result, but Ford accepts it gracefully and invites Sir John to join the family for dinner. Falstaff leads the other nine principal singers in a fugue that closes the opera with the words: *“All the world is comic; everyone is born to be jesting. And who has the last laugh, laughs best.”*

FALSTAFF



PRODUCTION

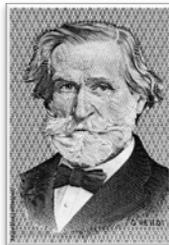
GENA RANGEL.....ARTISTIC & GENERAL DIRECTOR
CHRISTIAN CAPOCACCIA.....CONDUCTOR
STEVE VAUGHAN.....STAGE DIRECTOR

CAST:

SIR JOHN FALSTAFF.....Robert Mellon
MISTER FORD.....Bryan Murray
FENTON.....Felix Aguilar Tomlinson
DOCTOR CAJUS.....Gabriel Hernandez
BARDOLFO.....Moses Sunghyun Park
PISTOLA.....Nicholas Kilkenny
MISTRESS ALICE FORD.....Alexis Olinyk
NANNETTA (*her daughter*).....Natalia Hulse
MEG PAIGE.....Gabrielle Barkidjija
MISTRESS QUICKLY.....Milica Nikcevic
PAGE (*Robin*).....Anthony Bray
WAITER.....Jon Christiano

UNDERSTUDIES (*covers*):

FALSTAFF.....Nicholas Kilkenny
MISTER FORD.....Brian Keith Johnson
FENTON.....Moses Sunghyun Park
DR. CAJUS.....Daniel Fields
BARDOLFO.....Michael T. Brown
PISTOLA.....Jon Christiano
MISTRESS FORD.....Victoria Davis
NANNETTA.....Dawna Rae Warren
MEG PAIGE.....Mariami Bekauri
MISTRESS QUICKLY.....Andrea McGaugh



CHORUS:

Victoria Davis, *soprano*
Dawna Rae Warren, *soprano*
Mariami Bekauri, *mezzo soprano*
Eileen Wegman, *mezzo soprano*
Michael T. Brown, *tenor*

Daniel Field, *tenor*
Max Whelan, *tenor*
Anthony Bray, *baritone*
Trevor Burrall, *baritone*

FAIRY CHORUS:

Claris Crisanti, Felicity Crow, Jennifer Curran, Perenelle Tate

DANCING CHORUS OF IMPS:

Trevor Burrall & Alaina Olivieri

❧ ORCHESTRA ❧

1 ST VIOLIN.....	Noemi Mileradovic
2 ND VIOLIN.....	Ellen Stokoe
VIOLA.....	Victoria Miskolczy
VIOLONCELLO.....	Zachary Sweet
DOUBLE BASS.....	Spencer Phillips
FLUTE 1.....	Martha Grener
FLUTE 2 /PICCOLO.....	Lana Stafford
OBOE/ENGLISH HORN.....	Erica Howard
CLARINET/BASS CLARINET.....	Andrew Brown
BASSOON.....	Stephanie Corwin
HORN 1.....	Alex Shuhan
HORN 2.....	Madison Warren
TRUMPET.....	Chris Coletti
BASS TROMBONE.....	Steven Zugelder
GUITAR.....	Nicholas Kilkenny
PERCUSSION.....	Anthony Calabrese
HARP.....	Grace Wong



❧ MUSIC & PRODUCTION STAFF ❧

CONDUCTOR.....	Christian Capocaccia
STAGE DIRECTOR.....	Steve Vaughan
REHEARSAL PIANIST.....	John Cockerill
STAGE MANAGER & ASSISTANT DIRECTOR.....	Rose Hays
ASSISTANT STAGE MANAGER.....	Nikki Fae Dahlen
TECHNICAL DIRECTOR.....	Bruce Purdy
PRODUCTION MANAGER.....	Emily Chesebro
COSTUMES.....	Paige Waldron
CASTING ADVISOR.....	Geoffrey Riggs
CHOREOGRAPHER.....	Alaina Olivieri
CHORAL PREPARATION.....	Wendra Trowbridge
SUPERTITLES.....	Meredith Beckley
ENGLISH TRANSLATIONS.....	Gena Rangel
CREW.....	Richard Slocum, Jay Freer



❧ ABOUT THE ARTISTS ❧

AGUILAR TOMLINSON, Felix	HERNANDEZ, Gabriel
BARKIDJIJA, Gabrielle	HULSE, Natalia
BEKAURI, Mariami	JOHNSON, Brian Keith
BRAY, Anthony	KILKENNY, Nicholas
BROWN, Michael T.	MELLON, Robert
CAPOCACCIA, Christian	MURRAY, Bryan
CHRISTIANO, Jon	McGAUGH, Andrea
COCKERILL, John	NIKCEVIC, Milica
DAVIS, Victoria	OLINYK, Alexis
DAHLEN, Nikki Fae	PARK, Moses Sunghyun
FIELDS, Daniel	WALDRON, Paige
HAYS, Rose	WARREN, Dawna Rae

FELIX AGUILAR TOMLINSON, TENOR (*Fenton*), is a Mexican-American artist from Minneapolis, Minnesota, with a BM and GPD from the BOSTON CONSERVATORY AT BERKLEE, where he sang with BOSTON LYRIC OPERA, ODYSSEY OPERA, and THE BOSTON POPS. He spent two summers as an Apprentice Artist with CHAUTAUQUA OPERA, and two seasons as a Resident Artist with TRI-CITIES OPERA and SYRACUSE OPERA. Since returning to Minnesota, he has premiered new adaptations of classic operas, including the role of Ricky in *Johnny Skeekey, or the Remedy for Everything* with THEATER LATTE DA, Vogelsang / Reggie in double bill of *The Impresario* and *Circe on Superior* with LYRIC OPERA OF THE NORTH, and numerous opera and musical workshops with NAUTILUS MUSIC THEATRE. Upcoming roles include Freddy Eynesford-Hill in *My Fair Lady*, and Henrick in *A Little Night Music*.



GABRIELLE BARKIDJIA, MEZZOSOPRANO (*Meg Page*), is based in New York and Chicago; she covered the role of Rosina in *Il barbiere di Siviglia* as a Studio Artist with SARASOTA OPERA this season and sang the role of Dorotea in *Stiffelio*. She sang the role of Dodo in *Breaking of the Waves* with DETROIT OPERA and made her Carnegie Hall debut as soloist in the world premiere of Daron Hagen *Everyone, Everywhere* with the Cecilia Chorus of New York. She participated in the CARNEGIE HALL "Songstudio" under the mentorship of Renee Fleming, and the ASPEN MUSIC FESTIVALS where she sang the role of Marcellina in Mozart's *Le Nozze di Figaro* as a Renee Fleming artist. And she performed as a Studio Artist with the SARASOTA OPERA.





MARIAMI BEKAURI, MEZZO-SOPRANO (*cover for Meg Page*), recently covered Hanna in *The Merry Widow* and returned to Brown University as alto soloist in Bach's *Magnificat*. Roles include Ulrica (*Un ballo in Maschera*), Angelina (*La Cenerentola*), Buttercup (*HMS Pinafore*), Mad Margaret (*Ruddigore*), Second Lady (*The Magic Flute*), Marcellina (*Le Nozze di Figaro*), Cecilia March (*Little Women*), Mrs. Nolan (*The Medium*), Maria (*Maria de Buenos Aires*). Concert credits include Handel's *Messiah* and Vivaldi's *Gloria* with the BUFFALO PHILHARMONIC CHORUS. She has appeared with the BUFFALO PHILHARMONIC ORCHESTRA, BUFFALO OPERA UNLIMITED, OPERALYTES, GENEVA LIGHT OPERA, and THE HILLMAN OPERA. She is a graduate of the Fredonia School of Music (M.M. Voice Performance), Brown University (M.S. Materials Science Engineering), and Wellesley College (B.A. Physics, Music).



ANTHONY BRAY, BASS-BARITONE (*Page & Chorus*), graduated with a Bachelor's degree in Theatre from Hobart Willam Smith Colleges. He has performed in student-driven projects such as the short film *The Meaning of Our Dreams*. In 2023, he performed as a soldier and chorister in GENEVA LIGHT OPERA's production of *Elisir d'amore*, and in 2024 he sang bass in the choruses of GLO's *The Merry Widow* and covered the speaking role of Njegus.



MICHAEL T. BROWN, TENOR (*cover for Bardolfo*), discovered opera singing the role of "Pirate King" in eighth grade. He has worked as stage director, performer and teacher in the Washington DC area and the Carolinas. A member of the OPERA CAROLINA Chorus he performed three seasons with Opera Carolina's "Opera Xpress" in the greater Charlotte, NC area.

Michael has directed productions at the FRENCH INTERNATIONAL SCHOOL in Bethesda, MD, Opera Carolina's "Opera Express 2022-23" touring production of *The Tortoise and the Hare*, and is co-founder and Artistic Director Emeritus for the MIDLANDS LIGHT OPERA SOCIETY in Columbia, SC. He holds degrees from Gordon College, the Catholic University of America, and the University of South Carolina, and is currently on the voice faculty at Hochstein, and he sings with the SCHOLA CANTORUM and the FIRST INVERSION CHORALE in Rochester, NY.

CHRISTIAN CAPOCACCIA, (Conductor), made his German debut in WURTEMGISHE PHILHARMONIE REULINHEN 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. He conducted Mozart's *Marriage of Figaro* in April 2023. He has served as guest conductor for the PITTSBURGH SYMPHONY ORCHESTRA and the PITTSBURGH OPERA and has conducted OPERA LOMBARDIA, ORCHESTRA SINFONICA CITTA DI GROSETTO, 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. He also conducted the 2024 premiere of Nicolas Flagello's opera *Beyond the Horizon* for TEATRO GRATTACIELO in New York City in the presence of the composer's widow, and conducted Mozart's *La finta giardiniera* at OBERLIN COLLEGE,



and Rossini's *Cenerentola* for FORT WORTH OPERA (Spring 2025). Born in Rome Mr. Capocaccia attended SANTA CECILIA MUSIC CONSERVATORY under Paolo Ciociola, studied with renowned violinist Nina Beilina in New York, and graduated from the INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC under David Effron.



JON CHRISTIANO, BARITONE (*waiter, cover for *Pistola**), debuted as Njegus last season in GENEVA LIGHT OPERA's production of Lehar's *The Merry Widow*. He has appeared in a range of roles, including Vinnie in *The Odd Couple*, Bruce in *Beyond Therapy*, Dean in *Gloria*, Priest in *Bari: A Pop Opera*, and as the Harold in *King Lear* at SHAKESPEARE IN DELAWARE PARK. He is trained as an actor combatant by the SOCIETY OF AMERICAN FIGHT DIRECTORS and DUELING ARTISTIC INTERNATIONAL and was a featured stunt performer in BUSCH GARDENS' *All For One!*, and AMAZON PRIME's *The Panic, Diary of a Lunatic*, and *My Neck!*.



JOHN COCKERILL, (*Rehearsal Pianist*), is Head of Music for TRI-CITIES OPERA, where he works as répétiteur and assistant conductor of all productions. He has held positions on the music staff of DES MOINES METRO OPERA and THE SEAGLE FESTIVAL in Schroon Lake, NY. He holds an MM degree in Collaborative Piano (University of Colorado-Boulder) and Musicology (University of Nebraska-Lincoln). Recent music direction credits include *Sweeney Todd*, *Brigadoon*, *A Little Night Music*, *Once Upon a Mattress*, *La Boheme*, *The Manchurian Candidate*, and *The Great Gatsby* at the Seagle Festival, as well as *A Grand Night for Singing*, *The Fantastiks*, *Suor Angelica*, and several touring children's operas at Tri-Cities.

VICTORIA ANTIONETTE DAVIS, SOPRANO (cover for *Mistress Alice Ford*), is known for her radiant tone, expressive depth, and commanding stage presence. Praised by OPERAWIRE for her “bright resonance and immaculate technique,” she brings vocal power and emotional nuance to a wide range of repertoire. This season, she debuts with GENEVA LIGHT OPERA covering Alice Ford in *Falstaff*, and makes her role debut as Margru in Anthony Davis’s *Amistad* with CONNECTICUT LYRIC OPERA. Past highlights include Mary in *Highway 1, U.S.A.* (LITTLE OPERA THEATRE OF NEW YORK; OPERA ITHACA), Lily in *Awakenings* (ODYSSEY OPERA), and Mrs. Zegner in *Proving Up* (OPERA ITHACA). A *Metropolitan Opera Laffont Competition District Winner*, and finalist in the *Jensen and Toland Greenfield Awards*, Davis is a graduate of Oberlin Conservatory and the Mannes School of Music.

NIKKI FAE DAHLEN, (*Assistant Stage Manager*), is a theatre practitioner currently based in Fredonia, NY. Her recent projects include playing keys 2 for *Jersey Boys* at Milton Theatre in Delaware, and writing for, directing, acting in, and producing *Caught in the Web*, a tech horror virtual festival from TRASH RATS THEATRE COLLECTIVE.

DANIEL FIELDS, TENOR (cover for *Dr. Cajus*), holds a Master’s degree in Vocal Arts and Opera from the University of Southern California’s Thornton School of Music where he performed the roles of Pelleas in *Pelléas et Mélisande* and Lysander in Britten’s *A Midsummer Night’s Dream*. Other opera credits include Alfred in Strauss’s *Die Fledermaus*, the Student in Michael Torke’s *Strawberry Fields*,





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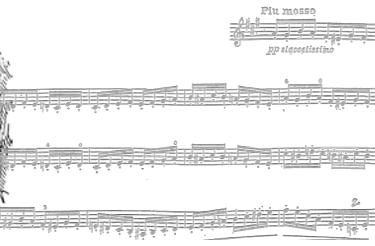
Abel in Charles Fussell's *The Astronaut's Tale*, Silas in Charles Lupia's *Home Burial*, and Tezcatlipoca in Judith Sainte Croix's *How Music Came to the Earth*. He has performed chamber music and collaborated with esteemed groups including CNY JAZZ, INTERNATIONAL MUSICIANS LEAGUE, CIVIC MORNING MUSICALS, and the SOCIETY FOR NEW MUSIC.

ROSE HAYS, (Stage Manager & Assistant Director), joins GENEVA LIGHT OPERA for the fourth season this summer for Verdi's *Falstaff*. In prior GLO productions she was Stage Manager for *The Abduction from the Seraglio*, *Elisir d'amor*, and *The Merry Widow*. 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*. Outside of operas she recently stage-managed and fight-directed *Gloria* at CNY PLAYHOUSE and performed as Mopsa/Second Lady in *The Winter's Tale* at the ITHACA SHAKESPEARE COMPANY.

GABRIEL ENRIQUE HERNANDEZ, TENOR (Doctor Cajus), is a Puerto Rican-American singer acclaimed as "a wonderful tenor" (*Opera Wire*) and "the highlight of the performance" (*Maryland Theatre Guide*). His 2023-2024 season featured several role debuts: Remendado in HOGFISH FESTIVALS' *CarmXn*, Le Comte Barigoule in Viardot's *Cendrillon* with RESONANCE WORKS, Peter Quint in Britten's *Turn of the Screw* and Aret in Haydn's *Jupiter's Journey to the Earth* with LITTLE OPERA THEATRE OF NEW YORK. In 2022-2023 Hernandez sang *Torquemada* in Ravel's

L'Heure Espagnole with NEW CAMERATA OPERA and the world premiere of *Yours Forever, Lincoln* as the title character with QUARRY THEATER. He made his company debut with OPERA ITHACA as Pluto in Offenbach's *Orpheus in the Underworld*.

NATALIA HULSE, SOPRANO (*Nannetta*), is beyond thrilled to be making her principal debut in her sixth year with GENEVA LIGHT OPERA! Based in New York, she is a company member of the NEW YORK GILBERT AND SULLIVAN PLAYERS and regularly performs a variety of works from opera to musical theater across the country and around the world. Favorite credits include Clara Johnson in *The Light in the Piazza* (BLACKFRIARS THEATER), Fleta in *Iolanthe* (NYGASP), Rosa Bud in *The Mystery of Edwin Drood* (LAMPLIGHTERS MUSIC THEATRE), and Adina cover in *L'elisir d'amore* (GLO). She is graduate of the San Francisco Conservatory of Music where she received a Master of Music in Vocal Performance, studying with Catherine Cook. Preceding this, she completed a Bachelor of Music in Vocal Performance at the Eastman School of Music, as well as a Bachelor of Arts in English Literature at the University of Rochester. She was also a featured performer in the WE MAKE FRIENDS CONCERT SERIES which was performed in the Rachmaninoff Hall at the Moscow Conservatory where she studied with renowned coloratura soprano, Larissa Rudakova. [www.nataliahulse.com]





BRIAN KEITH JOHNSON, BARITONE (cover for *Master Ford*), has performed numerous opera roles from Figaro in *Barber of Seville* to Ford in *Falstaff*. As a Member of Actors Equity, he has also performed musical theater roles, including Jim in *Big River* and Father God in *Children of Eden*. His concert repertoire includes the major baritone works, including *Elijah*, Verdi's *Requiem*, Beethoven's *Ninth Symphony*, the Brahms *Requiem* and the Faure *Requiem*. He received his B.Mus. from Akron University and studied abroad at the NEW OPERA ACADEMY OF ROME in Rome, Italy and THE AMERICAN INSTITUTE OF MUSICAL STUDIES in Graz, Austria. He appeared in GLO productions of *La Cenerentola* (Dandini) and *Elixir d'amor* (Belcore) and was featured this summer in Cleveland as the wrongfully convicted man rescued by the Ohio Innocence Project in *Blind Injustice*, an opera composed by Scott Davenport Richards and commissioned and premiered by the CINCINNATI OPERA in 2019.



NICHOLAS KILKENNY, BASS-BARITONE (*Pistola*, cover for *Falstaff*), has been praised by opera critics for his "booming" and "impressive" voice. Recent performances include Figaro in *Le nozze di Figaro*, Colline in *La bohème* and Renato in *Un ballo in maschera* with BUFFALO OPERA UNLIMITED, and Baron Zeta in *The Merry Widow* with GENEVA LIGHT OPERA. Recent concert performances include Handel's *Messiah* with the ADVENT CHORALE OF WESTERN NEW YORK and Faure's *Requiem* with the GENESEE VALLEY ORCHESTRA. Nicholas made his Carnegie Hall debut in 2014 singing the role of Jewell Scrooby in Howard Hanson's *Merry Mount* with the ROCHESTER PHILHARMONIC ORCHESTRA. He returned to Carnegie Hall in the

Spring of 2024 as the bass soloist for Mozart's *Vesperae solennes de confessore* with the NEW ENGLAND SYMPHONIC ENSEMBLE. Nicholas earned his Doctor of Musical Arts degree from the prestigious Eastman School of Music. A dedicated and passionate educator, he currently serves on the voice faculty of Nazareth University.

ROBERT MELLON, BARITONE (*Falstaff*), has been praised for his voice "brimming with life and vigor" and "immense skill as an actor." This season he debuted with the INDIANAPOLIS OPERA as Doctor Bartolo in *Il Barbiere di Siviglia*, and with ANCHORAGE OPERA as Sharpless in *Madama Butterfly*, followed by his return to OPERA TAMPA in the role of Malatesta in *Don Pasquale*, and Tonio in *Pagliacci* for VERO BEACH OPERA. He returned to OPERA THEATRE OF SAINT LOUIS this spring for two more role debuts: Frank in *Die Fledermaus* and Quince in Britten's *Midsummer Night's Dream*. Last season he appeared in *Of Mice and Men* as George with LIVERMORE VALLEY OPERA, as Leporello in *Don Giovanni* with WINTER OPERA SAINT LOUIS, as Terry in *Breaking the Waves* with DETROIT OPERA, and as the Inquisitor in *Galileo Galilei* with OPERA THEATRE OF SAINT LOUIS. In 2022, Mr. Mellon sang the role of Iago in Verdi's *Otello* for IN-SERIES OPERA, and returned to the UNION AVENUE OPERA for the title role of *Falstaff*, where he sang the "honor aria" with an "authority and comic force" that made it a "genuine showstopper" and won him the *St. Louis Theater Circle Award for Outstanding Achievement in Opera*. As a guest artist in 2014 with his alma mater, the MANHATTAN SCHOOL OF MUSIC, he sang the title role of Bloch's *Macbeth* in the American premiere of that work in the original French.





BRYAN MURRAY, BARITONE (*Mister Ford*), 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, and in 2019 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. Grand prize winner of HEIDA HERMANN'S INTERNATIONAL VOICE COMPETITION and winner of the "Sachi Liebergesell" award from OPERA INDEX COMPETITION, he was finalist in the Eastern Region of the METROPOLITAN OPERA COUNCIL auditions. He has performed the roles of Danilo in Lehar's *Merry Widow*, 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 *Midsommers 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*.



ANDREA McGAUGH, MEZZO-SOPRANO (*cover for Mistress Quickly*), is delighted to return to GENEVA LIGHT OPERA for her fourth summer! Previous GLO productions include *Die Entführung aus dem Serail*, *Così fan tutte* (Dorabella), and *The Magic Flute* (Third Lady). Based in Rochester, Andrea enjoys a multifaceted singing career as a concert soloist, stage performer, recitalist, and ensemble singer. Recent performance highlights include *The Light in the Piazza* (Margaret Johnson) with BLACKFRIARS THEATRE; *The Gondoliers* (The

Duchess of Plaza-Toro) and *The Sound of Music* (Frau Schmidt) with OHIO LIGHT OPERA; Fauré's *La Chanson d'Ève* and Argento's *From the Diary of Virginia Woolf* with pianist Gregory Smith; and numerous choral concerts throughout Western New York. This year, she looks forward to a choral residency at the NORFOLK CHAMBER MUSIC FESTIVAL, and song recitals of Lieberson's *Rilke Songs* and George Crumb's *Apparition*. In her free time, Andrea enjoys playing harp, settling Catan, watching football (go Bills!), and spending time with friends and family. [www.andreamcgaugh.com]

MILICA NIKCEVIC, ALTO (*Mistress Quickly*), is of Montenegrin-American descent. She was a member of the Bay Area SUMMER OPERA INSTITUTE, studying the roles of Mere Marie in *Les Dialogues des Carmelites* and Ursule from *Beatrice et Benedict*. She participated in the ensemble of the BACH AKADEMIE in Stuttgart, Germany under Maestro Helmuth Rilling, and was Alto soloist in J.S. Bach's *St. John Passion* with the PORTLAND STATE CHAMBER CHOIR. She has participated in Martina Arroyo's PRELUDE TO PERFORMANCE, the role of Isabella from *L'Italiana in Algeri*. She has performed the role of *Mistress Quickly* in the BRONX OPERA's production of *Falstaff*, the title role in *Carmen*, La Zia Principessa in *Suor Angelica*, Zita in *Gianni Schicchi*, Madame Larina in Tchaikovsky's *Eugene Onegin*, Ulrica in *Un Ballo in Maschera*, with REGINA OPERA, and Federica in *Luisa Miller*, among others. Recipient of multiple grants from the WAGNER SOCIETY OF NEW YORK, she won first place in the OSGOOD/DELL'ARTE OPERA ENSEMBLE PRIZE.





ALEXIS CREGGER OLINYK, DRAMATIC COLORATURA SOPRANO (*Mistress Ford*) from Winchester, MA, now living in New York City, was hailed with rave reviews from *Opera News* for her debut as Donna Anna in Mozart's *Don Giovanni*: "Alexis Cregger [Olinyk]'s eye-opening Donna Anna sailed through the difficult role with vocal ease and stylistic aplomb, wielding her gleaming soprano like a shining sword of justice." She has also performed with OPERA DELAWARE, CHELSEA OPERA, the BLUE HILL TROUPE, REGINA OPERA, OPERA MANHATTAN, ANNAPOLIS OPERA, and the HELENA SYMPHONY. Recent highlights include Leonora in *Il Trovatore*, Micaëla in *Carmen*, and the title role in *Lucia di Lammermoor* with REGINA OPERA, Amelia in *Un Ballo in Maschera* with AMORE OPERA. She was featured as Rosalinde in *Die Fledermaus*, Donna Anna in *Don Giovanni*, Konstanza in *The Abduction from the Seraglio*, and Hanna in Lehar's *Merry Widow* with GENEVA LIGHT OPERA, and Josephine in UTOPIA OPERA's *HMS Pinafore*. She has appeared as soprano soloist in Poulenc's *Gloria* with the ROCKLAND CAMERATA, Mahler's *2nd Symphony* and Beethoven's *9th Symphony* with the LITHA SYMPHONY. She is pleased to return to Geneva this summer to perform Alice Ford in *Falstaff*.



ALAINA OLIVIERI, (*Choreographer*), 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 COLLEGES, 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 at the Environmental Studies Summer

Youth Institute, and Director of THE BALLET SCHOOL OF ST. PETER'S COMMUNITY ARTS ACADEMY in Geneva, New York.

MOSES SUNGHYUN PARK, TENOR (*Bardolfo, cover for Fenton*), graduated with a Bachelor of Music from the Korea National University of Arts. He received a Master of Music at the Manhattan School of Music, and continues his training there in the Professional Performance Diploma program. He was a New York District Winner of the 2022-23 Metropolitan Opera ERIC AND DOMINQUE LAFFONT COMPETITION, and second prize at the SEIL COMPETITION, the prestigious Korean art song competition. He has performed the roles of Lysander in *A Midsummer Night's Dream*, Pruniere in Puccini's *La Rondine*, and Count Belfiore in Mozart's *La finta giardiniera* and has participated as a fellow in the RAVINIA STEANS MUSIC INSTITUTE and as a studio artist in the ASPEN MUSIC FESTIVAL.

WENDRA TROWBRIDGE, SOPRANO (*Choral Preparation*), is a graduate of the Ithaca College School of Music and has performed with GLIMMERGLASS OPERA, OPERA ITHACA, and as soprano soloist in numerous concerts of the great choral works. She is on the voice faculty of HOBART WILLIAM SMITH COLLEGES, and ST. PETER'S COMMUNITY ARTS ACADEMY, and is head of three choirs at St. Peter's Episcopal Church in Geneva, NY.





STEVE VAUGHAN, (Stage Director), has more than 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. In the summer of 2023, he directed Shakespeare's *Romeo and Juliette* in Buffalo's Delaware Park, where he has directed other Shakespearean plays in the past, and this summer is directing *Twelfth Night & Richard III*.



PAIGE WALDRON, (Costume Designer), is from Livonia, New York and currently resides in Rochester. She works full time at GEVA THEATER. In prior seasons she designed the costumes for GENEVA LIGHT OPERA productions of *La Cenerentola* and *The Abduction from the Seraglio*.



DAWNA RAE WARREN, COLORATURA SOPRANO (cover for *Nannetta*) is based in Huron, Ohio. She holds an Artist Diploma from CU Boulder, an MM from the University of Kentucky, and a BM from Baldwin Wallace Conservatory. Her recent roles include Drusilla in *L'Incoronazione di Poppea*, Handel's *Alceste*, Musetta in Puccini's *La Boheme*, Abigail in *The Crucible*, Susanna in Mozart's *Le Nozze di Figaro*, and Atalanta in Handel's *Serse*. A champion of new music, she has premiered works by Griffin Candey, Dawn Sonntag and Michael Udow, and has done concert work with the TOLEDO SYMPHONY, the LONGMONT SYMPHONY, and others.



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Gena Rangel is Artistic & General Director of Geneva Light Opera. She has served as Artist Liaison for American Landmark Festivals⁽¹⁾ from 1988 to 2006, when she became Director. 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.

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by Gena Rangel

IN THE 1890'S, LINDEN HALL OPERA HOUSE was the major entertainment center of Geneva, New York. It had been named in honor of Jenny Lind, the "Swedish Nightingale" who had included Geneva on her tour of the United States in 1850. Located on the corner of Seneca and Linden Streets, this hall was destroyed by a fierce fire in December 1892. Its owner and manager, F. K. Hardison, subsequently met nurseryman William Smith on the street and obtained his commitment to fund the building of a replacement.

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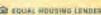
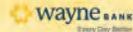
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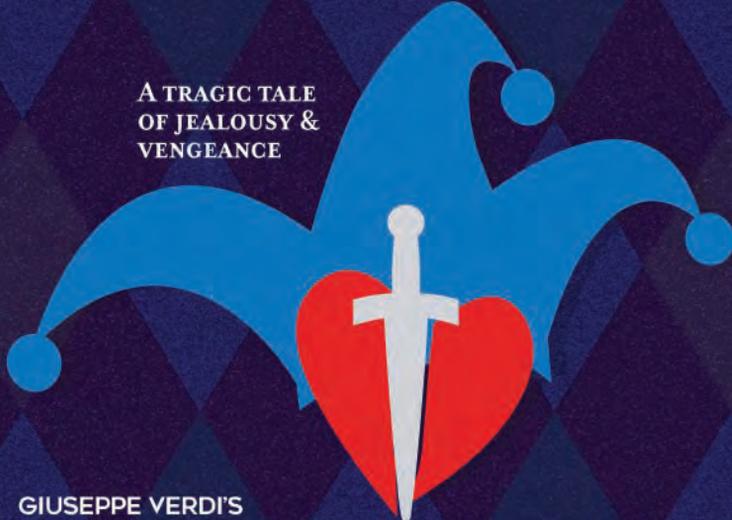
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