CLEVELAND INSTITUTE OF MUSIC

CONCERT SERIES

2021-22 Season

Season Presenting Sponsor

newbrook PARTNERS

Safety Measures

CIM consults the guidance of the CDC as well as state and local health agencies, and observes the protocols of our peer schools and presenting organizations when forming and managing COVID-19 safety protocols. CIM proudly presents hundreds of free performances each year, but our core mission is to serve the students and faculty who make their artistic home within CIM's walls. With that in mind, and with help from the Elliott & Gail Schlang Health & Well-Being Initiative, please note the following campus-wide policies and procedures:

- Masks are required for audience members at all times, without exception. Based on the latest information, we are requiring one of the following types of masks: KF94, KN95, N95 or surgical. Cloth masks are not permitted.
- Capacity is limited to 50% of the maximum capacity of each hall. Leave distance between your party and others when possible.
- No food, drink or flash photography.
- Patrons in violation of CIM's COVID-19 or other policies will be asked to leave.
- Additional procedures may be required; please visit **cim.edu/safety-measures** for the most current information.

~ ~ ~

About the Cleveland Institute of Music

The Cleveland Institute of Music empowers the world's most talented classical music students to fulfill their dreams and potential. Its graduates command the most celebrated and revered stages in the world as soloists, chamber musicians and ensemble members; compose meaningful, award-winning new repertoire; and are highly sought-after teaching artists, administrators and thought leaders. A testament to the excellence of a CIM education, more than half of the members of The Cleveland Orchestra are connected to CIM as members of the faculty, alumni or both. All students benefit from access to world-renowned visiting artists and conductors, intensive study with CIM's stellar faculty and the rich curriculum offered by CIM's partner Case Western Reserve University. CIM is an integral part of Cleveland's arts community, presenting nearly 350 free performances and master classes each year on campus and at locations throughout the region, including Severance Hall. Explore **cim.edu** to learn more.

CLEVELAND INSTITUTE OF MUSIC

CIM OPERA THEATER

February 24 and 26, 2022
7pm | Kulas Hall

Shakespeare, *Operatically!*

Andrew Manea, guest artist (BM '13, Billions)
Alex Soare, guest artist
Dean Southern, **Allan Byrne**, **Dina Kuznetsova** and **Jeremy Paul**, directors
Cleveland Institute of Music Orchestra
Harry Davidson, music director and conductor

Generously supported by a grant from the John P. Murphy Foundation and a grant from the National Endowment for the Arts.

***Macbeth* (1906)** — Ernest Bloch (1880–1959)
Prologue and Act I

Macbeth: Andrew Manea*
Lady Macbeth: Rachel Rose
Banquo: Matthew Mac Manus
Macduff: Alex Soare+
Duncan: Joseph Breslau
Malcolm: Yiran Xing
Lennox: Madison Hurst
Servant/Porter: Elliot Snell
First witch: Val Sibila[1], Day Kazmierski[2]
Second witch: Lexy Jensen[1], Yuzhen Jin[2]
Third witch: Katniss Bi[1], Emma Nossem[2]

Directed by Dean Southern and Allan Byrne

Intermission
Tom Bishop and Harry Davidson discuss Macbeth and Falstaff

***Falstaff* (1893)** Giuseppe Verdi
Act 2, Scene 2 (1813–1901)

Alice: Mallory Bogle[1], Lisl Wangermann[2]
Meg: Caroline Friend[1], Carlyle Quinn[2]
Nannetta: Alaina Saliba[1], Abigayle Williams[2], Isabella Sobkowicz[✣]
Quickly: Emma Nossem
Falstaff: Alex Soare[+]
Ford: Andrew Manea*
Dr. Caïus: Tyler Evatt-Young
Fenton: Yiran Xing[1], Madison Hurst[2]
Bardolfo: Matthew Mac Manus
Pistola: Joseph Breslau

Directed by Dean Southern and Dina Kuznetsova

Intermission
Tom Bishop and Harry Davidson discuss Otello

***Otello* (1886)** Giuseppe Verdi
Act 4

Desdemona: Isabella Luchi[1], Melissa Martinez[2]
Otello: Trey Floyd, Timothy Culver[+✣]
Emila: Ruby Pine, Gianna LaMantia[✣]
Jago: Andrew Manea*
Lodovico: Alex Soare[+]
Cassio: Madison Hurst[1], Yiran Xing[2]
Montano: Joseph Breslau

Directed by Jeremy Paul and Dean Southern

[1] performing on February 24
[2] performing on February 26

* alumnus guest artist
[+] guest artist
[✣] cover

CIM Opera Theater Chorus
Gillian Beckman, Katniss Bi, Mallory Bogle, Joseph Breslau, Catherina Carrington, Tyler Evatt-Young, Robert Floyd, Caroline Friend, Annalyn Gauger, Yasmin Gerardi, Lexy Jensen, Yuzhen Jin, Day Kazmierski, Gianna LaMantia, Cameron Liflander, Kiana Lilly, Julie-Michelle Manohar, Emma Nossem, Ruby Pine, Emma Potts, Carlyle Quinn, Alaina Saliba, Val Sibila, Elliot Snell, Isabella Sobkowicz, Ruoxuan (Nola) Tan, Michael Temesi, Lisl Wangermann, Abigayle Williams, Yiran Xing, Shira Ziv

"Shakespeareized"

By Music Director Harry Davidson

"Shakespeareized" is the term Emerson uses to state the enormity of influence the greatest writer has had in the world, and it suggests a kind of saturation and inescapability. Indeed, there is a timelessness and timeliness about his work that shapes us as we continue to interpret and shape him for our own times and purposes: such is his transcendent power. Clearly, composers and performers have not been able to escape or resist the attraction of giving birth to musical afterlives of Shakespeare, and tonight you will experience parts of three of these creations and re-creations: operatically. Demonstrated by the literally hundreds of attempts, it is no small task to turn Shakespeare into opera, even though music saturates his plays and sonnets both thematically and poetically. In his mid-twenties, Swiss born composer, Ernest Bloch, who became the first director of CIM in 1920, set forth his singular contribution to Shakespearean opera with a French language *Macbeth* while in Paris. He later created an English language version drawing directly from the eponymous play's text, of which we present the Prologue and Act I tonight. Bloch had met Debussy, and that composer's opera, *Pelléas et Mélisande*, is reflected in Bloch's score along with Wagnerian/Straussian leitmotif technique.

Verdi, one of music's very few great opera composers, adored Shakespeare. In addition to the three completed operas, he contemplated creating at least three others, even though he could not read any of the plays in English. His final two operas, written at the end of his life, from which we present a portion tonight, are his greatest and represent the culmination of Italian opera in the 19th century, each fully deserving of being called a masterpiece. In fact, Verdi and his librettist Boito really improved upon *The Merry Wives of Windsor* in

creating *Falstaff*. The 'largeness' of this Shakespearean character can only be fully appreciated by considering the "Henry plays," but Boito drew upon other sources, some of them not Shakespearean. In certain ways, what he took from Shakespeare seems to come more from *A Midsummer Night's Dream* than *The Merry Wives of Windsor*. The mastery of the ensemble writing is a joy and a marvel evoking the incomparable inspired craft of Mozart.

Othello and *Otello* stand facing each other as full-fledged wonders of artistic creation: greatness reflecting greatness. Each demonstrates the supreme effectiveness of their respective genres. Verdi's music gives us the direct emotional expressiveness of Shakespeare's play, at times without any words being sung at all, such as in the exquisite recitative for the double basses followed by the recurrence of the music of the love duet in act one, here in Otello's entrance in the final act, essentially giving us a purely instrumental representation of the tormented character in the "It is the cause…" soliloquy. Desdemona's role in the opera is generously enlarged and we are treated to some of the most sublime music in all of opera in her *Ave Maria*. In both the play and the opera, the experience of this tragedy is devastating but also enriching – as great art always is. We have once again been "Shakespeareized" by the unique achievement of Verdi's enduring afterlife of the *Moor of Venice*.

Synopses

Macbeth

Prologue

On a bleak Scottish moorland, Macbeth and Banquo, two of King Duncan's generals, discover three witches, who prophesy that Macbeth will be promoted twice: to Thane of Cawdor (a rank of the aristocracy bestowed by grateful kings) and King of Scotland. Banquo's descendants will be kings, but Banquo isn't promised any kingdom himself. The generals want to hear more, but the "weird sisters" disappear.

Act 1, Scene 1

In his castle, Macbeth tells his wife about the witches' prophecies. Lady Macbeth suffers none of her husband's uncertainty and wishes him to murder Duncan in order to obtain kingship. Duncan's arrival causes

Macbeth to doubt the plan, but Lady Macbeth convinces him to carry it through.

Act 1, Scene 2
While Duncan is asleep, Macbeth stabs him, despite his doubts and a number of supernatural portents, including a hallucination of a bloody dagger. He is so shaken that Lady Macbeth has to take charge. Early the next morning, Lennox, a Scottish nobleman, and Macduff, the loyal Thane of Fife, arrive. A porter opens the gate and Macbeth leads them to the king's chamber, where Macduff discovers Duncan's body and sounds the alarm.

Falstaff

Act 2, Scene 2
Mistress Quickly, Alice and Meg are preparing for Falstaff's visit. Nannetta tearfully tells her mother that her father insists on her marrying Dr. Caius, but Alice tells her daughter not to worry. Falstaff arrives and begins his seduction of Alice, nostalgically boasting of his aristocratic youth as page to the Duke of Norfolk. As Falstaff becomes more amorous, Meg Page interrupts the tête-à-tête, as planned, to announce (in jest) that Ford is approaching. But just at that point Mistress Quickly suddenly returns in a panic to inform Alice that Ford really is on his way, and in a jealous temper. As Ford rushes in with a group of townsfolk, the terrified Falstaff seeks a hiding place, eventually ending up in a large laundry basket. Fenton and Nannetta also hide. Ford and the other men ransack the house. Hearing the sound of kissing, Ford is convinced that he has found his wife and her lover Falstaff together, but is furious to discover Nannetta and Fenton instead. While Ford argues with Fenton, Alice instructs her servants to empty the laundry basket out of the window. To general hilarity, Falstaff is thrown into the River Thames.

Otello

Act 4
Emilia helps the distraught Desdemona prepare for bed. She has just finished saying her evening prayers when Otello enters and wakes her with a kiss to tell her he is about to kill her. Paralyzed with fear, Desdemona again protests her innocence. Otello coldly strangles her. Emilia runs in with news that Cassio has killed Rodrigo. Iago's plot is finally revealed and Otello realizes what he has done. Reflecting on his past glory he pulls out a dagger and stabs himself, dying with a final kiss for his wife.

CIM Opera Theater

Artistic Director … Dean Southern
Music Director and Conductor … Harry Davidson
Interim Managing Director and Vocal Coach … François Germain
Chorus Master and Vocal Coach … John Simmons
Production Manager … Cassie Goldbach
Opera Assistants … Isabella Luchi, Matthew Mac Manus,
Carlyle Quinn, Rachel Rose, Val Sibila and Ella Sobkowicz

CIM Voice Faculty

Mary Schiller, Head, Voice Department and Voice and Opera Division
Clifford Billions
Jesse Blumberg
Dina Kuznetsova
Dean Southern

Production Staff

Stage Director … Dean Southern
Co-Director, *Macbeth* … Allan Byrne
Co-Director, *Falstaff* … Dina Kuznetsova
Co-Director, *Otello* … Jeremy Paul
Assistant Director, *Macbeth* … Tyler Evatt-Young
Choreographer … Julie Andrijeski
Lighting and Projection Designer … Dave Brooks
Costume Designer … Inda Blatch-Geib
Video Production … Val Kozlenko
Props Head … Dred Geib
Assistant Costumer … Mark Baiza
Master Electrician … Nora Dlugo
Wardrobe … Brielle McGrew
Camera Operators … Jasmine Golphin and Kiana Lilly
Supertitles Operators … Day Kazmierski, Gianna LaMantia,
Val Sibila and Ella Sobkowicz
Production Manager … Cassie Goldbach
Stage Manager … Catherina Carrington
Vocal Coaches … François Germain and John Simmons

CIM Orchestra

First Violin

Konrad Kowal, concertmaster
Chicago, IL

Noelle Naito
Elkridge, MD

Anna Stenzel
Holiday Hills, IL

Zichuan Wang
Hubei, China

Asher Blackburn
Louisville, KY

Maude Cloutier
Montréal, Canada

Amber Correa
Westminster, CA

Daniel DiMarino
Chester Springs, PA

Second Violin

Theo Bockhorst, principal
St. Louis, MO

Qingzhuo Li
Chongqing, China

Manuel Lok
Toronto, Canada

Lingxiao Feng
Guangzhou, China

Yumiko Yumiba
Tokyo, Japan

Jisoo Kim
Seoul, South Korea

Masato Chang
McLean, VA

Viola

Bowei Yang, principal
Sichuan, China

Lourdes Pinney
Las Vegas, NV

Tristan Wilson
Royal Oak, MI

Mira Vaughn
Ellicott City, MD

Leah Widmaier
Elmhurst, IL

Alex Antonio
Virginia Beach, VA

Cello

Piper Suk, principal
Bethesda, MD

Andrew Shinn
Basking Ridge, NJ

Henry Guan
Los Angeles, CA

Eleanora Willauer
Hope, ME

Madelynn Bolin
San Diego, CA

Erica Garcia
Massapequa, NY

Double Bass

Drew Collins, principal
Powell, OH

Hanna Wilson-Smith
Raleigh, NC

Gisel Dominguez
Miami, FL

Flute
Daniel Lopez #*&
Wheeling, IL
Joshua Peiffer
Southbury, CT
Zoe Stier
Williamston, MI

Piccolo
Zoe Stier
Williamston, MI

Oboe
Haley Hoffman #*&
North Richland Hills, TX
Jonah Richardson
Powell, OH

English Horn
Grayson Eichmeier
Mequon, WI

Clarinet
Shane Herbert *&
Las Vegas, NV
Jazmin Pascual Flores #
Aguascalientes, Mexico
Shihao Zhu
Zhengzhou, China

Bass Clarinet
Shane Herbert #
Las Vegas, NV

Bassoon
Hans Fronberg #*&
Farmington, UT
Ki Hoon Rim
Laredo, TX

Contrabassoon
Cerianne Huang
Cupertino, CA

Horn
Rachel Feit *&
Cottage Grove, WI
Daniel Halstead
Cincinnati, OH
Micah Northam #
Fort Worth, TX
Rachel Smith-Cohen
Olney, MD

Trumpet
Jeremy Bryant *&
Tucson, AZ
Alisa Crueger-Cain
Lowell, MA
Steven Haxel
Fort Worth, TX
Joseph Keller
West Chester, OH
Emma Kosht #
Burlington, VT

Trombone
Zachary Litty
Apex, NC
Rafael Noriega
Chicago, IL
Vincent Tapia *
Monroe, LA
Ryan Whitson
Poway, CA
Philip Williams #&
Atlanta, GA

Guitar
Nathaniel Hill
Gaffney, SC

Harp
Katelyn Croft
Newbury, NH

Timpani
Sebastião Sheldrick
Faro, Portugal

Percussion
Shanie Klas
Melbourne, Australia
Dominik McDonald
Ames, IA

principal on *Macbeth*
* principal on *Falstaff*
& principal on *Otello*

About the Guest Artists

Lauded for his "charming…robust baritone…" rising Romanian-American baritone **Andrew Manea** recently made his role debut as the Duke of Nottingham in *Roberto Devereux* with the San Francisco Opera. These performances "thrust him into the spotlight, solidifying his status as the next leading baritone of his generation…" (*Opera Wire*). Manea has since made both his house and role debut with Palm Beach Opera as Figaro in *Il barbiere di Siviglia* and was scheduled to join the roster of Lyric Opera of Chicago for *Der Ring des Niebelungen* (COVID-19 cancellation). In the current season he debuts with Arizona Opera as Escamillo in *Carmen* and Opera Omaha as Lorenzo in *I Capuleti e i Montecchi*, and returns to Palm Beach Opera as Danilo in *The Merry Widow*.

Manea is heard frequently at the San Francisco Opera, making his mainstage debut as an Adler Fellow in the role of Marullo in *Rigoletto*, and during his tenure also performing the Huntsman/Gamekeeper in *Rusalka*, Sciarrone in *Tosca*, the Marchese d'Obigny in *La traviata* and in the world premiere of John Adams' *Girls of the Golden West*.

Highlights of recent seasons include Marcello in *La bohème* with Shreveport Opera, #7 in *Transformations* with the Merola Opera Program and Escamillo in *Carmen* in Wuhan, China. With the College-Conservatory of Music at Cincinnati University, he has sung Danilo in *The Merry Widow,* the Father in *Hansel and Gretel* and the Forester in *The Cunning Little Vixen*. On the concert stage, he made his Schwabacher Recital debut with esteemed pianist Warren Jones.

Manea was awarded first place and audience favorite in the Mary Jacobs Smith Singer of the Year Competition with Shreveport Opera, was a semifinalist of the Metropolitan Opera National Council Auditions, earned second place and audience favorite in the Opera Columbus Cooper-Bing International Vocal Competition, was a finalist in the Jensen Foundation Vocal Competition and was a Career Grant recipient in the Giulio Gari Foundation Competition.

A native of Troy, Michigan, Manea holds his bachelor's degree from CIM and his master's degree from the University of Cincinnati, College -Conservatory of Music, where he studied with the prolific Bill McGraw.

Romanian-American bass **Alex Soare** has been praised as a "stand out" (*Opera News*) and "magnificent" (*Talk in Broadway*). This season Soare will be performing Leporello in *Don Giovanni* with Opera Grand Rapids and Opera Carolina, Sulpice in *La fille du régiment* with Kenosha Opera Festival and Don Basilio in *Il barbiere di Siviglia* with Sacramento Philharmonic & Opera.

In 2019, Soare made his international debut as Leporello in *Don Giovanni* with Opera Hong Kong, performed Mustafa in *L'Italiana in Algeri* with Winter Opera St. Louis, Peter in *Hansel and Gretel* with Brava! Opera Theater, John and the Farmhand in the world premiere of *Strokes of Genius: The Grant Wood Operas* with Cedar Rapids Opera Theatre, returned to Opera Saratoga as Sulpice in *La fille du régiment* and performed Colline in *La bohème* with Finger Lakes Opera. Soare also recently performed as a soloist in Beethoven's Symphony No. 9 with Glacier Symphony Orchestra and Chorale.

As a member of the Florida Grand Opera Studio he performed the roles of Zuniga in *Carmen*, Prince Gremin in *Eugene Onegin*, Tom in *Un ballo in maschera*, Don Basilo in *Il barbiere di Siviglia* and First SS Officer in *The Passenger*. He covered the roles of Victor in *Before Night Falls* and the title role in *Don Pasquale*.

Soare has also previously performed with the Des Moines Metro Opera, Nashville Opera, Opera Saratoga, Opera North and Aspen Music Festival.

Tom Bishop (guest intermission panelist) was born and educated in Melbourne, where he took a BA in English language and literature with First Class Honours (1982) and was the University's Shakespeare Scholar. He received a PhD from Yale University (1988) and taught at Yale and Case Western Reserve University. He is professor and a former head of English at the University of Auckland, New Zealand, where he teaches Shakespeare, Renaissance literature and drama. He is the author of *Shakespeare and the Theatre of Wonder* (Cambridge, 1996), the translator of Ovid's *Amores* (Carcanet, 2003), editor of *Pericles, Prince of Tyre* (Internet Shakespeare Editions) and a continuing general editor of the annual *Shakespearean International Yearbook* (Routledge). He has published on Elizabethan music, Shakespeare, Jonson, court masques, Australian literature, the Renaissance Bible and other topics. He is currently editing Shakespeare's *As You Like It* for the Arden series and working on a book entitled *Shakespeare's Theatre Games*.

Timothy Culver (tenor) has been described as having "a rich but penetrating tenor" and that he "faces florid tenor writing with a fearless vivacity." Since his professional debut in 2003, he has performed over forty different stage roles.

Equally at home in both operatic and musical theatre works, Culver has performed with Atlanta Opera, Ann Arbor Symphony, Orlando Philharmonic Orchestra, The Boston Landmarks Orchestra, Cleveland Opera Theater, Canton Symphony Orchestra, Porthouse Theatre, Akron Symphony, Nightingale Opera Theatre, Bar Harbor Music Festival and The Cleveland Orchestra. Some recent roles include Calaf in *Turandot*, Cavaradossi in *Tosca*, Werther in the title role, Pinkerton in *Madama Butterfly*, Luigi in *Il Tabarro*, Arturo in *Lucia di Lammermoor*, Canio in *I Pagliacci*, Il duca di Mantua in *Rigoletto*, Alfredo in *La Traviata* and Nemorino in *L'elisir d'amore*. During the inaugural season of the Opera Theatre of Lucca in Lucca, Italy, Culver performed and studied under the direction of internationally renowned baritone Lorenzo Malfatti.

A frequent recitalist, oratorio and concert soloist, Culver sang in the US premiere of Erwin Schulhoff's *H.M.S. Royal Oak* with the Cleveland Chamber Symphony. In 2012, he was selected to participate in the Cleveland Art Song Festival where he worked with international artists Christine Brewer, Roger Vignoles and Warren Jones.

Currently, Culver is professor of voice in the Hugh A. Glauser School of Music at Kent State University, where he earned both his bachelor's and master's degrees under the tutelage of Mary Sue Hyatt. He resides in Stow, Ohio, with his wife and three children.

About the Student Artists

Gillian Beckman (soprano) is a second-year Bachelor of Music student at CIM studying voice with Dr. Mary Schiller. Beckman has had an extensive musical background, studying classical piano for more than 10 years and singing and traveling internationally with the Columbus International Children's Choir. She was a soloist with the choir while touring South Africa and cathedrals throughout Ireland. She sang the role of Frasquita from *Carmen* at Eastman School of Music's Summer Classical Studies opera scenes program. She has gained additional voice and piano training through summer programs at CIM, Kent State University, Interlochen and Eastman School of Music.

Katniss Bi (soprano) is a second-year Master of Music student at CIM, studying with Jesse Blumberg. Bi's stage credits include Susanna in *Le nozze di Figaro* (Wuhan Conservatory of Music), Fantine in *Les Misérables* (WHCM), Yingtai Zhu in the Chinese musical *Butterfly* (WHCM) and Daisy in *Side Show* (Shanghai International Musicals Festival). Bi also sang as a young artist at the Master Players Festival & School held by the University of Delaware. Bi won the third prize honor scholarship for the 2016-17 academic year at Wuhan Conservatory of Music. She completed her undergraduate voice performance degree at Wuhan Conservatory of Music.

Mallory Bogle (soprano) is a first-year Master of Music student at CIM studying with Mary Schiller. She has performed the roles of The Princess and The Bat in *L'enfant et les sortilèges* (Belmont University) and Mrs. Jenks in *The Tender Land* (Belmont University). Bogle also recently won first prize in the 2021 Great Composers Competition for Best Mozart Performance and was a young artist with the Prague Summer Nights Young Artist Festival in 2019. She earned her undergraduate degree in voice performance from Belmont University.

Joseph Breslau (baritone) is a third-year Bachelor of Music student at CIM studying with Jesse Blumberg. Before he came to CIM, Breslau studied voice with Kathy Soroka for nearly three years, but has only studied classical music and opera for two and a half years. Breslau has sung the role of Papageno, as well as a few smaller roles while in the CMU Pre-College vocal major opera workshop, including Dottore Malatesta from Donizetti's *Don Pasquale* and Don Alfonso from Mozart's *Così fan tutte*.

Catherina Carrington (soprano, assistant stage manager) is a first-year Bachelor of Music student at CIM studying with Dina Kuznetsova. Carrington is a graduate of Interlochen Arts Academy, where she was awarded as a Distinct Music Student. Carrington was featured in the fall 2020 opera scenes program with a partial role as Euridice in Gluck's *Orfeo ed Euridice*. Carrington participated in a master class with Lisette Oropesa in 2020. In 2021, Carrington played the Rose in Interlochen's production of *The Little Prince* by Rachel Portman.

Tyler Evatt-Young (tenor) is a third-year Doctor of Musical Arts student studying with Dean Southern. His performance credits include Monostatos in *Die Zauberflöte*, Frederic in *Pirates of Penzance*, Gastone in *La traviata*, Sam Kaplan in *Street Scene*, Ferrando in *Così fan tutte* and a performance of Rodgers and Hammerstein tunes with the Brevard Philharmonic. Additionally, Evatt-Young spent the summer of 2012 at the American Institute of Musical Studies in Graz, Austria. He currently serves as voice instructor and director of opera workshop at Cleveland State University. He received his Bachelor of Music in music education and Master of Music in vocal performance from Appalachian State University.

Robert Floyd (tenor) is a first-year Professional Studies graduate student at CIM, studying with Clifford Billions. Floyd's stage credits include Bob in *The Old Maid and the Thief* (WVU), Mr. Lindquist in a *Little Night Music* (UIUC), baritone soloist for the BACH chorale's presentation of *The Messiah,* and he was a professional chorus member for the Pittsburgh Opera's 2017-18 season. Floyd was the winner of the 2017 district round of the National Association of Teachers of Singing competition and placed second in the regional division in 2016 and 2017.

Caroline Friend (soprano) is a second-year Bachelor of Music student at CIM, studying with Dina Kuznetsova. Friend's stage credits include Sandmann from *Hänsel und Gretel* in CIM's 2020 fall opera scenes, Giannetta from *L'elisir d'amore* in CIM's 2021 spring opera scenes, and the Spirit in the 2021 CIM opera film production of *Dido and Aeneas*.

Annalyn Gauger (soprano) is a second-year Bachelor of Music student at CIM, studying with Dina Kuznetsova. She performed the

Dew Fairy aria, "Der kleine Taumann heiss'ich," from Humperdinck's *Hansel und Gretel* in CIM's 2020 opera scenes program, as well as Barbarina's aria, "L'ho perduta me meschina," from Mozart's *Le nozze di Figaro* in CIM's 2021 opera scenes program. Additionally, Gauger performed as a soloist in the Future of the Arts Gala at Cincinnati Music Hall in 2019-20 and was a member of the Mayfestival Youth Chorus, directed by Dr. Matthew Swanson.

Yasmin Gerardi (soprano) is a first-year undergraduate student at CIM studying with Dina Kuznetsova. Gerardi's stage credentials include the chorus of *Carmen* with the National Opera of El Salvador, Sophie in *Mamma Mia* and Thump in *Cagebirds*. Gerardi has also participated in the Virginia All-State Choir for three out of four years in high school. She won first place regionally with the Bland Music Competition, attended the Vocal/Choral Intensive at Boston Conservatory and won second place in the Schmidt Vocal Competition.

Madison Hurst (tenor) is a second-year Master of Music student at CIM studying with Clifford Billions. His stage credits include Gastone in *La Traviata* (Utah Valley University), Ferrando in *Così fan tutte* (Utah Vocal Arts Academy/Utah Lyric Opera), Count Danilovitch in *The Merry Widow* (UVU), Tamino in *Die Zauberflöte* (UVU) and Eisenstein in *Die Fledermaus* (UVU).

Lexy Jensen (soprano) is a second-year voice performance major at CIM studying with Mary Schiller. Although this is Jensen's first operatic stage performance, she performed the soprano feature in Hailstork's *Four Spirituals* and Rossini's *Stabat Mater* during her time at Cleveland School of the Arts high school. She was a semi-finalist in the CS Music Vocal Competition for the past two years and also the recipient of the Ann Gillespie Achievement Award from Key Bank as well as artistic awards from Berea Arts Fest and Mighty Goliath Productions.

Yuzhen Jin (mezzo-soprano), from Guangzhou, China, is in her third year of the bachelor's degree at CIM, studying with Dean Southern. She played Chasseuse in *Hippolyte et Aricie* and the Shepherd in *L'enfant et les sortilèges*. Jin graduated from Walnut Hill School for the Arts, where she played many major roles in the opera productions, including Darine in *Fallen Fairie*, Ms. Matilda in *The Finishing School* and Ms. Cross

in *The Audition*. She also sang "I Am Easily Assimilated" as the Old lady in Bernstein's *Candide* for Walnut Hill annual music concert.

Day Kazmierski (soprano) is a first-year Bachelor of Music student at CIM studying with Mary Schiller. Kazmierski has been singing for the majority of their life, but began training to sing opera once they reached high school. Since then they have attended fine summer programs such as Eastman's Summer of Classical Studies and CIM's Core Elements of Singing, along with others in the past. They sang in a number of advanced choirs such as Michigan's All State Choir and University of Michigan's Youth Choir. They were also honored to place second in the Schmidt Vocal Competition.

Gianna LaMantia (soprano) is a third-year Bachelor of Music student at CIM majoring in voice performance, studying with Dina Kuznetsova. LaMantia's stage credits include Fiordiligi in excerpts of *Così fan tutte* during CIM Opera Theater's Opera Scenes Al Fresco in fall 2020. She is also a transfer student from Westminster Choir College of Rider University where she also majored in voice performance and music education for her first two years of college.

Cameron Liflander (bass-baritone) is a fourth-year Bachelor of Music student, studying with Dina Kuznetsova.

Kiana Lilly (soprano) is in her fourth year of the Bachelor of Music degree at CIM, studying with Mary Schiller. Lilly was a finalist in the WQXR classical competition in 2016 and the Classical Singer and Schmidt vocal competitions in 2018. She has sung roles including Lakmé in *Lakmé*, Fiordiligi in *Così fan tutte* and Donna Elvira in *Don Giovanni*. At CIM she performed as La Mort (Death) in Stravinsky's *Le Rossignol* and Maman (Mother) in Ravel's *L'Enfant et les Sortilèges*.

Isabella Luchi (soprano) made her debut stepping into a production of Pergolesi's *La Serva Padrona* in São Paulo. Luchi has performed in major cities in her home country of Brazil as well as in the United States, Austria and Mexico. She recently appeared in Carnegie Hall as soloist with Angels Vocal Art. Luchi holds a master's degree in vocal performance from Azusa Pacific University and is currently a Professional Studies student at CIM in the studio of Mary Schiller. Past roles include Miss Titmouse in Penhorwood's *Too Many Sopranos*, Una

Conversa in Puccini's *Suor Angelica* and Susan in Berkeley's *A dinner engagement.*

Matthew Mac Manus (tenor) is a second-year Master of Music student at CIM, studying with Jesse Blumberg. His past stage credits include Ira Vogelsang in *The Impresario* (Miami University) and Don Basilio and Don Curzio in *Le nozze di Figaro* (Miami University). With the CIM Opera Theater, Mac Manus has portrayed roles in scenes programs including Jaquino in *Fidelio*, Ferrando in *Così fan tutte* and Nemorino in *L'elisir d'amore*. He was also in the chorus of CIM's production of *Dido and Aeneas*. While completing his undergraduate degree at Miami University, Mac Manus won third place in the Geoffrey Hall Undergraduate Artist Competition.

Julie-Michelle Manohar (soprano) is a third-year Bachelor of Music student at CIM, studying with Dina Kuznetsova. Manohar covered the Spirit in *Dido and Aeneas*, sang Susanna in *Le nozze di Figaro*'s "Cosa Sento" and was part of the opera chorus in *Die Zauberflöte*, *The Juniper Tree* and The Cleveland Opera's *Manon Lescaut*. In 2017, she performed Mabel in *Pirates of Penzance* (STC, IA) receiving an ICTA nomination for best actress. She sang in the 2020 virtual Baroque Performance Institute at Oberlin, was selected for the 2018 Vocal/ Choral Intensive at Boston Conservatory and placed in the 2019 Ohio NATS auditions.

Melissa Martinez (soprano) is a second-year Master of Music student at CIM, studying with Mary Schiller. Her previous credits include Suzel in *L'amico Fritz* (Frost School of Music), La Princesse in *L'enfant et les sortilèges* (Frost) and Clara in *The Light in the Piazza* (Frost). She has appeared in scenes from *Le nozze di Figaro* as well as in the ensemble of *The Rake's Progress*, *Dido and Aeneas* and *Cendrillon* (Frost). In 2019, she was a winner of the Mirabell Competition in Salzburg. She completed her undergraduate voice performance degree at the University of Miami Frost School of Music under Robynne Redmon.

Emma Nossem (mezzo-soprano) is in her second year of the Artist Diploma at CIM, studying with Mary Schiller. Nossem completed her Master of Music degree at CIM and Bachelor of Music degree at Ball State University where she received the Ewart Opera Performance

Scholarship. Her complete roles include Sorceress in *Dido and Aeneas*, Third Lady in *Die Zauberflöte*, Stepmother in *The Juniper Tree*, Diane in *Hippolyte et Aricie*, Maman in *L'enfant et les sortilèges*, Death in *Le Rossignol*, Principessa in *Suor Angelica*, Little Buttercup in *HMS Pinafore* and Ursule in *Beatrice et Bénédict*.

Ruby Pine (soprano) is a third-year undergraduate student at CIM, studying with Dr. Mary Schiller. Pine performed in the ensemble of The Cleveland Opera's *Manon Lescaut*, the Baby Bird chorus of CIM's *The Juniper Tree* and sang the role of the Second Spirit in CIM's *Die Zauberflöte*. She sang in the Gotham Music Festival at Carnegie Hall and in Eric Whitacre's *Deep Field* under the baton of Whitacre at the World Science Festival. Pine studied violin for 15 years at the School for Strings in New York. She previously studied with Jana Ballard, Amelia DeMayo and Gulia Mitzanova.

Emma Potts (soprano) is a third year undergraduate student at CIM, studying with Dr. Mary Schiller. Emma participated in the Washington National Opera Institute and performed in their 2018 Recital on Capitol Hill. She has presented at Carnegie Hall's Weill Hall twice (2016 and 2017) as an American Protege vocal winner and Judge's Choice. In 2019, Potts was a featured soloist on the Cunard Queen Mary 2 Cruise Ship. She sang the role of Mama Bird in Glass' *The Juniper Tree*. Additionally, she understudied the role of Die Königin der Nacht in Mozart's *Die Zauberflöte* and Belinda in Purcell's *Dido and Aeneas*.

Carlyle Quinn (mezzo-soprano) is a first-year Master of Music student at CIM, studying with Dr. Mary Schiller. Her operatic credits include Oberon/Hermia/Cobweb in Britten's *A Midsummer Night's Dream* (Juilliard Opera), Indiana Elliot in Thomson's *The Mother of Us All* (Juilliard Opera), Madame de Croissy in Poulenc's *Dialogues des Carmélites* (Juilliard Opera) and Dido (cover) in *Purcell's Dido and Aeneas* (Juilliard Opera/Juilliard415). She has participated in the Houston Grand Opera Young Artist Vocal Academy, Die Internationale Meistersinger Akademie, The Juilliard Pre-College Program, Washington National Opera Institute and Boston University Tanglewood Institute. She completed her Bachelor of Music studies at The Juilliard School.

Rachel Rose (soprano) is a second-year Professional Studies student, studying with Dina Kuznetsova. Rose sang Dido in CIM's filmed adaptation of Purcell's *Dido and Aeneas*. Earlier this year, she was selected to perform at the Art Song Festival at CIM's master class for collaborative pianist Warren Jones. Her previous roles include Arminda in Mozart's *La Finta Giardiniera* (Binghamton University), the Witch in Humperdinck's *Hansel and Gretel* (New York Lyric Opera Theatre and BU) and Hippolyta in Britten's *A Midsummer Night's Dream* (Hawaii Performing Arts Festival). She received her Master of Music degree from Binghamton University and her bachelor's degree from the College of William & Mary.

Alaina Saliba is a second-year Master of Music student, studying with Dr. Mary Schiller. Saliba's recent credits include First Witch in CIM Opera Theater's *Dido and Aeneas* and scenes appearances as Giulietta in *I Capuleti*, Norina in *Don Pasquale*, Adina in *L'Elisir d'Amore* and Frasquita in *Carmen*. She sang as a featured soloist with the Dayton Philharmonic Orchestra and Concert Band, performing the soprano solo in Rutter's *Mass of the Children*. Saliba sang in Dayton Opera's *Turandot* as a Dayton Opera Apprentice. She earned first place honors in the 2019 Ohio NATS competition and completed her undergraduate degree at the University of Dayton.

Val Sibila (soprano) is a first-year Master of Music student studying with Dr. Mary Schiller. Xyr stage roles at CIM have been Enchantress and Witch 1 cover in the 2021 film adaptation of *Dido and Aeneas*, and scenes as Susanna in *Le nozze di Figaro* and Despina in *Così fan tutte*. Xe is a member of the Old Stone Singers, has performed with the Nightingale Opera Theatre and was in the Blossom Festival Chorus with The Cleveland Orchestra for five years. Xe achieved a Bachelor of Music from Kent State University.

Elliot Snell (baritone) is a third-year Bachelor of Music student at CIM, studying with Clifford Billions. Snell sang in the Houston Saengerbund Competition, where he placed in the semi-finals.

Isabella Sobkowicz (soprano) is a second-year Bachelor of Music student at CIM, studying with Dr. Mary Schiller. Sobkowicz's stage credits include Gretel in select scenes from *Hansel und Gretel* (Interlochen Arts Academy), Lucia in a select scene from *The Rape of*

Lucretia (Interlochen Arts Academy), Gretel in a select scene from *Hansel und Gretel* (CIM) and chorus in *Dido and Aeneas* (CIM).

Ruoxuan (Nola) Tan (mezzo-soprano) is a second-year Bachelor of Music student at CIM, studying with Dina Kuznetsova. She won the gold medal in the Hong-Kong International Music Competition in both the regional and final rounds in 2019.

Michael Temesi (baritone) is a high school sophomore at Hawken Upper School who currently studies voice with Dina Kuznetsova. He is an avid historical performer seen on the stages of CIM, CWRU, Oberlin and The MET, NYC, where he "…sang with purity of tone and warm innocence…" (Cadenza, NYC). He has performed with Apollo's Fire, Case Early Music Singers, CIM Preparatory Showcases and the Oberlin Conservatory of Music. Other performances include *La bohème* (Cleveland Opera Theater), *Christmas on Sugarloaf Mountain* (Apollo's Fire) and *Dido and Aeneas* (Baroque Performance Institute). Temesi is a student in the CIM Pre-College program.

Lisl Wangermann (soprano) is a first-year master's student studying with Dina Kuznetsova. She received her undergraduate degree from Yale University. She has performed, directed and produced operas with the Opera Theatre of Yale College, including Gilbert and Sullivan's *Patience* (Director), Conte's *The Gift of the Magi* (Della) and Donizetti's *Viva la mamma* (Luigia). She also worked with Elm City Consort, Yale Baroque Opera Project, Yale Opera and the Norwalk Symphony Orchestra. She has received the Sharp Prize (2020), a Metropolitan National Council Encouragement Award (2020), the Wrexham Prize in Music (2021) and the Louis Sudler Prize (2021).

Abigayle Williams (soprano) is currently pursuing her Master of Music degree at CIM, where she studies with Mary Schiller. Williams earned her Bachelor of Music at the University of Alabama in 2020 and was named Outstanding Senior in the School of Music. She appeared as Joyce in the UA Opera Theatre's production of Tony Solitro's *Triangle* and recently recorded the role of Belinda for a cinematic production of *Dido and Aeneas* with CIM Opera Theater. Williams has been a frequent finalist in state and regional NATS auditions and placed first in Birmingham Music Club Guild's scholarship competition.

Yiran Xing (tenor) is a first-year Master of Music student at CIM, studying with Clifford Billions. Xing's stage credits include Curzio in *Le nozze di Figaro* (Huaqiao University), Tony in *West Side Story* (HQU) and Marius in *Les Misérables* (HQU). Xing won the third prize in the Golden Bells vocal music competition in Fujian province and completed his undergraduate voice performance degree at Huaqiao University.

Shira Ziv (soprano) is a third-year undergraduate student at CIM studying with Mary Schiller. Recent stage credits include the partial roles of Oscar, Titania and Gretel in the CIM Opera Theater scenes production, Papagena in the CIM Opera Theater production of *Die Zauberflöte* and Pamina in the Ralli Museum's opera production of *Die Zauberflöte*. Ziv is the recipient of the Martha Bell Sanders Excellence Scholarship and The Dr. Samuel Baker Fund. Ziv has also received multiple awards and honors including second place in the National Association of Teachers of Singing competition, The Israeli Ministry of Education Excellence Award and the America-Israel Cultural Foundation Excellence Award.

About the Staff

Dean Southern (artistic director, CIM Opera Theater) is vice president for academic affairs and dean of the conservatory at CIM. He is also the Dorothy P. Schmitt Chair in Opera, artistic director of opera theater and a member of the conservatory voice faculty. He has a diverse musical background as a singer, pianist and stage director.

Venues at which he has given master classes in the US and abroad include Indiana University Jacobs School of Music, Central Conservatory of Music and China Conservatory of Music (Beijing, China), Wuhan Conservatory of Music (Wuhan, China), Shenzhen Art School (Shenzhen, China), Kungliga Musikhögskolan (Royal College of Music, Stockholm, Sweden), Conservatorio Profesional de Música (Valencia, Spain) and Interlochen Arts Academy (Michigan), as well as chapters of the National Association of Teachers of Singing (NATS) across the country. His students have been accepted to prestigious young artist programs and graduate schools and awarded the Fulbright grant, and they have gone on to successful careers as performers and voice teachers.

Southern was a master teacher at the 2020 NATS Intern Program, where he mentored early career professional voice teachers. He serves as executive director of the Art Song Festival at CIM, which was founded in 1985 to promote art song and cultivate its performance by hosting international artists in recitals and master classes. He spent eleven years on the faculty of the American Institute of Musical Studies in Graz, Austria, and he has since taught at summer programs in Italy, China, California and Massachusetts. Southern was a jury member of the 2019 Bologna International Vocal Competition in Italy and has served as an adjudicator for competitions in Austria, China and across the US.

After graduating from Luther College in Decorah, Iowa, he earned master's degrees in piano performance from the University of Missouri and in voice performance from the University of Akron. He holds the Doctor of Musical Arts degree in voice performance from CIM. Prior to his appointment at CIM, he taught voice and was stage director of opera at the University of Miami Frost School of Music.

Harry Davidson (conductor and music director, CIM Opera Theater) is in his twenty-third season as music director and conductor of the Duke Symphony Orchestra and professor of the practice of music at Duke University. In spring 2007, he was named music director and conductor of opera at CIM, where he conducts one opera production each semester while continuing in his role as music director of the DSO.

In July 2000, he made his major orchestra conducting debut, leading the National Symphony Orchestra in concert at the Kennedy Center in Washington, DC. Davidson has guest conducted orchestras in Austria, Finland and the US, including the Charlotte and Akron symphonies, as well as the symphony and chamber orchestras of the Oberlin College Conservatory of Music, where he has held residencies on two occasions. He has held the positions of associate conductor of the Wichita Symphony Orchestra, professor of music and director of orchestras at Wichita State University, conductor of the Cleveland Orchestra Youth Orchestra and associate professor of music at the University of Akron. In the past, he has served as a cover conductor for the North Carolina Symphony and The Cleveland Orchestra.

Davidson was a finalist in the Detroit Symphony's Antal Dorati Conducting Competition and the Hans Swarowsky Conducting Competition in Vienna.

Julie Andrijeski (choreographer) is among the leading baroque violinists in the US. Her unique musical performance style is greatly influenced by her knowledge and skilled performance of baroque dance and she often combines these two mediums in the classroom, on stage and at workshops. Andrijeski is a full-time lecturer in the music department at Case Western Reserve University where she teaches early music performance practices, baroque dance and directs the baroque orchestra and chamber ensembles. Workshops and special teaching engagements at colleges and universities include residencies at the Oberlin Conservatory, Indiana University, The Juilliard School, University of Southern California and University of Colorado – Boulder. During the summers, Andrijeski teaches both baroque violin and dance at several festivals including those in Oberlin, Madison and Vancouver.

In addition to her teaching positions, Andrijeski maintains an active performance schedule. She is the artistic director of the Atlanta Baroque Orchestra; holds principal positions with New York State Baroque (concertmaster), Quicksilver (co-director with baroque violinist Robert Mealy), Apollo's Fire (principal player), Les Délices, Boston Early Music Festival Orchestra and The King's Noyse; and is often invited to play with diverse early music groups across the nation and abroad.

Andrijeski holds a DMA in early music from Case Western Reserve University, an MM from Northwestern University and a BM from the University of Denver. A native of Boise, Idaho, Andrijeski resides with her husband in Cleveland, Ohio. Her recordings can be found on Dorian Recordings, Avie, Koch, Acis Productions, Centaur and Musica Omnia.

Inda Blatch-Geib's (costume designer) work as a costume and production designer for over 1,000 theatrical, commercial and film releases has spanned 30 years and crossed four continents. Blatch-Geib's production and costume design has included commercials for Footlocker, The West Virginia Lottery's national award winning campaigns, Microsoft, Under Armor, McDonald's, TroyBuilt and The Original Mattress Factory, as well as the Cleveland Cavaliers' 1970s and 1980s themed videos, national spots for the team and design for on court half-time shows including their mascot shield design. Her live performance and festival designs include Machine Gun Kelly's US and European tours as well as ESTFEST and Wolstein Arena productions,

and her specialty projects include microphone stand designs for MGK and BlackBear. Print designs have included set styling for *Harper's Bazaar* UK Scarlett Johansson cover and spread as well as catalogue set styling for Foundations and Kilgore Trout. Additionally, Blatch-Geib's designs have been showcased in exhibits at The Smithsonian Institute with film projects including Ohio art direction of *The Signal* starring Laurence Fishburne, and production and costume design of the soon to be released *The Con*. Theatrical design includes production and costume design for the special Broadway production of *Kris Kringle, The Musical*, costume design for the Cleveland Play House production of *Native Gardens*, as well as multiple productions for the Colombian National Opera. Music video production and costume design includes Machine Gun Kelly's "Alpha Omega" and "Let You Go" releases. Locally, Blatch-Geib was the 2019-20 resident designer for Cleveland Public Theatre, Karamu House, Magical Theatre Company, New World Performance Lab and CIM.

Dave Brooks (lighting designer) has been designing and building operas in Kulas Hall for over three decades. His list of favorites is long, but a few of the highlights would have to include productions of *The Rake's Progress*, *HMS Pinafore* and *Dido and Aeneas* for director Michael McConnell; *The Medium* and *Patience* for director Gary Race; and *The Magic Flute*, *Ariadne auf Naxos*, *Hänsel und Gretel* and *Alcina* for director David Bamberger. Brooks' work has also been seen at Lyric Opera Cleveland, The Cleveland Play House, Michigan Opera Theater, Dayton Opera and Opera Pacific. His day job is as a production designer for Hughie's Event Production Services, where he specializes in corporate event design.

Allan Byrne (co-director, *Macbeth*) is thrilled to be participating in this project. He teaches acting and stage movement at CIM, and film acting and directing at Cleveland State University. As an actor he has performed with: The Cleveland Playhouse, Great Lakes Theatre Festival, Stage West, Yale Repertory Theatre, Pittsburgh Public Theatre, Dobama Theatre, Porthouse Theatre and The Beck Center. Highlights include: Lucky in *Waiting for Godot* (best in theatre 2017, *Scene Magazine*), Ames in *Ages Of The Moon* and Max in *Superior Donuts*. He performed for two seasons in CPT/Playhouse Square's *The Santaland Diaries* as Crumpet. He was one of early members of Cleveland's Charenton Theatre, and later artistic director, where he appeared in *True West*, *Glengarry Glen Ross*, Pinter's *The Caretaker*,

Waiting for Lefty and *Oleanna*. He has also performed in *The Exonerated*, *The Laramie Project*, *Broken Glass*, *Awake and Sing*, Teddy in Pinter's *The Homecoming*, *Much Ado About Nothing*, *Twelfth Night*, *Henry IV*, A *Midsummer Night's Dream*, *Richard III*, *Hamlet*, *The Normal Heart*, *The Ohio State Murders* and *The Foreigner*. He has been honored with a Community Partnership for Arts and Culture Fellowship/Grant for his work directing productions of *Richard III*, *The Trojan Women*, *Twelfth Night*, *Hamlet* and *The Birthday Party*. He has directed over 20 productions for Cleveland State University including *Marat/Sade*, *Equus*, *The Oresteia*, *The Tempest*, *Journey's End* and *Lysistrata*. He is a certified Meisner Acting Teacher and has also taught both a form of Suzuki movement training and voice for the stage in the Cleveland area for many years.

François Germain (interim managing director, CIM Opera Theater, and vocal coach) has performed extensively in Europe, the United States and Canada as soloist and accompanist. Originally from Aix-en-Provence, France, he is the recipient of many awards, including first prizes in the Radio-France Competition and the Paul and Verna Gelinas Competition. He studied at the Conservatoire Darius Milhaud and holds master's and doctoral degrees in piano performance from the University of Montreal as well as a master's degree in political science from the Institut d'Etudes Politiques in France.

He is a founder and editor of the website dictionpolice.com, a leading language resource for classical singers and institutions. He has given master classes and workshops on French vocal repertoire in Europe and throughout the United States, and currently teaches French lyric diction at the Oberlin Conservatory.

Since 2017, he has been on the music staff of the Semperoper in Dresden, Germany, as a guest vocal and language coach for new French productions. For the past twelve years, Germain has also been on the faculty of the University of Miami Frost School of Music Summer Program in Salzburg, Austria, one of Europe's longest running and most respected programs of its kind for singers and vocal pianists. Prior to his engagement at CIM as vocal coach in 2019, Germain was an associate professor of piano and vocal coaching at the Crane School of Music at SUNY Potsdam in New York, where he was the head of the piano department and on the music staff of the Crane Opera Ensemble.

Cassie Goldbach (production manager) is the owner and manager of the Cleveland based entertainment company Late Night Theatrics, which specializes in touring, production and financial management for entertainment properties. Current and recent projects include the national tours of *Men are from Mars, Women are from Venus, Live!*, *Stomp*, *Donny & Marie Osmond on Tour*, *The Clairvoyants*, *Blue Man Group* and the current Las Vegas Residency of America's Got Talent Finalist Tape Face. In Cleveland, she has worked with Playhouse Square, Cleveland Opera Theater, Great Lakes Theater, Apollo's Fire, Cleveland Public Theater, Carousel Dinner Theatre and others. She serves as the director of production for the Hawaii Performing Arts Festival.

Dina Kuznetsova (co-director, *Falstaff*) joined the CIM faculty in the fall of 2018 after an international career spanning two decades as a leading lyric soprano. She has garnered significant and consistent praise for her vocalism, musical interpretation and acting skills. Describing her performance in *Rusalka*, *The Guardian* wrote, "Dina Kuznetsova is glorious in the title role, unleashing torrents of sound and emotion in ways that are breathtaking."

Kuznetsova has performed with the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Covent Garden, Glyndebourne Opera Festival, Vienna Staatsoper, Teatro di San Carlo and many other major opera houses. As a soprano soloist, she has performed with the world's major orchestras, including the National Symphony, Sydney Symphony and Boston Symphony Orchestra, among others.

A dedicated recitalist, Kuznetsova has been a frequent soloist with the Chamber Music Society of Lincoln Center, Music@Menlo, New York Festival of Song and LaMusica Festival. As a recitalist, she has been praised as "a splendid soloist… [delivering] maximum impact without a hint of oversinging" (*San Francisco Chronicle*).

Jeremy Paul (co-director, *Otello*) is a director, designer and interdisciplinary artist who recently joined CIM as the inaugural interdisciplinary artist in residence. As the founder and executive artistic director of Maelstrom Collaborative Arts since 2006, Paul has led the creation of the original productions *Four Futures*, *The Wandering*, *Inferno*, *Who We Used To Be*, *Don't Wander Off*, *Broken Codes*, *The Turing Machine*, *The Grand Celebration of the Celestial Mystery*, *TingleTangle*, *Code: Preludes*, *The Excavation* and *Marble Cities*. He has

directed the world premieres of *Tall Skinny Cruel Cruel Boys*, *Black Cat Lost* and *My Barking Dog* as well as the regional premiere of *Inoculations*, *Anna Bella Eema* and *Stranded on Earth*. Paul graduated from Wesleyan University in Connecticut with dual majors in theater and film, and has post-graduate training with the Pig Iron Theatre Company, New World Performance Lab and the Celebration Barn International School for the Performing Arts. Paul is a recipient of CPAC Creative Workforce Fellowships in 2012 and 2016.

John Simmons (chorus master and vocal coach) was appointed to CIM's opera faculty in 2005. Simmons has appeared in numerous recitals in Austria, Czech Republic, Denmark, Germany, Italy and in the US at Weill Recital Hall, Merkin Hall and the Austrian Cultural Forum in New York City. He has performed with such artists/ensembles as Jonas Kaufmann, Christopher Maltman, John Aler, London Symphony Chorus, Westminster Choir, Joffrey Ballet of Chicago, Spoleto Festival Orchestra and The Cleveland Orchestra in the Beyond the Score Series. Simmons has coached, taught and performed at AIMS, Spoleto Festival USA, Centro Studi Italiani, Amalfi Coast, Shaker Mountain and Lincoln Center festivals. He was pianist/coach for two seasons at the Graz Oper and teaching assistant at the Hochschule für Musik in Graz, an associate coach at the Juilliard Opera Center for three years and on the coaching faculty at the CW Post campus of Long Island University for six years. Simmons is music director and conductor for Nightingale Opera Theater in Hudson, Ohio, and is the pianist for the Cleveland Orchestra Youth Chorus.

Upcoming Events

Opera on Film: Dido and Aeneas
Friday, March 18 at 7:30pm | Mixon Hall

CIM Opera Theater presents a screening of their film production of Henry Purcell's *Dido and Aeneas*, a 17th century masterpiece of love found and love lost, reimagined in a dystopian future where the internet knows – and manipulates – all. Principal photography took place on location at the abandoned Westinghouse Factory. Directed by Eric Vaughan of Akron's Red Point Digital with sound by GRAMMY Award winning engineer Alan Bise (BM '94, Knab).

Tickets: $15 adults | $10 students, seniors and groups of 10+

Funded in part by a grant from the John P. Murphy Foundation.

A Pocketful of Operas
Friday, April 1 at 7pm | Mixon Hall
Sunday, April 3 at 4pm | Mixon Hall

Four 15-minute mini chamber operas commissioned from CIM composition students, performed by CIM Opera Theater and the New Music Ensemble.

Tickets: $10

Funded in part by a grant from the John P. Murphy Foundation.

Spring Scenes
Saturday, April 23 at 7pm | Kulas Hall
Sunday, April 24 at 3pm | Kulas Hall

CIM Opera Theater presents its season finale with voice students performing arias and ensembles from the opera repertoire, staged by Dina Kuznetsova with musical direction by François Germain and John Simmons.

Tickets: $20 adults | $10 students | $15 seniors and groups of 10+

Funded in part by a grant from the John P. Murphy Foundation.

For more information and tickets, visit cim.edu/events.

BOARD OF TRUSTEES

As of December 6, 2021

LIFE TRUSTEE

CIM's highest honor bestowed on an individual who has made historically significant, unique or exemplary contributions and has played a defining role.

A. Malachi Mixon, III+
Barbara S. Robinson

CHAIR EMERITI

Richard J. Bogomolny
Richard J. Hipple
Douglas J. McGregor
Joseph B. Milgram
Robert F. Miller
A. Malachi Mixon, III+
Richard W. Pogue
Barbara S. Robinson

TRUSTEES EMERITI

Served a minimum of ten years or has achieved a record of demonstrated distinction.

Peter J. Brodhead
Rosemary Deioma
Terrance K. Donley
John D. Gilliam
Jeffrey P. Gotschall
Eleanor M. Hayes
Douglas J. McGregor
Robert F. Miller
Richard W. Pogue
Mrs. Alfred M. Rankin
John F. Shelley
Sonali Bustamante Wilson

OFFICERS

Susan A. Rothmann, PhD
Chair
Robert Geho (BM '91)
First Vice Chair
Marilyn Sanders Mobley, PhD
Jonathan P. Miller, MD
Vice Chairs
Shawn M. Riley
Treasurer
Bonnie M. Cook (BM '77)
Secretary

BOARD MEMBERS

The Board of Trustees is responsible for maintaining a culture of high engagement, accountability and strategic thinking. As fiduciaries, Trustees oversee all CIM financial activities and assure that resources are aligned with the CIM mission.

Gay C. Addicott
A. Chace Anderson
Carl E. Baldassarre
Cynthia Bassett
Charles A. Bittenbender
William P. Blair, III
Kathryn Brown*
Chair, Faculty Senate
Brent M. Buckley
Ann Buescher
Irad Carmi (BM '87, MM '88)
Robert Conrad
Charles P. Cooley, III
Jeffrey M. Davis
Karen Ferry*
President, Student Government
C. Thomas Harvie
Ann L. Higley
Richard J. Hipple
Paul W. Hogle*
President
Peter T. Kjome* (BM '89)
Alumni Representative
Jean Koznarek*
President, Partners for CIM
Jeffrey B. Linton
Wendell Maddox
Charles S. Marston
Trent M. Meyerhoefer
Marjorie M. Moyar, PhD
Gary W. Poth
Katrina Redmond
Barbara S. Robinson
Elliott L. Schlang
Donna M. Sciarappa
Astri Seidenfeld
Sean P. Smith*
Chair, Governing Members
Kevin Stein
Christopher J. Swift
Joseph H. Thomas
Tracy A. Vigh
Sanford E. Watson

INTERNATIONAL COUNCIL

Christoph von Dohnányi
Michael Tilson Thomas
André Watts

**Ex-Officio*
+deceased

CIM at 100
Celebrating history, creating the future

cuyahoga arts & culture

CIM is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

Ohio Arts Council

CIM is funded in part by state tax dollars allocated by the Ohio Legislature to the Ohio Arts Council.

CLEVELAND
INSTITUTE OF MUSIC

CIM *at* 100

Celebrating history, creating the future

11021 East Boulevard, Cleveland, OH 44106 | cim.edu