

Cleveland Institute of Music Opera Theater
presents

The Juniper Tree

An opera in two acts

Music by **PHILIP GLASS** (b. 1937)
and **ROBERT MORAN** (b. 1937)

Libretto by **ARTHUR YORINKS**

based on a tale by the Brothers Grimm

Premiere: American Repertory Theater
Cambridge, Massachusetts, December 11, 1985

~ ~ ~

Dean Southern, director
Harry Davidson, conductor
John Simmons & François Germain, vocal coaches
Dave Brooks, set & lighting designer
Inda Blatch-Geib, costume designer

Featuring original films by students from the Cleveland Institute of Art

Jacob Koestler, lecturer & film instructor, CIA

Elena Beitzel, filmmaker

Ben Chapman, filmmaker

Maeve McNamara, filmmaker

Taylor St. Andrassy, filmmaker

*Filmed on location at Hale Farm and Village,
part of the Western Reserve Historical Society*

~ ~ ~

October 31, November 2 & 3, 2019
7:30pm | Mixon Hall

Opening night is dedicated to A. Grace Lee Mims' memory.

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

In Memoriam

A. Grace Lee Mims

(1930-2019)

CIM Trustee A. Grace Lee Mims lived a life committed to music, family and the contributions of African Americans to culture, history and arts. She hosted “The Black Arts” on WCLV for 43 years. While many people know Grace from her broadcasting endeavors, her contributions to the arts scene are much greater. A



gifted singer, she was the soprano soloist at Fairmount Presbyterian Church for 20 years. She also performed with her own ensemble, A. Grace Lee Mims and Friends, and appeared as soprano soloist with the William Appling Singers and New York Bass Violin Choir, whose performance venues included Lincoln Center and the Newport Jazz Festival, as well as with the Cleveland Orchestra Chorus and Chamber Chorus under the legendary Robert Shaw.

After earning her Bachelor of Arts degree in English with a minor in voice from Hampton University, Grace came to Cleveland to obtain her master’s in library science from Western Reserve University. She became head librarian at Glenville High School where she built one of the most comprehensive libraries of African-American culture and history in Ohio and founded the school’s Black Arts Festival. She was also instrumental in designing an elective course on African-American history and culture that was the first multicultural curriculum instituted in a Cleveland public school.

Counted among Grace’s contributions was her long and dedicated service on the boards of trustees of the Cleveland Institute of Music and numerous other arts-related boards. She received numerous awards, including the Outstanding Music Alumnus Award from Hampton University. She and her husband initiated and chaired the Cleveland Hampton Alumni Benefit, which has provided more than 100 Cleveland area students with scholarships to attend Hampton.

Grace will be greatly missed not only at CIM, but throughout the Cleveland arts community.

Seeds of the Juniper Tree

by Robert Moran, composer

In early 1983, I returned from a trip abroad to New York City to find an urgent voicemail from my friend Philip Glass. “Where are you? Call me. We’ve been asked to present a concert in a few days.” It was a benefit for the Third Street Settlement School, where Phil’s children had studied piano.

We scrambled to prepare, but it all came off nicely. After the concert, I was approached by a patron of the school who wanted to commission an opera for children. I wasn’t sold.

“I write operas for everyone,” I protested. Having been raised on *La traviata*, *Aida* and *Carmen*, I believe that those operas, written for adults, are the ones kids should get to know first. The second opera I ever saw was *Il trovatore*. Gypsies banging on anvils, thrilling swordplay, an old lady throwing a baby into a fire, brothers killing each other — and lots of great tunes! At 7 years old, I was hooked, an opera junkie for life.

Still, my creative curiosity soon got the better of me. Are there children’s stories that aren’t really for children at all? Short, but not necessarily sweet? “Why not have two one-act operas as a double bill and base them on fairy tales like Hansel and Gretel?” I asked. “Fairy tales usually contain many operatic elements,” I added, euphemistically. Did I know another composer to write the second opera? “Of course!” I replied. “Philip Glass.”

Phil and I talked over the proposal at a funky Italian place near his apartment in the East Village. He liked the idea of a double bill but wanted to push the collaboration further. “Why don’t we write one opera together? You take your favorite parts of a libretto and I’ll take mine. It’ll be a chamber work with a small ensemble, a new opera for companies with limited funds who still want to present something fresh.”

Now all we needed were a subject and a contract. An old friend knew just the person to get the ball rolling. “How about my friend Maurice Sendak? He knows more about fairy tales than anyone else. About 10 years ago, he illustrated a Brothers Grimm collection called *The*

Juniper Tree.” Maurice loved the idea and wanted to write a libretto based on the title story.

I felt *The Juniper Tree* was perfect — an over-the-top tale brimming with murder, deceit, and cannibalism — with a dash of redemption at the finale. Phil loved it too but was worried it might scare the kids. I remarked that his own children would devour this nightmare of a story. “It’s the parents who will probably turn green.”

Unfortunately, Maurice’s internist was not amused. “With your health? Add this project and you’ll be looking for a new doctor.” Maurice suggested a friend of his, Arthur Yorinks.

Phil and I were delighted when Arthur gave us his libretto, which purified the lurid happenings to their macabre and magical essence. We were ready to get started when I got a call from the Settlement School.

They believed this production would be too expensive and would have to withdraw the commission. Phil was undeterred.

“They don’t want it? Let’s compose it anyway. We can all work on it this summer in Nova Scotia.”

We set aside August 1984 for the creation of the opera and set about dividing up the scenes. I was hoping that Phil wouldn’t grab the ones I wanted — the evil stepmother making her dastardly plans, the daughter burying the remains of her stepbrother and the finale with the family united under the juniper tree.

Phil chose the prologue. I took over at the beginning of Act I, continuing through the introduction of the stepmother and right up to the horrific “dinner” for Dad. Phil composed the macabre comedy of the “stew” scene and I took the final scene of Act I, with the daughter, the buried bones and the appearance of the magical bird. Act II was easily divided: Phil took the opening scene with the villagers hearing the birdsong and I composed the bridge, with the bird carrying the three presents home, continuing through to the finale.

In an interview a few years after the premiere, Phil was asked how the division was made. “I took what I thought would be effective for me,” he said, “and Bob took the other sections, with the shocking violence, murder and cannibalism. You know, he does that so well!”

A few months after the opera was complete, Phil called me with great news. Bob Brustein at American Repertory Theater in Cambridge

wanted to commission *The Juniper Tree* and give it 32 performances. Usually the commission comes before the writing, but not always! And so this opera premiered at A.R.T. in December 1985 with a wonderful double cast. Immediate future performances were scheduled for Houston Grand Opera, American Music Theater Festival in Philadelphia and Minnesota Opera.

In the two decades since, *The Juniper Tree* has been revived in Germany, England and Canada. It turns out that audiences everywhere, of all ages, love vengeance and mayhem. Not just kids.

Synopsis

The prologue introduces The Husband and The Wife who have everything they want in life except children. The Wife finally has a Son, but she dies in childbirth. The Husband remarries and has a Daughter. The Stepmother is consumed by jealousy of her predecessor and kills The Son, cooking him in a stew that she then feeds to her husband. The Daughter, tricked by her mother into thinking she killed her half-brother, buries her brother's bones near those of his mother under a juniper tree. The Son's soul enters a bird spawned by the tree. The bird flies to three craftsmen who reward its singing with a gold chain, red shoes and a millstone. Returning, the bird gives the chain to his father, the shoes to his sister and drops the stone on his stepmother. The Son magically returns to his human form and the family lives happily ever after.

Save the date!

CIM Opera Theater presents

Wolfgang Amadeus Mozart's

The Magic Flute

Wednesday, February 26, 7:30pm

Friday, February 28, 7:30pm

Sunday, March 1, 2pm

Kulas Hall

Cast

<i>* Thursday/Sunday</i>	<i># Saturday</i>	<i>^ Cover</i>
The Husband/Father	Christophe Kennedy *# Xiaoyang Zhang ^	
The Wife	Kaylee Norris * Siyeon Kim #	
The Son/The Juniper Bird	Polina Davydov * Elise Pates #	
The Stepmother	Emma Nossem * Brianna Nemback # Alexandra Mester ^	
The Daughter	Rachel Glenn * Jean Furman #	
The Goldsmith	Matt Mueller *# Cameron Liflander ^	
The Cobbler	Dylan Glenn * Jiayin Shi #	
The Miller	Daveon Bolden * JW Keckley #	
Mama Bird	Mengqi Gao *# Emma Potts ^	

Baby Birds:

Yanru Chen, Zhuoyao Chen, Yuzhen Jin, Yanjun Lin,
Julie-Michelle Manohar, Lorelei McDaniel, Ruby Pine, Emma Potts,
Jacqueline Schimpf, Alyssa Walls, Xiaoge Zhang, Shira Ziv

Chorus:

Francesco Bochicchio, Daveon Bolden, Joey Breslau, Yanru Chen,
Zhuoyao Chen, Polina Davydov, Gwendolyn DeLaney,
Tyler Evatt-Young, Mengqi Gao, Dylan Glenn, Ashlyn Herd,
Jose Hernandez, Annin Hsieh, Yuzhen Jin, Giwooung Kim,
Jessica Lewis, Kiana Lilly, Yanjun Lin, Julie-Michelle Manohar,
Lorelei McDaniel, Ruby Pine, Emma Potts, Joseph Sanchez,
Jacqueline Schimpf, Kippeum Shin, Haley Slade, Alyssa Walls,
Borui Xiang, Xiaoge Zhang, Shira Ziv

CIM Opera Theater

Artistic Director ... Dean Southern
 Music Director and Conductor ... Harry Davidson
 Vocal Coach ... François Germain
 Vocal Coach and Chorus Master ... John Simmons
 Production Manager ... Sarah Stewart
 Assistants to the Director ... Alexandra Mester, JW Keckley

CIM Voice Department

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

Production Staff

Set & Lighting Designer ... Dave Brooks
 Costume Designer ... Inda Blatch-Geib
 Makeup Designer ... Elise Pates
 Wig Designer ... Jessica Lewis
 Props Master ... Dred Geib
 Production Manager ... Sarah Stewart
 Board Operator ... Jill Harbaugh
 Stage Manager ... Jacob Wei
 Assistant Stage Manager ... JW Keckley, Soobinh Lee
 Costumes, First Hand ... Mark Baiza
 Stitchers ... Dred Geib, Donna Pedaci
 Wardrobe, Wig & Makeup Assistant ... Brielle McGrew
 Master Electrician ... Andy Roland
 Electricians ... Brien Boothroyd, Shawn Delaney, Nora Dlugo,
 Victoria Ki'Somma, Malia Lewis
 Assistant Conductor ... Xuecong Sunny Xia
 Rehearsal Pianists ... François Germain, John Simmons

Set provided by Hughies Event Production Services

CIM Orchestra**VIOLIN**

Satoka Abo
Moscow, ID

Natasha Kubit
Lakewood, CO

VIOLA

Joseph Skerik
Interlochen, MI

CELLO

Jason Ma
Sugar Land, TX

DOUBLE BASS

Michael Zogaib
Hamburg, NY

FLUTE

Daniel Lopez
Wheeling, IL

CLARINET

Marquise Lindsey-Bradley
Philadelphia, PA

BASSOON

Brendon Sill
Tampa, FL

HORN

Liam McConlogue
Greenbelt, MD

TRUMPET

Jamie Gorski
Little Canada, MN

TROMBONE

Philip Williams
Atlanta, GA

PERCUSSION

Samuel Conner
Burke, VA

James Leonard
Cincinnati, OH

SYNTHESIZER

John Simmons
CIM Faculty

Francois Germain
CIM Faculty

CELESTE

Austin Phillips
Livermore, CA

HARP

Ina McCormack
Frisco, TX

About the Staff

Dean Southern (Artistic Director) is the Dorothy P. Schmitt Chair in Opera and artistic director of opera theater at CIM, where he also teaches voice and vocal pedagogy and serves as head of the voice and opera division. 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 the 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.

Classical Singer magazine has published his “Distant Voices” column, as well as his articles “Breaking Barriers: Four Pioneering African-American Singers in Opera,” “Practicing 101: Ten Tips for Making the Most of Your Time between Lessons,” “Practicing with your Mouth Shut,” and his interview with legendary mezzo-soprano Christa Ludwig. He has given his “Distant Voices” and “Breaking Barriers” lectures, which are multimedia guided tours to singers of the past, at many colleges, universities and NATS chapters.

For NATS, he chairs the International Activity Committee, serves as Governor of the Ohio District and he will be a Master Teacher for the 2020 NATS Intern Program.

Southern serves as executive director of the Art Song Festival at the Cleveland Institute of Music, 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 (AIMS) in Graz, Austria, and he has since taught at summer programs in Italy, China, California and Massachusetts.

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 at the Cleveland Institute of Music.

Prior to his appointment at the CIM, he taught voice and was stage director of opera at the University of Miami Frost School of Music in Coral Gables, Florida.

Jacob Koestler (Film Instructor, CIA) is an artist, musician and educator from Johnstown, Pennsylvania. He currently lives and works in Cleveland, Ohio, where he is a lecturer in the Photography + Video Department at the Cleveland Institute of Art. Koestler's practice includes photography, video essay, multimedia installation and handmade books. In addition, he also creates live scores and performances for his video work under the moniker Rural Carrier. He received his MFA in photography and integrated media at Ohio University and his work has been exhibited nationally and internationally. Recent solo exhibitions include Copy of a Copy at The Print Center in Philadelphia and Casual Water at SPACES in Cleveland. Koestler is currently in production of a new feature length documentary about the fight against the extinction of Cherokee language and identity; this work, like many of his other projects, hinges on collaboration with other artists, musicians and story tellers.

Harry Davidson (Music Director & Conductor) is in his twenty-first 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.

John Simmons (Vocal Coach & Chorus Master) 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.

Pianist **François Germain** (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 doctorate degrees in piano performance from the University of Montreal. Recent performances include such venues as the American Church in Paris, Steinway Hall in New York, the Mozarteum in Salzburg and the Athenaeum in Athens.

A native French and German speaker, Germain specializes in French mélodie, lied and art song. He served from 2002-07 at the University of Montreal as a graduate vocal coach and assistant to Rosemarie Landry (a disciple of Pierre Bernac and Gerard Souzay) where he acquired a unique expertise in French lyric diction and style. He is a founder and editor of the website dictionpolice.com which provides practical multimedia language and diction tools for classical singers. He has given master classes and workshops on French repertoire in Europe and throughout the United States.

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 ten 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 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.

In addition to his performance and teaching activities, Germain holds a master's degree in political science from the Institut d'Etudes Politiques (Sciences-Po) where he researched the socio-political context of Dmitri Shostakovich's work and the relationship between Soviet composers and the cultural authorities of the time. Germain's principal teachers include Marc Durand, Jean Saulnier, Bernard Flavigny and Clara Woringer-Kastler, and he has taken part in master classes with such greats as Boris Berman, Thomas Grubb, Roger Vignoles and Malcolm Martineau.

Dave Brooks (Set & 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.

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 Armour, 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 is the 2019-20 resident designer for Cleveland Public Theatre, Karamu House, Magical Theatre Company, New World Performance Lab and CIM.

Sarah Stewart (Production Manager) joined the CIM Opera Theater staff in 2007 after five years at Playhouse Square Center, where she worked as line producer and production stage manager for seven long-running musicals in the Hanna Theatre (including *Love, Janis* and *Forbidden Broadway*). Previously, she completed a 20-year tenure at Cleveland Opera as director of production and artistic administrator, while serving as a member of Opera America's Production/Technical Committee for eight years. Her local credits also include work at The Cleveland Play House, Great Lakes Theatre Festival, Ohio Ballet, Cleveland Ballet, Dance Cleveland and Cain Park, as well as other special projects such as the Tall Ships Festival, the Police Memorial Tattoo and live broadcasts from the Hanna Theatre. Stewart has been proud to be a member of Actor's Equity for over 25 years.

CIM Voice Department presents

Wien, Wien nur du allein:
A Festive Evening of Viennese Operetta

Music by Strauss, Léhar, Kalman and more!

Friday, December 6 at 6pm | Kulas Hall

Free, no tickets required.

About the Cast

Francesco Bochicchio (tenor) is a junior at CIM. He studies with Clifford Billions and is pursuing his bachelor's degree in voice performance. A native of Pittsburgh, Pennsylvania, Bochicchio participated in apprentice programs at the Pittsburgh Opera, focusing on community outreach in Pittsburgh Public Schools. He interned for Pittsburgh Opera's education department, performing Donizetti's *La Gelosia* and giving mini-lectures on the piece for Pittsburgh Public School representatives. He also wrote a collection of short biographies of important African American figures in the music world for Pittsburgh Opera's production of *The Summer King* by Daniel Sonenberg.

Daveon Bolden (tenor) was born in Las Vegas, Nevada, and is currently in his second year of the Master of Music degree at CIM, studying with Dean Southern. Bolden's principal roles include Læertes in Thomas' *Hamlet* (University of Nevada Las Vegas) and Don Ottavio in Mozart's *Don Giovanni* (University of Nevada Las Vegas). The tenor has placed multiple times in district and regional NATS rounds and was twice invited to national conferences as a semi-finalist. As a recipient of the Shari Bierman Singer Fellowship, Bolden is appearing with the Cleveland Orchestra Chorus for the 2019-20 season.

Joey Breslau (baritone) is a freshman at CIM studying with Dean Southern. Before he came to CIM, Breslau studied voice with Kathy Soroka for nearly three years, but has only studied classical music and opera for a year and a half. Although he has never performed a full role, Breslau has performed a few partial 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*.

Yanru Chen (soprano) is a junior at CIM, studying with Mary Schiller. At age 10, Chen participated in the China Youth Spring Festival and sang in Vienna's Musikverein. For eight years she sang in the Chongqing City Student's Talent Show, winning first prize for classical voice in 2013, 2014 and 2015. In 2017, she won first prize at Ohio NATS and she made her opera debut as the First Ancella in *Medea*. Last November, she performed the Bat in *L'Enfant et les Sortilèges*. This April, she performed in the scenes program as Zerlina in *Don Giovanni*.

Zhuoyao Chen (soprano) is a sophomore at CIM, studying with Mary Schiller. She was a featured dancer and sang in the chorus of Stravinsky's *Le Rossignol* with CIM Opera Theater. Her dancing was also featured as the Fox and the Oracle in CIM's co-production of Rameau's *Hippolyte et Aricie* with Case Western Reserve University's Historical Performance Practice program.

Polina Davydov (mezzo-soprano) is a junior at CIM, studying with Mary Schiller. At CIM, Davydov's credits include the *Enfant* in Ravel's *L'Enfant et les Sortilèges*, *Diane* in Rameau's *Hippolyte et Aricie* and *Olga* in *Eugene Onegin* in CIM's *Spring Scenes*. Her professional credits include *La bohème* (Cleveland Opera Theater), *Le nozze di Figaro* (Tacoma Opera), *Noyes Fludde* (Los Angeles Opera) and the role of *The Princess* in Dargomyzhky's *Rusalka* (Russian Opera Workshop). Last fall, Davydov placed first in her division at Ohio NATS. She has worked in master classes with Florence Quivar, Craig Terry and David Aaronson.

Gwendolyn DeLaney (soprano) grew up in Boise, Idaho, before moving to Cleveland to pursue her Bachelor of Music at CIM with Mary Schiller. Some of her favorite stage credits include *Barbarina* in *Le nozze di Figaro* with Chicago Summer Opera, *Papagena* in *Die Zauberflöte* with Lah-sow Austin and *Une Matelot* in *Hippolyte et Aricie* with CIM Opera Theater. Last year she worked on the world premiere of *The Electric Luchador* with composer Kevin Krumenauer. She is also the founder and artistic director of The Offbeat Song Project, an art song collective based in Cleveland, Ohio.

Tyler Evatt-Young (tenor) is a first-year Doctor of Musical Arts student studying with Dean Southern. His performance credits include *Frederic* in *Pirates of Penzance*, *Gastone* in *La traviata*, *Sam Kaplan* in *Street Scene*, *Ferrando* in *Così fan tutte* and a performance of Rogers 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 on the voice faculty at Cleveland State University. He received his Bachelor of Music in music education and Master of Music in vocal performance from Appalachian State University.

Jean Furman (soprano) is a senior in the overlap program at CIM studying with Mary Schiller. She has won first place in multiple

international competitions, including NATS, and has performed at Carnegie Hall. Furman sang in the ensemble of *Lizzie Borden* with Boston Lyric Opera in 2013 and performed the lead in *Zaporozhets za Dunaem* in 2015. She was Kseniya in *Boris Godunov* in 2016 and Frasquita in *Carmen* with Commonwealth Lyric Theater in 2019. She has also performed major roles in *Le nozze di Figaro*, *Die Zauberflöte*, *West Side Story* and *Pirates of Penzance*.

Mengqi Gao (soprano) is a second-year Master of Music student at CIM studying with Mary Schiller. She comes from China and completed her Bachelor of Music degree in China at the Shenyang Conservatory of Music. Gao performed the role of The Fire in CIM Opera Theater's 2018 production of *L'Enfant et les Sortilèges*. She performed as Adina in "Una parola, o Adina" from *L'elisir d'amore* in CIM Opera Theater's 2019 scenes program.

Dylan Glenn (baritone) is a second-year Master of Music student, studying with Clifford Billions. His professional credits include Dancaïre in *Carmen* (Utah Lyric Opera), Will in *The Divorce Box* (Cleveland Opera Theater NowFest) and Pinellino in *Gianni Schicchi* (Utah Opera). Other roles include Figaro in *Il barbiere di Siviglia* (Brigham Young University), Marcello in *La bohème* (BYU) and Lescaut in *Manon* (BYU). In addition to placing first at NATS (2015-16), he was named Male Singer of the Year in the Nancy Peery Marriott Young Artist Competition. In 2017 he was selected as the baritone fellow at the Atlantic Music Festival.

Rachel Glenn (soprano) is a second-year Master of Music student at CIM, studying with Mary Schiller. Glenn's stage credits include Susanna in *Le nozze di Figaro* (Utah Vocal Arts Academy/Utah Lyric Opera), Rosina in *Il barbiere di Siviglia* (Brigham Young University), Nella in *Gianni Schicchi* (BYU) and Yum-Yum in *The Mikado* (BYU). Glenn also sang as a young artist at the Atlantic Music Festival and won first place in both the district and regional rounds of the National Association of Teachers of Singing competition. She completed her undergraduate voice performance degree at Brigham Young University.

Ashlyn Herd (soprano) is a second-year master's student studying with Dina Kuznetsova at CIM. She received her bachelor's degree from the San Francisco Conservatory. At CIM she has performed the roles of Cook in Stravinsky's *Le Rossignol* and Phèdre in Rameau's

Hippolyte et Aricie. She has attended summer programs including Oberlin Academy, AIMS and German Vocal Arts Academy. Herd currently sings under the Shari Bierman Singer Fellowship for the Cleveland Orchestra Chorus.

Jose Hernandez (baritone) is a second-year Bachelor of Music student at CIM, studying with Dean Southern. Last November, Hernandez made his CIM Opera Theater debut singing the role of La Rainette in Ravel's *L'Enfant et les Sortilèges*. In the spring, he sang as a Parque in Rameau's *Hippolyte et Aricie*. Hernandez was a singer in Palm Beach Opera's Studio Program during the 2017-18 year. Other credits include performing Mozart's Requiem at Carnegie Hall and the lead roles in *Fiddler on the Roof*, *The Drowsy Chaperone*, *Once on This Island* and *Into the Woods*.

Annina Hsieh (soprano) is a second-year Master of Music degree student at CIM, studying with Dina Kuznetsova. Last fall she sang Pastourelle in Ravel's *L'Enfant et les Sortilèges* and Zerlina in scenes from Mozart's *Don Giovanni* at CIM. This past summer she attended the Patti and Allan Herbert Frost School of Music Program at Salzburg in Austria. Last spring, she won the Barbara E. Maze Award for Musical Excellence from the Handel and Haydn Society. Hsieh received her Bachelor of Music degree from Ithaca College where she performed the role of Pamina in scenes from Mozart's *Die Zauberflöte*.

JW Keckley (tenor) recently began his Master of Music degree at CIM and studies with Dean Southern. On stage, Keckley has sung Don Ottavio in *Don Giovanni* (La Musica Lirica, Novafeltria, Italy), Alfred in *Die Fledermaus* (St. Olaf College Lyric Theater) and Primo Commissario in *I dialoghi delle Carmelitane* (La Musica Lirica). Keckley also has extensive experience performing chamber music, sharing the stage with both London-based Voces8 and VocalEssence Ensemble Singers. An avid composer, his pieces have been performed internationally. Keckley has a degree in performance from St. Olaf College in Northfield, Minnesota.

Christophe Kennedy (bass-baritone) is a second-year Master of Music student in Dean Southern's studio at CIM. During his undergraduate studies at the University of Nevada, Las Vegas, he performed various roles including Figaro in *Le nozze di Figaro*, Colline in *La bohème*, Bottom in *A Midsummer Night's Dream* and Leporello in

Don Giovanni. With CIM Opera Theater he has previously appeared as The Chamberlain in Stravinsky's *Le Rossignol* and Thésée in Rameau's *Hippolyte et Aricie*. Kennedy has received encouragement awards from the Metropolitan Opera National Council Auditions.

Giwooung Kim (tenor), from South Korea, made his opera debut as Gastone in *La traviata* with the Seoul Metropolitan Opera Theater in 2007. He has since performed roles from various operas, including *Don Carlos*, *La forza del destino*, *Andrea Chénier*, *Manon Lescaut* and *Tosca*. After graduating from Seoul National University, Kim worked in the Ministry of National Defense Military Band and performed for VIPs including US president Barack Obama, Chinese president Xi Jinping and Pope Francis. After military service, Kim prepared to study abroad and entered CIM, where he studies with Clifford Billions.

Siyeon Kim (soprano) is a second-year Artist Diploma student at CIM studying with Mary Schiller. Her previous credits include Aricie in *Hippolyte et Aricie*, Rossignol in *Le Rossignol* and *L'Enfant et Sortilèges*, Pamina and Königin der Nacht in *Die Zauberflöte* and Inez in *Il trovatore*. In scenes programs, she has performed Violetta in *La traviata*, First Priestess in *Iphigénie en Tauride* and Adele in *Die Fledermaus*. Kim won the Mirabell Performance Competition in Salzburg. She won first prize and the Richard Miller Most Promising Singer Award in the Ohio NATS Student Auditions, first prize in the Arsnova Chamber Orchestra competition and second prize in the Seoul Arts Competition.

Yuzhen Jin (mezzo-soprano), from Guangzhou, China, is a sophomore at CIM, studying with Dean Southern. She portrayed Une chasseuse in *Hippolyte et Aricie* and Un père in *L'Enfant et les Sortilèges* with CIM Opera Theater. Jin graduated from Walnut Hill School for the Arts, where she had roles in several of the school's opera productions. She also sang "I Am Easily Assimilated" as the Old Lady in Bernstein's *Candide* in Walnut Hill's annual concert. Jin has sung in major concert halls, including Kolarac Hall in Serbia in 2017, when she was invited to perform in the Young Artists Concert.

Jessica Lewis (soprano) is a second-year master's student at CIM, studying with Clifford Billions. Recently, she performed in CIM Opera Theater productions as La Chatte in *L'Enfant et les Sortilèges*, Oenone in *Hippolyte et Aricie* and as Donna Elvira in a scenes program. She has

also designed costumes, hair and makeup for eight productions. While an undergraduate at Avila University, she received an award from the Kennedy Center American College Theatre Festival for her makeup and hair designs for *Much Ado About Nothing*. At CIM, she has served as hair designer for *Hippolyte et Aricie* and *The Juniper Tree*.

Cameron Liflander (bass) is a sophomore at CIM studying with Dean Southern. Liflander began his musical studies playing cello. He has performed Pinellino in *Gianni Schicchi* with “Si parla, si canta,” organized by Benton Hess and conducted by Andrea Cappelleri in Italy.

Kiana Lilly (soprano) is in her second 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*. Last year she performed as La Mort (Death) in Stravinsky’s *Le Rossignol* as and Maman (Mother) in Ravel’s *L’Enfant et les Sortilèges*.

Yanjun Lin (soprano) is a first-year Master of Music student at CIM, studying with Dina Kuznetsova. She won the gold medal in the International Arts Alliance Youth Arts Festival. She sang in her university chorus and performed Beethoven’s Ninth Symphony at Xiamen University, where she earned her undergraduate degree.

Julie-Michelle Manohar (soprano) is a first-year Bachelor of Music student at CIM, studying with Dina Kuznetsova. Manohar’s stage credits include Mabel in *Pirates of Penzance* (Story Theater Company, IA), Sebastian in *The Little Mermaid, Jr.* (STC), Bullfrog in *Honk! Jr.* (STC) and Annie in *Annie, Jr.* (Fellows Elementary). Manohar was selected to participate in the Vocal/Choral Intensive program at Boston Conservatory, High School Honor Performance Series at Sydney Opera House and Carnegie Hall, and Iowa All-State Choral Festivals. She has been selected to perform the national anthem at Iowa state sporting and cultural events.

Lorelei McDaniel (soprano) is a first-year Bachelor of Music student at CIM, studying with Dina Kuznetsova. McDaniel was a finalist in the 2019 Schmidt Vocal Competition. McDaniel studied with Larisa Rudakova at the Moscow Tchaikovsky Conservatory during the summer of 2018, as well as with Stephen Totter at Carnegie Mellon

University during the summer of 2017. She graduated from the pre-college division of Vanderbilt University's Blair School of Music, studying with Mary Hewlett Elder.

Alexandra Mester (soprano) is a second-year master's student at CIM, studying with Dina Kuznetsova. She completed her undergraduate degree at Avila University in Kansas City, Missouri. Her previous roles performed at CIM include Donna Anna in Mozart's *Don Giovanni* in the spring scenes program, Le Grande Prêtresse in Rameau's *Hippolyte et Aricie* and The Squirrel in Ravel's *L'Enfant et les Sortilèges*. She has also performed the role of Micaëla from Bizet's *Carmen* in Avila University's opera scenes and she sang Schubert lieder for artist Lee Mingwei's exhibit *Sonic Blossom* at the Museum of Contemporary Art and Cleveland Museum of Art.

Matt Mueller (bass-baritone) is a second-year student in the Master of Music degree at CIM, studying with Dean Southern. His recent roles include Sarastro in *Die Zauberflöte*, Don Giovanni and Leporello in *Don Giovanni*, Pluton in Rameau's *Hippolyte et Aricie*, Betto in *Gianni Schicchi*, Doganiere in *La traviata* and Bonze in *Le Rossignol*. In two seasons with the Florentine Opera, he has appeared in productions of *The Magic Flute*, *The Merry Widow* and *Il barbiere di Siviglia*, among others. Additional credits include *Falstaff*, *Iphigénie en Tauride*, *Ruddigore* and *Iolanthe*.

Brianna Nemback (soprano) is a second-year Artist Diploma student, studying with Mary Schiller. At CIM, she has performed as Phèdre in Rameau's *Hippolyte et Aricie*, the Cook in Stravinsky's *Le Rossignol*, the Mother in Humperdinck's *Hänsel und Gretel* and the Abbess in Puccini's *Suor Angelica*. She covered the title roles in *Suor Angelica* and Cherubini's *Medea*. Outside of CIM, her stage credits include the Countess in *Le nozze di Figaro* and the Foreign Princess in *Rusalka* at Luke Housner's Summer Opera Workshop, and in 2017 she attended the Frost School of Music Summer Program in Salzburg, Austria.

Kaylee Norris is a senior at CIM studying with Dean Southern. This summer she sang Susanna in *Le nozze di Figaro* at the National Estates Theater in Prague and Zerlina in *Don Giovanni* at the New England Conservatory with the United Artists Festival. She was last seen at CIM as Aricie in Rameau's *Hippolyte et Aricie*. Norris performed in Italy

in 2018 with La Musica Lirica Festival as Despina in *Così fan tutte*. She has won first place in Ohio Chapter and Great Lakes Regional NATS Student Auditions.

Emma Nossem (mezzo-soprano) is in her second year of the Master of Music degree at CIM, studying with Mary Schiller. Nossem completed her Bachelor of Music degree at Ball State University where she received the Ewart Opera Performance Scholarship, first place in the 2016 NATS competition and second place in the Ball State Vocal Competition in both 2017 and 2018. Her complete roles include 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*.

Elise Pates (mezzo-soprano) is a second-year Master of Music student at CIM, studying with Dean Southern. Last semester, Pates made her operatic debut as Enfant in *L'Enfant et les Sortilèges*. This past summer, Pates was involved in Luke Housner's Summer Opera Workshop performing the role of Hänsel in *Hänsel und Gretel*. Pates has also performed as the contralto soloist in Vivaldi's Gloria and the alto soloist in the Zelda Symphony of the Goddesses tour.

Ruby Pine (soprano) is a freshman at CIM, studying with Mary Schiller. Pine has sung as the contralto soloist in Elgar's *The Music Makers* and soprano soloist in Schubert's Mass in G. She received an honorable mention in the Hal Leonard vocal competition. Pine sang in the Gotham Music Festival at Carnegie Hall in Eric Whitacre's *Deep Field* at the World Science Festival, and as soloist for many of the finalists of the MATA Jr competition at National Sawdust Festival and Shapeshifter Lab. She previously studied with Jana Ballard, Amelia DeMayo and Gulia Mitzanova.

Emma Potts (soprano) is a first year undergraduate student at CIM, studying with Mary Schiller. Potts had the privilege of participating in the Washington National Opera Institute and performed in their 2018 Recital on Capitol Hill. She has performed at Carnegie Hall's Weill Hall twice (2016 and 2017) as an American Protege vocal winner and Judge's Choice. This past summer Potts was a featured soloist on the Cunard Queen Mary 2 Luxury Transatlantic Cruise Ship. She previously studied privately with Anne O'Byrne.

Joseph Sanchez (tenor) is a second-year Bachelor of Music student at CIM, studying with Dean Southern.

Jacqueline Schimpf (soprano) is a first-year Master of Music student, studying with Mary Schiller. In 2017, Schimpf spent a semester in Milan studying music, where she performed Bach's *St. Matthew's Passion* with Il Coro Sinfonico di Milano Giuseppe Verdi. She received a Bachelor of Arts degree from University of Richmond, where she double majored in vocal performance and Italian studies.

Jiayin Shi (baritone) is a first-year master's student at CIM, studying with Dean Southern. Shi's stage credits include the President in *Maybe Tomorrow Belongs to Me* (China Conservatory of Music, 2016), Qiu Hu in *Savage Land* (CCM, 2018) and Sicheng Liang in *Farewell to Cambridge* (CCM, 2018). He won first prize in the Xinxiang Chinese Art Song Vocal Competition in 2016, third prize in the finals and second prize in the Beijing Constituency in the 6th China Vocal Music Performance of the National Art Colleges (2018), and the Excellence Award in the 6th Peacock National Vocal Competition in China (2018).

Kippeum Shin (mezzo-soprano) is a first-year Master of Music student, studying with Dina Kuznetsova. Performance credits include Flora in *La traviata*, Mozart's Coronation Mass, a night of Korean art song and opera arias (KMU in South Korea) and an Open Concert KBS (one of the most famous programs in South Korea). Shin's stage credits include chorus in *Nabucco* (Keimyung Art Center, South Korea), chorus in *La bohème* (Opera House, South Korea) and chorus in Beethoven's Symphony No. 9 (Keimyung Art Center, South Korea). She completed her undergraduate voice performance degree at Keimyung University.

Haley Slade (soprano) is a first-year Master of Music student at CIM from Ventura, California, studying with Mary Schiller. Her recent roles include Genovieffa in *Suor Angelica* (Brigham Young University), Naiid in *Ariadne auf Naxos* (Utah Valley Vocal Arts Academy) and the Sandman in *Hänsel und Gretel* (BYU). Slade is a recipient of the Lilah-Stuart Bacheldar award and a featured soloist with the Channel Islands Chamber Orchestra. She also completed a residency with the Santa Fe Desert Chorale. Slade completed her undergraduate vocal performance degree at Brigham Young University.

Alyssa Walls (soprano) is in her second year of the Bachelor of Music degree at CIM, studying with Mary Schiller. Walls has competed in various state wide competitions in California, winning second place in the Southern California Philharmonic Competition and third place in NATS. She has been involved as a chorus member for Stravinsky's *Le Rossignol* and Ravel's *L'Enfant et Les Sortilèges*, in which she also played La Chouette (The Owl.)

Borui Xiang (tenor) is a first-year Master of Music student at CIM, studying with Clifford Billions. Xiang's stage credits include chorus in *Carmen* (Wuhan Conservatory of Music), chorus in *Hippolyte et Aricie* (CIM) and Don Ottavio in scenes from *Don Giovanni* (CIM). He completed his undergraduate degree in musicology and postgraduate degree in musical performance and teaching at the Wuhan Conservatory of Music in China.

Xiaoge Zhang (soprano) is a Bachelor of Music student at CIM, studying with Dean Southern. In her native China, she studied piano from 2008-17 with Lin Wang at the Wuhan Conservatory of Music, where she received first prize in the Piano Skill Competition. At age 15 she began studies in voice with Jingzu Bian and won the Classical Singer International Vocal Competition in Beijing and Outstanding Award in Boston at age 16. Zhang performed the role of First Ancella in *Medea* and Sandman in *Hänsel und Gretel* with CIM Opera Theater.

Xiaoyang Zhang (baritone) was a scholarship-winning undergraduate student at the Shanghai Conservatory. He received his master's degree from CIM in 2016, winning the Elizabeth Stoeckler Stevens Prize in Lieder. He also won third place in his category in the Ohio NATS Student Auditions. He is now in the Artist Diploma program, continuing his work with Clifford Billions. At CIM, he has been heard in a wide range of solo roles including Dr. Bartolo in *Le nozze di Figaro*, the Husband in *Amelia al ballo*, Gugliemo in *Così fan tutte*, the Father in *Hänsel und Gretel* and the King in *Medea*.

Shira Ziv (soprano) is a freshman at CIM, studying with Mary Schiller. Ziv graduated from the Reut High School of the Arts in Haifa, Israel. Her recent stage credits include Pamina in *Die Zauberflöte* (Ralli Museum, Caesarea), Little Princess in *Insane Hindik* and The Gossiper in *She Wolf*. Ziv has also participated in master classes with Matthew

Rose, Claudia Eder and Rona Israel-Kolatt, among others. She has participated in the IMVAJ music festival in 2015, 2017 and 2018. She received the audience favorite award at the IMVAJ vocal competition in 2015 and the America Israel Cultural Foundation Keren Sharett award.

About the Filmmakers

Elena Beitzel is a junior at the Cleveland Institute of Art majoring in the photography-video track. She has had experience with video through a previous video course and has also done freelance photography. She found *The Juniper Tree* project to be an exciting way to learn and strengthen her skills in videography.

Ben Chapman is a photographer and printmaker from Florence, South Carolina, currently working in Cleveland. His work explores the ambiguity of rural America and environmental identity through alternative forms of photography, printmaking and video. Chapman also works as a freelance photographer/videographer. He is a senior at the Cleveland Institute of Art currently pursuing his BFA in digital cinema.

Maeve McNamara is a photography and video artist living in Cleveland, Ohio. Her work deals with the impermanence of memory and the longing for preservation, exploring the ideas behind how photography acts as artificial recollection. She is currently a senior working towards her Bachelor of Fine Arts degree in photography and video at the Cleveland Institute of Art.

Taylor St. Andrassy is a photographer living in Cleveland, Ohio. She works primarily in portraiture while also exploring fashion photography. Common elements found in her work include natural lighting, a shallow depth of field and an emphasis on framing. She is a senior in the photography and video department at the Cleveland Institute of Art, working towards her Bachelors of Fine Arts degree.