



Englebert

Hänsel und Gretel

Humperdinck's

12/15 • 7:00 pm

Pickman Hall

12/16 • 7:00 pm

LONGY

School of Music of Bard College

Longy School of Music

Presents

Hänsel und Gretel

Fairy Tale Opera in Three Acts

Sung in German with English Supertitles

Music by Engelbert Humperdinck | Libretto by Adelheid Wette

December 15 & 16 – 7:00 PM
Performed at Pickman Hall

Stage Director – **Carol Mastrodomenico**
Music Director/Conductor – **Cailin Marcel Manson**
Music Coach- **Noriko Yasuda**
Stage Manager- **Danielle Shevchenko**
Technical Director/Set Designer – **J.P Pizzuti**
Lighting Designer – **P.J Strachman**

There will be a 15-minute intermission after Act 2

A message from the Director



Hansel and Gretel is one of the oldest and most well-known fairy tales. Interestingly, many of today's fairy narratives, Hansel and Gretel included, have evolved from centuries old stories that have appeared with variations in multiple cultures around the world. Italy, Portugal, Russia, South Africa, Romania and England all have versions of this simple fairy tale. These stories begin through oral tradition and are passed down from village to village, from grandparent to grandchild, from teacher to student all because they stem from a common human experience. What could our common experience be to magical creatures, scary forests and evil witches? History tells us that forests have been scary places for centuries which reinforces the basic aspect of survival for all of us. Fear from lack of food, shelter and even bodily harm are shared anxieties for many. Often a lack of food theme appears in fairy tales due to the shared experience of famine.

Many today share the fear of providing for their families and creating a safe environment for their children. In Hansel and Gretel, we see and relate to those fears but more importantly we see and take comfort in how the relationships between brother and sister, mother and father, and parent and child change and develop in the story. Brother can feel strength from his sister, sister can gain trust from her brother, and parents can learn from their children.

The magic creatures add the belief that some spirit greater than us helps create our shared desire to hope, dream, and endure. Lastly, how does the evil witch fit into our common experience? We have all seen and experienced evil in our lives. The witch represents the temptations, selfishness, and hatred felt in the world and in our communities.

In our production, we introduce a backstory for Rosina the witch, by staging the overture. We can see where her hate comes from and why she feels justified causing pain and loss to parents and families. But ultimately, no one is justified to hate and for that reason alone the witch must meet her terrible demise. Our version of this beloved fairy tale ends by getting rid of the items that hold great power in exchange for unity and strength in community. It is our hope that you pass our fairy tale on to you and yours.

Carol Mastrodomenico

CAST

HÄNSEL

Cannon McClure ➤
Shailagh Maher ❖
Ruby Abreu *

GRETEL

Caroline Wolfe ➤
Eleanor Mayerfeld ❖
Monica Lopez *

WITCH

Tatevik Kocharyn ➤
Kelsey Moisan ❖
Heming Cao *

MOTHER

Mona Majid ➤
Sydney Pérez ❖
Sariah Seare Young *

FATHER

Will Aldenberg ➤
Harry Otero-Rivera ❖
Weiyi Peng *

SANDMAN

Sophie Mintsiveris ➤
Lina Sarmiento ❖
Jinglin Mo *

DEW FAIRY

Ruijing Guo ➤
Makayla Lane ❖
Lucia Panizza *

ANGELS

Monica Lopez
Ruby Abreu
Sophie Mintsiveris
Lina Sarmiento
Jinglin Mo
Lucia Panizza

ECHO CHORUS

Monica Lopez
Ruby Abreu
Lina Sarmiento
Jinglin Mo
Lucia Panizza

CHILDREN'S CHORUS

Monica Lopez
Ruby Abreu
Sophie Mintsiveris
Lina Sarmiento
Jinglin Mo
Lucia Panizza
Caroline Wolfe
Eleanor Mayerfeld
Cannon McClure
Shailagh Maher
Ruijing Guo
Makayla Lane

➤ December 15

❖ December 16

* Cover

PRODUCTION STAFF

Stage Director _____ Carol Mastrodomenico
Musical Coach _____ Noriko Yasuda
Conductor/Music Director _____ Cailin Marcel Mason
Stage Manager _____ Danielle Shevchenko
Set Designer and Scenic Consultant _____ J. Pizzuti
Scenic Construction by member of TPS 062 Class: _____ Jo Chung, Erin Gobry,
Lydia Kresin, Hannah Loly,
Ruth Mahoney, Antonio Michaels,
Maja Nielsen, Tate Olitt,
Elijah Sarvey
Lighting Designer _____ P.J. Strachman
Costume Designer _____ Carol Mastrodomenico
Costume Technician _____ Susannah Nania
Graduate Fellow for Fall Production _____ Andreina Kasper
Supertitle Creator _____ Makayla Lane
Witches Dance Consultant _____ Shea Brown
Makeup and Hair Designers _____ Sydney Perez, Lucia Panizza, & Maykayla Lane
Poster and Program Design _____ Ruby Abreu

ORCHESTRA MEMBERS

VIOLINI _____ Mariagrazia Archila Pacheco
VIOLIN II _____ Tuan Nguyen
VIOLA _____ Laura Avila
CELLO _____ Joseph Cracolici
PIANO _____ Noriko Yasuda
FLUTE _____ Mark Rocas
CLARINET _____ Alexis Ona
HORN _____ Natasha Buckman

SYNOPSIS

ACT I

Gretel and her brother Hansel try to stave off both their hunger and their chores by trading nursery rhymes. Gretel tries to appease Hansel by revealing a secret—a neighbor has taken pity on the starving family with the gift of a quantity of milk. An abortive attempt at cleaning up is quickly interrupted by an impromptu dance lesson. The children work themselves into a frenzy, only to be interrupted by the arrival of Gertrud, their mother, who is not happy at all to find the children hard at play instead of work, and lets them have it. In her rage, she breaks the milk jug and spills its precious bounty. Exasperated, she orders the children to the forest to pick berries for dinner. She reveals the fear of their hopeless situation after they leave and slumps to the table, exhausted.

Her husband, Peter, returns from his day selling brooms in the city, full of himself and copious schnapps. He tells Gertrud, in a very roundabout fashion, about their good fortune, but she doesn't believe his tale until he produces the goods. He asks after the children, and she tells him about the milk jug and about her sending them to the forest. He reacts with terror, and tells her the legends of the witches who inhabit the wood, devouring lost children. The horrified couple dash off in pursuit of the children.

ACT II

The famous Hexenritt, or Witches' Ride, serves as a transition from the previous scenes in the house to the magical power of the German forest. The children are at their old games, playing with the mushrooms and the cuckoos. They have picked some berries, but end up eating the better part of them. Somewhat frantic and fearful of Mother's wrath, they wait until darkness has come and head for home, only to find that they have lost their way. At night, the forest becomes dark and full of terror, but their ordeal is relieved when a magical creature, the Sandman, spreads his sleep dust in their eyes. They invoke the protection of the 14 Holy Helpers, who appear to guard their mossy bed. A heavenly pantomime musically announces the appearance of the angelic visitors.

ACT III

Dawn has come. Another magical creature, the Dew Fairy, comes to perform her daily anointing, and calls the children from slumber. Gretel awakens first and rejoices in the majesty of the morning, singing along with the birds. Hansel soon awakens and joins in the frolic. Before long, they have found themselves in another part of the forest where a magical house appears, seemingly made entirely of candy. Hansel gets the courage to break off a piece, but before he can eat, a voice calls from somewhere. The pair try to convince themselves that it is just the wind, and just when they have, a woman bursts on to the scene. Though grandmotherly in appearance, the children sense that something is not right with her. When she is unable to entice them into her trap, she resorts to her magical powers, exulting in her return to her true form.

Hansel is paralyzed and Gretel made to do her bidding. The witch tries to fatten Hansel up and to get Gretel to prepare the oven. Gretel plays dumb and frees Hansel when the Witch is not looking, then tricks the Witch into showing her how to open the oven—when both children slam the door behind her. They dance a victory waltz at their cunning plan. Now, they notice that the gingerbread children around the house are actual humans, frozen blind in the Witch's spell. By their touch, the children are restored to life. The youth exultantly dance in celebration. Father and Mother wander onto the scene, still looking for the children, and are overjoyed to find them free and cavorting with a cohort of new friends. All sing a song of praise and thanks.

PROFILES

Renowned soloist, stage director and teacher, **Carol Mastrodomenico**, excels in oratorio interpretation, having performed with choruses, orchestras, and diverse ensembles in prestigious works such as Poulenc's Gloria, Beethoven's Ninth Symphony, and Brahms' Requiem. A versatile recitalist, she has presented programs ranging from contemporary premieres to engaging cabaret performances as well as cultivating Latin American and Spanish song repertoire. As the stage director of Tufts University Opera Ensemble and Longy School of Music's Opera Experience, she champions new operas, including innovative commissions like Thomas Stumpf's Nightingale and the Rose and The Happy Prince. Passionate about vocal pedagogy, she offers masterclasses internationally focusing on vocal resonance strategies for all styles of singing and is a returning faculty member of the Opera Programs Berlin Vocal Pedagogy Program focusing on vocal health, longevity and post trauma training. Mastrodomenico's dedication to fostering vocal talent extends to her students, who have gained acceptance into prestigious programs globally. Holding Master of Music degrees from the New England Conservatory of Music, she currently serves on the faculties of Longy School of Music, Tufts University, Dramatic Voices Program Berlin, and Lanzarote Opera Festival and Academy.

Noriko Yasuda began her career in Osaka Japan as an accompanist with the Osaka Philharmonic Orchestra and Osaka College of Music Opera House. In that capacity she worked with Seiji Ozawa, Toru Takemitsu, Henri Dutilleux, Luciano Pavarotti, Kiri Te Kanawa and Alfred Kraus, among others.

An active vocal coach and accompanist in the Boston area, she has worked with Boston Lyric Opera, Boston Baroque, Handel and Haydn Society, Emmanuel Music, Chorus Pro Musica, New England String Ensemble, La Donna Musicale, Landmarks Orchestra and Tapestry Vocal Ensemble.

Currently, she is a member of the faculty at Longy School of Music of Bard College. She is the principal coach at Opera North, NH, and staff accompanist/coach at Brandeis University. In 2009 she received the George Seaman Excellence in Teaching Awards from Longy School of Music of Bard College.

Baritone and conductor **Cailin Marcel Manson**, a Philadelphia native, has enjoyed an international career as an operatic/concert soloist, conductor, and master teacher with many organizations, including the Radio-Sinfonieorchester Stuttgart, SWR Sinfonieorchester, Taipei Philharmonic, Bayerische Staatsoper - Münchner Opernfestspiele, Choral Arts Society of Philadelphia, Chamber Orchestra of Philadelphia, Teatro La Fenice, Teatro San Carlo, Konservatorium Oslo, and the Conservatoire de Luxembourg.

Mr. Manson has also been a guest cantor and soloist at some of the world's most famous churches and cathedrals, including Notre Dame, Sacré-Coeur, and La Madeleine in Paris, San Marco in Venice, Santa Maria del Fiore in Florence, San Salvatore in Montalcino, Santa Maria Maggiore and San Giovanni in Laterano in Rome, Thomaskirche and Nikolaikirche in Leipzig, and Wieskirche in Steingaden.

Mr. Manson has built a sterling reputation over an extensive 20-year career, encompassing both baritone and tenor repertoire, for his exceptional musicianship, keen dramatic instincts, and vocal flexibility. Critics have praised his performances roles as "arresting" and "revelatory," making consistent note of his "ringing projection," "commanding presence," and "ability to bring the internal drama of the music to life."

Most recently, Mr. Manson performed the role of The Hunter in John Aylward's new opera Oblivion, released on New Focus Recordings in September 2023 and in a feature film, and completed the full cycle of Wotan/Wanderer roles in Richard Wagner's Der Ring des Nibelungen at the Wagner in Vermont Festivals in 2022 and 2023.

PROFILES

Mr. Manson has held positions as Music Director of the Vorarlberger Musikfest, Music Director and Conductor Laureate of the Chamber Symphony of Atlantic City, Artistic Director and Conductor of the Montgomery County Youth Orchestra, Chair of Vocal Studies at the Hazleton Conservatory for the Performing Arts, Director of Music at The Putney School, and as Music Director of the Bennington County Choral Society. He has also served as a member of the faculty of the Vermont Governor's Institute on the Arts and the Performing Arts Institute of Wyoming Seminary. Mr. Manson also founded and directed the Germantown Institute for the Vocal Arts and the Germantown Concert Chorus.

Mr. Manson recently made his Carnegie Hall conducting debut with MidAmerica Productions leading Verdi's *Messa da Requiem*, becoming only the second Black person in Carnegie Hall performance history to conduct the work there. Shortly thereafter, MidAmerica Productions appointed Mr. Manson to their leadership team as Artistic Consultant and Conductor. Mr. Manson will return to Carnegie Hall numerous times this current season to conduct choral-orchestral masterworks.

Mr. Manson is currently Associate Professor of Practice in Music, Director of Music Performance, and Director of the Music Program at Clark University, Choral Conductor at the Walnut Hill School for the Arts, Music Director of Barn Opera and Opera Vermont, Music Director of The Keene Chorale, and Artistic Director and Chief Executive Officer of the New England Repertory Orchestra. Mr. Manson studied voice performance at Temple University, and opera performance and orchestral conducting at the Universität Mozarteum Salzburg

Mezzo-soprano **Cannon McClure** is, first and foremost, a collaborative musician. She is passionate about choral music, historical performance, and bringing classical music into the public sphere by educating audiences and making concerts more accessible. Recent engagements include the Rhode Island Civic Chorale, the Boston Camerata, and the Philadelphia Symphonic Choir. Cannon holds a B.M. in Vocal Performance from the Frost School of Music and is currently pursuing an M.M. in Historical Performance at Longy.

Shailagh Maher, soprano, is a classically trained vocalist with a passion for a variety of repertoire styles. She is currently pursuing her MM in Vocal Studies under Professor Carol Mastrodomenico and holds a BM in Vocal Performance from the University of Connecticut. Her previous operatic roles include Maria Reborn in Piazzola's *Maria De Buenos Aires* and Miss Todd in Menotti's *The Old Maid and The Thief*.

Ruby Abreu

Garth and Lindsay Greimann Equity Scholar

Latina mezzo soprano Ruby Abreu is making a name for herself nationally and internationally for her powerful voice and nuanced characterizations. This summer, Ruby made her European debut in Bulgaria and Italy as the alto soloist in the Mozart *Requiem* and as the Monitor and Abbess in *Suor Angelica*. Other staged roles include Mrs. Nolan in *The Medium*, Ruth in *The Pirates of Penzance*, and Ado Annie in *Some Enchanted Evening*. Ruby is the marketing manager for the Bach Festival Society of Winter Park.

Eleanor Mayerfeld is a soprano from Madison, Wisconsin. She studies with Angela Gooch at Longy, where she is the Robert and Esta Equity Scholar and a member of the Longy Emerging Artist Program. Recent credits include Susanna in *Le nozze di Figaro* (Miami Music Festival) and Papagena in *The Magic Flute* (MassOpera). She has been hailed for her "free, clear top range and finely pointed phrasing" (South Florida Classical Review).

Caroline Wolfe (soprano) is a creative individual with a strong pull toward the avant garde and intimate programming. Her mission as an artist is to break down antiquated barriers in classical music. Caroline looks both to revitalize old works in new light and to bring new music to the table. Caroline is currently pursuing a Masters of Music in Vocal Studies and Historical Performance and holds a Bachelor of Music from Oberlin Conservatory.

MÓNICA LÓPEZ GARZÓN Colombian singer, violinist, and educator. Her passion is to bring people closer to art and to be a musical oasis in their desert. "I believe that one who does not know how to serve does not know how, truly, to live." She has performed as a singer and violinist with various orchestras in Colombia, China, Mexico, and the United States. Additionally, she has been a co-founder and member of multiple classical and jazz ensembles. She has performed as María, The Plaintiff, Pamina, Second Lady, the First Witch, and has covered Belinda. She premiered in *La Vierge Marie*; from *L'Enfance du Christ* in Colombia.

Mona Celest Majid is a bold, honest and disruptive lyric soprano who specializes in telling new and relevant stories through opera and musical theater. An engaging and earnest performer, Mona has worked with a diverse array of collaborators to share both traditional and newly composed works in educational and cultural performance spaces. Mona currently lives in Boston with her wonderful husband and one very emotionally needy cat.

Sydney Pérez is pursuing a Master's in Vocal Performance at the Longy School of Music, studying with the accomplished Dr. Christopher Sierra. Her highlighted operatic roles include the title role in *Princess Ida*, *El Duende* in *Maria de Buenos Aires*, and *Belinda* in *Dido and Æneas*, and covers of *Vitellia* in *La Clemenza di Tito*, *Diana* in *Orpheus in the Underworld*, and *Susanna* in *Le Nozze di Figaro*. Her greatest happiness comes from expanding accessibility and diversity in music education and performance.

At Utah State University, **Sariah Seare Young**, received her Bachelors of Music Education and performed in Purcell's "Dido and Aeneas", followed by Menotti's "Amahle and the Night Visitors". She moved to Pittsburgh to pursue a MM in Performance at Duquesne University where she studied with Dr. Meghan DeWald, and played Madame Flora in Menotti's "The Medium" and Ariodante in Handel's "Ariodante". Sariah has performed with international mezzo-soprano Marianne Cornetti, and with Justin Wallace and Patricia Halverson of Pittsburgh's Chatham Baroque. Sariah is currently pursuing a GPD in Historical Performance, at the Longy School of Music.

Tenor **William D. Aldenberg** is a musical artist with an enthusiasm for performance, research, and pedagogy. He feels at home in the Western canon of art song, opera, operetta, and oratorio, though he also enjoys singing musical theatre. William is pursuing his Master of Music in Vocal Studies, studying under Dr. Tyler Reece, and holds a B.M. in Vocal Performance and a B.A. in Music History from the University of Connecticut.

Harry Otero-Rivera

Edward H. Mank and Lia and William Poorvu Equity Scholar

A Puerto Rican baritone making his Boston debut. Through his undergraduate studies, Harry performed in opera scenes, choral masterworks, vocal jazz ensembles, and studio recordings for choral music publishing companies. Since graduating, Harry made his European debut performing excerpts from Mozart's *Le nozze di Figaro*, *Die Zauberflöte*, and Kálmán's *Die Csárdásfürstin* as well as performing as the Bass soloist in the Mozart Requiem. He will be joining the Boston Camerata this month as part of their "Gloria! An Italian Christmas" program.

Weiyi Peng is an excellent lyric baritone who is full of passion for performance. He graduated from Central China Normal University and majored in music education as an undergraduate, so he also has certain personal opinions in education. In order to improve his performance level, this year he went to Longy School of Music to learn vocal music with the famous singer Angela Gooch, and successfully performed on stage as Daughter of the Regiment. Next year, he will play the pilot in the *Little Prince*, a perfect end to his first year of graduate school.

Tatevik, a passionate individual deeply immersed in the opera and theatre realms. A versatile performer, she has embodied iconic roles such as Lucia in "Lucia di Lammermoor" and the alluring María in Piazzola's "María de Buenos Aires." She is constantly exploring, learning and experimenting in different styles and genres of music.

Kelsey Moisan, praised for her "beautiful rich tone," is a soprano native to Massachusetts. Recent roles performed include Second Lady in MassOpera's *Magic Flute: Retold!*, The Sorceress in *Dido and Aeneas*, Gertrud in *Hänsel und Gretel*, Madame de la Haltière in *Cendrillon*. Kelsey was a 2022-2023 MassOpera Artist in Training and is currently part of Longy's Emerging Artist Program. She obtained her Bachelor of Music from DePauw University where she also majored in French.

Heming Cao is a MM vocal studies student at Longy School of Music of Bard College. His voice type is a bel canto tenor and he has just emerged on the vocal performance stage. His voice is warm, relaxed, and flexible. He is renowned for his consistent but grainy coloratura. He has served as the lead singer for Bach's Mass in B minor, Handel's Messiah, and others. He has also played lyrical tenor opera roles such as Nemorino and Fernando. His musical talent allows him to master the soft lyrical tenor works of any style and any period.

PROFILES

Sophia Mintsiveris is in the second year of her Masters in voice at Longy, studying under Angela Gooch. She completed her undergraduate studies at Baldwin Wallace Conservatory in Cleveland, OH and performed in several operas there, including Dido and Aeneas (Belinda cover) and Alcina (Morgana). In addition to her vocal studies, Sophia is a classical pianist, church music director, and librarian. She is deeply grateful to be part of this thoughtful production of Hänsel und Gretel.

Lina Sarmiento, a Colombian operatic singer, seamlessly intertwines her passions for drawing, singing, and theater. Holding a degree from the University EAFIT, she has honed her craft under the guidance of renowned instructors, including Sandra Caicedo, Nuray Karabay-Ammicht, Karyl Ryczek and Christine Wagner. Currently mentored by Carol Mastrodomenico, Lina has taken center stage as a soloist in oratorios, operas, and zarzuelas. A valued member of prominent choirs, she seamlessly blends her academic background with a unique expressiveness that enriches every performance.

Jinglin Mo is an accomplished soprano and music educator. She graduated from the Wuhan Conservatory of Music with a major in Music Education. Seeking to further develop her vocal skills, she pursued additional studies in Vocal Performance at the esteemed Longy School of Music. Jinglin's captivating soprano voice effortlessly navigates a diverse range of musical genres, captivating audiences with her expressive interpretations. Alongside her performing career, she is deeply passionate about music education, inspiring and mentoring aspiring vocalists.

Ruijing Guo is a soprano originally from China. She is currently pursuing her Master of Music degree at Longy after the completion of her undergraduate degree at Boston Conservatory at Berklee. Ruijing Guo enjoys interpreting meaningful and powerful text through musical language. She is passionate about teaching and performing. She believes the purpose of musical education is to enjoy music rather than to criticize.

Makayla Lane is a Boston-based soprano and has recently completed a Bachelor of Music at the University of Rhode Island. She made her role debut in 2022 as Pamina in the Magic Flute with URI's Opera Workshop and the WSO. Along with her musical passion, she also takes great artistic pride in participating backstage in tech roles for productions. Ms. Lane had the privilege this summer of attending the TAOS Opera Institute and was incredibly honored to participate in such an esteemed program. Makayla has worked with acclaimed coaches and teachers including Dr. David Gilliland, Dr. Corrine Byrne, Dr. Libor Dudas, and Angela Gooch.

Lucia Panizza is an Uruguayan-American soprano who graduated from the University of Florida and Universidad de la República. She received full scholarships from the Uruguayan Association of Musicians and has participated in various international summer opera programs. Lucia has also attended masterclasses with renowned musicians and is currently completing a Master of Music Degree in Vocal Studies at Longy School of Music. She has performed with several opera groups in the United States and is the founder of Florida L'Opera & Zarzuela and Boston Opera & Zarzuela.