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**PIRAMO  
e TISBE**

**MARCH 22-25, 2018**

**Baruch Performing Arts Center**

**A TRAGIC  
INTERMEZZO**

NEW YORK PREMIERE of

# PIRAMO e TISBE

an opera by **Johann Adolf HASSE**  
libretto by **Marco COLTELLINI**  
after **OVID's *Pyramus and Thisbe***

## *cast*

**PIRAMO** Kristin Gornstein •  
Sarah Nelson Craft †

**TISBE** Kelly Curtin •  
Summer Hassan †

**PADRE** Brian Downen •  
Glenn Seven Allen †

**with** Giovanni Da Silva and Hunter Hoffman

• performances on Thurs 3/22 & Sat 3/24  
† performances on Fri 3/23 & Sun 3/25 (mat)

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**SETTING** Persia, then and now

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## *creative team*

**CONDUCTOR/HARPSICHORD** Elliot Figg      **PRODUCTION MANAGER** Robert Airhart  
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**PROJECTION DESIGNER** Alex Basco Koch      **ASSISTANT COSTUME DESIGN** Betsy Rugg-Hinds  
**ASSOCIATE MUSIC DIRECTOR** Catherine Miller      **PROPS** John Estep  
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**WARDROBE** Johanna Ring

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## *new vintage baroque*

**VIOLINS**  
Toma Iliev, *concertmaster*  
Annie Gard, Seula Lee, Simone Slattery, Chiara Fasani Stauffer

**VIOLA**  
Danika Paskvan

**CELLO**  
Anthony Albrecht

**FLUTE**  
David Ross

**OBOES**  
Lindsay McIntosh, Sian Ricketts

**BASSOONS**  
Georgeanne Baker, Ben Matus

**THEORBO**  
Arash Noori



# WALLS DIVIDE.

## *about the opera*

Promised to each other since childhood, two young lovers of Babylon, *Piramo* (Pyramus) and *Tisbe* (Thisbe), learn that their marriage has been forbidden by Tisbe's father who, having been insulted by public opinion generated by a dispute between their families, orders his daughter to marry another man. The lovers decide to flee. That night, Tisbe anxiously awaits her lover Piramo for their meeting in nearby woods.

Conspicuously different from any other opera by Hasse, PIRAMO E TISBE uses more accompagnato than semplice recitative and many through-composed arias and duets. In correspondence with a Venetian friend, Hasse confessed: "I place it among the best works I have written; ... while composing I always felt inspiration ... and wish to close my already too-long theatrical career with this opera." (19 November 1768).

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## *upcoming from lotny*

The NY premiere of  
Adrienne Danrich's one woman show

### ***This Little Light of Mine:***

### ***The Stories of Marian Anderson and Leontyne Price***

as part of the 3rd annual NYOpera Fest  
*Coming in June, details to be announced soon.*

## *about the composer & the librettist*

**Johann Adolf Hasse** (1699-1783) was born near Hamburg, and began his career as a singer in that city. In 1721 he left for Italy where his training and career as a composer developed and flourished. An early success was his serenata *Antonio e Cleopatra*, presented in Naples and featuring the then new singer Farinelli. Soon after, the opera *Artaserse* to a libretto by Metastasio was presented in Venice during Carnival of 1725 and helped secure his fame. The opera's celebrated arias performed by Farinelli were hit tunes of their day and furthered Hasse's fame throughout Europe. Other operas and success followed for Hasse and he played a pivotal part in the development of opera seria and 18th-century sacred music. Notable for his close friendship and collaboration with the influential Italian poet and librettist Metastasio, along with his marriage to the highly regarded soprano Faustina Bordoni, Hasse entered into the Saxon Royal service as court kapellmeister in 1733 (one of the best-paid positions of the time). This launched a nearly 30-year long stretch of prolific activity that propelled Dresden Opera to its peak of popularity. Highlights from his many operas composed between 1730-1771 include *Didone abbandonata*, *Cleofide*, *Siroe*, *La Clemenza di Tito*, all to librettos by Metastasio. Among Hasse's many sacred cantatas, *I pellegrini al sepolcro di Nostre Signore* from 1742 was popular throughout German and Italian lands. A victim of changing aesthetics of the period, Hasse's career also was altered by the Seven Years War in Europe (1756-1763) with the dissolution of the court in Dresden. In 1768 he composed the intermezzo tragico *Piramo e Tisbe*, to a libretto by Marco Coltellini for a performance in an unidentified country estate outside of Vienna. He revised his opera in 1770 for performance in the city at the Laxenburg Palace Theater. Johann Adolf Hasse spent his last years in Venice with his wife, where he died in 1782. His grave was unmarked until 1820.

**Marco Coltellini** (1724-1777) was born in Montepulciano, Italy and died in St. Petersburg, Russia. Active throughout the 18th century in the world of Opera, Coltellini wrote librettos for Traetta, Gluck, Salieri, and Mozart among others. At the premiere of Hasse's *Piramo e Tisbe*, the multi-talented librettist sang the role of "Il Padre." In 1775 Coltellini created a revised version of the libretto for London with music by Venanzio Rauzzini. Coltellini had based his libretto on one of the most popular tales from Ovid [43 BCE - 17 CE]. Pyramus and Thisbe appear in Book IV of Ovid's narrative poem *Metamorphoses*, which was widely translated, read, and adapted in Europe by writers and students of Latin. Chaucer, Dante, Boccaccio, and Shakespeare are just a few of the authors who have referenced the original star-crossed lovers from ancient Babylon.

## about the cast



**GLENN SEVEN ALLEN** (Padre – Tenor) is garnering critical acclaim on theatre, opera, and concert stages throughout the country as a consummate singing actor, lauded for his dynamic interpretations of heroes and leading men, alike. This season, Mr. Allen performs Jack Twist in *Brokeback Mountain* with New York City Opera, Dan Goodman in *Next to Normal* with Syracuse Stage, sings the tenor solo in Beethoven's *Symphony No. 9* with Glacier Symphony, and performs Rodolfo in *La bohème* with Reclamation Opera. [www.glennsevenallen.com](http://www.glennsevenallen.com)



**SARAH NELSON CRAFT** (Piramo – Mezzo Soprano) has received wide acclaim for her solo and operatic performances. Opera News called her 2016 Carnegie Hall recital “exquisite” and “glowing,” while Parterre Box praised her “fluid, robust singing” as Dorabella in LoftOpera’s production of Mozart’s *Così fan tutte*. She has been a soloist at Lincoln Center’s Avery Fisher Hall and Alice Tully Hall and performed roles with companies including the Caramoor International Music Festival and Macau International Music Festival. Upcoming engagements include a solo recital for Carnegie Hall’s Neighborhood Concerts series and Canteloube’s *Chants d’Auvergne* with Brooklyn Symphony Orchestra. [sarahnelsoncraft.com](http://sarahnelsoncraft.com)



**KELLY CURTIN** (Tisbe – Soprano) makes her niche as the Queen of the Night, performing the role five times during this season. Other roles include Olympia (*Les Contes d’Hoffmann*), Mabel (*The Pirates of Penzance*), Eurydice (*Orphée aux Enfers*), Le Feu/Le Rossignol (*L’enfant et les Sortilèges*), Adele (*Die Fledermaus*), First Lady (*Die Zauberflöte*), Despina (*Così fan Tutte*), Valencienne (*Merry Widow*), Frasquita (*Carmen*), Papagena (*Die Zauberflöte*), and Rose (*Street Scene*). Upcoming: Josephine in *HMS Pinafore* with Opéra Louisiane. [www.kellycurtin.com](http://www.kellycurtin.com)



**GIOVANNI DA SILVA** is thrilled to be making his Little Opera debut. Originally from Los Angeles, California and recent graduate from Syracuse University BFA Musical Theater. Recent Credits include Leonard Bernstein’s *Candide* (French and European Tour), *West Side Story* (Bernardo, Virginia Repertory Theater), *A Chorus Line* (Paul, Cortland Repertory Theater), *West Side Story* (Chino), *Candide* and *The Magic Flute* (Glimmerglass Festival).



**BRIAN DOWNEN** (Padre – Tenor)’s 2017-18 season includes appearances at the Metropolitan Opera (cover for Andres, Cochenille, Frantz, and Pitichinaccio in *Les Contes d’Hoffmann*) and El Paso Opera (*Mozart by Moonlight*, a concert of opera arias and scenes). Career highlights include singing Monsieur Triquet in *Eugene Onegin* and Lord Cecil in *Roberto Devereux* at the Metropolitan Opera; Crepuscolo/Zeriffio in *Veremonda, L’amazzone di Aragona* for Spoleto Festival USA; Damon in *Acis and Galatea* for Opera Bhutan, the first western opera ever performed in the Kingdom of Bhutan; Harlekin in *Der Kaiser von Atlantis* with Klangforum Wien and Opera Moderne in Vienna. He has also sung leading roles in the bel canto repertoire with the Caramoor Festival, Central City Opera, Opera Saratoga, Dayton Opera, Kentucky Opera, Opera Columbus, Cleveland Opera, and Knoxville Opera.

## about the cast



**KRISTIN GORNSTEIN** (Piramo – Mezzo Soprano) performs a wide range of repertoire, from baroque to contemporary opera, oratorio, and songs. Lauded by the *New York Times* as having, “lines of an uncannily silky legato”, Kristin recently performed Ramiro in Mozart’s *La Finta Giardiniera* in a co-production between On Site Opera and The Atlanta Opera, a role she will reprise this summer at the Caramoor Music Festival. Other recent performances include the soprano II soloist in Mozart’s *Mass In C Minor* with the American University of Beirut, songs of Honegger and Durey with the Brooklyn Art Song Society, and Paul in Vonnegut/Clark’s *Happy Birthday, Wanda June* with Indianapolis Opera. She is an alumna of the Tanglewood Music Center and Caramoor Bel Canto, and holds degrees in Voice Performance from Butler University and The University of Colorado in Boulder. [www.kristingornstein.com](http://www.kristingornstein.com)



**SUMMER HASSAN** (Tisbe – Soprano) is an alumnus of the prestigious Domingo-Colburn-Stein Young Artist Program at Los Angeles Opera where she performed in *Dido and Aeneas*, the *Magic Flute*, the *Ghosts of Versailles*, *Macbeth* as well as many others. She made her company debut in 2014 and sings with them again in the 2017-18 season. In 2016 she sang Musetta in *La Bohème* at Wolf Trap Opera. Ms. Hassan was a 2017 Metropolitan Opera National Council Audition Semi-Finalist. She has also performed with Cincinnati opera and the opera theatre of St. Louis. [www.summerhassansoprano.com](http://www.summerhassansoprano.com)



**HUNTER HOFFMAN** is thrilled to be returning to LOTNY after playing Samuel Pepys in last season’s production of Carlisle Floyd’s *Prince of Players*. Recent credits include: *Sweat* (Broadway), *Troilus and Cressida* (NYSF), *Romeo and Juliet*, *Much Ado About Nothing* (South Brooklyn Shakespeare), *Otello*, *Manon Lescaut* (Metropolitan Opera – Supernumerary), *The Merchant of Venice* (The Gallery Players). [www.hunter-hoffman.com](http://www.hunter-hoffman.com)

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## about new vintage baroque

Praised by *The New York Times* for its “buoyant pulse...appealing energy” and “thoughtfully conceived” programming, **New Vintage Baroque** is an adventurous period instrument ensemble dedicated to the creation of 21st century repertoire for early instruments. Founded in 2011 by Baroque oboist Lindsay McIntosh (Juilliard 2014), New Vintage Baroque is committed to bringing audiences the highest level of historical performance practice. Unique among Baroque ensembles, New Vintage unites past and present musical styles, offering new commissions by diverse modern composers alongside the music of the Baroque era.

Of their performance of Handel’s *Rinaldo* with Boston Opera Collaborative, *The Boston Globe* cited New Vintage’s “graceful, songful playing... a major element in the production’s success.” Other recent projects included a yearlong residency at Yale’s Lewis Walpole Library (CT), where NVB created three new musical programs inspired by the collection. In 2015 the group toured New York and the Netherlands with a newly commissioned cantata *Virginiana* by Gregory Spears’. Most notable and recent has been the release of their Baroque pop album, *Passionate Pilgrim* on Naxos/Vision into Art (VIA). Called “music that is unstuck in time” by *The Wall Street Journal*, *Passionate Pilgrim* weaves “Beatlesque” (Steve Smith) tunes with discredited Shakespearean poetry, in a collaboration with composer collective Oracle Hysterical.

## about the creative team

**ELLIOT FIGG** (Conductor/Harpsichord) returns to LOTNY as conductor and harpsichordist after the 2016 U.S. premiere of Chevalier de St. Georges' *L'Amant Anonyme*. Other recent engagements include: assistant conductor and harpsichordist for Vivaldi's *Farnace*, and for Cavalli's *Veremonda*, both with Spoleto Festival USA; and assistant conductor and harpsichordist for *Dido and Aeneas* with L.A. Opera. Elliot is an active member of several New York-based early music and contemporary ensembles, including New Vintage Baroque, ACRONYM, Ruckus, and New York Baroque Incorporated. He is a graduate of the Historical Performance Program at The Juilliard School where he studied harpsichord with Kenneth Weiss. He has also studied with Arthur Haas at the Yale School of Music. Elliot received his Bachelor's and Master's degrees in music composition from the University of North Texas, where he studied composition with Cindy McTee and Joseph Klein, and harpsichord with Lenora McCroskey.

**PHILIP SHNEIDMAN** (Director) founded the little OPERA theatre of ny. Recent productions include the NY Premiere of Carlisle Floyd's *Prince of Players*, an original adaptation of Chevalier de Saint-Georges *L'Amant Anonyme*, Floyd's *Slow Dusk & Markheim*, and Gioachino Rossini's *Opportunity Makes the Thief*. Previous seasons include Gluck's *The Reformed Drunkard*; an evening of two one-act operas by Gustav Holst entitled *Travelers*. Other opera includes *Eugene Onegin* and *Dialogues of the Carmelites* at The Mannes College of Music, Purcell's *The Tempest* at Rutgers. His theater directing credits include: *Fully Committed* (Adirondack Theatre Festival); and *Romeo & Juliet* (Queens Theatre in the Park), *A Drowned Girl [1919]* (HERE). As an assistant Director on Broadway he worked on *The Full Monty*, and the Gutierrez productions of *A Delicate Balance* and *The Heiress*.

**NEIL PATEL** (Set Co-Designer) Recent work includes *Alcina* at Washington Opera directed by Anne Bogart and *Time and the Conways* on Broadway directed by Rebecca Taichman. Film/TV: *The Path* (Hulu), *Little Boxes* (Netflix), *In Treatment* (HBO). This year Neil designed the exhibition *Space Force Construction* for the VAC Foundation in Venice and Moscow and The Art Institute of Chicago. With LOTNY: *Travelers*, *The Reformed Drunkard*, *Opportunity Makes the Thief*, *Slow Dusk & Markheim*. [neilpatel.design.com](http://neilpatel.design.com)

**CATE MCCREA** (Set Co-Designer) is a New York-based set designer and theater artist. Past LOTNY productions include: *Prince of Players* and *Opportunity Makes the Thief*. NYC credits include *The Art of Hijab*, *Kohl Black*, and the *Right Way to Pray* (Polybe + Seats), *Miss Julie/Reno & Moll* (Two Headed Rep), *Waiting* (Columbia U), *Hamlet. A Version* (Roust). Associate design at the Public, MTC, NYTW, Roundabout, and others. Cate is a graduate of Williams College.

**LARA DE BRUIJN** (Costume Designer) Previous LOTNY: *Prince of Players*, *The Reformed Drunkard*, and *Opportunity Makes the Thief*. Recent and upcoming projects include: *Onegin*, *Alcina*, and *The Rake's Progress* (Boston Conservatory), *Scalia/Ginsberg* and *Don Giovanni* (Castleton Opera Festival), *Party Face* (City Center), *Devil of Choice* (LABrynth Theater), *Under My Skin* (Little Shubert Theatre), *The Two Character Play* (New World Stages), *The Good Catholic* (Pigasus Pictures), *Ndebele Funeral* (59E59), *Julian Po* (Signature Theatre), *Half 'n Half 'n Half* (Merrimack Repertory Theatre), *Christopher and Black Dolphin* (Project 44), *Blasted* (the BCA), *The Yellow Wallpaper* (Boston Playwrights'), *The Electric Lighthouse* (The Flea Theatre).

**GRANT W.S. YEAGER** (Lighting Designer) NY: *What We're Up Against* (WP Theater); *Now. Here. This.* (Vineyard); *Between Worlds* (NWS); *A Tribute to David Bowie* (Radio City); Designer for The New York Pops Orchestra 2012-present; 50+ concerts at Carnegie Hall. Regional: *The Nest* (Denver Center); *Dear Elizabeth* (Dorset Theatre Festival); *Shida* (ART); *Joseph...* (Dallas Theater Center); [www.grantyeagerdesign.com](http://www.grantyeagerdesign.com)

## about the creative team

**ALEX BASCO KOCH** (Projection Designer) Selected credits: Concert Design: *The Magnetic Fields 50 Song Memoir*. Broadway: *Irena's Vow* (Walter Kerr). Off-Broadway: *Buyer & Cellar* (Barrow Street; Rattlestick); *Body of an American* (Primary Stages); *The Liquid Plain* (Signature Theatre); *Lenin's Embalmers* (Ensemble Studio Theatre). Regional: *Marley* (Center Stage, Baltimore); *Invisible Man* (Court Theatre, Chicago; Studio Theatre, Washington DC; Huntington Theatre Company, Boston); *ReEntry* (Center Stage, Baltimore; Round House, Washington DC; Actors Theater of Louisville). For LOTNY: *Mitridate Re Di Ponto*. [www.alexbasco.com](http://www.alexbasco.com)

**CATHERINE MILLER** (Associate Music Director) enjoys an active career as accompanist for voice recitals, master classes and auditions, choral groups and opera companies. She has worked at the Mannes College of Music in the College, Extension and Preparatory divisions. Ms. Miller was music director for LOTNY's 2004 inaugural concert Gardens of Disguise at the Kosciusko Foundation; she also led *The Bohemians* at Socrates Sculpture Park, *The Mother of Us All* at The Box, and *New Voices* at the Kosciusko Foundation. Most recently, Ms. Miller was Associate Music Director of *Prince of Players*.

**GILES T. HORNE** (Production Stage Manager) Off-Broadway: *The Total Bent* (Public Theater); *When It's You* (Keen Company); *Tick, Tick...BOOM!* (Keen Company); *Dear Jane*; *The Trial of an American President*; *Laugh It Up, Stare It Down* (Cherry Lane Theatre); *Broadway and the Bard*. Regional: *The New World* (Bucks County Playhouse); *Buddy: The Buddy Holly Story* (Bucks County Playhouse). Selected Credits: *Hair to Hamilton: 2017 Public Theater Gala*; *American Songbook: Ryan Scott Oliver* (Lincoln Center); *BC/EFA: Broadway Backwards*; *L'Amant Anonyme* (LOTNY). BA Stage Management, Pace University.

**ROBERT AIRHART** (Production Manager) Bard SummerScape 2003-2012, The Acting Company 2013-2015, Actor's Studio Drama School 2016. Owner, Red Bird Entertainment - Venue design Bonnaroo Music Festival, Outside Lands Music Festival. The Battery Factory - Tesselate Theater Festival and *20for20* Milwaukee WI.

**BRAD LEMONS** (Fight Director) LOTNY: *Prince of Players*, *Markheim*. Metropolitan Opera House: *Romeo et Juliette*, *Otello*, *Carmen*. Broadway: *Chitty Chitty Bang Bang*. Off-Broadway: *Treasure Island*, *Hamlet*, *Macbeth*. Film: *Bear With Us*. TV: *All My Children*. Current Faculty: Circle in the Square and The Neighborhood Playhouse. He is the President of the American Association of Fight Directors.

**JESSICA FLEISCHMAN** (Assistant Stage Manager) National Tour: *Jersey Boys*; Off-Broadway: *Jersey Boys* (New World Stages), *Fire & Air* (Classic Stage Company), *King Liz*, *The Other Thing* (Second Stage Theatre), *Red Eye of Love* (Amas Musical Theatre), *Normativity* (NYMF); Regional: *Where Storms Are Born*, *Once Upon a Time in the Berkshires* (Williamstown Theatre Festival). Proud graduate of Penn State University. [www.Jessica-Fleischman.com](http://www.Jessica-Fleischman.com)

**DALIA SEVILLA** (Production Associate) is a graduate of the Vocal Performance program at NYU Steinhardt 2016. She is the founder of the NYU Classical Voice Club through which she directed six opera including *Hänsel und Gretel*, *Riders to the Sea*, and *Daphnis et Chloë*. She was also awarded the directing fellowship at Harrower Music Festival 2017. Her lighting design credits include Arts for All's production of *Jack vs Rapunzel*, NYU's *A Little Night Music*, and CVC productions.

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## *about the little opera theatre of ny*

The little OPERA theatre of ny (LOTNY) is a chamber opera company that was founded in September of 2004. The most recent production, the 2017 New York premiere of Carlisle Floyd's *Prince of Players*, was widely praised, described by *The New York Times* as "well made and stylish." Other recent productions include Chevalier de Saint-George's *L'Amant Anonyme*, which was heralded as "an exercise in restrained beauty;" and the 2014 production of Carlisle Floyd's *Slow Dusk & Markheim* was warmly received, described as "ambitious and rewarding" by *Opera News*. Past seasons have included Rossini's *Opportunity Makes the Thief*, a production that *Opera News* called a "lively and enlightening contribution... to New York City's operatic life"; Gluck's 1760 comic opera, *The Reformed Drunkard*; and a double bill entitled *Travelers*, which included two rarities by Gustav Holst (*The Wandering Scholar* and *Sāvītri*). A "Critic's Pick" in *The New Yorker* and *The New York Times*, *Travelers* garnered critical praise. *The New York Times* commending the operas "delicate balance of grandeur and intimacy." In 2011, LOTNY presented the New York stage premiere of Mozart's youthful opera, *Mitridate, re di Ponto* to sold-out houses, and received widespread press coverage. Earlier seasons have included the U.S. premiere of César Cui's *A Feast in the Time of the Plague* with Nikolai Rimsky-Korsakov's *Mozart and Salieri* in a double-billed program entitled *2 Little Tragedies of Pushkin*; Mozart's *La finta giardiniera*; and a performance of Virgil Thomson and Gertrude Stein's opera, *The Mother of Us All* at The Box. Other work with living composers include the production of Inessa Zaretsky's *Man in a Black Coat* as part of Target Margin's Last Futurist Lab at The Bushwick Starr. Concert presentations have included, *The Bohemians*, music of Giacomo Puccini, presented at Socrates Sculpture Park as part of the city wide September Concert for 9/11. [www.lotny.org](http://www.lotny.org)

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## *special thanks*

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**For Scenic:** Platforms from Steeldeck, scenery built by RedBird Entertainment.

**For Props:** Kathy Fabian (Props provided by Propstar), Chip Rogers (NYTW), Additional props by Anything But Costumes

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