

New England Conservatory  
Opera Studies Department  
*presents*

# *The Cunning Little Vixen*

Opera in 3 acts

by  
LEOŠ JANÁČEK

Libretto by  
LEOŠ JANÁČEK  
After the story by  
RUDOLF TĚSNOHLÍDEK

Reduced version by Jonathan Dove  
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Conductor	Gil Rose
Stage Director	Joshua Major
Scenic Designer	Nick Dorr
Costume Designer	Katherine Stebbins Remesch
Lighting Designer	Christopher Ostrom
Musical Preparation	Michael Strauss
	Daniel Wyneken
	Damien Francoeur-Krzyzek
Choreographer	Melinda Sullivan
Production Stage Manager	Rachel Policare
Production Manager	Richard Frost

Performed at the  
Cutler Majestic Theater, Boston, MA  
February 6-9, 2016

CAST OF CHARACTERS

**February 6 & 8, 2016**

Jacquelyn Stucker  
 Josh Quinn  
 Nataly Wickham  
 Chi Xue  
 Rafael Delsid

Nicholas Tocci

Brindley McWhorter

Rebecca Worthington

Fiona McArdle

Elisa Sunshine

Margaret Bridge

James Walsh

Alyssa Weathersby

BYSTROUŠKA (VIXEN)

REVÍRNÍK (FORESTER)

LIŠÁK (FOX)

HARAŠTA (POACHER)

RECHTOR

(SCHOOLMASTER)

FARÁŘ (PASTOR)

JEZEVEC (BADGER)

LAPÁK (DOG)

DATEL (WOODPECKER)

PANÍ REVÍRNÍKOVÁ

(FORESTER'S WIFE)

SOVA (OWL)

FRANTÍK

CVRČEK (CRICKET)

KOHOUT (ROOSTER)

PEPÍK

KOBYLKA (GRASSHOPPER)

SOJKA (JAY)

CHOCHOLKA (HEN)

PÁSEK'S WIFE

PÁSEK

KOMÁR (MOSQUITO)

SKOKÁNEK (FROG)

**February 7 & 9, 2016**

Erica Petrocelli

Junhan Choi

Sarah Tuttle

Chauncey Blade

Sangmoon Lee

Nicholas Tocci

Elena Snow

Enola Schow

Kara Morgan

Helen Zhibing Huang

Benedetta Cordaro

James Walsh

Alyssa Weathersby

ENSEMBLE (Chickens, Baby Vixens)

Olivia Brodsky (Moth)

Yeseul Choi (Moth)

Chelsea Fingal (Bee)

Morgan Middleton (Bee)

Pepita Salim (Fly)

Rhiannon Vaughn (Moth)

Alyssa Weathersby (Frog)

Andrea Wozniak (Fly)

DANCERS (Dragonflies)

Lana Albuquerque

Alia Campbell

Deirdre Keane

Emilia Ravetto

**Symphonic Music at NEC**

–continued

**NEC PHILHARMONIA**, Jeffrey Kahane\*, guest conductor and piano soloist  
*Ravel Concerto for Piano in G Major; Adès Three Studies for Chamber Orchestra from Couperin; Elgar Symphony No. 1 in A-flat Major, op. 55*

**Wednesday, March 9, 2016 at 7:30 p.m., Jordan Hall**

**NEC PHILHARMONIA**, Hugh Wolff, conductor  
*Kernis Whisper, Echo, A Cry; Shostakovich Symphony No. 5 in D Minor, op. 47; Elgar Concerto for Cello in E Minor, op. 85, Jonah Ellsworth, cello*

**Wednesday, March 16, 2016 at 7:30 p.m., Jordan Hall**

**NEC SYMPHONY**, Hugh Wolff, conductor  
*Copland Appalachian Spring; Ives Symphony No. 2*  
**Wednesday, April 6, 2016 at 7:30 p.m., Jordan**

**NEC CHAMBER ORCHESTRA**, coached by Donald Palma  
*Wuorinen Grand Bamboula for string orchestra; Schubert Symphony No. 5 in B-flat Major; Bartók Divertimento for String Orchestra*  
**Wednesday, April 13, 2016 at 7:30 p.m., Jordan Hall**

**NEC PHILHARMONIA**, Hugh Wolff, conductor  
*Norman Drip Blip Sparkle Spin Glint Glide Glow Float Flop Chop Pop Shatter Splash; Adams Concerto for Violin, Alexi Kenney, soloist; Stravinsky L'Oiseau de Feu*  
**Wednesday, April 27, 2016 at 8:00 p.m., Symphony Hall, Boston; tickets required**

**NEC LAB ORCHESTRA**, led by student conductors David Yi, Jacob Joyce, and Radu Paponiu  
**Thursday, May 5, 2016 at 8:00 p.m., Brown Hall**

**NEC COMMENCEMENT CONCERT**  
**Saturday, May 21, 2016 at 7:30 p.m., Jordan Hall**

## NEC Opera Performances, Spring 2016

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### PERKIN OPERA SCENES

Performances by graduate opera majors

**Sunday, March 6, 2016 at 7:00 p.m., Brown Hall**

**Monday, March 7, 2016 at 7:00 p.m., Brown Hall**

### HANDEL: AGRIPPINA

performed by NEC Opera students and members of NEC Philharmonia, under the direction of Crystal Manich; Christopher Larkin, guest conductor

**Saturday, April 16-Tuesday, April 19, 2016, Paramount Theater,**

**Boston; performance times vary**— tickets required

### Symphonic Music at New England Conservatory

Stanford and Norma Jean Calderwood Director of Orchestras Hugh Wolff is joined by Associate Director of Orchestras David Loebel, Chamber Orchestra founder Donald Palma, and a rich array of guest conductors\* and coaches for dozens of FREE orchestral concerts in NEC's Jordan Hall this year.

### NEC PHILHARMONIA, Hugh Wolff, conductor

Dutilleux *Métaboles*; Lalo *Symphonie espagnole for Violin and Orchestra*, Luke Hsu, violin; Beethoven *Symphony No. 6 in F Major, op. 68 "Pastoral"*

**Wednesday, February 10, 2016 at 7:30 p.m., Jordan Hall**

### NEC CHAMBER ORCHESTRA, coached by Donald Palma

Honegger *Symphony No. 2 for Trumpet and Strings*; Strauss *Prelude* from *Capriccio, op. 85*; Britten *Lachrymae, reflections on a song of Dowland, op. 48a* arranged for viola and strings, Jesse Morrison, viola

**Wednesday, February 24, 2016 at 7:30 p.m., Jordan Hall**

### NEC SYMPHONY, CONCERT CHOIR, CHAMBER SINGERS, David Loebel,

Erica Washburn, conductors

Berlioz *Le Corsaire Overture, op. 21*; Debussy *Nocturnes*; Duruflé *Requiem*

**Wednesday, March 2, 2016 at 7:30 p.m., Jordan Hall**

## NEW ENGLAND CONSERVATORY ORCHESTRA

Gil Rose, *Conductor*

<i>First Violin</i>	Stephanie Zyzak, Léo Marillier, Sarah-Hadley Yakir, Minchae Kim, Sherri Zhang, Adam Wu, Shishi Zhou
<i>Second Violin</i>	Harriet Langley, Yun Jae Choi, Kate Arndt, Yuval Herz, Maura Shawn Scanlin, Linnaea Brophy
<i>Viola</i>	Sofia Basile, Maren Rothfritz, Yun Chou, Ya Han Huang
<i>Cello</i>	Chu-Yun Lin, Joy Yanai, Ana Kim
<i>Double Bass</i>	Yizhen Wang, Moe Winograd
<i>Flute</i>	Fanya Wyrick-Flax
<i>Oboe</i>	Elizabeth O'Neil
<i>Clarinet</i>	Zi Hao Yang
<i>Bassoon</i>	Alex Amsel
<i>French horn</i>	Jessica Appolinario, Seann Trull
<i>Trumpet</i>	Elmer Churampi
<i>Trombone</i>	Harris Malasky
<i>Timpani/Perc</i>	Andrew Johnson
<i>Harp</i>	Angelina Savoia
<i>Synthesizer</i>	Ji Yung Lee

### A NOTE FROM THE DIRECTOR

The *Cunning Little Vixen* is a unique and remarkable opera. I have encountered few operas that speak so eloquently about the nature of our existence. Janáček presents a series of scenes in the life of various animals and people. These scenes illuminate how life is at once sad, cruel, sensual, strange, funny, violent, mysterious, but above all, beautiful. There are two moments that strike me as particularly poignant which occur in the Forester's final monologue. The Forester lies down to sleep but is kept awake by insects. Instead of being irritable and frustrated, he is suddenly grateful to be awake and alive. He rediscovers the world as beautiful and speaks of our ability to regenerate ourselves. Nature offers a never-ending cycle of hope. The second moment occurs a few minutes later when he sees a baby vixen for the second time in the opera. He decides to catch her, but this time wants to do a better job of raising her. Isn't this the hope we have for our children and our children's children? That they will do a better job than we did? In the act of regeneration, we have the potential to improve ourselves, and to understand more deeply. Each generation loads the next with the tools to create a better world. This process of rebirth exists in this beautiful forest in which we all wander.

This production begins and ends in the theatre to remind us how fleeting and temporal our lives are, and that mystery and beauty can be created right in front of us.

– *Joshua Major*  
*Chair, NEC Opera*

## SYNOPSIS

The Forest and its insects.  
The Forester takes a nap.  
A Frog lands on him.  
A vixen cub appears....  
He catches it and takes her home.  
The Dog wants the Vixen.  
Boys taunt the Vixen.  
The Chickens laugh at the Vixen.  
The Vixen tries to change the ways of the Chickens.  
Who needs a Rooster?  
The Chickens are killed by the Vixen.  
Vixen escapes.  
The Vixen finds a home.  
The men drink and hope for something better.  
The Schoolmaster is chided by the Forester.  
Forester teases relentlessly.  
Schoolmaster gets fed up.  
Forester shamed.  
Schoolmaster, drunk, mistakes a sunflower for his love.  
Schoolmaster expresses love.  
The preacher remembers a fatal encounter...  
...With a young woman.  
The Forester goes after the Vixen.  
The Vixen meets her Fox.  
They fall in love.  
The forest insects gossip.  
The Vixen gets pregnant.  
Fox and Vixen get married.  
Harašta, drunk, out hunting, dreams of a woman.  
Harašta and Forester size each other up.  
Forester sets a trap for the Vixen.  
Fox, Vixen and their babies discover the trap.

Matthew Harrington	Front of House Operations Coordinator
Garrett Herzig	Lighting Supervisor
Michael Murphy	Technical Director
Benjamin Saint Louis	Asst. Technical Director
Jamie Siebenaler	Assoc. Box Office Manager
Scott Wallace	Senior Production Manager
Benjamin Walsh	Assoc. Box Office Manager

### Special thanks to:

Jim deVeer and Advanced Lighting and Production Services  
The NEC Performance Services Staff  
NEC Information Technology Services  
Sally Millar  
Talamas  
The Staff of the Emerson Paramount Theater  
Brittany Burke, Michael Murphy, Stuart Beacham, Zak Fayssoux

Senior Staff Assistants  
Graduate Work-Study Staff

Timothy Steele, Michael Strauss,  
Daniel Wyneken  
Benedetta Cordaro, Kara Morgan  
Helen Huang, Elisa Sunshine,  
Nicholas Tocci, Sarah Tuttle  
Andrea Wozniak

#### ORCHESTRA

Stanford and Norma Jean Calderwood  
Director of Orchestras  
Administrative Director of Orchestras  
Associate Director of Orchestras  
Artistic Director of Chamber Orchestra

Hugh Wolff  
Marjorie Apfelbaum  
David Loebel  
Donald Palma

Performance Librarian  
Instrument Librarian  
Student Orchestra Manager  
Student Librarian

Melissa Steinberg  
John Stanton  
David Li  
David Li

#### VOICE FACULTY

Jane Eaglen  
Karen Holvik – Chair  
Michael Meraw  
Lorraine Nubar

Carole Haber  
MaryAnn McCormick  
Patricia Misslin  
Lisa Saffer  
Bradley Williams – Assistant Chair

#### FOR EMERSON COLLEGE

Jonathan Miller  
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Christina Harrington

Benjamin Albert  
Stuart Beacham  
Zachary Fayssoux  
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Melissa Federico  
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Founder & Creative Consultant  
Director, External Affairs  
General Manager  
Senior Manager of  
Business Services  
Senior Manager, Audience Services  
Audio Supervisor  
Production Operations Manager  
Asst. Lighting Supervisor  
Asst. Box Office Manager  
Asst. Box Office Manager  
License & Contract Manager

They mock the Forester.  
Harašta returns.  
Vixen tricks him.  
Harašta breaks his nose.  
Harašta shoots.  
The Vixen dies.  
Schoolmaster has lost his girl.  
Forester, uncomfortable and empty,  
...leaves the bar early.  
Forester finds a mushroom.  
Forester can't sleep.  
He is glad to be awake.  
The forest is beautiful and he discovers bliss.  
A vixen cub appears....

*Joshua Major*

#### ARTISTIC TEAM & GUEST ARTIST BIOGRAPHIES

##### GIL ROSE, Conductor

Over the past decade, Mr. Rose has built a reputation as one of the country's most inventive and versatile opera conductors. In September 2013 he introduced Odyssey Opera, a company dedicated to eclectic and underperformed operatic repertoire, with a concert production of Wagner's *Rienzi*. Odyssey Opera continued to unanimous acclaim with a June festival of fully staged Italian operas and a September 2014 concert production of Korngold's *Die tote Stadt*. Formerly, Mr. Rose led Opera Boston as its Music Director starting in 2003, and in 2010 he was appointed the company's first Artistic Director. Mr. Rose led Opera Boston in several American and New England premieres including Shostakovich's *The Nose*, Weber's *Der Freischütz*, and Hindemith's *Cardillac*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

Mr. Rose also served as the artistic director of Opera Unlimited, a contemporary opera festival associated with Opera Boston. With Opera Unlimited, he led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Adès's *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March*, and the North American premiere of Peter Eötvös's *Angels in America*.

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and National Orchestra of Porto.

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and earned the orchestra fourteen ASCAP awards for adventurous programming as well as the John S. Edwards Award for Strongest Commitment to New American Music.

Mr. Rose and BMOP recently partnered with the American Repertory Theater, Chicago Opera Theater, and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers* (a runner-up for the 2012 Pulitzer Prize in Music). He conducted this seminal multimedia work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010, and also led its United States premiere in Boston and a subsequent performance at Chicago Opera Theater.

An active recording artist, Gil Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey, Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, ECM, Naxos, New World, and BMOP/sound.

He has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento as well as conducting, directing and producing the world premier recording of Ned Rorem's opera, *Our Town*.

As an educator Mr. Rose served five years as director of Orchestral Activities at Tufts University and in 2012 he joined the faculty of Northeastern University as Artist-in-Residence and returned to his alma mater, Carnegie Mellon University, to lead the Opera Studio in a revival of Aaron Copland's *The Tender Land*.

JOSHUA MAJOR, Director

Toronto-born Joshua Major began his opera stage directing career at the age of twenty-three with *La Cenerentola* for Opera Omaha. Soon after, Mr. Major worked as an assistant at the Welsh National Opera, to Rhoda Levine at Juilliard, and Cynthia Auerbach at both Chautauqua Opera and the New York City Opera. Mr.

Dressers  
Kelly Baker  
Mikayla Reid  
Stacey Mueller

ELECTRICS & LIGHTING SUPPORT  
Master Electrician  
Assistant Master Electrician / Board Op  
Electrics Crew

Lauren Audette  
Nate Jewett  
Steven Manifold  
Kristie Woodard  
Brian Shaw  
Bryan Wheat  
Kevin Barnett  
Emily Crochetiere  
RJ LaMura  
Alex Kennedy

FOR NEW ENGLAND CONSERVATORY  
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Assistant Dean for Administration &  
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OPERA STUDIES

Chair of Opera Studies  
Acting  
Diction  
Movement  
Opera Production &  
Administrative Director  
Vocal Coaching & Musical Preparation

Joshua Major  
Steven Goldstein  
Jean Anderson Collier  
Melinda Sullivan  
Richard Frost  
Jean Anderson Collier,  
Damien Francoeur-Krzyzek,

### RICH FROST, Production Manager

Rich Frost began his career as a Stage Manager for Leonard Stephenson & Mixed Company on national tours of *Driving Miss Daisy*, Athol Fugard's *My Children, My Africa* and *Valley Song*. He is the former Production Manager for the Tsai Performance Center at Boston University and Manager of the Boston University Opera Institute. As Assistant Director of The Fenway Alliance, Mr. Frost worked on an initiative to establish the Fenway Cultural District – one of the first such districts recognized by the Commonwealth of Massachusetts.

### SCENIC BUILD & STAGE SUPPORT

Caitlan Tignor Assistant Stage Manager  
Sarah Ford 2<sup>nd</sup> Assistant Stage Manager

Technical Director Peter Lanza  
Assistant Technical Director Brandon McSweeney  
Master Carpenter Daniel Curran  
Scene Shop BeNT Productions  
Richard Gray, Becki Gray  
Carpenter/Driver William Hawkins  
Props Master Kristine Holmes  
Prop Artisan Ian Thorsell  
Audio / Visual Supervisor Michael Policare

### COSTUME & WARDROBE

Costume Shop Manager Brooke Stanton  
Costume Assistant Kathryn Schondek  
Wig Artisan Rachel Shufelt  
Hair and Make-up Stylist Jennifer DeMarco-Gregory  
Hair Artisan Jaqueline Bufalino  
Costume Shop Crew Dianne Stanton  
Gina Angell  
Lisa Wilson  
Louisa Earle  
Avery Earle  
Lindsay Clinton  
Damita Zavaski  
Erin Camp  
Molly Williams  
Wardrobe Supervisor Jill Costello

Major has worked as a stage director for almost thirty years throughout the United States and Canada developing an impressive diverse repertoire of productions. Recent productions include *Un giorno di Regno* (Verdi), *Die Fledermaus* (Strauss) the North American premiere of Rossini's *La Gazzetta*, *The Consul* (Menotti), *The Cunning Little Vixen* (Janáček), *Lucia di Lammermoor* (Donizetti), *The Turn of the Screw* (Britten) *Les mamelles de Tirésias* (Poulenc), *L'Impressions de Pelléas* (Brook/Debussy), *L'enfant et les sortilèges* (Ravel), and *La tragédie de Carmen* (Brook/Bizet) Mr. Major has worked for numerous companies, including Michigan Opera Theatre, Opera Theatre of St. Louis, Central City Opera, Opera Omaha, Odyssey Opera, Wolf Trap Opera, and Fort Worth Opera. In August 2012 Mr. Major became Chair of Opera Studies at New England Conservatory after completing twenty years on the faculty of the University of Michigan where he oversaw the Opera Program, both teaching and directing. Productions at the University of Michigan included *Falstaff*, *Armide*, *A Midsummer Night's Dream*, and *Eugene Onegin*. From 2003-2014 Joshua Major was the Artistic Director of the Pine Mountain Music Festival, located in the Upper Peninsula of Michigan on the shores of Lake Superior where he has produced over 300 concerts of opera, symphony and chamber music. He continues to be a stage director for the International Vocal Arts Institute in both Montreal and Tel Aviv, where he has directed annually, since 1993.

### CHRISTOPHER OSTROM, Lighting Designer

Christopher Ostrom has designed several productions for NEC including *Albert Herring*, *Hansel and Gretel*, *Dido and Aeneas*, *La Périchole*, *Turn of the Screw*, *La Gazzetta*, *L'incoronazione di Poppea*, *Die Fledermaus*, and *Dialogues of the Carmelites*. For fifteen seasons he served as resident lighting designer at Opera Boston, where his credits include *Béatrice et Bénédicte*, *Cardillac*, *La Grande-Duchesse*, *Angels in America*, *Fidelio*, *The Bartered Bride*, *Lucretia Borgia* and *Nixon in China*. For Chautauqua Opera, he has designed *The Consul*, *The Cunning Little Vixen*, *Werther*, *Stiffelio*, and *The Crucible*. Other credits include: *The Magic Flute* and *Rigoletto* at Tulsa Opera; *The Crucible* at Mobile Opera; *Tosca* for Opera Providence; *Idomeneo* in a co-production between Opera San Jose and the Packard Humanities Institute; and productions for Lyric Stage, New Rep, Stoneham Theatre, Revels, Boston Ballet, Provincetown Repertory Theatre, Snappy Dance Theatre, Odyssey Opera, Brandeis University and Asolo Repertory Theatre. Christopher is the Managing Director and Artistic Associate of Wellfleet Harbor Actors Theater.

### NICK DORR, Scenic Designer

Nicholas Dorr has enjoyed a long career as a designer, actor, and director. Of the over 200 productions he has designed favorites include, *Heartbreak House* for the Sacramento Theatre Company, *West Side Story* for the Civic Light Opera of Los

Angeles, Aristophanes's *The Birds* at the Greek Theatre of New York, *Saving Kitty* at the Wellfleet Harbor Actor's Theater, and *The Unified Field* at the Los Angeles Theatre Center. He has won numerous awards for his productions, including an Ovation Award, six Dramalogue Awards, and the LA Weekly Award. For the last two seasons he has resided as the Resident Designer at the Cape Playhouse in Dennis MA.

#### KATHERINE STEBBINS REMESCH, Costume Design

This is Katherine's fifth season designing for New England Conservatory. Past productions with NEC include *Die Fledermaus*, *La Gazette*, *Paul Bunyan*, and *La Périchole*. Locally, Katherine has worked with Odyssey Opera, Company One, Boston Youth Symphony Orchestra, MIT, Harvard University, University of Massachusetts Lowell, and Juventas New Music Ensemble. Recent productions include Odyssey Opera's *Sir John in Love* and the University of Massachusetts Lowell's *August: Osage County*. Her work has been seen in Chicago with American Theater Company and Collaboraction, Pittsburgh at Pittsburgh City Theater, and also in New York and Washington, DC. Katherine has an MFA in Costume Design from Carnegie Mellon University.

#### MICHAEL STRAUSS, Musical Preparation

Michael Strauss is a native of Cape Town, South Africa. He received his B.M. in piano performance from the University of Capetown, and began his teaching career at the University of the Witwatersrand in Johannesburg, where he taught piano and chamber music and was the head vocal coach and chorus master of the Opera Department. In his past work as music director for the Boston Conservatory's opera program, he conducted *Suor Angelica*, *Gianni Schicchi*, *Albert Herring*, *Xerxes*, *L'Egisto*, and *The Ballad of Baby Doe*, among others. He continues to be an active artist on the Boston Conservatory's faculty recital series. At the Longy School of Music, he previously taught vocal performance classes and music directed opera scenes, and he has given numerous guest masterclasses at the institution.

#### DANIEL WYNEKEN, Musical Preparation

Daniel Wyneken is a vocal coach in the opera department, is music director of the department's outreach efforts into the Boston schools, and is music director of NEC's summer session Opera Studio. He has worked at several regional opera companies, including Central City Opera, Opera Omaha, Syracuse Opera, and Opera on the James. He has taught diction at both The Boston Conservatory and New England Conservatory.

#### DAMIEN FRANCOEUR-KRZYZEK, Musical Preparation

Damien Francoeur-Krzyzek's teaching and performing career incorporates his unique and diverse background as a pianist, classical singer, linguist, and opera coach. A faculty member of New England Conservatory since 2007, he has also served on the music staff of Opera Theatre of Saint Louis since 2008.

Formerly the Principal Coach of Boston Lyric Opera, he prepared thirteen productions for that company over four consecutive seasons, including Dvořák's *Rusalka*, for which he served as Czech diction coach. Additionally, Francoeur-Krzyzek has worked as rehearsal pianist for Opera Colorado, and diction coach for Opera Boston's *The Bartered Bride* and *Béatrice et Bénédicte*.

In addition to his academic and operatic duties, Francoeur-Krzyzek has privately coached professional singers for roles at national and international opera companies. He has studied and coached more than a dozen languages to date, including Russian, Dutch, Catalan, and Polish. An active performer, Francoeur-Krzyzek collaborates regularly with vocalists and instrumentalists throughout New England.

#### MELINDA SULLIVAN, Choreographer

Melinda has been working with singers for more than twenty-five years. She created a unique training program for singers which incorporates body fundamentals, improvisation, and dance styles to develop grace, balance, and stage presence. Sullivan teaches at New England Conservatory and Boston University Opera Institute. She is ballet mistress for Boston Early Music Festival and resident choreographer/movement coach at Central City Opera. Sullivan recently retired from the stage after a thirty-year career as a dynamic performer in the modern dance and opera worlds. She also coaches, choreographs, and reconstructs baroque dance and gesture. Recent choreographies include *Cendrillon* at BU, *Traviata* at Central City Opera, *Orfeo* at BEMF, *La Périchole* at NEC.

#### RACHEL POLICARE, Production Stage Manager

Rachel Policare is delighted to be at New England Conservatory for the fourth year in a row. Previous credits include: *Così fan tutte*, *Dialogues of the Carmelites*, *Die Fledermaus*, *L'incoronazione di Poppea*, *La Gazzetta*, and *The Turn of the Screw*. Area credits include: *Shrek: The Musical*, *Saturday Night Fever: The Musical* (North Shore Music Theatre); *Christmas on the Air*, *Luna Gale*, *A Funny Thing Happened on the Way to the Forum*, *How to Succeed in Business Without Really Trying*, *Meet Me in St. Louis*, *The Addams Family: A New Musical*, *Doubt*, *The Secret Garden*, *Something's Afoot*, *Miracle on 34th Street*, and *Dr. Jekyll and Mr. Hyde* (Stoneham Theatre); and *Twelfth Night* (Commonwealth Shakespeare Company).