

LEE HOIBY

The Italian Lesson

Based on a monologue
by Ruth Draper.



Room&Board & OPERA

JANUARY 25 & 26, 2024



JONATHAN
BAILEY HOLLAND
**Naomi in the
Living Room**

Based on the play by Tony
award-winning playwright,
Christopher Durang

BOSTON | OPERA
COLLABORATIVE

A REVIVAL OF **ROOM&BOARD & OPERA**

Journey through the lives of two women, each with their own unique stories, relationships, and intriguing personalities in this intimate evening of outrageous fun.

Thursday, January 25, 2024 | 7:30 pm

This performance is generously supported by **Ann Welch**

Friday, January 26, 2024 | 7:30 pm

This performance is generously supported by **Susan W. Jacobs**

THE ITALIAN LESSON

Music by Lee Hoiby | Text by Ruth Draper

A witty, elegant, and sophisticated comedy based on the sparkling monologue by the famed Ruth Draper – one of the most well-known and successful author-performers of her day. Mrs. Clancy, an over-scheduled socialite, mother, and wife, struggles to contain the normal chaos of her day while attempting to delve into Dante's *The Divine Comedy* with the help of her patient Italian teacher. Needless to say, she doesn't get very far.

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NAOMI IN THE LIVING ROOM

Music by Jonathan Bailey Holland | Text by Christopher Durang

Jonathan Bailey Holland's outrageously hilarious comedy showcases one of the most memorable heroines of the operatic stage, based on Christopher Durang's play. At home with Naomi are her hapless son John and his long-suffering wife Johnna, who visit every week despite the experience being bizarre and challenging.. Due to language and adult themes, this production is not recommended for children.

Used by arrangement with Jonathan Bailey Holland

Special Thanks

Special Thanks to Room & Board, Dawn Michelson and the entire Room & Board Team, Margaret Suby, First Church JP, Rhaea D'Aliesio, Longy School of Music, Delaney Finn, and Greg Smucker.

ENSEMBLE

THE ITALIAN LESSON

Jessica Jacobs.....Mrs. Clancy
Natasha Talukdar Elam.....Music Direction & Piano

NAOMI IN THE LIVING ROOM

Lindsay Conrad.....Naomi
Junhan Choi.....John
Chihiro Asano.....Johnna
Jean Anderson.....Music Direction & Piano
Monica Music.....Naomi (Cover)
Nick Fahrenkrug.....John (Cover)
Olivia Schurke.....Johnna (Cover)

CREATIVE TEAM

Patricia-Maria Weinmann.....Stage Director
Ken Yanagisawa.....Music Director*
Nic Laschever.....Assistant Stage Director
Miguel Flores.....Production Manager
Elliot Dupcak.....Stage Manager
Delaney Finn.....Supertitles Operator

BOSTON OPERA COLLABORATIVE STAFF

Alexis Peart.....Executive Director
Greg Smucker.....Co-Artistic Director
Patricia-Maria Weinmann.....Co-Artistic Director
Andrew Barnwell.....Development Manager
Nic Laschever.....Marketing and Administrative Coordinator

* The Music Director is generously supported by **Jonathan Saxton**

MEET THE CAST THE ITALIAN LESSON



Hailed as having “pipes with real heft and warmth” and “an expressive face, ever interesting to watch”, soprano **Jessica Jacobs** often appears with opera companies and musical organizations throughout New England. She studied voice and opera performance at Northwestern University and the University of Cincinnati College-Conservatory of Music. Recent performance highlights include Mimi in *La Bohème* with Long Island Opera, Micaëla in *La Tragedie de Carmen* with Seaglass Theater

Company, Marguerite in *Faust* and Donna Anna in *Don Giovanni* with Boston Opera Collaborative, Rosalinda in *Die Fledermaus* with VOX Opera, and Ensemble member in *The Handmaid’s Tale* with Boston Lyric Opera. Jessica has won awards from the Orpheus competition, the Metropolitan Opera National Council Auditions and the Barn Opera Vocal Competition. In addition to her singing career, Jessica is Mom to two amazing kids, Ben and Cece, and owns and operates Somerville Music Spaces, a new rehearsal and performance facility near Davis Square, Somerville. For more information visit www.jessicajacobssoprano.com and www.somervillemusicspaces.com.



With extensive experience in piano performance and vocal accompanying, **Natasha Talukdar Elam** has most recently worked as a collaborative pianist and coach at Utah Opera and the Brevard Music Festival. She is a graduate of the masters program in Opera Coaching from the University of Texas at Austin and holds another masters degree in Vocal Accompanying from the Peabody Conservatory at John’s Hopkins University. Born in Manila, Philippines and raised in New York,

Natasha currently resides in Framingham with her husband John and her black lab mix, Poppy and works in Wellesley as a nanny to four wonderful kiddos (hi Lulu, William, Varun and Evangeline!!)

MEET THE CAST: NAOMI IN THE LIVING ROOM



Lindsay Conrad is a soprano based in Portland, Maine and is excited to reprise the role of Naomi with Boston Opera Collaborative. A native of Ohio, Lindsay spent 12 years in the Boston area, where she performed with numerous New England regional companies, including Boston Modern Orchestra Project, Boston Midsummer Opera, NEMPAC Opera Project, Odyssey Opera, New Repertory Theatre, OperaHub, and Boston Opera Collaborative. Excited by new

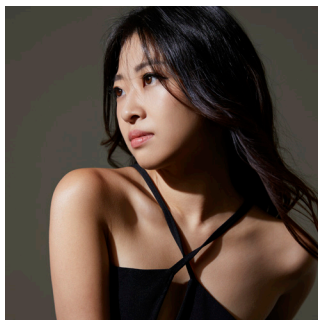
and innovative opera, some of Lindsay's favorite roles include Muffy in *Der Vampyr* (premiere), Marcello in *La Femme Bohème* (New England premiere), Hilda Doolittle in *Until the War is Over* (premiere), Sophie Arnould in *DIVAS* (premiere), and Naomi in *Naomi in the Living Room*. Cannon highlights include *La Bohème* (Musetta), *Idomeneo* (Elettra), *Falstaff* (Alice Ford), *Masterclass* (Sharon), *Fidelio* (Marzelline), and *Così fan tutte* (Fiordiligi). Concert soloist credits include *The Messiah*, *Lord Nelson Mass*, and Mozart's *Requiem* and *Coronation Mass*. Lindsay is currently a soprano in the *Una Voce* choral ensemble in Southern Maine, and is the Director of Development at Portland Trails where she gets to spend lots of time in Maine's woods and waters. More information, reviews, and upcoming performances can be found at www.lindsaymconrad.com.



Baritone **Junhan Choi**, a native of South Korea, is an active opera, oratorio, and concert singer. His 2023/24 season engagements include *Registrar & Commissioner*, *Madama Butterfly*; *Dandini* (cover), *La Cenerentola*; and *Fourth Stone*, *Eurydice* with Boston Lyric Opera as part of his second year as a Jane and Steven Akin Emerging Artist. Mr. Choi has been a prize winner in many international competitions, such as the 54th *Viñas International Voice Competition* (Spain/Three Extraordinary Prizes – Mercedes

Viñas, *Victoria de los Ángeles*, *Franz Schubert*), the *Berliner International Music Competition* (Germany/Golden Medal), *Talents of the World International Voice Competition* (First Place), *MassOpera's Vocal Competition* (First Place), *Rochester International Vocal Competition*, and the *St. Botolph Emerging Artist Grant* for excellence in music. He holds a Master's degree and a Graduate Diploma with a Presidential Scholarship from New England Conservatory of Music.

MEET THE CAST: NAOMI IN THE LIVING ROOM CONT.



Chihiro Asano, a mezzo-soprano based in Boston and a native of Japan, is a graduate of the New England Conservatory, having earned a Master of Music in Vocal Pedagogy (2022) and a Graduate Diploma in Vocal Performance (2023). Chihiro was a Puerto Rico District Winner in the 2023 Metropolitan Opera Laffont Competition. The 2023 season showcased Ms. Asano's exceptional artistry, emphasizing her singular brilliance as an interpreter of contemporary musical expressions. Esteemed

musical venues throughout Massachusetts routinely showcase Chihiro's versatile talent, such as Boston Lyric Opera, White Snake Opera, MassOpera, NEMPAC, Cambridge Chamber Ensemble, and Nightingale Vocal Ensemble.



Monica Music is most recently featured as a soloist in Vaughan Williams' *Dona Nobis Pacem* with the Assabet Valley Mastersingers, Mozart's *Requiem* with the Masterworks Chorale, and *The Lives They Lived* with Boston Opera Collaborative. Before moving to New England, Monica completed her graduate degree at the Shepherd School of Music at Rice University where she made her debut as the *Little Zegner Sister* in Missy Mazzoli's *Proving Up* and prepared the role of *Seleuce*

in Handel's *Tolomeo* (canceled due to COVID-19). Prior to attending Rice University, Monica was an Apprentice Artist with the Des Moines Metro Opera. She also spent two seasons at Opera in the Ozarks, making her role debuts as *Zerlina* in *Don Giovanni* and *Susanna* in *Le nozze di Figaro*. While completing her Bachelor of Music degree at Louisiana State University, Monica sang the roles of *Aveline Mortimer* in *Elizabeth Cree* (collegiate premiere), *Nannetta* in *Falstaff*, and *Polly Peachum* in *Die Dreigroschenoper*. Equally active on the concert stage, Monica has collaborated as a soloist with the LSU Symphony in Mahler's 4th Symphony and with LSU choirs in Haydn's *Missa Brevis* in F Major, Bernstein's *Chichester Psalms*, and Craig Hella Johnson's *Considering Matthew Shepard*. Monica holds award titles from the Metropolitan Opera National Council, Orpheus Vocal Competition, the James Toland Vocal Arts Competition, and the Kristin Lewis Foundation Vocal Competition. Monica is a graduate of the Dandelion Opera Institute and Houston Grand Opera's Young Artists Vocal Academy. A native of Dallas, TX, Monica now lives in Haverhill, MA with her husband.

MEET THE CAST: NAOMI IN THE LIVING ROOM CONT.



Awarded by the American Prize for his guerilla-style art film "Dichterliebe: Within and Without", Baritone **Nick Fahrenkrug** has been sought after for his sensitive sound in concert and expressive story-telling on stage. A frequent performer of new music, Nick enjoys exploring the capacities of the human voice, often with Nightingale Vocal Ensemble, and is fascinated by the healing power of sound. Since moving to Boston, he has appeared with

Nightingale Vocal Ensemble, the Boston Youth Symphony Orchestra, Boston Opera Collaborative, and the Boston Pops. Learn more about his recent and future engagements at nickfahrenkrug.com



Olivia Schurke is a mezzo-soprano based in Boston, where she recently earned her Master of Music degree in Vocal Performance at Boston University. Last season with Boston University's Opera Institute, Olivia performed the roles of Bradamante in Handel's Alcina, Meg in Mark Adamo's Little Women and Isabel in Daniel Catán's La Hija de Rappaccini. Olivia was recently featured as the mezzo soloist for James Stephensen's Symphony No. 2 with the BU Wind Ensemble at Boston's Symphony Hall.

In the first year of her studies also with Boston University's Opera Institute, Olivia performed the roles of Dorabella in *Così fan tutte* and Taller Daughter in Missy Mazzoli's *Proving Up*. Olivia also serves as the Alto Section Leader at First Lutheran Church of Boston where she is frequently a featured soloist. Originally from Minnesota, Olivia attended St. Olaf College where she earned her Bachelor of Music Degree in 2018 and was a recipient of the Christiansen Music Scholarship. During her studies, Olivia performed the roles of Mad Margaret in *Ruddigore* and Prince Orlofsky in *Die Fledermaus* with St. Olaf Lyric Theater. In addition to singing, Olivia began studying violin at age 3 and continues to play for enjoyment.

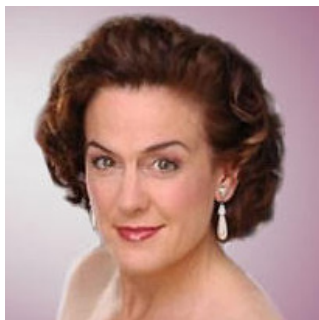
MEET THE CAST: NAOMI IN THE LIVING ROOM CONT.



Jean Anderson coaches opera, art song, and diction at The Boston Conservatory at Berklee and also teaches at New England Conservatory. She is the organist and choir director at St. Luke's Episcopal Church in Scituate, MA, and performs as a collaborative pianist throughout the US and Europe. Former faculty of Miami University, and Cincinnati Christian University. Collier works frequently with Opera Providence, Longwood Opera, and Boston Lyric Opera, and is a coach at Northern Arizona University's

summer opera program in Italy, "Flagstaff in Fidenza." She has served as an accompanist and assistant conductor for choruses at Harvard University, and as accompanist and diction coach for the Back Bay Chorale in Boston. She has also worked as a coach at the Brevard Music Festival in North Carolina, and at the summer vocal institute of the University of California at Santa Barbara. Collier is also organist and choir director at St. Luke's Episcopal Church in Scituate, Mass., where she runs an active recital series. She has also been a fellow at the Tanglewood Music Center, and a participant in the Cleveland Art Song Festival. Collier is active as a collaborative pianist around the country and in Europe.

MEET THE CREATIVE TEAM: ROOM&BOARD & OPERA



Patricia-Maria Weinmann has worked with many national opera companies and festivals including Utah Opera, Opera on the James, Syracuse Opera, Florida Grand Opera, Seagle Music Colony, Boston Lyric Opera, Central City Opera, Opera Boston, Ashlawn Opera Festival, the American Opera Project, Opera Providence, and Mississippi Grand Opera. She has collaborated on a number of premier performances including Daniel Pinkham's *The Cask of Amontillado*, the staged orchestral premier of Scott Wheeler's *The Construction*

of Boston and Wheeler's *Democracy* as a work-in-progress for the American Opera Project in New York. Recent directing engagements have included *Miss Havisham's Wedding Night*, *Hansel and Gretel*, *Così fan tutte*, *The Mikado*, *The Pirates of Penzance*, *Cole!*, *Cenerentola*, *Carmina Burana*, *L'elisir d'amore*, *Sweeney Todd*, *Don Pasquale* and *Faust* and *Marguerite (BOC)*. Over the past 20 years, Weinmann served on the faculties of both Boston Conservatory and the New England Conservatory of Music. As a guest director and coach for Utah Opera's Young Artist Program and a faculty member of American Institute of Musical Studies in Graz, Austria, she continues to train some of the most promising young singers in the United States and abroad.



Japanese-American conductor **Ken Yanagisawa** is the Music Director of the Boston Opera Collaborative and the Assistant Conductor of the Boston Civic Symphony. He made his Japanese debut conducting Mozart's *Die Zauberflöte* with Kansai Nikikai and the Japan Century Symphony Orchestra at the Hyogo Performing Arts Center Japan in February 2023, and most recently conducted a production of Arnold Schönberg's *Erwartung* for the Boston University Opera Institute.

Formerly a Conducting Apprentice with the Detroit Symphony Orchestra, Ken has worked with the National Symphony Orchestra, Rhode Island Philharmonic, Berlin Academy of American Music, and Plymouth Philharmonic as cover conductor. He has also served as Kapellmeister with the Berlin Opernfest for the past three years, working on productions of Humperdinck's *Hänsel und Gretel*, Mozart's *Die Zauberflöte*, Puccini's *Suor Angelica & Gianni Schicchi* and Strauss's *Ariadne auf Naxos*, and made his European debut with the Bacau Philharmonic Orchestra in September 2018.



ABOUT THE COMPANY

Boston Opera Collaborative offers fresh opera experiences that put our audiences in close contact with the power of the human voice. Our year-round performance calendar features Boston's brightest young talent in energetic and intimate productions of repertoire ranging from canon favorites to Boston premieres. We bring opera into unexpected places and find new ways to tell familiar stories, inviting the uninitiated to see their first opera and welcoming the lifetime fan to engage with our unique brand of music theater.

Boston Opera Collaborative's artists come to us from the nation's top conservatories, making Boston their home as they pursue the next stage of their careers. BOC provides performance and outreach opportunities, continuing education and professional development resources.



BOARD OF DIRECTORS

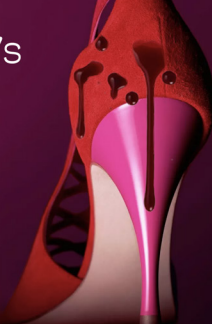
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Ann Welch, Clerk
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Margaret Suby
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JOIN US NEXT FOR:

Peter Brooks & Georges Bizet's

La tragédie de Carmen

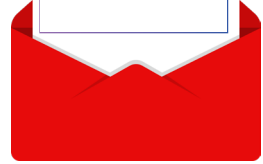
APRIL 4, 6, & 7 | ARROW STREET ARTS



One of opera's most enthralling characters comes to life in Peter Brook's exciting reimagination of **Bizet's Carmen**. Pared down to 90 minutes and four singers, the opera follows Carmen as she draws the infatuated Don Jose away from Micaela and toward a life of **jealousy, lust, and murder**. La Tragédie de Carmen trims this powerful story into a taut, fast-paced "tragedy of four people" **brimming with seduction and intrigue**.

Join us for this inaugural performance at the **brand-new Arrow Street Arts Theater** (previously the home to the Oberon).

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- Developing opera makers of all kinds through high-level, nurturing opportunities.
- Developing emerging artistic talents through performance, collaboration, and community-building.
- Fresh takes on the operatic canon set in unique spaces.
- Commissions of new works that highlight diverse narratives in our community.
- Intimate performances where the power of the human voice transports you to new worlds.

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