

GENEVALIGHTOPERA

GLO

GENEVA LIGHT OPERA
PRESENTS

MOZART'S

THE
Abduction
FROM
THE
Seraglio

GENEVA LIGHT OPERA

presents

THE ABDUCTION FROM THE SERAGLIO

by WA Mozart (1756-1791)

Libretto by Gottlieb Stephanie,
based on Christoph Friedrich Bretzner's
Belmont und Constanze, oder Die Entführung aus dem Serail

In German with English dialogue and supertitles

Thursday

JULY 21, 2022

at 7:30 PM

Saturday

JULY 23, 2022

at 3:00 PM

Sunday

JULY 24, 2022

at 3:00 PM

SMITH OPERA HOUSE

82 Seneca St., Geneva, NY

ERIC MAHL, Conductor
STEVE VAUGHAN, Stage Director

Cast

Constanza	ALEXIS OLINYK
Belmonte	MICHAEL ANDERSON
Blonda	MICHELLE SEIPEL
Pedrillo	ANDRES LASAGA
Osmin	VALERIAN RUMINSKI
Pasha Selim	BRIAN KEITH JOHNSON

Covers

Constanza	YVONNE TROBE
Belmonte	GABRIEL HERNANDEZ
Blonda	NATALIA HULSE
Pedrillo	THOMAS KOO
Osmin	BRANCH FIELDS
Pasha Selim	AUGUST DEIMEL

*Covers never substitute for listed players unless
a specific announcement is made at the time of performance.*

Chorus

**YVONNE TROBE, NATALIA HULSE, ANDREA MCGAUGH, ALEXANDRA SESENTON
GABRIEL HERNANDEZ, THOMAS KOO, BRANCH FIELDS, NATHAN STROCK**

Orchestra

1st violin	ANN MARIE BERMONT
2nd violin	RYAN SHANNON
Viola	DREW RICCIARDI
Violoncello	LUKE KRAFKAS
Double Bass	NATHANIEL CHASE
Flute	ROBERTA MICHEL
Oboe	STUART BRECZINSKI
Clarinet	ALEXIS LANZ
Bassoon	STEPHANIE CORWIN
Horn	JOSHUA THOMPSON
Percussion	ANTHONY CALABRESE
Piano	ELIZABETH RODGERS

Music & Production Staff

Stage Manager	ROSE HAYS
Assistant Stage Manager & Costumer	PAIGE WALDRON
Rehearsal Pianist & Coach	ELIZABETH RODGERS
Collaborating Music Director	CHRISTIAN CAPOACCIA
Lighting Designer	BRUCE PURDY
Supertitles	MEREDITH BECKLEY
Casting	GEOFFREY RIGGS, ELEANOR CLARK
English Translations	GEOFFREY RIGGS, GENA RANGEL
Crew	RICHARD SLOCUM, JAY FREER

Scenery by Stivanello Costume Co., New York, NY
Reduced orchestration by Jonathan Lyness

Synopsis

— ACT 1 —

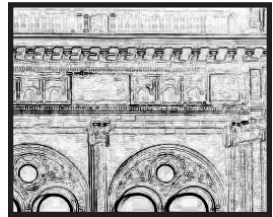
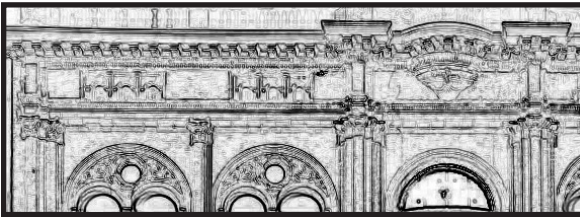
Belmonte, a Spanish nobleman, comes ashore searching for his fiancé who has been kidnapped and sold as a slave to the head of the Ottoman Empire. His inquiries about the Pasha's whereabouts are rebuffed by a disagreeable slave keeper Osmin. When his kidnapped servant Pedrillo appears, Belmonte realizes he is in the right place, and that he may soon see his beloved Constanza. With such a thought he sings an aria describing the anxiety and fire with which his heart is beating, wondering if he is hearing her sighing or whispering. Learning that she has become the "treasured beloved" of the Pasha, he hides as the Pasha returns from a pleasure trip on the water and his entourage sings his praises. The Pasha urges Constanza to explain her reluctance to return his love, and she replies in an elaborate aria how happy she was with her beloved before being torn from his side. After a fierce struggle, Belmonte and Pedrillo force their way past the fierce and wily Osmin to go into the palace.

— ACT 2 —

Constanza's chambermaid Blonda lets Osmin know that as an Englishwoman born in freedom she is a slave to no one, including him, no matter the Pasha or Turkish customs, and insists he leave her alone. She tries to comfort her mistress who is lamenting the sadness of her fate. The Pasha appears to demand that Constanza give her love to him, and she explains that despite her honor and respect for him, love is not possible. He responds with threats of every kind of torture and she responds (in a mighty aria) that she will laugh at whatever torments come her way, offering the Pasha heaven's reward if he retracts his threats, and swearing that, if not, she will face all and be freed by death. Meanwhile Pedrillo tells Blonda that Belmonte has arrived and has a ship ready to take them away that very night, and to get past Osmin he will give him wine and a sleeping potion. Blonda sings joyfully that she will rush this happy news to her sad mistress. Pedrillo sings, alternately brave and fearful, about his readiness for battle. After convincing Osmin to join him in some cypress wine, Pedrillo leads him off in drunken stupor, and gets ready to unite his master with Constanza, and prepare for that night's abduction. The two couples acclaim their joy at the thought of soon being free. When Belmonte says there is one worry in his heart along with its joy, Constanza urges him to keep no secrets. When Pedrillo begins to question whether Osmin's demands have reduced the value of his sweetheart, Blonda boxes him on the ear to set him straight. And Constanza cries that Belmonte's doubts deeply wound her. The ladies sing that they won't take unseemly surmises from their beloveds, and the fellows beg forgiveness and swear that their beloveds are ever blameless. Seeing he is sorry, Constanza forgives Belmonte, and Blonda joins in as all sing the praises of Love, and vow not to let the fire of jealousy mar it.

— ACT 3 —

Pedrillo and Belmonte meet before midnight to carry out their abduction plans, and Pedrillo sings a “serenade” to signal the ladies that their rescuers will soon be at their windows. Unfortunately Osmin stumbles in as Pedrillo is rescuing Blonda, and shouts for the guards as the couple flees toward the ship. When they are captured, Osmin sends them to the Pasha, who berates Constanza for her duplicity, and tells Osmin he will provide orders for their torture. Alone with Constanza, Belmonte is agonized that he has brought her on a journey to death. But in their final duet she assures him that it will be celestial blessedness to be at his side as they, with glances of wonder, let go of the world. The Pasha returns to the wretched Christians waiting to learn their doom—which they expected to be even more terrible because Belmonte’s father was a bitter enemy of the Pasha in the past. But he tells Belmonte to take Constanza and sail back to his homeland, and to be more humane, for it is better to repay injustice with charity than abuse. Osmin runs off swearing they should be viciously punished, but the opera concludes with highest thanks and praise for the Pasha and all noble souls who forgo their vengeance, and go on with kindness, and unselfishly forgive.



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About the Artists

Finalist in the Alfredo Silipigni Competition, tenor **MICHAEL ANDERSON** recently appeared as a Young Artist with Nashville Opera singing Peter Quint in *The Turn of the Screw*, King Kaspar in *Amahl and the Night Visitors*, and David in *Pepito*. He has performed at Palm Beach Opera, Dayton Opera, Des Moines Metro Opera, Opera Saratoga, Central City Opera and Wolf Trap Opera in roles such as Pong (*Turandot*), Bardolfo (*Falstaff*); Gus Pollock and Professor Trixie (*The Cradle Will Rock*); Jimmy O'Keefe (*Later the Same Evening*); Le Journaliste (*Les mamelles de Tirésias*); and has covered Count Almaviva in *The Ghosts of Versailles*. His other roles include Mayor Upfold (*Albert Herring*), Tamino (*Die Zauberflöte*), and Gherardo (*Gianni Schicchi*), and he has performed the tenor solos in *Messiah*, *Lobgesang*, *St. John Passion*, *A Farewell to Arms*, *Gounod Requiem*, Mozart's *Requiem*, *King David*, Beethoven's *Symphony No. 9*, and *Elijah*. He received a BM and an MM from Manhattan School of Music.

Actor and winemaker, **AUGUST DEIMEL** makes his debut with Geneva Light Opera covering Pasha Selim in *The Abduction from the Seraglio*. His favorite roles include Peachy Well in *The Last Night of Ballyhoo* (Colonial Players Annapolis), Jesus de Luna in the Santa Fe Playhouse, and the Seargeant of the Police in *The Pirates of Penzance*. He originated the role of Judd in *Vistas*, as part of Geneva Theatre Guilds' Playwright's Play Readings.

A graduate of the Academy of Vocal Arts and the Indiana University School of Music, basso **BRANCH FIELDS** has performed for Opera Idaho, Opera Omaha, Utah Opera, Anchorage Opera, Opera Theatre of Lucca, and the American Symphony Orchestra, among others. Immediately following GLO's production, Mr Fields travels to Bozeman, Montana to sing the role of Captain von Trapp in *The Sound of Music*.

ROSE HAYS joins Geneva Light Opera for the first time this summer as Stage Manager. She obtained her BA in Theatre Arts at SUNY Fredonia, where she received the Harry John Brown and Paul Mockovak Award in Performing Arts for her contributions as the Understudy for Dr Brookner in Larry Kramer's *The Normal Heart* and as Deck Crew and as substitute Stage Manager for Dominique Morrisseau's *Pipeline*. She will be acting this August in Don't Tell Amy Productions' Draft One Play Festival.

A participant in Merola Opera's Young Artist program, tenor **GABRIEL HERNANDEZ** joined the Spoleto Festival USA this June for the world première of Rhiannon Giddens' and Michael Abels' *Omar*, and sang in the American première of Nico Muhly and Alice Goodman's *The Street*. He will perform Scaramuccio in *Ariadne auf Naxos* with the Lakes Area Music Festival later this summer and in the fall will join New Camerata Opera to portray Torquemada in Ravel's rarely

performed *L'Heure Espagnole*, concluding the 22-23 season in a world première in Baltimore with Quarry Theatre, portraying Abraham Lincoln in *Yours Forever*.

A graduate student at the San Francisco Conservatory studying with Catherine Cook, soprano **NATALIA HULSE** received a BM from the Eastman School of Music where she studied with Kathryn Cowdrick, and also earned a BM in English Literature at the University of Rochester. She has performed with Ohio Light Opera, Eastman Theater, and in concert at Rachmaninoff Hall at the Moscow Conservatory of Music in Russia where she studied with renowned coloratura soprano Larissa Rudakova.

BRIAN KEITH JOHNSON has performed many roles in opera from Figaro in *Il barbiere di Siviglia* to Ford in *Falstaff*. As a member of Actor's Equity Association, he has also performed a variety of musical theatre roles ranging from Jim in *Big River* to Father/God in *Children of Eden*. His concert repertoire includes major works such as Carmina Burana, Elijah, the Verdi *Requiem*, Beethoven's *Ninth Symphony*, the Brahms *Requiem* and the Faure *Requiem*. He has performed operatic and musical theatre roles across the United States and this season will sing Sweeney in *Sweeney Todd*, Schaunard in *La Bohème*, and the baritone solos in the Brahms *Requiem* and Handel's *Messiah*.

Tenor **THOMAS KOO** is a native of Westchester, New York. Recently graduated from Ithaca College with a master's degree in performance, he has performed the role of Tamino in *The Magic Flute*. He also performed as an ensemble member in the production of *We Wear the Sea Like a Coat*, a new opera by Sally Lamb-McCune. Thomas is excited to be covering the role of Pedrillo in this production of *The Abduction from the Seraglio*.

Tenor **ANDRES LASAGA** earned a Master's degree at the University of Miami, Frost School of Music where he performed two Stravinsky operas: *Mavra* (Hussar) and *The Rake's Progress* (Tom Rakewell). His roles include Britten's *The Turn of The Screw* (The Prologue), Lehar's *The Merry Widow* (St. Briche, Baron Popoff), Barber's *A Hand of Bridge* (Bill), Massenet's *Cendrillon* (Le Doyen de la Faculté), Britten's *A Midsummer Night's Dream* (Puck), Strauss' *Ariadne auf Naxos* (Scaramuccio), and Mozart's *Die Zauberflöte* (Monostatos). He has collaborated with Florida Grand Opera Chorus and The Master Chorale of South Florida, and in 2017 had the honor of performing a recital at Mirabell Palace in Salzburg, Austria.

ERIC MAHL is Music Director of Orchestra One, Associate Conductor of the Greenwich Village Orchestra, Conductor of the Philharmonia at Third Street and the Charles Ives Music Festival Orchestras. He has guest conducted for the Los Angeles Guitar Quartet, Ridgefield Symphony, Litha Symphony, New Amsterdam Symphony, and Chelsea Symphony. A graduate of Ithaca College, he continued studies at Université de Montreal and the State University of New

York at Fredonia, where he received his master's degree. He has studied with foremost conducting pedagogues and participated in workshops and competitions in the United States, Canada, the Czech Republic; and at the Eastman School of Music, College Conservatory of Music in Cincinnati and Bard College. Schooled in all orchestral instruments, Mr. Mahl continues to perform as a trumpet player in orchestras, chamber music and jazz ensembles.

Mezzo soprano **ANDREA MCGAUGH** returns to GLO where she sang the roles of Dorabella in *Così fan tutte* and Third Lady in *The Magic Flute*. She recently appeared as Prince Orlofsky in *Die Fledermaus* with Rochester Summer Opera and as Doris in "The Goddess of Wire-Walking" in Kevin Puts' Elizabeth Cree with Eastman Opera Theatre. Her favorite musical comedy roles include Jack's Mother (*Into the Woods*), Ilona Ritter (*She Loves Me*), and Mrs. Lovett (*Sweeney Todd: The Demon Barber of Fleet Street*). She makes her Gilbert and Sullivan debut in August 2022 as Ruth in *The Pirates of Penzance* with Rochester Summer Opera.

Soprano **ALEXIS CREGGER OLINYK** has performed with Opera Delaware, Chelsea Opera, the Blue Hill Troupe, Regina Opera, Opera Manhattan, Annapolis Opera, and was hailed with a rave review by Opera News for her Donna Anna in *Don Giovanni*. Recent highlights include Leonora in *Il Trovatore*, Micaëla in *Carmen* with Regina Opera, Amelia in *Un Ballo in Maschera* with Amore Opera, Donna Anna and Rosalinde in *Die Fledermaus* with Geneva Light Opera, soprano soloist in Handel's *Messiah* with the Putnam County Chorale, Poulenc's *Gloria* with the Rockland Camerata, Mahler's 2nd Symphony and Beethoven's 9th Symphony with the Litha Symphony. 2018 brought a change in repertoire with her debut as Aida, and Lady Macbeth.

A graduate of the Manhattan School of Music where she served on the faculty, pianist **ELIZABETH RODGERS** plays for Downtown Music, Music Under Construction, and the New York Gilbert and Sullivan Players, among others, and has premiered new works by many composers, including Miriam Gideon, Marc-Antonio Consoli, Robert Dennis, Wendy Griffith, and Carolyn Lord. She has recorded for Opus, CRI, Musical Heritage, Grenadilla, New World, and Albany.

Basso **VALERIAN RUMINSKI** made his debut at the Metropolitan Opera in *Carmen* as Zuniga in 2001, and has performed with major opera houses such as Seattle Opera, Florida Grand Opera, Michigan Opera Theatre, Kansas City Lyric Opera, Dallas Opera, Minnesota Opera, Portland Opera, Opera de Montreal, Calgary Opera, Manitoba Opera, Vancouver Opera, the Canadian Opera Company, and most recently the Danish National Opera. A graduate of the Academy of Vocal Arts and winner of the Richard Tucker Award, the Gerda Lissner Award, and the Lincoln Center Martin Segal Award, Mr. Ruminski is a member of the Buffalo New York Music Hall of Fame and Founder and Artistic Director of Nickel City Opera.

Soprano **MICHELLE SEIPEL** has performed roles such as Lucia (*Lucia di Lammermoor*, Opera Vivente), Musetta (*La bohème*, St. Petersburg Opera), Nellie Forbush (*South Pacific*, Asheville Lyric Opera) and Clorinda (*La Cenerentola*, New York City Opera) and in Smith Opera House performances as Susanna, Adele, Despina, and Norina. Ms. Seipel's Lincoln Center debut was with the New York Philharmonic in their Emmy-nominated *Carousel*. Her numerous awards include the Wisconsin District Metropolitan Opera Auditions and the Shreveport Opera Singer of the Year Competition. She earned her master's degree at the Peabody Conservatory.

Soprano **ALEXANDRA SESENTON** won a Fulbright Study/Research Grant in Belgrade, Serbia where she taught music and English to Serbian youth and sang with the Belgrade National Opera. She made her operatic debut in 2016 as the Countess in Mozart's *Le Nozze di Figaro* at the Festival of the Aegean on the island of Syros, Greece. She studied in the Borislav Popovic Opera Studio in Belgrade, and graduated with honors from Mannes College in New York City and with distinction from the Royal Academy of Music in London.

Bass-baritone **NATHAN STROCK** covered Magnifico and was featured in the chorus of Geneva Light Opera's production of *La Cenerentola* last summer. This June he performed the role of Marullo in Nickel City Opera's production of *Rigoletto* and graduated from SUNY Potsdam's Crane School of Music with a Masters in Music Performance, having sung the roles of Mr. Govineau in Menotti's *The Medium* and Cascart in Leoncavallo's *Zaza*.

Soprano **YVONNE TROBE** was 2021 district winner of the Metropolitan Opera National Council Auditions, and is a graduate of Eastman and the Crane School of Music and recipient of the Rene Fleming Endowment Scholarship and the Daniel R. Mandelker & Marlene N. Harris award from Sarasota Opera. She debuted as Micaela in *Carmen* with Buffalo Opera Unlimited, and has performed several roles including Anna in *Nabuccos*. Her performances at The Glimmerglass Festival as Sister Margaretta in *The Sound of Music* and cover for Zemina in *Die Feen* were cancelled due to covid-19.

STEVE VAUGHAN has numerous directing credits in television, film, opera and Shakespeare, and is a Certified Fight Director and Stage Combat Teacher for the Society of American Fight Direction. He directed GLO's production of Rossini's *La Cenerentola* last summer. His production of Shakespeare's *As You Like It* is appearing this July in Buffalo's Delaware Park.

PAIGE WALDRON is Wardrobe Supervisor for the Rochester City Ballet, and designed and made the costumes for Geneva Light Opera's 2021 production of Rossini's *La Cenerentola*.

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Geneva Light Opera

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