



REGINA
OPERA
COMPANY

OUR 55TH SEASON 2024-2025



Verdi's
La Traviata

May 10, 11, 17, & 18, 2025, at 3 PM

Free open dress rehearsal with piano
May 3, 2025, at 3 PM

Free open dress rehearsal with orchestra
May 8, 2025, at 7 PM

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Lighting Design Lauren Bremen
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Choreographer Marcia C. Kresge
Rehearsal Pianists Emily Loa-Swain, Violetta Zabbi
Costumes Marcia C. Kresge, Barbara Grant-D'Avola, Lisa Ingrisani
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Program Printed by The Ink Shop

All performances at Our Lady of Perpetual Help C.A.B.,
5902 6th Ave., Brooklyn, New York

REGINA OPERA COMPANY

P.O. Box 150253, Brooklyn, NY 11215 - (718) 259-2772

E-mail: info@ReginaOpera.org **Website:** www.ReginaOpera.org

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SPECIAL THANKS to the Very Rev. Robert Wojtek, C.Ss.R, Pastor, & Br. Augustus J. Riviere, C.Ss.R., Rector, OLPH Parish; Ralph Nofi, Ph.D., Chairperson, & Kristen Lavelle, Principal, OLPH Catholic Academy of Brooklyn; Ana Ruth Leon de Santos, OLPH Parish Secretary; Isidro, Raul, and Steven, OLPH Maintenance Staff; Barry Cohen; Peter C. Orlandi, CPA; and The Ink Shop. Orchestral reduction for *La Traviata* created by Marc Cerri.

The Cast

Violetta Valéry, a courtesan	Jennifer Moore (May 3 & 18)
	Yujin Zeng (May 8 & 11)
	Makīla Kirchner (May 10 & 17)
Alfredo Germont, a young man	Christopher Trapani (May 3 & 18)
	Oswaldo Iraheta (May 8 & 11)
	David Freides (May 10 & 17)
Giorgio Germont, his father.....	Robert Garner (May 3 & 18)
	Jonathan R. Green (May 8 & 11)
	Peter Hakjoon Kim (May 10 & 17)
Baron Douphol, Violetta’s lover.....	Samuel Roth (May 3 & 18)
	Robert Garner (May 8 & 10)
	Daniel Chiu (May 11 & 17)
Flora Bervoix, Violetta’s friend.....	Elizabeth Moulton (May 3 & 18)
	Sydney Guthrie (May 8 & 11)
	Morgan Mooney (May 10 & 17)
Marquis d’Obigny.....	Warren B. Harding (May 3 & 18)
	Henry Horstmann (May 8 & 11)
	Elijah John-Burnley (May 10 & 17)
Doctor Grenvil	Rick Agster (May 3 & 18)
	John Schenkel (May 8 & 11)
	Gennadiy Vysotskiy (May 10 & 17)
Annina, Violetta’s maid.....	Foléi Browne (May 3 & 11)
	Manya Gaver-Holmes (May 8 & 18)
	Sara László (May 10 & 17)
Gastone, Viscount Letorières.....	Thibault Courtois (May 3 & 17)
	Doohyun Yoon (May 8 & 11)
	Ramon Gabriel Tenefrancia (May 10 & 18)
Giuseppe, Violetta’s Servant	Thomas Geib
Messenger/Flora’s Servant.....	Wayne Olsen

Ensemble

Isabella Bernal, Samuel Flores, Margaux Frohlich, Thomas Geib, Cathy Greco, Laura Ann Heckmann, Wayne Huang, Yvonne Juris, Morgan Misk, Wayne Olsen, Charly Rentz, Sam Elliott Siddiqui, Grace Verbic, Kenneth Wayne

The Story

Act I - Violetta's Paris salon. Violetta, a courtesan, is having a party. Gastone introduces Alfredo, who, during her recent illness, had asked about her daily. Violetta is amused, but her lover, Baron Douphol, is not. Gastone, meanwhile, persuades Alfredo to propose a toast. Violetta invites everyone to go to the ballroom for dancing, but she is stricken with dizziness. She tells her concerned friends that she is fine; they go off to dance. Alfredo comes up behind her to ask if she is feeling better and swears that if she were his, he would watch over her all her life. When Violetta laughs at him, he confides that he has loved her deeply for a year. She urges him to forget her. But she gives him one of her camellias and asks him to bring it back when it is faded – the next day. They say their goodbyes just as all the guests come crowding into the salon to make their own farewells. Left alone, Violetta wonders if she could ever truly be in love, and if it was Alfredo who awakened that new feeling in her. But she casts aside the thought as foolishness. For her, love is an illusion, and she must live for pleasure alone – even though Alfredo's declaration of love still rings in her ears.

Act II - Violetta's country house. Alfredo and Violetta have now been living together in the country for three months, and he is filled with happiness. But when Annina informs him that Violetta has had to sell her possessions to pay for their living expenses, he is shocked and vows to go to Paris to pay the debt. Annina tells Violetta only that Alfredo has gone to Paris. Giuseppe brings Violetta an invitation from Flora to attend her ball that evening, then announces the arrival of a gentleman. To her surprise, her visitor is Giorgio Germont, Alfredo's father. He accuses her of bewitching his son and taking his money. But Violetta shows him a paper proving that she has been selling her own possessions to pay their expenses. Astounded, Germont realizes that she really loves his son, but he must ask her to leave him for the sake of his young daughter, who is about to marry a respectable man. She refuses at first, but he points out that she will someday lose her looks and Alfredo will tire of her. He begs her to be a "consoling angel" to his family. She asks Germont to embrace her as a daughter to give her the strength to do what she must do, and to console Alfredo after she has left him. He acknowledges her sacrifice and leaves her with the wish that she be happy. Violetta gives a letter to Annina to deliver; the maid is surprised at the address, but Violetta commands her to keep silent. Then Violetta begins to write to Alfredo. Alfredo enters, worried by a stern note that his father has left him. But he is confident that when his father sees Violetta, he will love her. Violetta becomes agitated and says that Germont must not find her there. She begs Alfredo to love her as she loves him and rushes off. Giuseppe hurries in to tell Alfredo that Violetta has taken off for Paris. Alfredo surmises that Violetta has gone to sell more of her possessions. Then a messenger arrives with a letter

from Violetta. Alfredo is thunderstruck when he reads it. His father arrives, and Alfredo falls into his arms. Germont urges Alfredo to return to his family in Provence. But Alfredo, enraged by the thought that Violetta is returning to her old lover, refuses to listen. He finds Flora's invitation and rushes off to confront Violetta at the ball.

Act III - Flora's salon in Paris. At Flora's ball, gypsy dancers entertain the guests. Alfredo enters and, when asked where Violetta is, shrugs the question off and goes to the gaming tables. Violetta arrives with the Baron. He orders her not to say a word to Alfredo, who is winning and proclaiming that one who is unlucky in love is lucky at gambling. The Baron offers to gamble against Alfredo. Alfredo wins over and over, until supper is announced. They vow to continue their game later, as everyone files out. Violetta returns, having asked a servant to summon Alfredo, who arrives and coldly asks her what she wants. She urges him to leave, as he is in danger. Alfredo promises to leave only if she comes with him. She refuses, telling him that she took a sacred oath to leave him. When he accuses her of still being in love with the Baron, she tells him that she is. Furious, Alfredo calls in all the guests and tells them that he must repay her for what she spent on him. He flings his winnings at Violetta, who faints as the guests denounce him. Meanwhile, Giorgio Germont, who has arrived in time to see this, chides his son as the young man struggles with remorse. The Baron challenges Alfredo to a duel. Violetta tells Alfredo that he does not know what she did for love of him, and that she forgives him.

Act IV. Violetta's bedroom. Violetta is gravely ill. Doctor Grenvil tries to comfort her. Annina asks him how ill Violetta is; he replies that she has only a few more hours. Violetta reads a letter from Giorgio Germont, reporting that the Baron was wounded in the duel, and that Alfredo has gone abroad. Germont has told Alfredo of her sacrifice and promises that both of them will come to her. But they have not yet come. Violetta despairs of recovering. Annina returns with the joyful news that Alfredo has arrived. The couple embrace passionately and vow never to part. Seeing how weak Violetta is, Alfredo sends Annina to get the doctor. Violetta cannot believe that she must die just when happiness is within her grasp. Giorgio Germont now arrives, and, seeing that Violetta is dying, is consumed with remorse. Violetta presses a miniature portrait of herself into the grieving Alfredo's hand. She asks him to give it to his future bride and to tell her that it is a portrait of one who is in heaven praying for them both. Then, suddenly, she rises; all her pain is gone, she is strong again and returning to life – but as she cries out with joy, she falls lifeless.

INTRODUCING . . .

RICK AGSTER (Doctor) provides “excellent comic relief” and a “warm basso voice and persona.” Rick most recently covered the role of Captain Dick Scott in the world premiere of the opera *Beyond the Horizon* by Nicolas Flagello with Teatro Grattacielo. In June, look for Rick as Nat in the world premiere of the opera *Tin Angel* by Daniel Asia with Teatro Grattacielo; and in July and August as Bartolo in *Le Nozze di Figaro* in New York and Italy. For up-to-date information, visit www.RickAgster.com.

FOLÉI BROWNE (Annina) is a soprano with a rich and diverse performance background spanning both musical theater and opera. Opera performances include *Le Nozze di Figaro* and *Hänsel und Gretel*. Browne’s musical theater credits include *Jesus Christ Superstar*, *Hair*, *Jekyll & Hyde*, and *Aida*. Browne holds a bachelor’s degree in Voice Performance (BM ‘21) from CUNY Hunter College, where she was an active member of the Hunter Chamber Singers. Browne has also collaborated with Regina Opera in various opera productions and concerts throughout the season. In addition to her performance career, Browne is currently completing her master’s degree at NYU in Professional Writing.

DANIEL CHIU (Baron) is a baritone from East Setauket, NY. He studied at the Manhattan School of Music (MM, 2021) and SUNY New Paltz (BS, 2018) Daniel was last seen singing the role of Masetto in Amore Opera’s production of *Don Giovanni*. Daniel has also sung Schaunard (*La Bohème*), Bob (*The Old Maid and the Thief*), Aeneas (*Dido and Aeneas*), and Gabriel von Eisenstein (*Die Fledermaus*). Daniel would also like to give a word of gratitude to his mentor Kent Smith, who teaches at SUNY New Paltz.

THIBAUT COURTOIS (Gastone) - Originally from Besançon, France, Thibault Courtois is a Brooklyn-based tenor who focuses mostly on 19th-Century repertoire. He has recently appeared in *Cavalleria Rusticana*, *Lucia di Lammermoor*, and *Tosca* with Regina Opera and in *La Bohème* with Amore Opera.

BARBARA GRANT D’AVOLA (Costumer) – Barbara’s lifelong love of dress and fabric design fueled her 30-year career, starting in Chicago and blooming in New York City. When COVID altered the garment

industry, Barbara decided to live out another dream: to educate and build skills of young adults with home-based textile art and sewing classes for theatre. Based on the success of those classes, she became a special education teacher's assistant with NYC's Department of Education. Barbara's love of music and costuming drew her to the Regina Opera Company, where her artistic skills help support its mission to share our love of opera with our local community.

RICHARD EVANS (Production Design) is a retired electronics engineer. He and his wife Lynn sold their home of 40+ years in Connecticut and moved to Brooklyn in 2014 so that they could attend more operas and Off-Broadway shows and enjoy the Brooklyn vibe. Looking for things to do, Richard worked at restoration on the old tanker ship *Mary A. Whalen* in Red Hook for a few years. He then responded to Regina Opera's call for help and joined as a stagehand. He is now the company carpenter and set designer.

SAMUEL FLORES (Stage Manager) is a Latin-American baritone who currently resides in Brooklyn, NY. He has been working for the Metropolitan Opera as an Administrative Associate since 2018 and has participated in training programs such as the Hawaii Performing Arts Festival, the St. Petersburg Opera: Emerging Artist program, and many more. He is the Stage Manager for Regina Opera's 2024-2025 season and has stage-managed for Proscenium Theatre Company. Roles performed include: Morales in Bizet's *Carmen*, Plutone in Monteverdi's *L'Orfeo*, Marullo in *Rigoletto*, Sciarrone in *Tosca*, Mars in *Orpheus in the Underworld*, and Schaunard in *La Bohème*.

DAVID FREIDES (Alfredo) is a recent graduate of Manhattan School of Music, where he earned a Bachelor's Degree in Classical Voice. Raised in New Jersey, David began as a trumpet player. After sustaining an injury, he switched to singing during his college years. Recently he has performed the role of Don José in Bizet's *Carmen* with the International Summer Opera Festival of Morelia, and with American Opera Projects in a workshop for Thomas Cabaniss's *One Drop*. He is a resident artist with Classic Lyric Arts Vocal Academy. He lives in Queens, New York, and is studying with legendary tenor Arturo Spinetti.

ROBERT GARNER (Germont/Baron) previously appeared with Regina Opera as Tonio in *I Pagliacci*, Gianni Schicchi, Enrico in *Lucia*

di Lamermoor, and Di Luna in *Il Trovatore*. Recent engagements include the title roles of *Don Giovanni*, *Eugene Onegin*, *Nabucco*, and *Rigoletto*. Since 2007, Mr. Garner has been a member of The Metropolitan Opera extra chorus, having appeared in over 25 operas including *Aida*, *Boris Godunov*, *Carmen*, *Don Carlo*, *Fidelio*, *Götterdämmerung*, *Mefistofele*, *Otello*, *Parsifal*, and *Turandot*.

MANYA GAVER-HOLMES (Annina) is a graduate of Hunter College where she received degrees in Music, French, and Italian. She has recently been seen singing with Regina Opera, Utopia Opera, the Gilbert and Sullivan Society of New York, and as Madame de la Haltière with Utah Vocal Arts Academy. Upcoming performances include two world premieres with Pocket Operas at Hunter College as well as a musical theater concert with Bronx Concert Singers, where she has been a ringer for the past two seasons. A grateful student of Mark Watson, when not singing Manya can be found as one of Manhattan's top-rated cat sitters.

THOMAS GEIB (Giuseppe/Properties Manager) is excited to be a part of another Regina Opera production. Previous opera/opera roles include the Organ Grinder in *Il Tabarro*, Dancaïro in *Carmen*, Vespone in *La Serva Padrona*, Frank in *Die Fledermaus*, Imperial Commissioner/Yamadori in *Madama Butterfly*, Customs Sergeant in *La Bohème*, Amelia's Servant in *Un Ballo in Maschera*, Bogdanowitsch in *The Merry Widow*, and Fezziwig/Charwoman in *Scrooge & Gilbert & Sullivan*.

JONATHAN R. GREEN (Germont) is an alumnus of the Oberlin Conservatory of Music and studied with Richard Miller. Jonathan has internationally performed at the Semperoper (Dresden), Deutsche Oper am Rhein (Düsseldorf), Teatro Massimo Bellini (Catania), Teatro di San Carlo (Napoli), and most recently Teatro Regio (Torino). His operatic credits include the title roles of *Rigoletto*, *Falstaff*, and *Figaro* (Mozart and Rossini), *Scarpia* (*Tosca*), *Renato* (*Un Ballo in Maschera*), *Guglielmo* (*Così Fan Tutte*), *Marcello* (*La Bohème*), *Crown* (*Porgy and Bess*), *Count di Luna* (*Il Trovatore*) *Germont* (*La Traviata*), *Alberich* (*Götterdämmerung* and *Siegfried*), and *Enrico* (*Lucia di Lamermoor*).

SYDNEY GUTHRIE (Flora) has had a blossoming opera career across the United States. She was a 2022 and 2023 semi-finalist in the Premiere Opera Foundation International Competition. Sydney made her Regina

Opera debut in 2024 singing Mamma Lucia in Mascagni's *Cavalleria Rusticana*. Previous roles include the titular role in *Suor Angelica*, Mimi in *La Bohème*, Countess Almaviva in *Le Nozze di Figaro*, Donna Elvira in *Don Giovanni*, and Gertrude in *Hansel and Gretel*. Sydney holds a vocal music education degree, is a member of The Opera Collective, and is trained in the Meisner Technique with Meisner in Music.

WARREN B. HARDING (Marquis), a native of Brooklyn, NY, appeared earlier this season with Regina Opera as the Jailer in *Tosca* and as an ensemble cast member in other productions with Regina Opera and Liederkrantz Opera Theatre: *Cavalleria Rusticana*, *Lucia di Lammermoor*, *Romeo et Juliette*, *Faust*, *Susannah*, and *The Tales of Hoffmann*. Additional performances include Morales (*Carmen*), Spinelloccio/Amantio di Nicolao (*Gianni Schicchi*), the Sergeant (*La Bohème*), and Martin in *Candide* with The Heights Players in Brooklyn. He has also been a guest soloist for Fauré's *Requiem* at September 11 memorial services.

HENRY HORSTMANN (Marquis) is a baritone based in Glen Cove, NY. His 2024 credits include: Don Giovanni at MPOC; Gianni Schicchi at QSVI; Gaston at Merrick Theater; Dr. Malatesta at WHMF; Strephon at GaSLOCoLI; Lord Mountarat (cover) at Bronx Opera; and Filiberto/Marco at Bronx Opera. He is thrilled and excited to be performing with Regina Opera again in such a special opera. He wishes all the best for his fellow cast and crew mates, and hopes you are moved by this performance!

OSWALDO IRAHETA (Alfredo) made his international operatic debut at the Royal Opera House Muscat with Lorin Maazel and his European recital debut at the Assisi Performing Arts Festival in Italy. Oswaldo is currently the Artist in Residence at Encompass Opera. This season includes operatic and concert performances in the US and Europe, including the roles of Alfredo (*La Traviata*), Turiddu (*Cavalleria Rusticana*), Beppe (*Rita*), and Don José (*Carmen*), with concerts in the US and Italy. With Regina Opera, Oswaldo has performed the roles of the Duke of Mantua, Edgardo, and the title role in *The Student Prince*. www.oswaldoiraheta.com

ELIJAH JOHN-BURNLEY (Marquis) made his role debut in Regina Opera's production of *Tosca* this season. Last season, he played an ensemble villager in Regina Opera's production of *Cavalleria*

Rusticana. At the Aaron Copland School of Music, Elijah played Guglielmo in Mozart's *Così Fan Tutte* (scenes) and sang in the ensemble in *The Merry Widow* by Franz Lehár. While attending Juilliard Pre-College, Elijah was a finalist at the Schmidt Vocal Competition at Opera America 2018.

PETER HAKJOON KIM (Germont) attended the Juilliard School, where he earned bachelor's and master's degrees. He was also a recipient of the Lucrezia Bori Grant. He has performed as a leading baritone the title roles of *Don Giovanni*, *Nabucco*, and *Rigoletto*, as well as the roles of Amonasro (*Aida*), Tonio (*I Pagliacci*), Germont (*La Traviata*), Conte di Luna (*Il Trovatore*), Iago (*Otello*), Renato (*Un Ballo in Maschera*), and Sharpless (*Madama Butterfly*) with Tulsa Opera, Union Avenue Opera, New Rochelle Opera, Opera in the Heights, Regina Opera, Chelsea Opera, and the Martina Arroyo Foundation.

MAKĪLA KIRCHNER (Violetta) - Hailed as a "stunning coloratura soprano" of "dazzling high notes and cutting sound" (*Voce di meche*) with "a mad scene worthy of La Scala" (*Red Hook Star-Revue*), American soprano Makĭla Kirchner is an emerging, commanding young artist and performer of opera and art song. Last season she debuted with Regina Opera as Lucia in Donizetti's *Lucia di Lammermoor*. She also made her role debut with Collegium Musicum New York as Donna Anna in Mozart's *Don Giovanni*. Makĭla's future engagements include a recital featuring Richard Strauss's *Brentano Lieder* and auditioning for US and European opera houses specializing in bel canto repertoire.

MARCIA C. KRESGE (Costume Design) began as a teen sewing her own clothes and grew to making costumes and headpieces. As a designer, dancer, teacher, and performing artist, she collaborates with directors (and artists) to realize the vision of a time period, the emotions, and the characters, whether played by schoolchildren or by professional singers and dancers. She designed and performed in *The Seagull*, *The Importance of Being Earnest*, many classic ballets with American Ballet Russe, the modern-dance Freeman Repertory Dance Company, and the Folk Dance Theatre. She has been with Regina Opera since 2016.

SARA LÁSZLÓ (Annina) is delighted to return to Regina Opera this season as Nedda (cover) in *I Pagliacci* and Annina in *La Traviata*. Past performances with the company include Countess Ceprano in *Rigoletto* and Sylviane in *The Merry Widow*. Sara has also performed with San

Diego Opera Outreach, the Martina Arroyo Foundation, Utopia Opera, and Opera Theatre of Montclair. Her repertoire includes Mimì (*La Bohème*), Liù (*Turandot*), Micaëla (*Carmen*), and Marguerite (*Faust*).

MORGAN MOONEY (Flora) earned her Bachelor of Music in vocal performance from Georgia State University, where she performed with the ensemble in *The Mikado* and as Mercy Lewis in Robert Ward's *The Crucible*. Morgan has also been heard as La bergère Louis XV in Ravel's *L'Enfant et les Sortilèges* with Spotlight on Opera. Most recently, Morgan has been heard as Alisa in *Lucia di Lammermoor* and as Gretchen in *The Student Prince* with Regina Opera; in the ensemble of *La Bohème* with Light Opera of New Jersey; and as the soprano soloist in Pergolesi's *Stabat Mater* with the Narnia Festival Vocal Arts program.

JENNIFER MOORE (Violetta) began her career in the International Opera Studio at Zurich Opera after graduating from New England Conservatory. Jennifer has performed extensively in New York, as Gilda in Regina Opera's *Rigoletto*; Mimì (*La Bohème*) and the title role in *Dinorah* with Amore Opera; Ninetta (*La Gazza Ladra*), Mimì, and Violetta (*La Traviata*) with Bronx Opera; Zerbinetta (*Ariadne auf Naxos*) and Blanche (*Dialogues des Carmélites*) with dell'Arte Opera Ensemble; and Aspasia (*Mitridate*) and Léontine (*L'Amant Anonyme*) with Little Opera Theatre of NY. Other roles include Leonora (*Il Trovatore*), Anna (*Anna Bolena*), Konstanze (*Die Entführung aus dem Serail*), and Fiordiligi (*Così Fan Tutte*).

ELIZABETH MOULTON (Flora) is on a "role"! Elizabeth is no stranger to Regina Opera Company, having appeared as Alisa in *Lucia di Lammermoor*, Giovanna in *Rigoletto*, Mrs. Nolan in *The Medium*, and La Frugola cover in *Il Tabarro*. She recently reprised her role as La Maestra delle Novizie in SAS Opera's production of *Il Trittico* with Maestro Stephen Scovasso and has sung Mamma Lucia several times, with Regina Opera in 2011 and with the Altoona Symphony Orchestra with Maestra Teresa Cheung. During the day, Elizabeth teaches Individual Voice, Voice Techniques, and Professional Development at The American Musical and Dramatic Academy.

WAYNE OLSEN (Flora's Servant/Messenger/Production & Graphic Design), a Bay Ridge resident, holds degrees in Fine Art and Art History from Brooklyn College where he graduated summa cum laude, as well

as a degree in Graphic Communications from Brooklyn Technical College. Mr. Olsen has received a CLIO Award, and his work has appeared in *Graphis*. Mr. Olsen has also designed sets for opera and Off-Broadway theater productions of *La Bohème*, *Madame Butterfly*, *Tosca*, *La Traviata*, *Rigoletto*, *The Barber of Seville*, *The Impresario*, *The Italian Girl in Algiers*, *Don Pasquale*, *Lucia di Lammermoor*, *Hansel and Gretel*, *Honeymoon in Hades*, *The Ring Cycle*, and *The Tales of Hoffmann*.

SABRINA PALLADINO (Stage Director) fell in love with opera at a young age when her mother would start off Easter morning by blasting a recording of *Cavalleria Rusticana* in their apartment. She made her singing debut as Mimì in *La Bohème* and has sung the role, among many others, countless times, including at Regina Opera. She is fluent in Italian, a history fanatic, and a film buff. She is a Lee Strasberg Theatre Institute alumna and a TV commercial director/producer, and has directed several operas, including Montclair Opera Theater's debut production of *Nabucco* and Amore Opera's 2023 production of *La Bohème*.

SAMUEL ROTH (Baron) is excited to make his role debut as the Baron in Regina Opera's production of *La Traviata*. Previously this season, he has performed in the chorus for Regina Opera's *Tosca* and *I Pagliacci*, and was the Imperial Commissioner and Registrar in Amore Opera's production of *Madama Butterfly*. Sam works full-time as a software engineer but he is thrilled to be singing again as part of the New York City opera community.

JOHN SCHENKEL (Doctor) - Favorite roles include Uberto in *La Serva Padrona*, Papageno in *Die Zauberflöte*, Leporello in *Don Giovanni*, Don Alfonso in *Così Fan Tutte*, Melchior in *Amahl and the Night Visitors*, Baron Zeta in *The Merry Widow*, Malatesta in *Don Pasquale*, Frank in *Die Fledermaus*, Bartolo in *Le Nozze di Figaro*, Koko in *The Mikado*, and Mr. Peachum in both *The Threepenny Opera* and Britten's *The Beggar's Opera*. He created leading roles in four Jeffrey Lependorf operas: *The Art of Eating*, *If I Could Sit-If I Could Stand*, *Say it with Flowers*, and *Tim Gunn's Podcast: A Reality Chamber Opera*.

RAMON GABRIEL TENEFRENCIA (Gastone/Alfredo Cover) has been praised for his "incredibly skilled, wildly talented" (*The River*

Reporter) and “commanding lyric tenor” (*The Philippine Daily Inquirer*). Known for his “crisp tenor and sly charisma” (*American Presswire*), he has earned acclaim for his dynamic portrayals across both operatic and concert stages. Highlights of Tenefrancia’s 2024-2025 season include *Madama Butterfly* (Goro) with Anchorage Opera, *La Traviata* (Alfredo) with Snug Harbor Pass Artist Residency, *Susannah* (Little Bat McLean) with Delaware Valley Opera, *I Pagliacci* (Beppe) with New Rochelle Opera, and performing as featured tenor soloist with Riverside Opera Company.

CHRISTOPHER TRAPANI (Alfredo) is a New York City based tenor acclaimed for “his clear and vibrant upper voice” and “endearing stage presence.” Title operatic roles include Offenbach’s *Les Contes d’Hoffmann*, Gounod’s *Roméo et Juliette* and *Faust*, and Mozart’s *La Clemenza di Tito*. Other operatic roles: Cavaradossi in *Tosca*, Rodolfo in *La Bohème*, Manrico in *Il Trovatore*, Don José in *Carmen*, Edgardo in *Lucia di Lammermoor*, the Duke in *Rigoletto*, Turiddu in *Cavalleria Rusticana*, and Pirelli in *Sweeney Todd*. He has also performed as the tenor soloist in Verdi’s *Requiem*, Mendelssohn’s *Elijah*, and Beethoven’s 9th Symphony.

GENNADIY VYSOTSKIY (Doctor) was born in Odesa, Ukraine, and graduated from the Odesa School of Music. He became interested in acting at an early age and participated in numerous musical theater performances and major motion pictures. Mr. Vysotskiy graduated from the University of California at Davis, earning a double degree in Economics and Mathematics. In the last few years he has participated in productions of *The Magic Flute* and *Macbeth* with San Francisco Lyric Opera. New York performances include the Commendatore and Masetto (*Don Giovanni*), Colline (*La Bohème*), Dulcamara (*L’Elisir d’Amore*), and Mr. Kofner (*The Consul*).

SCOTT JACKSON WILEY (Principal Conductor) is Music Director of the Centre Symphony Orchestra in Manhattan and frequently conducts the Staten Island Philharmonic. His music directorships have included the South Shore Symphony, Greenwich Village Orchestra, Inwood Opera, Delaware Valley Opera, and Long Island Lyric Opera. His orchestra conducting teachers included Michael Charry, under whom he earned a master’s degree at the Mannes College of Music, and his father, Jackson Wiley. Mr. Wiley was a close friend and colleague of the late Maestro José Alejandro Guzmán, the longtime principal

conductor of Regina Opera and music director of the Centre Symphony and the Staten Island Philharmonic.

DOOHYUN YOON (Gastone) is a tenor with extensive performance experience across both the United States and South Korea. Recent roles include Beppe in *I Pagliacci* (2025) and Normanno in *Lucia di Lammermoor* (2024) with Regina Opera Company. He holds a Master of Music degree from Manhattan School of Music and has studied under renowned teachers such as Neil Rosenshein and Beth Roberts.

YUJIN ZENG (Violetta) is a soprano currently based in New York City. Previous roles include Lucia in *Lucia di Lammermoor* at Regina Opera; Juliette in *Roméo et Juliette* at Utah Valley Operafest; Musetta in *La Bohème* with New Jersey Lyric Opera; La Princesse and Le Rossignol in Ravel's *L'Enfant et les Sortilèges*; Sorella Cercatrice II in *Suor Angelica* with the Chautauqua Institution and Manhattan School of Music; and Lu Mu-Zhen in Ro Huang's *Dr. Sun Yat-Sen* with Mannes Opera. Ms. Zeng made her professional New York City debut as Adina in *L'Elisir d'Amore* with Opera Camerata.

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Scott Jackson Wiley, Conductor

Pianist for May 3 Open Dress Rehearsal: Emily Loa-Swain

Violin I

Veronica Carpenter -
Concertmaster

Yeji Pyun

Thomas Purcell

Kelsey Philbrick

So Young Kim

Christopher DiVincenzo

Violin II

Mikhail Parkhomovsky

Angela Lipnitskiy

Jocelyn Rosado

Paris Milane

Viola

Joshua Hunton

Rayna Fishman

Katherine Topping

Ben Beames

Cello

Halie Morris

Najette Abouelhadi-Swain

Stephen Dorff

Jim Pederson

Double Bass

Conor Riccomini

William Popfinger III

Jess Block

Antonio Suarez

Flute

Richard Paratley

Elena Harroun

Oboe

Ellen Gruber

Janice Wu

Clarinet

Scott Gerhardt

Youngwoo Jeon

Bassoon

Lauren Hallonquist

Sage Helinski

French Horn

Marc Cerri

Aliyah Danielle

Kaleb Lewis

Trumpet

Alex Kaiser

Chase Domke

Trombone

Gregory Briggler

Sarah Rathbun

Timpani

Jerry Neuhoff

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ChiChing Lin

Tyler Hefferon



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