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GEORGES BIZET'S
Carmen
IN CONCERT

Producer and Stage Director:
Sonya Tang '04
Music Director and Assistant Producer:
Jimmy Jia '02, G

Thursday, July 31, 2003, 8 pm
Friday, August 1, 2003, 8 pm
Main Stage, Kresge Auditorium, MIT



*On behalf of the cast, orchestra, and production staff, the producers
would like to thank the following sponsors:*

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*without whose generous financial support tonight's concert
would not have been possible.*

Having recently graduated from a high school that performs a fully staged grand opera each year, I found myself highly disappointed during my freshman year to find that MIT had neither a departmental opera program nor a theater group that performed grand operas. During my sophomore year, I joined the MIT Gilbert & Sullivan Players, a theater group which at the time exclusively performed the fourteen light operas of the famous English duo, William Schenk Gilbert and Sir Arthur Sullivan. While the musical works of Gilbert and Sullivan are not the material of grand opera, I was satisfied with them for a short while.

At the beginning of this year, when our group produced Stephen Sondheim's *Sweeney Todd* in concert, the desire to bring grand opera to MIT reemerged. Having seen the our group put together an entire musical/operetta in two weeks, I realized that our group had the talent and ability to produce a grand opera. And thus, after a fateful email in March and several grant applications, I found myself as the producer and director of the *opéra comique*, *Carmen*.

I chose *Carmen* due to its riveting plot and mesmerizing music, which are loved by all people, young and old. *Carmen* also allows for a large number of people to participate in the cast, the children's choir, and the orchestra, and it was my hope to involve as many members as possible from both the MIT community and the Boston community in our production. In addition, I have a personal attachment to the opera, as it was my last grand opera in high school and has become my favorite opera over the past few years.

Our group has chosen to perform the opera in concert style, which focuses on the musical aspects of the masterpiece and limits the use of sets and blocking. Since this production is our first endeavor into grand opera, we thought it would best to spend more time with the challenging music and the language than to overwhelm our participants with a fully-staged production. It is my dream to see MIT perform a fully staged grand opera annually, whether through the MIT Gilbert & Sullivan Players, the music department or any other theater group. I wish to bring the joy of opera to MIT and hope that the richness of opera will become ingrained into our community.

I would like to thank our sponsors—the MIT Council for the Arts, the Associate Provost of the Arts, the MIT Finboard and the DeFlorez Fund—for funding our production. I would like to acknowledge Jimmy Jia for all his help during the pre-production period and for his dedication to the production. I'd also like to thank my mother for having so much faith in me and to thank Caitlin Smythe for having helped me plan *Carmen* since February. Finally, I'd like to thank the cast, production staff and orchestra for all their hard work in the past two months and for making the show a success. Good luck to all them!

On behalf of the cast, orchestra, production staff and sponsors, we thank you for joining us and we hope that you will enjoy our production.

—Sonya Tang '04
Producer and Director, *Carmen* in Concert

I have always been a great admirer of Bizet's *Carmen*, and when Sonya asked if I was interested in being the music director for this production, I could not resist the opportunity to work on such an important piece in operatic repertoire. The work intricately balances many complex characters who struggle to do what they believe is moral. One can only feel admiration for Bizet, who was able to write such an emotionally charged opera.

While the character *Carmen* is criticized as a prostitute and as a whore, she represents a woman who does not accept anyone's authority over her. While she may seem to be immoral, she is simply following the "law of the gypsies," which is to return a favor when one is owed. *Carmen* seduces Don Jose in Act I in order to avoid prison, and in return, she treats him to a private song and dance in Act II. She must fulfill her obligation to Don José and thus initially refuses to help smuggle goods with El Dancaïre and El Remendado. When Don Jose effectively rejects her kindness to return to the barracks on hearing the military

trumpets calling for a retreat, *Carmen* becomes furious. She, after all, gave up a smuggling job to be with him. In Act III, *Carmen* draws "death" during a tarot reading, but she is undaunted by its predictions. She bravely faces the possibility of death at Don Jose's hands and will not prevent it.

Don Jose is ultimately the tragic figure, who begins as a respected brigadier and ends as a murderer. He frequently declares himself an honest and honorable man, yet at every opportunity he abandons his morals in order to do what he perceives as winning *Carmen*'s love. He allows *Carmen* to escape under his watch in Act I and he joins the gypsies in Act II, becoming a fugitive from the army. By Act III, he thinks nothing but killing Escamillo, *Carmen*'s new love interest, in a knife fight even when Escamillo offers a truce. During his final scene with *Carmen* in Act IV, it is obvious how far he has fallen. He begins by telling *Carmen* that all is forgiven and that they can begin life anew someplace far away. After she refuses,

he begs her, saying that he'll do anything she says and live a life of crime. But Carmen refuses to follow anyone, exclaiming "Free I was born, free I will die." He threatens to kill her if she does not follow him, and she responds by throwing away a ring that he once gave her. Don José, mad with jealousy, kills Carmen, thus assuring that no one else can love her. She still remains victorious over Don José as, unlike him, she sacrificed neither her freedom nor her beliefs, even in the face of death.

Although this play has a tragic ending, Bizet intended this work to be a comedy since he initially wrote it for the Paris Opéra-Comique. We decided to perform a translation of the original Opéra-Comique dialogue to preserve some of the humorous banter between the characters. After two months of spectacular work by a very talented cast, orchestra and production staff, I would like to thank

them for being such a dedicated and enthusiastic group. I would also like to thank Dante Anzolini, music director of MITSO for meeting me at a moment's notice in order to teach me as much as possible about the score and for giving me invaluable tips about conducting opera. Finally, I would like to thank Sonya Tang, whose "crazy idea" has now finally paid off. Without her vision and motivation, this project would never have gotten off the ground. Thank you, Sonya, for finally bringing Grand Opera to MIT.

—Jimmy Jia G
Assistant Producer and Music Director
Carmen in Concert

The History of *Carmen*

From its inception to the present day, *Carmen* has had an intricate and a dramatic history that at times rival the story itself. *Carmen* first opened at the Paris Opéra-Comique on March 3, 1875 to scathing reviews but has since become one of the most widely recognized and well loved operas. Its journey, however, has not been without difficulties or suspense.

Carmen posed a problem for its sponsors from the start. The Paris Opéra-Comique's audience was mostly comprised of the bourgeois class, who spent their nights at the opera with family. One-sixth of their ticket sales also went to young couples out on marriage interviews in private box seats. *Carmen*, with its gypsies, murderers, and thieves, did not fit the audience that the opera company attracted. Indeed, one of the owners of the Opéra-Comique sold his shares in protest over the production.

Opening night was a disaster. The women's chorus coughed while singing due to their cigarettes and the orchestra was unaccustomed to Bizet's strange music. Critics blasted the opera as immoral and undramatic. The music was denounced by the French for being too German, and by the Germans for being too French. It did not recover its costs and was deemed a failure. Bizet died four months later and the opera would have died with him, had he not agreed for it to be performed by the Vienna Opera.

However, before it could be performed by the Vienna Opera, *Carmen* had to undergo a major transformation. The Vienna Opera staged only grand operas, which have sung recitatives, unlike *opéras-comique*, which have

spoken dialogues. Ernest Guiraud, a close friend of Bizet's, wrote the recitatives after Bizet's death. To fit the dialogue into music, Guiraud eliminated some plot points and removed most of the comic banter, but stayed true to Bizet's music and style. The premiere, on October 23, 1875, was an instant success. In 1877, it premiered in Brussels, and in 1878, it conquered London, New York, and St. Petersburg.

The international community enthusiastically applauded *Carmen*. Tchaikovsky claimed never to have been so moved by an opera. Brahms claimed it was his favorite opera and Wagner hailed it as a great French success, even though Brahms and Wagner were of opposing schools of music. Eventually French critics embraced *Carmen* for what it was, but it was not until 1883 that *Carmen* finally returned to the Opéra-Comique and was given the reception that it deserved.

Today, in the twenty-first century, *Carmen* is part of the standard repertoire of opera companies around the world, including the famous Metropolitan Opera in New York and the Boston Lyric Opera. For this production, we have elected to perform the original *opéra-comique* version with dialogues included. Bizet's dialogue shows the complicated relationships *Carmen* had with the men in her life that were eliminated by their transformation to recitatives.

Tonight, you will also be participating in history, as you watch the MIT premiere of Bizet's masterpiece, *Carmen*.

—Jimmy Jia

Georges Bizet's *Carmen*

ACT I: *A public square in Séville*

- No. 1 *Prelude*
- No. 2 *Scene and Chorus*: Sur la place
- No. 3 *Chorus of Street-boys*: Avec la garde montante
- No. 4 *Chorus of Cigarette-girls*: La cloche a sonné
- No. 5 *Habanera*: L'amour est un oiseau
- No. 6 *Scene*: Carmen, sur tes pas
- No. 7 *Duet*: Parle-moi de ma mère
- No. 8 *Chorus*: Que se passe-t-il donc là-bas?
- No. 9 *Song and Melodrama*: Coupe-moi, brûle-moi
- No. 10 *Seguidilla and Duet*: Près des remparts de Séville
- No. 11 *Finale*: Voici l'ordre, partez

—INTERMISSION (15 min.)—

Entr'acte

ACT II: *Lillas Pastia's tavern*

- No. 12 *Gypsy song*: Les tringle des sistres
- No. 13 *Chorus*: Vivat, vivat le Toréro!
- No. 14 *Toreador song (Couplets)*: Votre toast
- No. 15 *Quintet*: Nous avons en tête une affaire
- No. 16 *Canzonetta*: Halte-là, qui va là?
- No. 17 *Duet*: Je vais danser en votre honneur
- No. 18 *Finale*: Holà, Carmen, holà

—INTERMISSION (10 min.)—

Entr'acte

ACT III: *Mountains*

- No. 19 *Sextet and Chorus*: Écoute, compagnon
- No. 20 *Trio*: Mêlons, coupons
- No. 21 *Morceau d'ensemble*: Quant au douanier
- No. 22 *Air*: C'est des contrebandiers
- No. 23 *Duet*: Je suis Escamillo
- No. 24 *Finale*: Holà, holà José!

—INTERMISSION (10 min.)—

Entr'acte

ACT IV: *Séville, outside the bullring*

- No. 25 *Chorus*: A deux cuartos
- No. 26 *March and Chorus*: Les voici!
- No. 27 *Duet and final Chorus*: C'est toi? C'est moi!



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ACT I

A public square in Séville

[2] A company of dragoons is taking a break in the square. Their corporal, Moralès, tells how the guards prefer to pass the time: joking, smoking, and watching passers-by. He notices a young girl, Micaëla, enter the square. Believing she is lost and wishes to speak to them, the guards instantly offer their aid to her. Questioning her, Moralès learns she is looking for Don José, another corporal. Moralès explains that Don José is not in their company but will arrive shortly for the changing of the guard. He tries to convince Micaëla to stay with them until then, but she outwits the guards and escapes. After she leaves, trumpets sound to signal the changing of the guard. [3] Street children come out to make fun of the dragoons. When Don José arrives, Moralès tells him about the young girl searching for him.

Zuniga, captain of the guard, enters the square with Don José, inquiring about the cigarette factory beyond the square. Don José confesses not knowing much about the factory women since he is in love with Micaëla. [4] As the factory bell rings, the guards gather to watch the factory women saunter out for their break. The girls enchantingly sing about “*la fumée*” (cigarette smoke), mesmerizing the men until they realize Carmen is nowhere to be found and ask where she is. Making a dramatic entrance, Carmen breaks the men’s hearts, telling them she will not love any of them—today. She sings the “Habañera” [5], comparing love to a fickle, untamable bird. As she sings, she notices Don José sitting on a bench removed from the scene and ignoring her completely. Always looking for trouble, Carmen throws a red flower at his face, embarrassing him before the crowd.

[6] After the crowd leaves, Don José, enraged by Carmen’s actions, picks up the flower. Just as he is entranced by the flower’s smell Micaëla returns, surprising him. Don José’s mother has sent her to give him a letter, some money, and ... [7] Too shy to reveal the truth, she recalls how, as she and his mother were leaving church, his mother had told her how she forgave Don José for his actions, asking her to find him and kiss him on her behalf. As Don José reads the letter aloud, he discovers his mother wishes for him to marry Micaëla. Too embarrassed to hear the rest of the letter, Micaëla rushes off, against his pleading. Don José vows to marry her, but just as he recalls the incident with Carmen, screams from the cigarette factory are heard.

[8] Pouring out of the factory and surrounding Zuniga and his guards, two groups of women argue about a fight between Carmen and her friend Manuelita. Unable to make sense of the women’s chatter, Zuniga orders Don José to investigate. Don José and Morales return with Manuelita, face bloodied, and Carmen. Don José explains that the women had an argument and that Carmen tried to carve a cross into Manuelita’s face. [9] Zuniga demands Carmen’s

side, but she sings “tra la la,” insisting he will have to beat her before she talks. Manuelita lunges at Carmen, who slaps her. Convinced of Carmen’s guilt, Zuniga decides to send her to prison, but must obtain an order first. He leaves Don José to guard her in his absence. [10] Alone with Don José, Carmen promises Don José that if he releases her, she will meet him at Lillas Pastia’s tavern to dance the Seguidille. Spellbound, Don José agrees and unties her. [11] Carmen whispers her plan to Don José before pushing him forcefully to the ground, allowing her to escape with the aid of her best friends, Frasquita and Mercédès. Zuniga orders Don José imprisoned for helping Carmen escape.

ACT II

Lillas Pastia’s tavern

[12] Carmen, Frasquita and Mercédès dance to entertain Zuniga and his guards, but are interrupted by Manuelita and her two friends, who try to upstage them. Carmen casts Manuelita away before praising the joys of gypsy life. Lillas Pastia tells the guards that the tavern is closing; before leaving, Zuniga and Moralès ask the girls to accompany them, but the girls refuse. Zuniga secretly asks Carmen if she is still mad at him for trying to send her to prison, but she acts as if it never happened.

[13] In the distance, a crowd cheers for Escamillo, the famous bullfighter. Zuniga invites the toréador to join them in the tavern. [14] Escamillo captivates his audience by singing about adventures in the bullring. Frasquita and Mercédès try to curry Escamillo’s favor, but he has already fallen for Carmen, who does not return his love, but tells him “it doesn’t hurt to hope.” As Lillas Pastia ushers the crowd outside, Zuniga whispers to Carmen he will return in an hour. Lillas Pastia then reveals to the three women the arrival of the smugglers El Dancaïre and El Remendado.

El Dancaïre tells the women about his plan to smuggle English goods off a ship and how his scheme needs their help. [15] The quintet sings how women are necessary for “trouble-making, double-dealing, and stealing.” El Dancaïre asks the women to join him: Frasquita and Mercédès readily agree, but Carmen declines. The others try to convince her she is essential to their plot, but she stands firm. When they ask why, she hesitates, but announces she is in love, to the surprise and laughter of her friends. Knowing Carmen often mixes business with love, the two men insist that business must come first. She refuses: tonight, “love comes before duty.” They ask who she loves, learning it is the corporal jailed for helping her escape. El Dancaïre tells Carmen to bring Don José with them on their mission, but she believes it would be foolish. [16] At that moment, Don José arrives, singing his dragoon song. The others leave the couple alone.

Carmen, bothered it has taken him so long to return, asks why he did not use the file she sent to break out of prison.

Don José explains he wants to remain a guard, not become a criminal. Igniting his jealousy, Carmen tells him that she danced for Zuniga. [17] Amused, she sits him down and begins to dance. The trumpets sound the evening call; Don José stops her, saying he must return to the barracks. At first, Carmen is dismissive, and resumes dancing. When he interrupts a second time, she realizes her folly in believing that he loved her. She flings his cap at him, mocking the trumpet call. Don José, angered by her reaction, shoves her into the chair. Carmen, taken by surprise, remains seated and ignores him as he recollects himself, pulling out the flower she threw at him. He expresses his love, but she is unconvinced: if he loved her, he would go with her to the mountains on their smuggling trip. Don José briefly considers abandoning his company, but cannot bring himself to do so. Carmen orders him away just as Zuniga returns to the tavern. [18] Surprised to see Carmen with a common soldier, Zuniga orders Don José to leave, but he refuses. A fight ensues, but is stopped by El Dancaïre, El Remendado, and the other gypsies. To stop Zuniga from raising the alarm, the smugglers force Zuniga to join them. Don José, having no other choice, also joins the gypsies, singing of their freedom.

ACT III *Mountains*

[19] Hiding in the mountains, the smugglers remind one another to be careful, as danger lurks everywhere. El Dancaïre allows everyone a short respite while he and El Remendado scout what lies beyond the mountain pass. Don José stops to speak with Carmen, who warns him that if his jealousy continues, she will no longer love him. [20] Frasquita and Mercédès pull out tarot cards to read their fortunes. Frasquita discovers she will meet a handsome young lover who will captain a hundred men. Mercédès learns she will marry an old rich man who will die, bequeathing her his fortune. Carmen, taking her turn, draws a diamond and a spade, indicating death. Realizing she will die soon, she accepts her fate. [21] El Dancaïre and El Remendado return, announcing that customs guards lie ahead. Carmen, Frasquita, and Mercédès insist they can seduce their way past the guards, fueling Don José's jealousy. El Dancaïre stops him from confronting Carmen by ordering him to remain to watch the goods.

After the smugglers leave, Micaëla arrives with a guide she has hired to find the gypsies. She insists she is not scared, [22] but when left alone, she reveals her fear in an aria, "*Je dis*." She gains confidence and strength, praying to God for protection. No longer afraid, she resolves to find Don José and the seductress who led him astray, but instead finds Don José in the distance, pointing a gun in her direction. Hearing a gunshot, she quickly hides, as Escamillo enters, a bullet hole in his hat. Don José arrives, asking who the intruder is. Identifying himself, [23] Escamillo is wel-

comed by Don José. Escamillo claims he has come to find his love, a gypsy woman named Carmen, and speaks of the guard who foolishly fell in love with her. Angered by her betrayal, Don José challenges Escamillo, who realizes that the guard and Don José are the same person.

During their fight, Don José knocks the knife out of Escamillo's hand, but Carmen prevents Don José from stabbing the bullfighter. Escamillo thanks Carmen for saving him, and invites her to the next bullfight in Séville. He warns Don José the battle for Carmen has begun. As Escamillo leaves, Don José tries to attack him, but is stopped by El Dancaïre, who orders the company to leave. However, as they break camp, El Remendado discovers Micaëla hiding in the shadows. [24] She emerges and tells Don José that his mother begs for his return. Carmen tries to dismiss Don José, telling him that smuggling is not for him. Don José insists he will follow Carmen, despite Micaëla's pleading. Micaëla, distraught, finally reveals to Don José that his mother is dying. Realizing he must return home, he warns Carmen that they will meet again before leaving. As everyone else departs, Escamillo is heard in the distance.

ACT IV *Séville, outside the bullring*

A crowd gathers outside the bullring awaiting the day's fights. [25] Vendors selling fruit, fans, water, wine and programs try to sell their goods to Zuniga, accompanied by Frasquita and Mercédès. [26] Street children announce the procession of the bullfighters in the distance. Cheers from the crowd greet Escamillo and Carmen, who express their mutual love. As the crowd heads for the amphitheater, Frasquita and Mercédès warn Carmen that Don José is nearby. Carmen, ready to embrace her fate, refuses to flee. As she watches her friends leave, Don José sneaks up behind her. [27] Carmen admits she was warned to watch out for him, but she will not leave. Don José begs for a fresh start but she insists their relationship is over. He claims he has come to save her from her decadent ways, but Carmen knows his true intent: to kill her. She tries to escape into the amphitheater, but Don José stops her, asking if she still loves him. She calmly says no; Don José repeats he still loves her and pleads with her not to leave him. She boldly announces that she was born free and will die free. The crowd in the amphitheater cheer; Carmen uses the distraction to attempt another escape. Don José catches her and asks if she loves Escamillo. Carmen admits her love for the bullfighter, but is interrupted again by the crowd. Don José says he will force her to go with him; defiant, she orders him to kill her or to let her pass. Don José gives her one last chance: Carmen takes off his ring and throws it at him. Enraged by her defiance, he stabs her. The crowd reenters, surrounding the couple. Admitting his crime, Don José collapses over Carmen's lifeless body.
—Sonya Tang

Cast

Carmen, a Gypsy Shiba Nemat-Nasser C
Don José, a corporal Brian J. Anderson G
Micaëla Krista Wilhemsen C
Escamillo, a bullfighter Graham Wright C
Frasquita, a Gypsy Caitlin Smythe G
Mercédès, a Gypsy Ashley Kim '03
Le Dancaire, a smuggler Evan Xenakis
Le Remendado, a smuggler Albert Chan G
Zuniga, captain of the guard Robert Morrison C
Moralès, a corporal Ahmed E. Ismail G
Lillas Pastia, an innkeeper Kenneth Roraback '06
Guide Gregory Lohman G
Manuelita Dana Frantz

Soldiers, workers, Gypsies, vendors, *etc.* Ensemble

Ensemble

Sheldon Brown C, Rebecca Burstein, Jean Marie
Downing '06*, Art Dunlap, Sarah Eggleston, Erika
Emrick, Dana Frantz, David Glasser '06, Tracy
Hammond G*, Ahmed E. Ismail G*, Ashley Kim '03,
Phillip Kukura, Greg Lohman G*, Matthew Morse*,
Robert Morrison C, Michael Nathanson, Noelle
Nordstrom, Kenneth Roraback '06, Lauren Schiller,
Caitlin Smythe G, Jane Trollinger, Eric Tung '04, Krista
Wilhemsen C, Evan Xenakis

**soloists in Act IV*

Dancers

Captain Dana Frantz
Gypsy Trio Tracy Hammond G,
Noelle Nordstrom
Act II Entr'acte Rebecca Burstein,
Jean Marie Downing '06
Act III Entr'acte Sarah Eggleston,
Lauren Schiller
Act II and III Entr'actes Matthew Morse,
Kenneth Roraback '06

'xx = MIT Undergraduate/Alumnus, G = MIT Graduate Student, C =
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Children's Chorus

Myriam Anderson ‡, Hunter Bennett‡, Karlo Haddad‡,
Samantha Hankey[□], Vidia Israel‡, Sophia Kon‡, Signe
Liander‡, Tania Lucio C, Gerardo Lucio C, Amirah
Mitchell‡, Andrea Meyer‡, Jessica Meyer‡, Anna Clair
Miller, Susannah Shipton‡, Katherine Siegel‡,
Anna Stromer‡

[‡]*Boston Children's Opera*, [□]*Boston Children's Chorus*

Orchestra

Flute/Piccolo Jennifer Hazel[°], Marine Herrmann G
Oboe Yin Chen '03[°], Yang Gu, Eliot Polk '78
English Horn Eliot Polk '78
Clarinet William Kuhlman G, Richard Stone[°]
Bassoon Kenny William
Horn Andrew Cross[°], Deborah Hayden
Trumpet Rahul Sarathy '03[°], Joy Nicholson
Trombone Ester Hurwich '77[°], Robert Piankian '72,
Bill Sommerfeld
Timpani Jeremy Nimmer
Percussion Thomas Dawkins, Carol Novitsky
Harp Irene Brisson '06, Christina Chestnut '06[°]
Violin I Amittai Axelrod '01, David Broniatowski '04⁺,
Leah Morse, Kristen Yoder
Violin II Weil Lai, Jodie Lutkenhaus G,
Jane Park[°], Sarah Wu '06
Viola Mimi Cukier[°], Heather Stern G
Cello Robin Johnson, Fadi Kanaan,
Catherine Miller, Hyoun Park[°]
Bass Sarah Hudson
[°]*Principal*
⁺ *Concertmaster*

Rehearsal Pianists Jean Anderson Collier,
Michael Forbes G, Kai Wing Fung '05,
Ashley Kim '03, Carol Novitsky C,
Jeremy Sawicki '99

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Production Staff

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Assistant Producer Jimmy Jia '02 G
Director Sonya Tang '04
Music Director Jimmy Jia '02 G
Children's Directors Sonya Tang '04, Caitlin Smythe G
Boston Children's Choir Manager ... Ellen Schreiber
Boston Children's Opera Manager ... Jenni Harrison
Vocal Directors Shiba Nemat-Nasser C, Sonya Tang '04
Vocal Coaches Kristin Brodie Domike '03,
Jessica Raine, Graham Wright C
Language Coaches Marine Herrmann G,
Ahmed E. Ismail G, Graham Wright C
Translators ... Rebecca Burstein, Ahmed E. Ismail G,
Sonya Tang '04
Choreographer Nina Fefferman
Stage Manager Tess Diduch '04
Technical Director Robert Morrison C
Construction Advisor Larry Stone C
Lighting Designer Nina Fefferman
Sound Engineer MIT AV

Master Electricians E33
Costume Designer Kimmerie H.O. Jones
Program Designer Ahmed E. Ismail G
Graphics Designer Nicole Burkart
Publicity Manager Jyoti Tibrewala '04,
Krista Wilhemsen C
Props Mistress Tess Diduch '06
Set Crew Eric Tung '03, Erika Emrick,
Lauren Schiller, Sarah Eggleston,
Rebecca Burstein
Ticket Manager Caitlin Smythe G
 Casting Board/Audition Staff Jimmy Jia '02 G,
Noelani Kamelamela '05, Sonya Tang '04,
Nicholas Bozard '03, Caitlin Smythe G,
Robert Morrison C, Erin Tyndall '04,
Marine Herrmann G, Stuart Stanton G,
Vanessa Quinlivan '06, Jeremy Sawicki '99

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Mezzo-soprano **Shiba Nemat-Nasser C** (*Carmen, Vocal Director*), is an administrative assistant at MIT's Sloan School, and a recent graduate of New England Conservatory with a Master's degree in voice. She has numerous opera and recital appearances in San Diego and Boston to her credit. Her main areas in performance focus on Baroque music and contemporary works. Most recently, she gave a recital with pianist Jean Anderson Collier including works by Henry Purcell, Hugo Wolf, Claude Debussy, Alberto Ginastera, and Charles Ives in MIT's Killian Hall as part of the Artists Behind the Desk series. She received a double BA from the University of California, San Diego, in literature and music with honors. She is currently preparing a song for piano and voice written by San Diego composer Erik Ulman for herself and pianist John Mark Harris. This is her debut as Carmen.

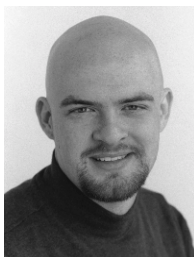


Brian J. Anderson G (*Don José*) is making his debut with the MITG&SP and is currently a Ph.D. candidate in the Department of Chemical Engineering at MIT. In Boston he sings with the Tanglewood Festival Chorus, the MIT Chamber Chorus, and the MIT Concert Choir, for whom he was the tenor soloist in Lukas Foss's *Psalms* last spring. He has a B.S. in Chemical Engineering from West Virginia University. He performed throughout Spain, in the Bahamas, and at the United Nations in New York with the West Virginia University Choir. While at WVU, he was a member of the choruses of *Trial by Jury*, *Candide*, scenes from *Die Fledermaus*, and the world premiere stage and television production of John Beall's opera *Ethan Frome*. He has studied with Augusto Paglialunga and Emily Keene at WVU and Bill Cutter at MIT.



Krista Wilhelmsen C (*Micaëla*) graduated with a Bachelor's of Music in Vocal Performance from Millikin University, where she performed several operatic roles such as Adina in *The Elixir of Love* (Donizetti), Pamina in *The Magic Flute* (Mozart), and Norina in *Don Pascaule* (Donizetti). Professionally, she has sung in the chorus of *Amahl and the Night Visitors* (Menotti) and covered the role of Susanna in *Le Nozze di Figaro* (Mozart). Her future plans are to finish her Master's of Music in Vocal/Opera Performance and Musicology. Tonight is her

debut with the MIT Gilbert and Sullivan Players as she sings the role of Micaëla.



While a graduate student at MIT, **Graham Wright C** (*Escamillo, Vocal Coach, Language Coach*) has become involved in several local music projects, frequently performing with the MIT Chamber Choir, MIT Chamber Music Society and BU Marsh Chapel Choir. Recently, Graham performed as Aeneas in *Dido and Aeneas*, as Tim Johnson in the world-premier of Michael Ouellette and Charles Shadle's opera *Coyote's Dinner*, and as a soloist for "Tech Night at the Pops" at Symphony Hall. With MITG&SP, he has played the Pirate King in *Pirates of Penzance*, Judge Turpin in *Sweeney Todd* and Mr. Goldbury in *Utopia, Limited*. As part of the Emerson Music Fellowship program at MIT, Graham recently presented a recital of Schubert's *Schwanengesang*.



Caitlyn Smythe G (*Frasquita, Children's Vocal Director, Ticket Manager*) is entering her second year in the Department of Aeronautics and Astronautics at MIT. While completing her B.S. in Aerospace Engineering, she received three years of vocal training as a vocal performance minor at the University of California, San Diego. Her credits include *Utopia, Limited* (Princess Nekaya); *Sweeney Todd (Johanna)*; *L'Orfeo* (Echo, Chorus); *The Wiz* (Auntie Em, Chorus), *Into the Woods* (Rapunzel), *Dear World* (Nina), and *Peg O' My Heart*.



Ashley Hyodong Kim '04 (*Mercédès, Alto, Rehearsal Pianist*) is a rising super-senior at MIT double-majoring in biology and music. She is thrilled to have landed a part in her second appearance with the MIT Gilbert and Sullivan Players. (Her first appearance was as a chorister in the IAP 2001 production of *The Zoo*.) She started singing when she was sixteen and has sung soprano in both the MIT Chamber Chorus and the MIT Concert Choir. Ashley was an Emerson Vocal Scholar this past year and is currently studying with Margaret O'Keefe. In addition to singing, she also enjoys playing piano and violin and has participated in the MIT Symphony Orchestra (violin) and the MIT Chamber Music Society (piano, violin). Ashley hopes to attend music graduate school near her home in Tarzana, California.



Evan Xenakis (*Le Dancaïre*) made his MITG&SP debut in 2000, as Sir Marmaduke Pointdextre, K.C.B., in *The Sorcerer*. The next year, he briefly rejoined the group for its "Spontaneous" *Mikado*, in which he sang the title role.

This past fall, he played Major-General Stanley in *The Pirates of Penzance*, and then played the title role in the IAP concert production of Sondheim's *Sweeney Todd*. His most recent credit with the group was as stage director for this spring's production of *Utopia, Limited*.



Albert Chan G (*Le Remendado*) is delighted to be back with MITG&SP, after making his solo debut with the ensemble in the Spring 2003 production of *Utopia, Limited* as Mr. Blushington and a First Life Guard. Mr. Chan has also appeared in several films, with lead roles in the short films *Re-Training Day*, *The*

Millenium Soldiers, and *The Stuff*. Most recently, he appeared as Joey in the short dramatic film *Meg's Box* and as Wang in the feature-length comedy *Overserved*, directed by award-winning filmmaker Joséph Gatto of Liquid Lunch Productions. A native of Canada, Mr. Chan received a Bachelor of Applied Science from the University of Toronto in 1997 and a Master of Science from MIT in 1999, both in electrical engineering, and is currently pursuing a doctoral degree in electrical engineering at MIT's Research Laboratory of Electronics.



Robert Morrison C (*Zuniga, Technical Director*) comes from a homogenous theatrical background. This is his fifteenth time on stage in a MITG&SP production, in addition to several appearances in the pit orchestra on bass.

His notable solo roles are Private Willis (*Iolanthe*) and Phantis (*Utopia, Limited*). Recently he has performed with other ensembles, appearing as the Officer in the Shakespeare Ensemble's production of *The Comedy of Errors* last summer and as General Dodonna in MTG's *Star Wars: Musical Edition*. His technical background includes

producing MITG&SP's Fall 2000 *The Sorcerer* and technical directing this spring's *Utopia, Limited*.



Ahmed E. Ismail G (*Moralès, Language Coach, Translator*) makes his solo operatic debut with *Carmen*, after his musical theater debut this spring as Pirelli in *Sweeney Todd* and Phantis in *Utopia, Limited*, both with MITG&SP.

Previous opera experience includes Purcell's *Dido and Aeneas* (Chorus), and Longy School's OperaFest program (including Monostatos from *Zauberflöte*). He has sung with the MIT Chamber Chorus and Concert Choir for five years, plus numerous ensembles throughout the Boston area, including the Holden Consort and the Harvard Summer Chorus. A student of Pamela Wood and Margaret O'Keefe, and an Emerson Vocal Scholar the last two years, he recently gave his debut recital, featuring works of Schubert, Vaughan Williams, and Ravel. He received a BS in chemical engineering from Yale, and is currently completing his PhD program in chemical engineering at MIT.



Kenneth Roraback '06 (*Lillas Pastia, Baritone*) is a sophomore physics major. Although *Carmen* is his first MIT theatre production, he has previously performed in five high school and two community theatre productions, including *Fiddler on the Roof*, *Annie*, and *Oklahoma!* In his

native town of Lindsborg, Kansas, Kenny was also a member of the Smoky Valley High School madrigal ensemble, choir, and orchestra.



Dana Frantz (*Manuelita, Soprano, Dance Captain*) is a recent graduate of Georgetown University. She began performing musical theatre at the age of eight. Favorite roles include the Baker's Wife (*Into the Woods*), Laurie (*Oklahoma!*), and Kathy (*Company*). She is

pleased to be making her operatic debut at MIT.

Producer Biographies

Sonya Tang '04 (*Producer, Director, Vocal Director, Children's Director, President of MITG&SP*) is proud to make her debut as producer, stage director and vocal director. She is grateful to have had such an amazing learning experience. Previous to *Carmen*, Sonya was the assistant producer and a vocal coach of *Utopia, Ltd.* and was both an assistant stage manager and publicity manager of *Sweeney Todd in Concert* and *Pirates of Penzance*. Sonya has also been seen on stage at MIT, as Ruth in *Pirates*, as Vittoria in *Gondoliers* and as part of the Letter Quintet in *Sweeney Todd*. She has also played the part of Mercédès in *Carmen* at Great Neck South High School, the only high school in the nation to perform a fully staged, costumed and orchestrated opera each year. Sonya is a chemistry major at MIT and is pursuing a minor in biology and concentrating in music, with an emphasis on opera. She will be graduating in December and hopes to attend a MD/PhD program in Fall 2004.



Jimmy Jia '02 G (*Music Director, Assistant Producer*) is an MIT Art Scholar who has studied music under Dante Anzolini, Music Director of the MIT Symphony Orchestra, and graduated with a Minor in music performance from MIT. He has previously been the music director of *The Pirates of Penzance*, *Once Upon a Mattress*, *A Funny Thing Happened on the Way to the Forum*, and *Songs for a New World*. As a violinist, he has also played in the pit for *She Loves Me*, *Chess*, *Sweeney Todd*, and *Utopia, Ltd.* Other theater credits include *Fiddler on the Roof*, *Damn Yankees*, *Once on this Island*, *My Fair Lady*, and *Kismet*. He has also played with the Chamber Music Society and the MIT Symphony Orchestra, for which he was the Tour Manager during their recent tour of England. He is currently a graduate student in the department of Material Science and Engineering at MIT, after finishing his undergraduate program in the same department.

Company Biographies

Amittai Axelrod '01 (*Violin*) has been playing with MITG&SP for six years. He has previously played with the MIT Symphony Orchestra in addition to participating in the Pablo Casals Festival in San Juan, Puerto Rico.

Irene Brisson '06 (*Harp*), an architecture student, has been studying the harp for six years with Phyllis Schlomovitz, Stephanie Janowski, and, most recently, Mary Jane Rupert. Irene has performed with the 25 Harp Ensemble in Palo Alto, CA, and in MIT Musical Theatre Guild's production of *Once Upon a Mattress*.

David André Broniatowski '04 (*Concertmaster*) is majoring in Aeronautical and Astronautical Engineering and minoring in Music. He has played violin for 16 years, including in the MIT Symphony Orchestra's first violin section for three seasons, as well as their UK tour during Summer 2002. Former pit orchestra experience includes playing in the pit orchestra for *Once Upon a Mattress* under Jimmy Jia.

Sheldon Brown (*Bass*) has sung in numerous MITG&SP productions throughout the past decade.

Rebecca Burstein (*Soprano*) has performed most recently as Princess Kalyba in *Utopia, Limited* (MITG&SP) and as a chorus member in *Dido and Aeneas* (Cambridge Community Chorus) and *The Pirates of Penzance* (MITG&SP). Her previous experience includes five summers with Living Room Opera, a community-based opera workshop.

Christina Chestnut '06 (*Harp*) is a double major in mechanical engineering and music. A student of Emily Halpern Lewis at Boston University, she is principal harp for the MIT Symphony Orchestra. Former theatrical experience includes playing in the pit orchestra for *The Fantasticks* and *A Chorus Line*.

Yin Chen '03 (*Oboe*) was a double major in Materials Science and Engineering and CSEE. This is the first time she has ever played with an orchestra.

Jean Anderson Collier (*Rehearsal Pianist*) is on the vocal coaching faculty and a doctoral student in collaborative piano at New England Conservatory. Twice a Tanglewood fellow, she has studied *Lieder* intensively with Hartmut Hoell and Mitsuko Shirai at the Mozarteum Salzburg. An active free-lance coach, Jean performs extensively throughout the country. She accompanies the Back Bay Chorale and the Harvard-Radcliffe Chorus, and is organist and choir director at St. Luke's Episcopal Church in Scituate.

Kristin Brodie Domike '03 (*Vocal Coach*) has studied violin since age four, and voice since age fourteen. She has performed in countless orchestral and vocal performances throughout her life, and sang. She has sung as a professional chorus member with the Utah Opera Company in several operas, including *Carmen*. Recently, Kristin played Mrs. Lovett in *Sweeney Todd* with MITG&SP. She is a graduate student in the MIT Materials Science department.

Arthur Dunlap (*Bass*) has appeared in twelve MITG&SP productions since 1994 and has also performed Gilbert and Sullivan with the Sudbury Savoyards and the Savoyard Light Opera Company of Carlisle. Other appearances include the Boston Aria Guild (*Fledermaus*) and the Lowell Opera Company (*Pagliacci* and *Cavalleria Rusticana*). As a member of the Tanglewood Festival Chorus, he sings regularly with the Boston Symphony and Boston Pops Orchestras.

Sarah Eggleston (*Alto*) will be a freshman at Harvard this fall. She has performed there with the Lowell House Opera. She has also sung with Boston Children's Opera for eight years. Other shows include *Griffelkin* with Boston Modern Orchestra Project, *A Midsummer Night's Dream* with New England Conservatory, and two shows with Boston Lyric Opera. This is her first performance at MIT.

Erika Emrick (*Alto*) is singing alto in the chorus of *Carmen*, instead of her normal soprano. She has been in two previous MITG&SP productions, *The Mikado* and *Iolanthe*.

Nina Fefferman (*Lighting Designer, Choreographer*) Nina's choreographies have been performed in a variety of venues along the east coast for the last 10 years. She has been a lighting designer for the past 14 years at universities, community theaters and professional theater groups. Her design credits include theater, dance, film and photographic shoots.

Michael Forbes G (*Rehearsal Pianist*) studies in the Center for Theoretical Physics. Hailing from Calgary and Vancouver, musical activities have included various accompanying positions as well as choral singing, including the Vancouver based "Phoenix: A Chamber Choir," the Trinity Church Canterbury Singers, and the MIT Chamber Chorus.

Kai Wing Fung '05 (*Rehearsal Pianist*) is a sophomore mathematics major. He has played piano since age six and played organ in a church in Hong Kong, his hometown, for more than a decade. He has played viola in the MIT Symphony Orchestra and in the Chamber Music Society as a vocal accompanist, and currently studies piano with Kevin McGinty.

David Glasser '06 (*Bass*) sings with the MIT Concert Choir and Techiya, MIT's Jewish *a cappella* group. He is also a recurring member of the tech crews and pit orchestras for MIT's Musical Theatre Guild; he will play clarinet for their production of *Into the Woods* in late August and September.

Tracy Hammond G (*Alto*) is a doctoral student in sketch recognition in MIT's AI Lab. This is her first drama performance at MIT. She has sung with Techiya, MIT's Jewish and Israeli *a cappella* group for three years, and with the MIT Chamber Chorus, and has sung at New York's Carnegie Hall. She has performed in several dramas including *Crazy For You*, and *The Pajama Game*.

Deborah Hayden (*Horn*) is a 2003 graduate of Wellesley College, double-majoring in Latin and French. She hails from the mid-coast Maine island of Islesboro, and has studied horn with the Boston Pops's Nona Gainsforth and with Renaud Taupinard at the Conservatoire Darius Milhaud in Aix-en-Provence, France. In September she will travel to England to pursue a two-year degree in Anglo-Saxon, Norse, and Celtic Studies.

Marine Herrmann G (*Flute, Language Coach*) is a graduate student in Environmental Engineering. She has studied and played music in her native France since age seven, and likes to play orchestral music as well as chamber music. She is a member of the MIT Chamber Music Society.

Kimmerie H. O. Jones (*Costume Designer*) has been designing costumes for fun and profit for over 15 years. Her work has been featured at the M. H. de Young Memorial Museum in San Francisco, the International Gilbert & Sullivan Festival, and was seen worldwide during the 62nd Annual Academy Awards.

Philip Kukura (*Bass*), retired Professor of History at Bunker Hill Community College, sings in the choir of Trinity Church, Melrose, and is co-president of the Polymnia Choral Society, which celebrates its 50th anniversary next season. Most of his performance experience has been in oratorios and cantatas. A lifelong opera buff, this *Carmen* is his first operatic production.

Gregory Lohman G (*Baritone*) is in the department of Chemistry at MIT. Recent theatrical experience includes *Sweeney Todd* and *Pirates of Penzance* with MITG&SP. He is also in the cast of MITG's current production of *Into the Woods*.

Jodie Lutkenhaus G (*Violin*) began studying violin at age seven and mandolin at nineteen. For six years she played in the Youth Orchestra of Greater Fort Worth, during which time they toured Hawaii and played in Bass Concert Hall. Last summer, Jodie volunteered in a children's orchestra in Fishkill, New York. Nowadays, she writes her own music for mandolin and picks to folk and bluegrass.

Catherine Miller (*Cello*) is more likely to be found on the stage than under it, usually performing with the MIT Shakespeare Ensemble. This is her first performance on cello since high school, and her first production with the MIT Gilbert and Sullivan Players.

Leah Morse (*Violin*) will be a senior at Wellesley College where she takes violin lessons with Nancy Cirillo.

Matthew Morse (*Tenor*) is a regular performer with MITG&SP. Recent roles include Sir Bailey Barre in *Utopia, Limited* and Annibale in *The Gondoliers*. When not on stage, Matthew, a resident of Medford, is a software engineer and copyright law activist.

Michael Nathanson (*Baritone, Rehearsal Pianist*) is pleased to be appearing in his first MITG&SP production. He is a member of Chorus *pro Musica*, with whom he has sung several concert operas. Previous groups include the New Haven Chorale and the Brown University Bear Necessities. When not singing, Michael studies mathematics at Northeastern University.

Boston native **Noelle Nordstrom** (*Soprano*) received her bachelor's degree in opera from the Boston Conservatory, where she performed such roles as Mrs. Ford (*Merry Wives of Windsor*) and Ariadne (*Ariadne auf Naxos*). Currently studying with Monique Phinney, she has sung with Boston Lyric Opera, Boston Bel Canto, and Raylynmor Opera. This fall, Ms. Nordstrom will play the Queen of the Fairies (*Iolanthe*) for the Savoyard Light Opera Company.

Jane H. Park (*Violin*) will be a senior at Wellesley College where she currently studies with violin professor Nancy Cirillo. Jane previously studied with Mark Zelmanovitch, professor of

violin at the University of Tennessee, Knoxville. She has been a member of the Wellesley Orchestra and the MIT Symphony Orchestra.

Bob Piankian '72 and **Esther Horwich '77** (*Trombones*) are a husband-and-wife team. Bob and Esther have played in the MIT productions of *Anything Goes*; *Once Upon a Mattress*; *Tomfoolery*; *Pirates of Penzance*; *Utopia, Limited*; and *Sweeney Todd*. Bob co-founded Cognex Corporation, a now-public company which designs and produces machine vision systems, and is writing a book about his experiences in the world of amateur music. Esther founded and is an active member of the MIT Figure Skating Club, and has a law practice in downtown Boston. Bob plays in the Boston College Concert Band, the MetroWest Community Band, and the Boston Bar Orchestra. Esther also plays in the Boston Bar Orchestra and the Metropolitan Wind Symphony.

Eliot Polk '78 (*Oboe/English horn*) received a bachelor's in computer science from MIT, and currently works as an Information Technology specialist at a startup retail energy company in Woburn. *Carmen* is his fourth orchestra appearance with MIT Gilbert and Sullivan players. He has made recent appearances at services at Reading Congregational church, and with the Reading Summer Community Band.

Rahul Sarathy '03 (*Trumpet*), a native Bostonian, recently graduated from MIT with degrees in Mechanical Engineering and Management. Previous orchestral experience includes concerts with the Longwood Symphony, the Brahms Society Orchestra, and orchestras at Tufts, Wellesley, Harvard, and NEC. He is currently principal trumpet for the MIT Symphony Orchestra and plays with the Albany Symphony Orchestra. This is his first performance with MITG&SP.

Jeremy Sawicki '99 (*Rehearsal Pianist*) is a regular accompanist with MITG&SP, and he has also played piano for the performances of several shows at MIT, most recently *Songs for a New World*. In real life he works as a software engineer at Autodesk.

Lauren Schiller (*Soprano*) is delighted to be back on stage in a theater production for the first time in six years. In the meantime, she has worked on the backstage crew at Bryn Mawr College and performed in several *a cappella* musical groups. This is her first show at MIT.

Heather Stern (*Viola*) is appearing in her first MITG&SP production. She started playing the violin at age 7 but switched to viola 10 years later. Despite spending most of her time in the basement of MIT's triangle-shaped Building 66 pursuing her Ph.D. in Chemical Engineering, Heather still finds time to play with the Cambridge Symphony Orchestra and serve as their treasurer.

Richard Stone (*Clarinet*) is a Dean's List candidate at the New England Conservatory, where he studies with William Wrzesien. In 2002, he performed the Mozart Clarinet Concerto with the New West Symphony (LA), alongside maestro Boris Brott. In 2001, Stone played the bass-clarinet *obbligato* part in Morton Gould's *Latin American Symphonette* with the NEC orchestra.

Jane Trollinger (*Alto*) is a member of the Avenue of the Arts Chorale. This is her first performance at MIT.

Kenny William (*Bassoon*) is a mechanical engineer for the United States Department of Transportation. He is principal bassoonist for the Tufts Symphony Orchestra and Brahms Society Orchestra at Harvard.

Sarah Wu '06 (*Violin II*) is a sophomore majoring in computer science and possibly mathematics. Previously she has played with MITG&SP in *Utopia, Ltd.*

Kristen Yoder (*Violin*), a junior in Materials Science and Engineering at the University of Tennessee, Knoxville, is excited to be playing with this orchestra. She has played for musicals including *Oklahoma!*, *Oliver*, and *Fiddler on the Roof*, and is thrilled to be playing *Carmen*.

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Rui Phulkopi (Carp pieces)
Murgir Jhol (Chicken stew)
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Begun Pora
(Flame-roasted eggplant, with green chilis and cilantro)
Aloo Posto (diced potatoes in poppy seed paste)
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