LOYOLA OPERA THEATRE
PRESENTS MASSENET’S
CENDRILLON

Music by
JULES MASSENET

Libretto by
HENRI CAIN

Stage Director
RACHEL M. HARRIS

Music Director
CAROL RAUSCH

Friday, January 18 at 7:30 p.m.
& Sunday, January 20 at 3 p.m.
Louis J. Roussel Performance Hall
LOYOLA OPERA THEATRE

presents

Cendrillon (Cinderella) - A Fairy Tale in 2 Acts

Music by Jules Massenet
Libretto by Henri Cain, after a story by Charles Perrault
World premiere: 1899 at the Théâtre National de l’Opéra-Comique, Paris
U.S. Premiere: 1902 at the French Opera House, New Orleans
Sung in French with English supertitles created by Allison Voth
Orchestra reduction by Tony Burke @ Pocket Publications

<table>
<thead>
<tr>
<th>CAST</th>
<th>Friday, January 18</th>
<th>Sunday, January 20</th>
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<tbody>
<tr>
<td>Lucette (Cendrillon)</td>
<td>Quinn Rulison</td>
<td>Bethany Putnam Shemroske</td>
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<tr>
<td>Pandolfe, her father</td>
<td>Frank Convit</td>
<td>Frank Convit</td>
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<tr>
<td>Madame de la Haltière, her stepmother</td>
<td>Allison Joiner</td>
<td>Paula Sofia Nesticó</td>
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<tr>
<td>Noémie, her stepsister</td>
<td>Allison Waguespack</td>
<td>Elizabeth Wooton</td>
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<tr>
<td>Dorothée, her stepsister</td>
<td>Christina Hera</td>
<td>Annika Pell</td>
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<tr>
<td>The Servants</td>
<td>Kai Buie</td>
<td>Kai Buie</td>
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<tr>
<td>Andrea Butler</td>
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<td>Rachel Davidson</td>
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<td>Antonio Domino</td>
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<tr>
<td>Elizabeth DeVoto</td>
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<tr>
<td>Jerusha Grandberry</td>
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<td>Alex Christian Lucas</td>
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<tr>
<td>Ryan Reynolds</td>
<td>Ryan Reynolds</td>
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<tr>
<td>The Fairy Godmother</td>
<td>Isabella Vanderhoof</td>
<td>Brittany Schaumbut</td>
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<tr>
<td>The Spirits (fairy attendants)</td>
<td>Rebecca Gaspelin</td>
<td>Rebecca Gaspelin</td>
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<td>Alexis Langlois</td>
<td>Alexis Langlois</td>
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<td>Lucinda Ealey</td>
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<tr>
<td>Sofia Riggio</td>
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<td>Olaia O’Malley Gorbea</td>
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<td>Annika Pell</td>
<td>Christina Hera</td>
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<tr>
<td>Prince Charming</td>
<td>Zara Zemmels</td>
<td>Sarah Neal</td>
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<tr>
<td>The King</td>
<td>Mark-Anthony Thomas</td>
<td>Mark-Anthony Thomas</td>
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<tr>
<td>Master of Ceremonies</td>
<td>Kyle Grubbs</td>
<td>Kyle Grubbs</td>
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<td>The Courtiers</td>
<td>Alex Christian Lucas</td>
<td>Jon Marc Olivier</td>
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<tr>
<td>Dean of the Faculty</td>
<td>Bryton Gunther</td>
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<td>The Doctors</td>
<td>Kai Buie</td>
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<td>Antonio Domino</td>
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<td>James Resch</td>
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<tr>
<td>First Minister</td>
<td>Fionn Hunter-Green</td>
<td>Fionn Hunter-Green</td>
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<tr>
<td>The Ministers</td>
<td>Bennett Plessala</td>
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<td>Ryan Reynolds</td>
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<td>Women at the Court:</td>
<td>Lily Cox</td>
<td>Lily Cox</td>
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<tr>
<td>Emma Ditmore</td>
<td>Emma Ditmore</td>
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<td>Jocelyn Purcell</td>
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<td>Victoria Richard</td>
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<td>The Herald</td>
<td>James Resch</td>
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<tr>
<td>The Horse</td>
<td>David Murray</td>
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Synopsis

Act I

Scene 1: A large room in the house of Madame de la Haltière
Servants scurry to do her bidding and avoid the wrath of Madame, while Pandolfe, her second husband, wonders why he forsook the calm of his country home to marry a wealthy but selfish countess with two unpleasant daughters. He pities the lot of his own loving daughter Lucette (Cendrillon). Madame enters with Lucette’s stepsisters, Noémie and Dorothée, whom she schools in the art of attracting the Prince. Milliners, tailors and hairdressers all prepare the sisters, secretly laughing at them behind their backs. Convinced, however, of their superior lineage and bearing, the entourage departs, and Pandolfe resigns himself to accompanying them to the ball. Lucette, left alone, laments that she could not go as well, and, after finishing her chores, falls asleep by the hearth. The Fairy Godmother and her attending Spirits appear. She transforms Lucette into Cendrillon with magnificent clothes and magical slippers that will make her unrecognizable to her family. But she warns the girl that the spell will end exactly at midnight, and that she must depart by that hour. Lucette agrees, leaving in a beautiful horse-drawn carriage.

Scene 2: The royal palace, site of a Mardi Gras ball
The Prince is sunk in melancholy, and the entire male nobility have no success in cheering him up. The King enters and commands his son to choose a bride from the company shortly to be assembled. Guests begin to arrive for the much anticipated ball, followed by Madame de la Haltière, her two daughters and Pandolfe. The Prince shows no interest until an unknown beauty appears. She seems to enchant everyone except for Madame and her daughters. As the Prince and Cendrillon fall in love, the clock suddenly strikes midnight, and Cendrillon departs as the stunned Prince feels true happiness snatched from his grasp.

Act II

Scene 1: The home of Madame de la Haltière
Having breathlessly arrived back home, Lucette describes the terror of running from the ball after the clock chimed, losing one magic slipper on the way. Her family enters, and the women boisterously harp on their own prowess at the ball and the advantages of their questionably exalted ancestral tree. They tauntingly insist that the Prince ultimately rejected the unknown young woman whom all seemed to admire. Lucette almost faints, and Pandolfe, usually unable to stand up to his wife and her daughters, angrily orders them out. Tenderly he promises his own daughter that they will return to their country home, but after he leaves, she admits that her sadness will only weigh him down, and runs off to die at the Fairies’ Oak.

Scene 2: The Fairies’ Oak
The Fairy Godmother and her Spirits hold court in an enchanted forest. The unhappy Lucette and the broken-hearted Prince arrive, but cannot see each other in this magical realm. They recognize each other’s voices, however, and pour out their love, begging the Fairy Godmother to dissolve the barrier to their sight. The Prince offers his bleeding heart in the bargain, and their wish is granted. The two pledge their faithfulness, surrounded by the Spirits.

Scene 3: the terrace of Lucette’s home
Months have passed and Pandolfe has kept watch over his sleeping daughter, who was found cold and in a faint by a stream. Attempting to comfort her, he convinces Lucette that her ravings – about an oak, a prince and a magic slipper – were nothing but a dream. The two escape before Madame de la Haltière enters to disrupt the tranquility. Her news about the pending arrival of eligible princesses is confirmed by the official proclamation of the Herald – that all ladies are summoned to try on the slipper found after the ball, seemingly lost by the unknown young woman whose departure broke the heart of the Prince. Lucette realizes that her “dream” was in fact real and begs the Fairy Godmother to return to the palace.

Scene 4: a great hall in the palace
Ladies of rank and fashion enter to try on the slipper, to no avail. The Fairy Godmother announces Cendrillon, and she and the Prince greet each other rapturously, as the shoe proves an easy fit. The court renders homage as Pandolfe and his wife enter, she brushing past him to embrace Lucette adoringly. Pandolfe declares that all has ended well, and the company announces the end of the opera, hoping that the audience has enjoyed a delightful escape in the fairy tale realm!
Artist Profiles

Carol Rausch is the Chorus Master/Music Administrator for the New Orleans Opera Association. She also serves as Chorus Master/Music Administrator for the Chautauqua Opera’s summer festival season, where she heads the music staff and oversees the nationally recognized young artist program. Ms. Rausch has previously worked for Greater Miami Opera (now Florida Grand Opera), Virginia Opera, Ohio Light Opera and Opera Columbus. Her educational background includes degrees from Indiana University and The Ohio State University, plus a year of study at the Conservatoire Royal de Musique in Brussels, Belgium, as a Rotary Foundation Graduate Fellow. She has studied with pianists Jorge Bolet, Earl Wild, Richard Tetley-Kardos and Sonja Anschütz. Ms. Rausch has taught at Ohio State, Kenyon College (Ohio) and the Shepherd School of Music at Rice University (Houston). In the fall of 2002 she joined the faculty of Loyola University New Orleans, and in 2010 became Director of Loyola Opera Theatre after the retirement of David Morelock. In 2013 she was chosen as one of New Orleans magazine’s “Top Female Achievers.” Several main stage University productions, as well as scenes programs, have won Gambit magazine’s “Tribute to the Classical Arts” awards. In March 2018 Ms. Rausch received the Gambit Lifetime Achievement Award. She has remained active as a freelance vocal coach and recital accompanist, and is a frequent judge for the Metropolitan Opera National Council auditions throughout the country.

Rachel M. Harris is a national and international freelance opera director based in Baton Rouge, LA, who is making her Loyola Opera Theatre debut with Cendrillon. She began her directing career in 1997 working with Boston University and the Boston University Tanglewood Institute. Dr. Harris holds a DMA degree from Louisiana State University, a BM in Vocal Performance from Fredonia State University and a MM in Opera from Binghamton University in conjunction with the Tri-Cities Opera Artist Residence Training Program. Dr. Harris is a Guest Artist Stage Director for Southeastern Louisiana State University and a past Guest Artist Director for the University of Utah, Logan. Her freelance credits include: The Varna International Opera Academy, Stara Zagora, Bulgaria; Opera Louisville, Baton Rouge, LA; University of Missouri, Kansas City; Druid City Opera Workshop, University of Alabama, Tuscaloosa; Raven Summer Opera, Sam Houston State University, Huntsville, TX; and Louisiana State University, Baton Rouge, LA. Her work has been recognized by the National Opera Association, where her students were awarded first and second place awards in the 2018 National Collegiate Opera Scenes Competition, Division I Category. In addition, Dr. Harris has received Gambit magazine’s “Tribute to the Classical Arts” 2009 Creative Achievement in Opera award for stage direction for Southeastern Louisiana University’s production of Mozart’s The Marriage of Figaro. For more information, visit her website: http://rharrisdirector.wixsite.com/rachel-harris-opera

Kai Buie, baritone, is a freshman Vocal Performance major in the studio of Ellen Frohnmayer. Although this is his first official opera, he was a member of the children’s chorus in a production of Wading Home at Loyola in 2015. Kai is not new to being onstage, however, having been in a number of musical theater productions hosted by the Performing Arts Academy in St. Bernard Parish, directed by Annelise and Arianna Cassar. He is so excited to be featured in Cendrillon, and on March 31 will appear as L’horloge comtoise in Loyola Opera Theatre's staging of Ravel’s L’enfant et les sortilèges. Kai cannot wait to see what further opportunities await him during the next three years!

Andrea Butler, soprano, is a junior Vocal Performance major, studying under Dreux Montegut. She recently placed second at the regional National Association of Teachers of Singing (N.A.T.S.) competition in Nachitoches, LA. Hailing from New York City, she attended the Professional Performing Arts School and has performed at prestigious venues throughout New York, such as Lincoln Center, Carnegie Hall and the United Nations. She also sings in the choir at Christ Church Cathedral in New Orleans and will be onstage in February with the New Orleans Opera Chorus in Mozart’s Die Entführung aus dem Serail. Cendrillon is Andrea’s second production with Loyola Opera Theatre. She will appear as La chauve-souris in Ravel’s L’enfant et les sortilèges in March.

Frank Convit, baritone, earned his Bachelor’s of Music degree in Vocal Performance from Loyola in 2015 and is currently pursuing his Master of Music degree in the studio of Luretta Bybee. He has most recently been heard as Raphael/Adam in Haydn’s Creation with the Tulane Choir and the Louisiana Philharmonic Orchestra, as the baritone soloist in Mozart’s Requiem with the Cornish-American Song Institute and in Mahler’s Kindertotenlieder with the Consortium Novum Orchestra. He is excited to perform as Pandolfe this weekend for Loyola Opera Theatre. Frank’s previous University roles include the iconic Pablo Picasso in Tom Cipullo’s After Life for the National Opera Association Convention in January 2018, and the Jailor and Marquis de la Force in Dialogues of the Carmelites in March 2018. In 2017 Frank was the baritone soloist for Vaughn Williams’ Fantasia on Christmas Carols with the New Orleans Volunteer Orchestra and sang the role of Papageno in Die Zauberflöte in Toronto, ON, with the Toronto Summer Opera. Prior to his
performance in Canada, he performed as the baritone soloist in The Letter Quintet from Sweeney Todd with New Orleans Opera. In 2016 he performed as Sid in Albert Herring and Morales in Carmen with “Spotlight on Opera” in Texas. Frank performed in multiple recitals with the Cornish-American Song Institute in 2015 and again in 2018 at St. Anne’s College at the University of Oxford and the Royal Cornwall Polytechnic Society. Frank is an active member of the New Orleans Opera Chorus and a regular at the company’s “Opera On Tap” series. He can also be heard cantoring at numerous Catholic churches throughout greater New Orleans. Frank is the choir director for St. Francis Xavier School. He is also bilingual in English and Spanish.

Lily Coxe, mezzo-soprano, grew up in Baton Rouge and is a sophomore studying music therapy and psychology. She is in the voice studio of Claire Shackleton and a member of Loyola’s SSA Chorale and University Chorus. She is ecstatic to be performing in Cendrillon, her very first opera!

Rachel Davidson, soprano, from Dallas, TX, is a sophomore Vocal Performance major in the studio of Claire Shackleton. She has been singing and performing since high school, where she participated in the jazz choir and musical theater program. In the summer of 2017, Rachel received an honorable mention for a statewide classical voice competition. At Loyola, she sings with the Loyola Women’s Chorus. Cendrillon is her first opera.

Elizabeth DeVoto, a soprano from St. Louis, MO, is a sophomore Vocal Performance major in the studio of Ellen Frohnmayer. She is thrilled to be making her operatic debut in Cendrillon! As a member of Loyola’s wonderful choral program, Elizabeth performed Beethoven’s 9th Symphony with the Louisiana Philharmonic Orchestra last fall, and is currently in both University Chorale and Women’s Chorus. In both 2015 and 2017, she among just 40 singers chosen to perform in Michael Feinstein’s Songbook Academy at the Palladium in Carmel, IN. A former voice student of Tim Schall, founder and director of the St. Louis Cabaret Conference, she has participated in multiple cabaret conferences within the St. Louis area and put on her first solo cabaret with fellow performers Annie Sauерburger and pianist/musical director Carol Schmidt. Elizabeth would like to thank her mom, Kathryn, for the countless opportunities she has allowed and inspired her to take.

Emma Ditmore, soprano, is a freshman Music with Elective Studies major from Bend, OR, in the studio of Dreux Morales. She has won first place classical division awards in recent National Association of Teachers of Singing (N.A.T.S.) competitions. Cendrillon is her first opera, and she has enjoyed being a member of the chorus.

Antonio Derek Domino, a native New Orleanian, is a tenor Vocal Performance major studying voice with Dreux Morales. During his first two years at Loyola he has participated in performances across many genres: joining Chorale in Beethoven’s 9th Symphony and Bach’s Oster-Oratorium with the Louisiana Philharmonic Orchestra; singing in Logan Skelton’s holiday song cycle Letters to Santa; performing operatic roles in Dialogues of the Carmelites (Doctor Javelinot) and Cendrillon (Servant); and appearing as a guest on the “American Songbook” faculty recital. Outside of Loyola, Antonio has performed with the Jefferson Performing Arts Society in their production of The Hunchback of Notre Dame. His upcoming engagements include his debut with the New Orleans Opera Chorus in the February production of Mozart’s Die Entführung aus dem Serail and singing the role of Arithmetic in March for Loyola’s L’enfant et les sortilèges.

Lucinda Ealey, soprano, from New Orleans, LA, is a sophomore Vocal Performance major in the studio of Ellen Frohnmayer. This will be her first time performing in an opera and she is excited to be playing one of the 6 Spirits of the Fairy Godmother in Cendrillon.

Rebecca May Gaspelin, soprano, received her Bachelor of Music degree in Vocal Performance from the Chicago College of Performing Arts, and is earning her Master of Music degree at Loyola in the studio of Luretta Bybee. She has sung with many fine orchestras, including the Illinois Philharmonic, Civic Orchestra, the Bach Festival Society of Winter Park, and the Chicago Sinfonietta. Ms. Gaspelin has been cast in many operatic roles: Madame Balandard in R.S.V.P; Laurentia in Captain Lovelock; 1st Fairy in The Fairy Queen; 1st student in He Who Says Yes; and at Loyola the 1st Spirit in Cendrillon, and La Princesse in L’enfant et les sortilèges. She has also been a participant in numerous masterclasses taught by Isabel Leonard, Carol Mastrodomenico, and Etienne Gallettier with Il Giardino D’amore. Ms. Gaspelin has given numerous recitals in Chicago including being the guest artist for the Stahl Family Theater. She was also featured as the soprano soloist with the Lutheran Cantata Choir in the St. Lukes Lutheran Church Concert, and the CCPA Guitar Ensemble.

Olaia O’Malley Gorbea, mezzo-soprano, is from San Juan, Puerto Rico and a sophomore in the vocal studio of Luretta Bybee. She began her musical journey with the San Juan Children’s Choir, of which she was a member for twelve years. She has also been a vocal student of Ivan Griffin and Eileen Larracuent. She is currently pursuing a double major Music Therapy and Psychology.
Jerusha Grandberry, soprano, graduated from Pensacola Christian College in 2018 with a Bachelor of Arts in Music, and is currently pursuing a master’s degree in Vocal Performance in the studio of Luretta Bybee. She has sung the roles of Bastienne in Bastien and Bastienne, Susanna in Le nozze di Figaro, and Nannetta in Falstaff, and understudied Musetta in La bohème. She is currently the music director and soloist at Rio Vista Baptist Church in Jefferson, LA.

Bryton Gunther, tenor, a native New Orleanian, has been studying voice with Dreux Montegut for fourteen years. He discovered his love for opera as a member of the children’s chorus in the Jefferson Performing Arts Society (JPAS), and New Orleans Opera’s productions of La bohème in 2007 and Carmen in 2009. Since then he has had the pleasure of participating in musical theater productions with Cutting Edge Theater, with roles including Link Larkin in Hairspray, Rocky in Rocky Horror Picture Show, and George Berger in Hair, as well as Sky Masterson in Guys and Dolls and Bobby Strong in Urinetown for JPAS. Bryton has gained much dance background through classes at Jaune Buisson Hebert’s Metropolitan Dance Theatre of New Orleans, studying jazz, tap, and contemporary ballet. Bryton is truly grateful for all the wonderful opportunities and connections he has been granted during his student years at Loyola. For Loyola Opera Theatre he has performed several roles: the First Man in Armor in Mozart’s The Magic Flute, Pinellino in Puccini’s Gianni Schicchi, Benvolio in Gounod’s Roméo et Juliette, Sam Kaplan in Kurt Weill’s Street Scene and most recently the Chevalier de la Force in Poulenc’s Dialogues of the Carmelites. In 2014 Bryton took part in the National Association of Teachers of Singing (N.A.T.S.) vocal competition and placed first in the college sophomore division of the southeast U.S. regions. This fall also marks his third season as a member of the New Orleans Opera Chorus. He would like to thank his parents for all their love and support, Dreux Montegut for sticking with him and always giving wonderful vocal instruction, and last, but certainly not least, Carol Rausch for always having his best interests at heart, and for giving him the opportunity to play the role of Le Doyen de la Faculté in this production of Cendrillon.

Christina Hera, mezzo-soprano, from Marrero, LA, is a senior Vocal Performance major in the studio of Ellen Frohmayer. She is pleased to take on the challenging and fun-filled role of Dorothée. Christina is an alto section leader at St. Louis Cathedral and a member of the New Orleans Opera Chorus. She is a graduate of Mount Carmel Academy. She plans to further her studies in a master’s degree program in performance in the fall. Christina is incredibly excited to immerse herself in the title role of Ravel’s L’enfant et les sortilèges, which will be performed March 31.

Allison Joiner, mezzo-soprano, from Hammond, LA, is a graduate student finishing her Master of Music degree in Vocal Performance this semester. She is in the studio of Dr. Tyler Smith. Allison joined the cast of Street Scene in January 2017 and sang the role of Mother Marie in Dialogues of the Carmelites, both for Loyola Opera Theatre. She was a featured performer in Southeastern Louisiana University Opera Workshop’s South Pacific (Liat), Street Scene (Shirley), Hansel and Gretel (Hansel), The Magic Flute, La Périchole, and Sweeney Todd (Lucy/Beggar Woman). Allison recently won the International Performing Arts Institute’s 2017 aria competition in Germany. An active member of the New Orleans Opera Chorus, she has been seen in the company’s productions of Macbeth, Faust, Champion and Turandot. Allison thanks her family and friends for their support and love.

Alexis Langlois, soprano, from Houston, TX, is currently a junior Vocal Performance major, studying voice with Dreux Montegut. This is her third year performing with Loyola Opera Theatre. In November 2018 she won first place for her division at the regional National Association of Teachers of Singing (N.A.T.S.) competition.

Alex Christian Lucas, a junior Bachelor of Music in Vocal Performance major, is a native New Orleanian and a proud member of both the American Guild of Musical Artists (AGMA) and the New Orleans Opera Chorus. Singing since the age of eight, he has performed in over thirty musicals and half a dozen operas, and has been seen locally on the stages of the Mahalia Jackson Theater, Le Petit, Dixon Hall and in community theatre, as well as nationally in Disney’s Candlelight Processional and in Carnegie Hall’s 125th anniversary season. Alex is honored to have received the 2017 Broadway World New Orleans Award for Best Leading Actor in a Local Musical for his portrayal of Serpent in the world premiere of Garden the Musical. Some of his favorite roles include Lumière in Disney’s Beauty and the Beast (St. Luke’s UMC), The Postman in the modern revival of Tabasco: A Burlesque Opera (New Orleans Opera), and Harry Easter in Street Scene (Loyola Opera Theatre). He can be seen next month in JPAS’ production of Dreamgirls and this March in Loyola Theatre’s production of the musical Violet. alexchristianlucas.com

Sarah Neal, a lyric mezzo-soprano from South Bend, IN, will graduate from Loyola in May 2019. During her undergraduate career she has performed supporting roles with Loyola Opera Theatre, such as Mrs. Olsen in Street Scene and Sister Mathilde in Dialogues of the Carmelites. The role of Le Prince Charmant in Cendrillon is Sarah’s first principal operatic role. She is overjoyed that such a foundational experience combines Massenet’s romantic music with such an intricate French libretto. For the majority of 2017, Sarah took a hiatus from classical voice lessons with Dr. Tyler Smith to...
travel in France and Senegal, concentrating on the study of various French dialects, as well as Senegalese society and culture. She is a member of Loyola’s Chamber Singers as well as the New Orleans Opera Chorus. Sarah is actively auditioning for graduate programs in order to begin work on her master’s degree in vocal performance next fall.

**Paula Sofia Nesticó**, Argentine-American mezzo-soprano, has interpreted operatic roles including Dritte Dame and Dritte Knabe in *Die Zauberflöte* and scenes as Mercedes in *Carmen*, Nursemaid in *Street Scene*, Zweite Dame in *Die Zauberflöte* and Cherubino in *Le nozze di Figaro*. In 2017, she performed as a guest vocalist in “A Midsummer Night’s Music," a recital held in Mercer Island and Bayview, WA, with the German Vocal Arts Institute and was chosen as the first place winner at the Beethoven Club Competition in Memphis, TN. Most recently, Ms. Nesticó was heard in Logan Skelton’s song cycle *Letters to Santa*, and she is looking forward to her upcoming role as L’écureuil in *L’enfant et les sortilèges* in March. She is currently completing a Master of Music degree in Vocal Performance at Loyola in the studio of Luretta Bybee. In efforts to introduce U.S. audiences to music of her native country, she performs vocal works of Argentine composers in the native castellano accent. Ms. Nesticó holds a Bachelor of Music degree with an emphasis in vocal performance from Union University in Jackson, TN.

**Jon Marc Olivier**, tenor, is a third year vocal performance student from Olney, MD, in the studio of Luretta Bybee. Past performances include the Father Confessor in Loyola Opera Theatre’s production of *Dialogues of the Carmelites*, the opera scenes program at the Brevard Summer Music Institute, as well as the First Armed Man in Mozart’s *The Magic Flute* and the ensemble in *The Pirates of Penzance* with Northwestern University’s Undergraduate Company of Opera Singers (now Opera Projects for University Singers) while he was a student there. Future onstage appearances will include joining the New Orleans Opera Chorus for *Die Entführung aus dem Serail* in February and the role of La rainette in *L’enfant et les sortilèges* with Loyola Opera Theatre in March.

**Annika Pell**, mezzo-soprano, is in her first year of pursuing a master's degree in Vocal Performance at Loyola in the studio of Luretta Bybee. In the spring of 2018 Annika graduated with a bachelor’s degree in Vocal Performance from Michigan State University, studying under tenor Richard Fracker. In the summer of 2016 Annika traveled to Todi, Italy, where she performed in a summer music festival and a MSU study abroad concert. She also had the pleasure of singing and dancing the role of Ma Jones in Kurt Weill’s *Street Scene* with Michigan State University Opera Opera Theatre in the spring of 2018. Most recently Annika joined the College Light Opera Company in Cape Cod, MA, for their 50th Jubilee Season. There she most notably portrayed Mrs. Squires in *The Music Man* as well as Leila in Gilbert and Sullivan’s *Iolanthe*.

**Bennett Plessala**, bass-baritone, is a junior Philosophy major with minors in Art History and Vocal Performance and began studying voice with Dr. Tyler Smith in the spring of 2018. Earlier vocal studies were with Beth Haley in his hometown of Mobile, AL, where he most recently appeared as the Police Sergeant in Gilbert and Sullivan’s *The Pirates of Penzance*. Bennett has worked as a cantor at St. Ignatius parish in the Archdiocese of Mobile for five years. He frequently writes for academic undergraduate journals of philosophy and, after graduating with a B.A. next spring, plans on continuing his education with the goal being a doctorate in Philosophy.

**Jocelyn Purcell** is thrilled to perform in her very first opera production! A soprano in the studio of Betsy Uschkrat, she is a sophomore double majoring in Psychology and Music Therapy with a concentration in Vocal Performance. Back home in Orinda, CA, Jocie has been featured in various musical theater productions such as *Legally Blonde* (Elle), *Beauty and the Beast* (Belle), and *West Side Story* (Consuela). In 2016 she studied at the VoicExperience Opera Summer Camp at the Savannah Voice Festival in Savannah, GA. In summer 2019, she will begin her music therapy field studies at Bay Area Music Therapy in Oakland, CA.

**James Resch**, bass-baritone, has received high praise for his interpretations of The Marquis de la Force in Loyola Opera Theatre’s production of *Dialogues of the Carmelites*, the Sprecher in the 2016 production of Mozart’s *Die Zauberflöte* with Southern Methodist University’s Meadows Opera Theater, Patsy McCall in the piano debut of Evan Mack’s *Roscoe* with Seagle Music Colony, Elder Ott in the 2015 production of Carlisle Floyd’s *Susannah* with SMU’s Meadows Opera Theater, an outreach production called *The Opera Games* at Opera in the Ozarks, and cover roles of Colas in *Bastien und Bastienne* and Don Giovanni in *The Three Little Pigs* with the Dallas Opera Outreach. Mr. Resch received a bachelor’s degree in Vocal Performance from Southern Methodist University in 2017, studying with Clifton Forbis. He is currently pursuing a master’s degree in Vocal Performance at Loyola in the studio of Luretta Bybee. He is humbled to work with such exceptional companies, organizations, and colleagues.

**Ryan Reynolds**, tenor, is a junior Vocal Performance major studying with Dr. Tyler Smith. While at Loyola, he has appeared as Dr. Wilson in *Street Scene* by Kurt Weill and Father Confessor in *Dialogue of the Carmelites* by Francis Poulenc. He is a proud graduate of the New Orleans Center for Creative Arts (NOCCA), where he was cast as Prince Charming in Pauline Viardot’s *Cendrillon*, and A Herald in Handel’s *Rinaldo* while studying with soprano Phyllis Treigle.
In addition to these performances, he also appeared in the New Orleans Opera Association’s production of Dead Man Walking as the character Older Brother. He currently is a chorister at St. Charles Avenue Presbyterian Church.

**Victoria Elizabeth Richard** is a soprano from Opelousas, LA. She is a sophomore Vocal Performance major in the studio of Ellen Frohnemayer. She won first place in the Wood Vocal Competition her senior year in high school and first place at the regional National Association of Teachers of Singing (N.A.T.S.) Competition her freshman year at Loyola. While this is her first opera, she was seen in the holiday song cycle Letters to Santa this past November and will be onstage in Ravel’s L’enfant et sortilèges in March. Victoria looks forward to what the next two years at Loyola have in store for her.

**Sofia Riggio**, soprano, is from Manhattan, New York, and is a junior Music with Electives major in the studio of the wonderful Tyler Smith. She currently sings at Saint Andrew’s Episcopal Church in New Orleans. Sofia has performed in Narni, Italy, with the Narni Arts Festival in the summers of 2015 and 2017. There, she sang the role of Suor Genovieffa and Prima Cercatrice in Puccini’s Suor Angelica as well as Nella in Puccini’s Gianni Schicchi. At Loyola, Sofia has enjoyed being the in the chorus of many productions, including Street Scene by Kurt Weill and various scenes from a myriad of operas. Sofia looks forward to sharing Loyola’s production of Cendrillon with the audience and hopes that everyone enjoys it just as much as she enjoys being a part of it.

**Quinn Rulison**, soprano, is a first-year Master’s of Music in Vocal Performance major in the studio of Luretta Bybee. A Michigan native, she is a recent graduate of Michigan State University where she studied under Richard Fracker and received a B.M. in Vocal Performance. At MSU Quinn performed in Street Scene (First Nursemaid), Hansel and Gretel (Dew Fairy), Le nozze di Figaro (Barbarina), Così fan tutte (chorus), and the MSU China X Program (principal) where she had the opportunity to travel to Beijing and perform at the Central Conservatory of Music. She has also participated in the Master Classes at the Centro Studi Carlo della Giacoma in Todi, Italy, and sings as a section leader in the Munholland UMC Choir in Metairie, LA. Quinn is thrilled to be making her Loyola Opera Theatre debut performing the title role in Massenet’s Cendrillon.

**Brittany Schaubhut**, soprano, is incredibly honored to have been given the opportunity to play the challenging role of La Féé. A Luling, LA, native, she is currently in her final semester at Loyola as a Vocal Performance major in the studio of Dreux Montegut. Brittany has been in the ensemble for previous Loyola Opera Theatre offerings, and is delighted to be portraying her first major role in any production. She has had many incredible opportunities while studying voice, including performing with one of her most idolized vocal ensembles, Seraphic Fire, for their Professional Choral Institute in August 2018. Brittany’s greatest passion lies in ensemble singing, and she has sung with numerous choirs throughout Louisiana including, but not limited to, the Voices of New Orleans Choir, Louisiana Ovations Vocal Ensemble, The Sacred Nine Project, Voces ad Opus (a vocal quartet she co-founded), every choir at Loyola University, NOVA Chorale, NOVA VOCE, and NOVA Masterworks, frequently collaborating with the Louisiana Philharmonic Orchestra. She currently serves as a section leader for St. Francis of Assisi Catholic Church, but has previously sung for or collaborated with St. Charles Avenue Baptist, St. Charles Avenue Presbyterian, St. George’s Episcopal, and The St. Louis Cathedral Choir for their performance of the St. Nicolas Cantata by Benjamin Britten. Brittany is extremely grateful for all those who have allowed her to take on these meaningful opportunities, including her professors who give her the tools to develop her voice, musicality, and professionalism, but especially her parents and family who have always encouraged her to sing with reckless abandon.

**Bethany Putnam Shemroske**, soprano, is currently working toward a master’s degree in Vocal Performance in the studio of Luretta Bybee. At Southeastern Louisiana University, where she received a Bachelor of Music degree, she performed in several of their productions: Gilbert and Sullivan’s The Pirates of Penzance (daughter); Mozart’s The Magic Flute (Papagena); Gilbert and Sullivan’s The Mikado (Yum-Yum); scenes from Gluck’s Orfeo ed Euridice (Euridice) and Puccini’s Gianni Schicchi (Nella). She was also a soprano soloist in SELU’s production of Haydn’s Lord Nelson Mass. In the summer of 2015, she performed in scenes from Humperdinck’s Hansel und Gretel (Dew Fairy) with the International Performing Arts Institute in Germany. Bethany was thrilled to perform in Loyola’s Dialogues of the Carmelites in March 2018 as Sister Constance. She enjoys teaching piano and voice at Northlake Academy of Music in Mandeville, LA, and she is excited for the many opportunities that Loyola’s music program has to offer.

**Mark-Anthony Thomas**, an emerging young tenor from New Orleans, is a graduate of the New Orleans Center for Creative Arts (NOCCA), where he studied vocal music and received a Certificate of Artistry under the tutelage of Phyllis Treigle. He was selected as a winner of the New Orleans Junior Philharmonic Society competition in 2009. In 2012 Mark-Anthony traveled to Italy to study opera with the Siena Summer Music Festival under the direction of Metropolitan Opera veteran Dana Talley. Mark-Anthony is also a member of the New Orleans Opera Chorus and has appeared in productions...
of Madama Butterfly, La bohème, Carmen, Tosca, Die Fledermaus, Sweeney Todd, and Champion. He performed the title role in the world premiere of Chris Burton’s The Self Portrait of Jonathan Jenkins with New Fangled Opera, and in 2013 performed in Jennifer Jolley’s Krispy Kremes and Butter Queens as the Angel/Announcer #2. He has performed in other concerts and productions throughout the greater New Orleans area, specifically roles with Loyola Opera Theatre, which include: Puccini’s Gianni Schicchi (Gherardo); Gounod’s Roméo et Juliette (Tybalt); Kurt Weill’s Street Scene (Daniel Buchanan); and most recently, Poulenc’s Dialogues of the Carmelites (First Commissioner). Mark-Anthony appeared in Nicholls State University’s production of Gershwin’s Porgy and Bess (Peter) in 2016. He has also appeared in OperaCréole’s and Cripple Creek Theatre Company’s production of Scott Joplin’s Treemonisha (Andy) in 2017 and as Servant/First Soldier in Jose Rivera’s Sueño in 2018. Mark-Anthony received his Bachelor of Music degree in Vocal Performance in 2017 and is now working toward his Master’s degree, studying with internationally acclaimed artist Luretta Bybee.

Isabella Vanderhoof, soprano, is a senior Vocal Performance major in the studio of Ellen Frohnmayer. Prior to tackling her first major role as La fée, Isabella sang Salvation Army Girl 1 in Street Scene and Sister Geraldine in Dialogues of the Carmelites for Loyola Opera Theatre. She will appear in the role of Le feu for Loyola’s March 31 production of Ravel’s L’enfant et les sortilèges. Isabella has participated in several recent Loyola opera scenes programs as Noémie in Cendrillon, as Ferdinand the Eloquent in Rapunzel and the Four (Over) Eager Princes, a new chamber opera by Dylan Tran, and as Héro in a scene from Béatrice et Bénédic. She also sang the larger role of the Mother in Amahl and the Night Visitors with her alma mater, Chattanooga High School Center for Creative Arts. As a member of the New Orleans Opera Chorus, she sang in the November 2017 production of Orpheus in the Underworld and she will join the company’s February 2019 adaptation of Die Entführung aus dem Serail. Isabella won first place in the Joyce Mathis Vocal Competition and the Performing Arts League Vocal Competition and was a finalist for NATS 2017 and NPR’s “From the Top” radio competition. She has been a featured soloist in Mozart’s Requiem with Loyola University Chorale and at Carnegie Hall for the Choirs of America Festival. Isabella has trained at the AIMS Summer Intensive Opera Training Program in Graz, Austria, and hopes to eventually have a professional career in Europe.

Allison Waguespack, soprano, is a Baton Rouge, LA, native and a sophomore Vocal Performance major in the studio of Dr. Tyler Smith. Allie is thrilled to make her collegiate opera debut as Noémie in Loyola’s production of Cendrillon and will also appear in Ravel’s L’enfant et les sortilèges in March. Allie is a soprano section leader with the St. Louis Cathedral Choir under the direction of Drexus Montegut. She recently won 3rd place in the sophomore women’s division for the regional National Association of Teachers of Singing (N.A.T.S.) competition in November 2018.

Elizabeth Wooton, soprano, is a second-year graduate Vocal Performance major, studying with Luretta Bybee. She has sung Papagena in Die Zauberflöte with Opera Theatre Montclair and the role of the Cook in Robert Butts’ Mark Twain and the General with Baroque Opera New Jersey. During her undergraduate studies at Montclair State University, she performed the roles of Le Feu and Le Rossignol in L’enfant et les sortilèges and Ida in Die Fledermaus. She performed two seasons with New York Summer Opera Scenes, where she sang the title role in Lakmé and Zerbinetta in Ariadne auf Naxos. She sang as a young artist in the Newburgh Summer Music Festival in Newburgh, NY. She has performed scenes as Tytania (A Midsummer Night’s Dream), Cleopatra (Giulio Cesare, with orchestra), Ilia (Idomeneo), and Flaminia (Il mondo della luna).

Zara Zemmels, mezzo-soprano, began studying classical voice at Loyola in 2011 with Dr. Tyler Smith and is currently a graduate student in Vocal Performance, working with Luretta Bybee. Her first Loyola Opera Theatre production was Bernstein’s Candide in 2012, and she later was cast in roles including the Zelatrice in Puccini’s Suor Angelica, Stephano in Gounod’s Roméo et Juliette, and Ms. Jones in Kurt Weill’s Street Scene. In January 2018 she portrayed Gertrude Stein in Tom Cipullo’s 2015 chamber opera After Life as part of the National Opera Association convention, hosted by Loyola and the city of New Orleans. In March 2018 she sang Mother Marie in Dialogues of the Carmelites. This past summer, Zara performed in the Astoria Music Festival’s young artist production of Le nozze di Figaro as Cherubino. From Astoria, she flew to the International Performing Arts Institute in Germany, where she spent three weeks immersed in the lifestyle of a German opera singer. Zara has been a chorister in eleven productions with the New Orleans Opera since 2012, including Turandot this past September. In April she will make her company debut as the Page in Rigoletto. Zara would like to thank the outstanding vocal faculty at Loyola, especially Tyler Smith, Luretta Bybee, Carol Rausch, Ellen Frohnmayer, and Meg Frazier, whose advice and support have been invaluable!
**Special Thanks**
Marian Bruno, The Frohnmayer Legacy Fund

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Loyola Opera Theatre is part of the Loyola School of Music. The Loyola School of Music offers undergraduate and graduate degrees in Performance, Music Therapy, Music Education, Jazz Studies, Composition and more. Learn more about our programs at cmfa.loyno.edu/music.

**Orchestra Personnel**
F=faculty      S=student      LPO=LPO member

**Violin 1**
Amy Thiaville-Concertmaster  F
Aspen Barker  S
Leyla Feyzulayeva  S
Brigitte Blanchard  S

**Violin 2**
Mike Perez  S
Tara Simons  S
Eva Liebhaber  LPO

**Viola**
Bruce Owen  F/LPO
Greg Lewis  S

**Cello**
Emily Alves  S
Scott Havener  S

**Bass**
Diego Kopado  S

**Flute**
Patti Adams  F/LPO
Diego Rios  S

**Oboe**
Jane Gabka  F/LPO
Liam Oliver  S

**Clarinet**
John Reeks  F/LPO
Elin Fleming  S

**Bassoon**
Lucas Nguyen  S
Matthew Brasselman  S

**French Horn**
Joey Troia  S
Sarah Wilms  S

**Trumpet**
Michael Bauer  S
Peter Nionakis  S

**Trombone**
Dylan Watson  S

**Timpani**
Jim Atwood  F/LPO

**Percussion**
Maximo Mendizabal  S

**Harp**
Wesley Daniels  S
Production Team

Associate Director, Loyola Opera Theatre                  Claire Shackleton
Set Design                                              H. Lloyd Hawkins Scenic Studio of the New Orleans Opera
Technical Director, New Orleans Opera                  Keith Christopher
Painter                                                  Nathan Arthur
Properties                                                Nathan Arthur
Lighting Design                                          Mandi Wood
Spotlight Operators                                      Kelani Mueller, Clinton Walker
Costume Coordinator                                      Julie Winn
Costume Assistants                                       Cassidi Poulin, Baylee Robertson
Wigs and Makeup                                          Linda Guillot
Wigs and Makeup Staff                                    Amanda Bravender, Maggie McGovern, Riley Tafaro
Technical Director, Loyola University New Orleans      Jeff Zielinski
Assistant Technical Director, Loyola University New Orleans Philip Cramer
Stagehands                                               Isabella Bernal, Zoe Newton
Production Stage Manager                                Emily Barber
Assistant Stage Managers                                 Olivia Garcia, Amanda Seal
Rehearsal Pianist                                        Yui Asano
Orchestra Contractor                                     Jack Gardner
Orchestra Materials                                      Tony Burke @Pocket Publications
Supertitles                                              Allison Voth
Supertitle Operator                                      Meg Frazier
Program Book                                             Kelly Cuppett
Graphics                                                  Manuel Santos
Marketing                                                 Patricia Murret, Flora Petterson

Loyola Voice Faculty

Luretta Bybee                                            Irini Kyriakidou                          Claire Shackleton
Meg Frazier                                              Dreux Montegut                            Tyler Smith
Ellen Frohnmayer                                         Marcus St. Julien                         Betsy Uschkrat

“Thank you for attending the Loyola Opera. You are supporting the opera stars of tomorrow.”
- Dr. Meg Frazier, Director Loyola School of Music
Upcoming Events

Jazz Underground: Art Blakey’s Message
Thursday, Jan. 24, 7:30 p.m. | Nunemaker Auditorium
Ticket required

Met Masterclass
Monday, Jan. 28, 9:00 a.m. | Roussel Hall
Free admission

Big Band: Jazz Ensemble, Studio Strings & Jazz Vocalists
Thursday, Jan. 31, 7:30 p.m. | Roussel Hall
Free admission

Life Sucks by Aaron Posner
Feb. 7-10 & 14-16 | Lower Depths Theatre
Ticket required

Senior Recital: Brittany Schaubhut, soprano
Friday, Feb. 15, 7:30 p.m. | St. Francis of Assisi
Free admission

Capriccio: A Valentine’s Music Celebration
Sunday, Feb. 17, 3:00 p.m. | Nunemaker Auditorium
Free admission

Jazz Underground: Astral Project
Thursday, Feb. 21, 7:30 p.m. | Nunemaker Auditorium
Ticket required

Violet by Crawley and Tesori
Mar. 28-31 & Apr. 4-6 | Marquette Theatre
Ticket required

Opera Workshop: Ravel’s L’enfant et les sortilege
Sunday, Mar. 31, 3:00 p.m. | Nunemaker Auditorium
Ticket required

Opera Workshop: Offenbach’s 200th Birthday Celebration
Thursday, Apr. 25, 7:30 p.m. | Nunemaker Auditorium
Ticket required

For more information, visit presents.loyno.edu or call (504) 865-2074.