

**HARBOR
MARKET**



FESTIVAL CHAMBER MUSIC CONCERTS

Wednesday, August 9th 6pm | Hammond Hall

Saturday, August 12th 5:30pm | Fogtown

Sunday, August 13th 6 pm | Hammond Hall

WHMF OPERA

LE NOZZE DI FIGARO

THE MARRIAGE OF FIGARO

Thursday August 17th 6pm | Hammond Hall

Friday August 18th 6pm | Hammond Hall

Saturday August 19th 2pm | Hammond Hall

Sunday August 20th 2pm | Hammond Hall

COMMUNITY CONCERTS

Saturday August 12th | 5:30 pm

Fogtown Brewing Co.

25 Pine Street, Ellsworth

Welcome to the 2023 Winter Harbor Music Festival!

The Winter Harbor Music Festival incorporates musicians of all ages and skill levels in performance with professional artists, offering Classical Music performances year-round surrounded by the beauty of Downeast Maine. Founded in 2009 by Gouldsboro resident Deirdre McArdle, as a week-long Chamber Music workshop, the festival has expanded in recent years, producing fully staged operas since 2017 and offering year round concerts on the WHMF First Friday series in addition to August festival performances. We strive to bring both emerging and seasoned artists to the stage at Hammond Hall with a focus on local, Maine-based musicians.

As a classical music organization operating on the traditional lands of the Wabanaki people, we wish to acknowledge their inherent sovereignty over our beloved Schoodic Peninsula. We are committed to equity throughout our work and seek to respectfully and authentically engage and empower communities that have been historically marginalized in the classical music world. By valuing and incorporating diverse perspectives, we grow stronger and more connected as a community and we are committed to engaging in the practice of music in ways that support these values.

CHAMBER MUSIC CONCERT | WEDNESDAY, AUGUST 7th | 6 pm

Bilder aus Osten, Op. 66, No.1 and No.3.....Robert Schumann

Chandler Williams, Piano Primo ~ Deiran Manning, Piano Secondo

Beethoven C Minor String Trio, Op.9.....Ludwig van Beethoven

Anatole Wieck, violin
Adrian Jackson, Viola
Sarah Hoskins, Cello

Sea Shanties.....Frederick Keel

Paul LaRosa, Baritone
Leesa Kellerman, Piano

Romance Op. 36.....Camille Saint Saens

Louis Denaro, Horn
Sasha Beresovsky, Piano

Il Sogno.....Saverio Mercadante

Paul La Rosa, Baritone
Adrian Jackson, Viola
Sasha Beresovsky, Piano

Auf dem Strom, D. 539Franz Schubert

Erin Casey, Soprano
Cameron McCarty, Horn
Sasha Beresovsky, Piano

Der Hirt auf dem Felsen, D.965..... Franz Schubert

Julia Kelley, Soprano
Deirdre McArdle, Flute
Deiran Manning, Piano

*FOR MORE INFORMATION ON OUR CHAMBER MUSIC PROGRAM, ARTIST
FACULTY AND PARTICIPANT BIOS PLEASE VISIT*

www.Winterharbormusicfestival.org/whmf-chamber-music.html



The Winter Harbor

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FESTIVAL CHAMBER MUSIC CONCERT
SUNDAY | AUGUST 14th | 6 pm

The Last Rose of Summer.....Benjamin Britten

Paul LaRosa, Baritone
Leesa Kellerman, Piano

SextetFrancis Poulenc

Deirdre McArdle, Flute
David Woolsey, Oboe
Cliff Guthrie, Clarinet
Peter Ossanna, Bassoon
Lou Denaro, Horn
Sasha Beresovsky, Piano

Horn Trio, Op.40.....Johannes Brahms

Cameron McCarty, Horn
Anatole Wieck, Violin
Sasha Beresovsky, Piano

Clarinet Trio, K.498.....Wolfgang Amadeus Mozart

Cliff Guthrie, Clarinet
Adrian Jackson, Viola
Arielle Levioff, Piano

Ganymed, D. 544.....Franz Schubert

Wolfgang Brendel, Baritone
Deiran Manning, Piano

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LE NOZZE DI FIGARO

Wolfgang Amadeus Mozart

THURSDAY AUGUST 17th, 6pm

FRIDAY AUGUST 18th, 6pm

SATURDAY AUGUST 19th, 2pm

SUNDAY AUGUST 20th, 2pm

Conductor: Michael C. Haigler

Director/Chorus Master: Deiran Manning

Costumes/Prop design: Elizabeth Rupp

Musical Prep: Leesa Kellerman

	8/17, 8/19	8/18, 8/20
<i>Count Almaviva</i>	Wil Kellerman	Henry Horstmann
<i>Countess Rosina Almaviva</i>	Celine Mogielnicki	Erin Casey
<i>Susanna, the countess's maid</i>	Charlotte Green	Brenna McFarland
<i>Figaro, personal valet to the count</i>	Logan Tarwarter	Fengyue Zhang
<i>Cherubino, the Count's page</i>	Cassandra Petrie	Gabriela Fagen
<i>Marcellina, Doctor Bartolo's housekeeper</i>	Megan Ortman	Celeste Mittlehauser
<i>Bartolo, a lawyer and doctor from Seville</i>	Chris Jurak	Stephen Bryant
<i>Basilio, music teacher</i>	Joshua Gurwitz	Deiran Manning
<i>Don Curzio, judge</i>	Deiran Manning	Joshua Gurwitz
<i>Barbarina, Antonio's daughter, Susanna's cousin</i>	Alicia Boucher	Julia Kelley
<i>Antonio, the Count's gardener, Susanna's uncle</i>	Aidan Pasha	Roland Dube

Chorus: Sarah Phillips (soloist), Alyssa Mener, Carl Faulstick, Jane Shipman, Alyssa Mener, Alison Cox (Costume Assistant)

SYNOPSIS

Act I:

Set in 18th-century Spain, "The Marriage of Figaro" begins with Figaro, Count Almaviva's servant, measuring a room for his and his fiancée Susanna's new quarters. Susanna reveals the Count's lustful intentions towards her, and the couple decides to outsmart him. Meanwhile, the elderly Marcellina, who lent Figaro money, conspires to make him marry her if he cannot repay the debt. Concurrently, the young page Cherubino confesses his infatuation with all women, especially the Countess, to Susanna.

In the Countess's bedroom, she and Susanna devise a plan to expose the Count's advances towards Susanna. They intend to send Cherubino, disguised as Susanna, to meet the Count for a rendezvous. However, the Count unexpectedly arrives, forcing Cherubino to hide. When the Count hears a noise from behind a locked door, he grows suspicious of the Countess. He leaves to gather witnesses and tools to break open the door, allowing Cherubino to escape through a window. Upon returning, the Count is shocked to find Figaro, not Cherubino, behind the door. The act ends with the arrival of Marcellina, Bartolo, and Basilio, who demand justice for Figaro's unpaid debt.

Act II:

The Count is determined to delay Figaro's wedding to Susanna. Marcellina, accompanied by her lawyer Bartolo, presents her case against Figaro. During the hearing, it is revealed that Figaro is Marcellina and Bartolo's long-lost son. The reunion leads to Marcellina and Bartolo's engagement, resolving the conflict. Susanna and the Countess continue their plan by sending the Count an anonymous letter suggesting the Countess is having an affair. The Count is infuriated and more determined to seduce Susanna.

In the palace garden, Figaro learns of the planned rendezvous between Susanna and the Count. Unaware it's a trap, he becomes jealous. The Countess, disguised as Susanna, and Cherubino, disguised as a woman, arrive for the meeting. The Count attempts to seduce the disguised Countess, while Figaro overhears and realizes it's part of the plan. Susanna, now disguised as the Countess, meets Figaro, who pretends not to recognize her. After some playful teasing, Figaro reveals he knew her true identity all along. The Count returns to find Figaro and Susanna together and demands an explanation. The real Countess reveals herself, and the Count, realizing his mistake, asks for her forgiveness. The opera concludes with a celebration of love, forgiveness, and the triumph of virtue over vice.

PROGRAM NOTES

Mozart's opera *Le Nozze di Figaro* premiered in Vienna on May first, 1786. The success of the production inspired a second run of the work in December of that year in Prague with Mozart in attendance. The composer is famously quoted as writing "Nothing is played, sung, or whistled but Figaro. No opera is drawing like Figaro. Nothing, nothing but Figaro. Certainly, a great honor for me!" This love of Figaro, led to the commission of Mozart's next famous Opera, *Don Giovanni*. Comically, this famously references Figaro in the final scene when the title character summons musicians to play at his feast. The third piece performed is Cherubino's aria "Non piu andrai", with *Don Giovanni*'s servant Leporello commenting "Questa poi la conosco pur troppo" meaning "Unfortunately, I know this one too well."

The story of *Le Nozze di Figaro* is taken from the second play in a trilogy written by the French playwright Pierre Beaumarchais in 1778. The first play in the series was later immortalized by Giacomo Rossini, in his opera *il Barbiere di Siviglia*. Beaumarchais works had a troubled performance history because of their controversial portrayal of the faults of nobility with a German version of the work being banned by the Emperor Joseph II's official censor. Despite this fact, Mozart and his librettist Lorenzo da Ponte were able to convince the emperor that enough of the controversial material had been edited out of their version.

Much of the story revolves around what is referred to as 'il diretto feudale', or feudal right. Other names have included "prima notte" or "droit du seigneur". This was the practice of feudal lords claiming 'the right' to their servants' wives on the night of they were to be married. The extent to which this was actually practiced is debated by historians, but in the 18th century the stories became a symbol of the nobilities' mistreatment of women.

Ironically, the counts mistreatment of women is ended largely due to the efforts of the female characters. The Figaro we see in this instalment is distracted by his own emotions, and not as able get himself out of difficult situations without the help of the countess or Susanna; even falling into jealous rage is even combated by Susanna in 'Deh vienni non tardar.' Much like in *Don Giovanni*, the ill-behaved male characters are taught a lesson by their female counterparts. Fortunately for the Count and Figaro, the commendatore is not there to seek his revenge as he was for *Don Giovanni*.



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BIOS

Wil Kellerman (Count Almaviva 8/17 & 8/19) has been described as "superb...a promising voice" (OperaWire) and "winning" (Schmopera) in recent performances. This summer, Wil debuts as The Commander in Poul Ruders' *The Handmaid's Tale* with Glow Lyric Theatre. In early 2023, Kellerman sang the role of Charley Johnson in Kurt Weill's *Lady in the Dark* in a new production with Bronx Opera, and appeared as soloist with orchestra in "Opera Through the Ages" with Opera Cecilia in Oregon. 2023 also saw performances of Marquis de la Force in *Dialogues of the Carmelites* with Bronx Opera, and Petrucci/Astolfo in *Lucrezia Borgia* with New Amsterdam Opera. Recently, Wil made his role and company debut as Figaro in *Il barbiere di Siviglia* with Winter Harbor Music Festival in Maine. Wil was a 2021 Resident Artist at Teatro Nuovo, where he performed the role of the Officer in *Il barbiere di Siviglia*, making his Lincoln Center debut.

A Long Island native, **Henry Horstmann (Count Almaviva 8/18 & 8/20)** has performed with the Crane Opera Ensemble, Bronx Opera, New York Lyric Opera Theatre and the Gilbert & Sullivan Light Opera Company of Long Island. He has performed baritone roles such as Papageno in *Die Zauberflöte* and Koko in *The Mikado*.

Celine Mogielnicki (Countess Almaviva 8/17 & 8/19) joins Opera Baltimore for Benjamin Britten's *Turn of the Screw* (Governess cover), the Long Island Choral Society as soprano soloist for Handel's *Messiah*, and makes role debuts as Rosalinde in Johann Strauss' *Die Fledermaus*, Contessa in Mozart's *Le Nozze di Figaro* with the Winter Harbor Music Festival as well as Adele in *Die Fledermaus* with the Bar Harbor Music Festival. A graduate of the Juilliard School and Dawn Upshaw's graduate vocal arts program at Bard College, Ms. Mogielnicki has performed with LA Opera, Wolf Trap Opera, Bard Summerscape, Caramoor, Juilliard Opera, Charlottesville Opera (formerly Ash Lawn Opera) and DC Public Opera in both standard and contemporary works. She made her Carnegie Hall Debut in Vaughn William's *Serenade to Music* under conductor Benjamin Zander and has appeared in concert with the National Symphony Orchestra, American Symphony Orchestra, National Music Festival, Southwest Florida Symphony, Friends of Mozart Society, Bel Canto at Caramoor, and the Transfiguration Choirs of New York City, Washington National Cathedral, Hudson Valley Chamber Music, the Rhinebeck Chamber Music Society, 23Arts Initiative, Z1 Konzerte Berlin, and Orania Berlin concert series. She is currently a Dean's Fellow at the Peabody Institute, where she is pursuing her DMA and is a student of Randall Scarlata.

Erin Kathleen Casey's (Countess Almaviva 8/18 & 8/20) soprano voice has been called "consistent, well-balanced, and beautiful..." (Michael Miller, *The Berkshire Review for the Arts*). She is a frequent soloist with the Williams Chamber Players and The Greylock Opera Collective of New England, most

recently in the titular role of the world premiere of *The Weeping Woman* by Michael Diltney at MASS MoCA. She made her Berkshire Symphony debut in 2019 with Barber's *Knoxville: Summer of 1915*, along with her debut at Ozawa Hall in Schubert's *Mass in G*. Other roles include Countess Almaviva in *The Marriage of Figaro*, Micaëla in *Tragédie de Carmen*, Mimi in *La Bohème*, Pamina in *Die Zauberflöte*, Soeur Constance in *Dialogues of the Carmelites*, Adele in *Die Fledermaus*, and Nella in *Gianni Schicchi*. Concert performances include appearances as the soprano soloist in Igor Stravinsky's *Les Noces*, G.F. Handel's *Messiah* and Carl Orff's *Carmina Burana*, J.S. Bach's *Magnificat*, John Adams' *Grand Pianola Music*, and Fauré's *Requiem*. She received First Prize in the Aspen Music Festival's Vocal Concerto Competition, Third Prize in the Bel Canto Foundation Competition, was a finalist in both the Rhode Island Civic Chorale and Orchestra competition and the Classical Idol Competition, and was the recipient of the Francesco and Hilda Riggio Award in the New England Regional Metropolitan Opera National Council Auditions. She has directed operas both at Williams and abroad, most recently in Sicily, Italy for the Mediterranean Opera Studio and Festival's production of Puccini's *La Bohème*. She has also developed a passion for conducting, and in January of 2023 she made her conducting debut with Williams College's production of *Die Zauberflöte*.

Charlotte Green (Susanna 8/17 & 8/19) arrives in Maine having just completed performing the role of Barbarina in *Le Nozze di Figaro* with the Saluzzo Opera Academy in Saluzzo, Italy. She recently portrayed the role of Papagena in Mozart's *Die Zauberflöte* for the Weimar Lyric Opera in Weimar, Germany. Charlotte is a sophomore at the Jacobs School of Music where she studies with Wolfgang Brendel while perusing her BM in Vocal Performance and her BA in Psychology. While at Jacobs, she has performed in the Opera Choruses for *Candide*, *Hansel and Gretel*, and a swing for *Ainadamar*. She is works as an Assistant Stage Manager for Jacobs and has worked on a total of 8 shows. Before college, Charlotte performed in local musical theater productions of *Beauty and the Beast (Belle)*, *Young Frankenstein (Inga)*, *Pirates of Penzance (Mabel)*, the *Little Mermaid (Ariel)* and *Into the Woods (Cinderella)* to name a few. Charlotte is so excited to have the opportunity to work with the Bar Harbor Music Festival and thanks you for having her!

Brenna McFarland (Susanna 8/18 & 8/20) Praised for her silvery tone and charismatic performance, Brenna frequents the works of Mozart and Handel in operatic, sacred, and concert settings. Recent engagements include *Apparition* in Verdi's *Macbeth* with the Maryland Lyric Opera, soprano soloist in The Washington Chorus' *Candlelight Christmas* series at the Kennedy Center for the Performing Arts, *Lady Anne* in Charlottesville Opera's *Camelot*, and *First Lady* in Mozart's *Die Zauberflöte* with the Bethesda Summer Music Festival. She frequently competes in vocal competitions, winning First Place in the National Association of Teachers of Singing (NATS) Musical Theater Regionals division and Semi-Finalist in the NATS Finals Opera Division hosted in Las Vegas, NV. Brenna is prized for her versatility in singing jazz, musical theater,

contemporary belting, and opera interchangeably. Brenna is currently pursuing her Masters in Music at the Schulich School of Music of McGill University (Montreal, Quebec), and received dual Bachelor degrees in Vocal Performance and Communications from James Madison University (Harrisonburg, VA). She was a Young Artist at the Bel Canto in Tuscany Institute (Greve in Chianti, Italy).

Bass-Baritone **Logan Tarwater (Figaro 8/17 & 8/19)** has recently appeared as part of the Brevard Music Center's Janiec Opera Company: performing the roles of Zuniga in Carmen, the Governor/Innkeeper in Man of La Mancha, and covering the role of Basilio in *Il barbiere di Siviglia*. Other recent appearances include Zuniga with Loudoun Lyric Opera, singing in the ensemble for Rossini's *La Cenerentola* with Annapolis Opera and Frank Maurrant in an online production of Kurt Weill's *Street Scene* with the YAA Classical: Voice program. Logan lives in the Greater Washington D.C area where he also works in elementary education and caters to the whims of Monte, a chihuahua.

Hailing from China, **Fengyue Zhang (Figaro 8/18 & 8/20)** played musical theatre roles such as George in *The Drowsy Chaperone* and Dr. Craven in *The Secret Garden*. His opera roles include Wolf/Woodsman in *Little Red Riding Hood* (Seymour Barab), Antonio in *Le Nozze di Figaro*, Betto in Gianni Schicchi, and Leporello in *Don Giovanni*. He also sang as soloists in large choral works such as *Considering Matthew Shepard* (Craig Hella Johnson) and *A Time to Dance* (Alec Roth) He will pursue his master's in voice at Louisiana State University this fall.

Cassandra Petrie (Cherubino 8/17 & 8/19), Mezzo Soprano, is thrilled to be returning to Winter Harbor Music Festival. In the past year, Cassandra has performed Prince Orlofsky in *Die Fledermaus* and Berta in Rossini's *Il barbiere di Siviglia* at Winter Harbor. Cassandra has just come from the Berlin Opera Academy, where she performed the role of Dritte Dame in Mozart's *Die Zauberflöte*. Last summer, she performed Marcelina in Mozart's *Le Nozze di Figaro* at the Vienna Summer Music Festival. Last January, Cassandra covered the role of Santuzza in *Cavalleria Rusticana* while singing in the chorus at Lakeland Opera. In summer 2021, Cassandra performed at Opera in the Ozarks as Le Prince Charmant in Massenet's *Cendrillon*. Cassandra also enjoys singing musical theatre and made her debut at Round Barn Theater in *The Secret Garden*. Cassandra is currently the alto section leader at Fort Wayne First Presbyterian Church and an Associate Member of the Chicago Symphony Chorus. Cassandra holds a Bachelor of Arts degree in Vocal Performance and Music Education from Olivet Nazarene University and Master of Music degree in Vocal Performance and Literature from the University of Illinois.

Gabriela Fagen (Cherubino 8/18 & 8/20) is a Boston based mezzo-soprano. This past fall, Ms. Fagen co-wrote, co-produced, and performed the role of Bridesmaid in *Girl's Night Out*, an operatic narrative cabaret which premiered at the Rochester Fringe Festival. In 2021, she was a studio artist with Teatro Nuovo, having covered the role of Rosina in *Il barbiere di Siviglia*. Recent roles

include Sesto in *Giulio Cesare* (Indiana University Opera Theatre), Orlofsky in *Die Fledermaus* (Lyric Opera Studio Weimar), Dryade in *Ariadne auf Naxos* (IUOT), Dritte Dame in *Die Zauberflöte* (Prague Summer Nights Festival), and Unulfo in *Rodelinda* (IUOT). In 2019, Ms. Fagen workshopped the role of Margot Frank with composer Shulamit Ran in the Act I workshop of her newest opera, *Anne Frank*. In the concert realm, she has appeared as the mezzo soloist for Haydn's *Lord Nelson Mass* and Mozart's *Requiem* with the Marblehead Festival Chorus. This upcoming season, she will appear in the Cambridge Chamber Ensemble's production of Handel's *Samson*. Ms. Fagen holds both a Master and Bachelor of Music from the Indiana University Jacobs School of Music.

Megan Ortman (Marcellina 8/17 & 8/19) is a soprano and scholar based in Washington, DC specializing art song, opera, and sacred music. A native of Dallas, TX, Megan has sung in venues around the world, from Alexandria to Vienna to Stratford-Upon-Avon. In June of 2023, Megan sang the roles of First Spirit and Chorus in Mozart's *Die Zauberflöte* at Alexandria Summer Nights Young Artists Festival in Alexandria, Virginia, which featured one performance at the George Washington Masonic National Memorial. Summer 2022 brought Megan to Vienna, Austria with the Vienna Summer Music Festival where she covered the role of Zerlina in Mozart's *Don Giovanni* and studied the roles of Frances and The Bird Woman for the European debut of Paul Richards' *Mondo Novo*. In Vienna, Megan also performed in a recital and Liederabend at the historic Palais Ehrbar. Megan graduated summa cum laude with a Bachelor of Arts in Music and History from the George Washington University in May of 2023. Megan studied with Canadian soprano Millicent Scarlett and built a repertoire spanning from the 14th to 20th Centuries. In the spring, Megan performed her Capstone voice recital titled *Voicing Femininity*, in which she researched and demonstrated an interconnectedness of feminine expression across 19th-century aria and art song

Praised for singing with "strength, clarity and emotion" (Judy Harrison, Bangor Daily News) and for her "polished sound" (Allan Kozinn, Portland Press Herald), soprano **Celeste Mittelhauser (Marcellina 8/18 & 8/20)** is a graduate of the University of Southern Maine School of Music. She debuted as Josephine in *HMS Pinafore* with the Winter Harbor Music Festival in 2019. Her other notable roles include Casilda in *The Gondoliers* with the Gilbert and Sullivan Society of Maine and Serpina in *La Serva Padrona* and Silberklang in *The Impresario* with the Winter Harbor Music Festival.

Bass-baritone **Chris Jurak's** (Bartolo 8/17 & 8/19) professional operatic career spanned the years 1978-83, when he sang in the Metropolitan Opera Children's Chorus, appearing in numerous productions including Carmen, Tosca, La Boheme, Cavellaria Rustincana, La Giaconda, La Forza del Destino, Werther, Die Frau Ohne Schatten, Hansel and Gretel and L'Enfant et Les Sortileges. From 1985-87 he attended the Preparatory Division of the Manhattan School of Music, studying classical voice with Ilse Sasse and Lynne Vardaman. After a

“brief” hiatus, he sang from 2013 to 2016 with the Waldorf Choral Society as both chorister and soloist. Since 2016, Chris has performed a variety of roles with the Gilbert & Sullivan Light Opera Company of Long Island (GaSLOCOLI), including Lord Tolloler (Iolanthe), The Pirate King (The Pirates of Penzance), Colonel Calverly (Patience), Don Alhambra (The Gondoliers), The Mikado (The Mikado: A Long Island Fantasy), Ghost of Marley (A Gilbert & Sullivan Christmas Carol), and The Baritone (The World According to Gilbert & Sullivan). He also has performed as The Pirate King, Don Alhambra, Captain Corcoran (HMS Pinafore) and Pish Tush (The Mikado) in concert versions for the New York Gilbert & Sullivan Society. In 2022, Chris made his debut with Opera Night Long Island, a monthly recital series featuring Long Island based professional and amateur singers, and also appeared as both Fiorello and The Officer in the Winter Harbor Music Festival’s production of Il Barbiere Di Siviglia. This season, he performed the role of King Gama in GaSLOCOLI’s production of Princess Ida, and returns to WHMF as Bartolo in Le Nozze di Figaro.

Grammy nominee **Stephen L. Bryant’s (Bartolo 8/18 & 8/20)** distinguished career in concert and opera has taken him around the world, with acclaimed performances in the United States, Europe, the Middle East and Asia. In October of 2021 he was the baritone soloist in Jerod Tate’s Victory Songs as part of SDSO’s Lakota Project which was recorded on the Innova label. In the 2018-19 season, he performed and recorded Charles Wuorinen’s opera Haroun and the Sea of Stories, based on the novel by Salman Rushdie, with the Boston Modern Orchestra Project. His other recent concert appearances include Mendelssohn’s Elijah with the New York Philharmonic and the Philadelphia Orchestra; Handel’s Messiah with the Indianapolis and Pittsburgh symphonies; Mozart’s Requiem with Princeton Pro Musica; and Verdi’s Requiem with the Washington National Opera Orchestra under the auspices of the Defiant Requiem Foundation. Stephen L. Bryant has appeared in numerous roles with New York City Opera, most recently in productions of A Quiet Place and Intermezzo. Other opera performances include Mr. Gobineau in The Medium at the Spoleto Festival USA; Robert Gonzales in Stewart Wallace’s Harvey Milk and the Bonze in Madama Butterfly with San Francisco Opera; Capulet in Roméo et Juliette with Opera Theatre of St. Louis, Michigan Opera Theatre, Chautauqua Opera, and Toledo Opera; George Milton in Of Mice and Men with Arizona Opera; and Indiana Elliot’s Brother in Thomson’s The Mother of Us All with Santa Fe Opera.

Joshua Gurwitz (Basilio 8/17 & 8/19, Don Curzio 8/18 & 8/20) is a tenor based in Albany, NY. Mr. Gurwitz was most recently featured in the role of Count Almaviva in WHMF’s production of Rossini’s “Il Barbiere di Siviglia”. In addition, he is a founding member of the Greylock Opera Collective (GOC), a new opera company in North Adams, MA and was featured in the GOC’s inaugural performance, The Weeping Woman (a new opera based on the life of Picasso’s muse, Dora Maar) in the role of Jaime Sabartes-Gual. Other notable roles include Eisenstein in Die Fledermaus and Joe Boyd in Damn Yankees.

Furthermore, Mr. Gurwitz has been a featured soloist in an eclectic range of concert repertoire from J. S. Bach's Christ Lag in Todesbanden to Reena Esmail's pioneering new work, This Love Between Us. In 2018, Mr. Gurwitz was awarded first prize in the Advanced Division of the Joel Dolven Vocal Awards, a competition run by the Mendelssohn Club of Albany, NY. He has also won honors in 2011, 2012, and 2014 at the Art Song Festival held by the Eastern New York chapter of the National Association of Teachers of Singing (NATS). Mr. Gurwitz will be featured in My Way of Life, a musical adaptation of George Bernard Shaw's Mrs. Warren's Profession by Michael Dilthey and Brian Leahy Doyle. Mr. Gurwitz is a graduate of the vocal performance programs at the University at Albany, SUNY and the Aaron Copland School of Music, CUNY.

Deiran Manning (Director/Chorus Master, Don Curzio 8/17 & 8/19, Basilio 8/18 & 8/20) has given performances across the United States, Ireland, England, France and Italy at notable venues such as Merkin Concert Hall, Weil Recital Hall at Carnegie, the National Concert Hall in Dublin and the New York City Mayor's residence, Gracie Mansion. A Maine native, Mr. Manning spent his formative years in New York City attending LaGuardia High School and eventually earning his undergraduate and graduate degrees from Indiana University's Jacobs School of Music. His notable teachers include pianists Edmund Battersby, Edward Auer, Karen Shaw, Jeffrey Swann and baritone Wolfgang Brendel. As a collaborative player, Mr. Manning has performed with notable musicians including flutist Carol Wincenc, violinist Anatole Wieck, and baritones Stephen Bryant and Wolfgang Brendel. As a singer, Mr. Manning has performed with various companies including IU Opera Theater, Bronx Opera, and WHMF Opera. Notable roles have included Papageno in Die Zauberflote and Sir Joseph Porter in HMS Pinafore. He regularly works as a vocal coach due to his experience as both a pianist and singer. In 2017, Mr. Manning founded the WHMF Community Opera program which serves to give musicians of all levels and community members the chance to perform, while providing opera to a region which lacks classical performance. His recordings of the Diabelli and Goldberg Variations are available digitally on iTunes, Spotify, Apple Music and other streaming platforms. Mr. Manning is currently on the faculty at Husson University and the University of Maine. In addition to his performing and teaching, Mr. Manning serves as Executive Director of the Winter Harbor Music Festival.

Alicia Boucher (Barbarina 8/17 & 8/19) studies voice privately in Massachusetts. She studies under Sue Ellen Kuzma and is coached by Olga Rogach. She made her solo recital debut in 2022 and is a frequent cantor for churches in MetroWest Massachusetts. Alicia is very excited to sing Barbarina as her first role in a staged opera. Her repertoire includes Gilda (Rigoletto), Despina (Così Fan Tutte), and Olympia (Les Contes d'Hoffman). Alicia graduated from Brown University with an Sc.B. and Sc.M. in Computer Science. In her free time she studies Italian and enjoys writing music for piano.

Julia Kelley she/her (**Barbarina 8/18 & 8/20**) is thrilled to be making her Winter Harbor Music Festival debut with many thanks to the recommendation of Celine Mogielnicki. She is currently in her final year at Ohio University pursuing a Masters of Vocal Performance and already received a Bachelors of Vocal Performance from the Rome School of Music, Drama and Art at Catholic University. Her previous opera productions include Little Women (Amy March), Hansel and Gretel (Sandman/Ensemble), Card Trio Scene from Carmen (Frasquita), Ice Cream Sextet from Street Scene (Miss Fiorentino) and Song of Singapore (Chah Li). Along with performing, she is the graduate social media and administration assistant for both her undergraduate and graduate degrees and is a portrait photographer for her business JK Photography.

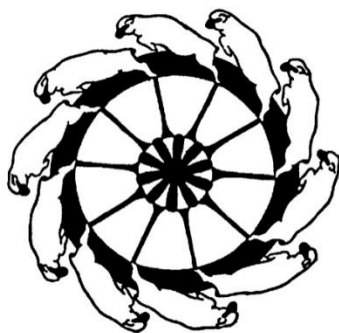
Born amid the storm tossed rocks of what is now a booming tourist town, **Aidan Pasha** (**Antonio 8/17 & 8/19**) has become a known figure amid the local theatre community. Whether it's singing with the Gilbert and Sullivan Society of Maine, performing in productions put on by The Grand, or Lamoine Community Arts. Or even selling ads for Acadia Repertory Theatre; This enigmatic figure tries to keep his finger on the pulse of local entertainment. And is proud to work with The Winter Harbor Music Festival once more in this production of Marriage of Figaro, enjoy.

Roland Dube (**Antonio 8/18 & 8/20**) lives in Bangor and works at the William S. Cohen School. Roland has performed in 37 consecutive productions with the Gilbert and Sullivan Society of Maine. He is treasurer of the company. Roland is also the treasurer of the Bangor Community Theatre. Recent roles include Dr. Madden/Dr. Fine in Some Theater Company's Next To Normal, Mrs. White in the Grand's Clue the Musical, Uncle Chris in BCT's I Remember Mama and The Duke of Plaza Toro in G & S's The Gondoliers. Roland is pleased to be part of this production.

Michael C. Haigler (Conductor) is thrilled to return to the Winter Harbor Festival! Mr. Haigler has conducted full productions of La Serva Padrona, The Impresario, and Die Fledermaus with Winter Harbor (ME); Hansel and Gretel, Albert Herring, La gazza ladra, and Fra Diavolo with Bronx Opera (NYC); The Marriage of Figaro and Menotti's The Medium with Opera Company of Brooklyn (NYC); Carmen, Don Giovanni, Elixir of Love, and Merry Wives of Windsor with Cartersville Opera (GA); Amahl and the Night Visitors at Christ Church (NY); Britten's A Midsummer Night's Dream at U.T. Knoxville (TN); and youth operas The Second Hurricane (Copland), and The Black Spider (Judith Wier) with Sarasota Opera (FL). He has also conducted more than two dozen musicals, including Pirates of Penzance, The Sound of Music, South Pacific, Brigadoon, Chicago, Kiss Me Kate, Oklahoma, Once Upon a Mattress, She Loves Me, Anything Goes, Little Shop of Horrors, Lucky Stiff, The Full Monty, and his own musicals The Business of Passion and Card-Bored, composed with fellow thespian Dexter Brigham. Outside of opera and theater, Mr. Haigler has been featured conductor with the National Chorale (at Lincoln Center), the New York Symphonic Arts Ensemble (NYC), the Midland Center

for the Arts (MI), Lehman Stages Drama (NYC-Bronx), the Sarasota Pops Orchestra (FL), the Seniors Orchestral Society of New York (NYC), the Larchmont Symphonia (NY), the Westchester Chorale (NY), and the Hudson Valley Chorale (NY), among others. He has premiered more than a dozen new works, including the world premieres of Larchmont Woods (for violin and orchestra) by Mario Castelnuovo-Tedesco, highlights of Micha Dutka's holocaust-centered opera Liebovar, and most recently the anthem The Windows by English composer Grayston Ives. Mr. Haigler is an Associate (AAGO) of the American Guild of Organists, and has served as Music Director at Christ Church Episcopal in Oyster Bay, Long Island since 2005. There he founded the Christ Church Festival Orchestra with which he has conducted requiems by Mozart, Fauré, Brahms, and Rutter, and symphonies including Mendelssohn's Italian, Beethoven's Ninth, and Mahler's Resurrection (complete). In 2018 he had the honor of conducting Daniel Hyde and the boy choir of St. Thomas Fifth Avenue in a collaborative performance with the Treble and Adult choirs of Christ Church Oyster Bay. Mr. Haigler also holds positions as Music Director of the Long Island Choral Society, Assistant Conductor and Chorus Master at the Bronx Opera, and co-director of Pianos on the Point, a summer workshop at Point Counterpoint in Vermont. In 2001 Mr. Haigler was a North American finalist in Lorin Maazel's international conducting competition for young conductors, and has also won several awards as a pianist and composer, including the Atlanta Steinway Society competition. Mr. Haigler was born in Atlanta, Georgia, and now lives in New York City with his wife, pianist Arielle Levioff, and their infant son Noah. For more information, see www.ConductorMichael.com.

Described by the San Francisco Chronicle as "...an exceptional pianist", **Leesa Kellerman (Musical Preparation)** is enjoying a busy career as a collaborative artist to the stars of her generation. Leesa is sought after as a role preparation specialist, and works closely with major operatic artists on their upcoming engagements. In recent seasons she has been rehearsal pianist for the New York Philharmonic, San Francisco Opera, New York City Ballet, and Mark Morris Dance Group. In 2018 Leesa prepared both the Opera Omaha and New York City premieres of the critically-acclaimed *Proving Up*, by Missy Mazzoli. Ms. Kellerman has performed and coached at the Juilliard School, Manhattan School of Music, Mannes College, San Francisco Conservatory, and the Opera Studio at Yale. She has worked with San Francisco Opera, American Lyric Theater, Center for Contemporary Opera, and Glimmerglass Opera. In past summers, she has been a coach for the Aspen Opera Theater Center, and is an alumna of the Merola Opera Program.



Darthia Farm

DOWNEAST CHAMBER ORCHESTRA

The newest Community Orchestra in the State of Maine, the Downeast Chamber Orchestra is composed of local musicians from the Downeast, Bangor, and MDI regions under the direction of Deirdre McArdle and University of Maine Professor Anatole Wieck. For *The Marriage of Figaro* the DCO and WHMF participants and faculty are collaborating with conductor Michael Haigler.

Violin 1

Anatole Wieck, Concertmaster
Cynthia Priem
Ryu Mitsuhashi
Melissa Ruiz Baez

Violin 2

Lenka Slamova
Denise Smith
Frederica LaPorte

Viola

Adrian Jackson
Emily Stodola

Cello

Kathleen Caldwell
Tom Riesgo
Melanie Powers

Bass

David Quinby
Michael Ward

Flute

Deirdre McArdle
Judith Fraser

Oboe

David Woolsey
Marilyn Krentzman

Clarinet

Cliff Guthrie
Ed Michaud

Bassoon

Peter Ossanna
Jean Roberts

French Horn

Lou Denaro
Cameron McCarty
Hannah Dewey (sub)

Trumpet

Craig Raisner
Ethan Edmondson
Mustafa Khorzum (sub)

Tympani

David Eddleman



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