

# Eugene Onegin

by

Pyotr Ilyich Tchaikovsky (1840-1893)

Based on the poem by Alexander Pushkin

*is jointly produced by the*

SCHOOL OF MUSIC  
Robin McCabe, *director*

*and the*

SCHOOL OF DRAMA  
Sarah Nash Gates, *director*

*DIRECTOR* .....NOEL KORAN  
*CONDUCTOR / MUSIC DIRECTOR* ..... PETER ERÖS  
*SET DESIGNER* ..... DEANNA ZIBELLO  
*COSTUME DESIGNER*..... KIM NEWTON  
*LIGHTING DESIGNER*..... AMIYA BROWN  
*TECHNICAL DIRECTOR* ..... ALEX DANILCHIK  
*STAGE MANAGER* ..... ASHLEY ROLPH  
*VOCAL COACH* ..... RHONDA KLINE  
*REPETITEUR* ..... FRANÇOISE PAPILLON

## CAST

*MADAME LARINA* ..... STACY HUNT  
*TATYANA*..... TESS ALTIVEROS; RALUCA MARINESCU  
*OLGA* .....FAINA MOROZOV  
*FILIPVNA* .....REBECCA SULEK; REGINA THOMAS  
*EUGENE ONEGIN* ..... DAVID BORNING; PETER HAMILTON  
*VLADIMIR LENSKY*..... DAVID MARGULIS; JOHN ERIC RUTHERFORD  
*PRINCE GREMIN* ..... CRAIG NIM  
*A CAPTAIN*..... MARTIN ROTHWELL  
*ZARETSKY* ..... DREW DRESDNER

*MONSIEUR TRIQUET*.....DUSTIN JARRED

ACT I. With her devoted servant Filipevna, the widowed Madame Larina sits in the garden of her country estate. Her daughters, Olga and Tatyana, sing a love song that reminds the older women of days gone by. Peasants coming from the fields bring freshly cut hay for their mistress and celebrate the completion of the harvest with songs and dances. Olga taunts Tatyana for failing to enjoy the festivities. Pale and shy, Tatyana remains pensive and apart, wrapped in the fantasy of her beloved novels. As the peasants leave, the poet Lenski, Olga's suitor, and his worldly friend Eugene Onegin arrive. When Madame Larina and Filipevna enter the house, the four young people mingle, awkwardly at first. Then Lenski pours forth his love to Olga. Onegin, strolling with Tatyana, asks if she does not tire of her bucolic existence. Visibly upset by the handsome stranger, the girl answers with difficulty. As night falls, the two couples go in for dinner.

In her bedroom, Tatyana persuades Filipevna to speak of her first love and marriage. Filipevna notices that the girl's mind is wandering and asks if she is ill. Tatyana declares she is in love and begs to be left alone. Resolved to reveal her passion to Onegin, Tatyana sits up the entire night and writes to him, full of fear and shame. She closes by pleading for his mercy and understanding. When day breaks, she gives the letter to Filipevna for her grandson to deliver.

As they work to pass the time, a group of women gathered in Madame Larina's garden sing about flirting with boys. When they leave, Tatyana hurries in, soon followed by Onegin, who asks that she hear him out. He admits he was touched by her letter but adds he would tire quickly of marriage. Though she has all the virtues he might wish in a wife, the most he can offer is a brother's love. He advises more emotional control, lest another man fail to respect her innocence. Crushed, Tatyana rushes away.

## INTERMISSION

ACT II. Some months later in Madame Larina's house, a party is under way in honor of Tatyana name day. As young couples glide merrily across the floor, the older guests sit watching and gossiping. Onegin dances with Tatyana but clearly is bored with these country people and their provincial sensibilities. To get back at Lenski for dragging him there, he dances with Olga, who is attracted

momentarily and responds to his advances. The dance is interrupted by Triquet, an elderly French tutor, who serenades Tatyana with a song he has written in her honor. When dancing resumes, Lenski jealously confronts Onegin. The merrymaking stops. Madame Larina implores them not to quarrel in her house; Lenski is remorseful but cannot contain his rage at Onegin, who accepts his challenge to a duel.

At dawn on the banks of a stream near an old mill, Lenski and his second, Zaretski, await Onegin. Reflecting on the folly of his brief life, and saddened by its now unalterable course, the young poet imagines his beloved Olga visiting his grave. Onegin arrives with his second. The two men, standing apart and without looking at one another, sing a cannon in which each admits privately that they have acted rashly—that they would rather laugh together than fight—but pride and impulsiveness prevail. The duel is fought and Lenski is fatally shot.

## INTERMISSION

ACT III. Several years later, in a hall of a palace in St. Petersburg, a magnificent ball is in progress. Onegin has traveled widely, seeking to alleviate his boredom and give his life meaning. With bitterness he says his search has led him tonight to a monotonous social event. Suddenly he recognizes Tatyana across the room, but she is no longer the girl he knew: sumptuously gowned, she walks with poise and dignity. Questioning his cousin, Prince Gremin, he learns that Tatyana is now Gremin's wife. The older man tells of his marriage two years earlier and describes Tatyana as his life's salvation. When Gremin introduces Onegin, Tatyana maintains her composure, excusing herself after a few words of polite conversation. Captivated, Onegin dashes from the palace.

In the Gremins' town house, Tatyana receives Onegin in answer to an impassioned letter he has written. When he falls at her feet, she remains controlled. Now that she has a rich and noble husband, she asks, does he desire her position or her shame? She recalls the days when they might have been happy; now he can bring her only grief. As Onegin's pleas grow more ardent Tatyana prays for courage. Suddenly finding strength, she rushes out, leaving the distraught Onegin behind.

Alexander Pushkin published his short novella in verse, *Eugene Onegin*, in 1828. Full of spontaneity and wit, it was Pushkin's attempt to transform himself from a romantic poet into a realistic novelist. The novella is highly satirical of society and filled with Pushkin's ironic, philosophical observations, as well as many autobiographical digressions. It was Pushkin's own favorite work, and soon became hugely popular with the general public.

By the time Pyotr Ilyich Tchaikovsky decided to turn the novel into an opera and set it to music some fifty years later, the novel had taken on mythical proportions and the heroine of the story, the shy, sensitive Tatyana, had become a national symbol of feminine purity and integrity. *Eugene Onegin*, the opera, was completed in 1878 and first performed on March 17, 1879 in Moscow, by students of the Moscow Conservatoire. Set in both the Russian countryside and St. Petersburg during the 1820s, the libretto tells the story of an aloof and troubled young aristocrat, Eugene Onegin, who is introduced by his poet friend, Vladimir Lensky, to the Larin family. Madame Larina's young daughter, Tatyana, falls hopelessly in love with Onegin and divulges her feelings to him in a highly emotional love letter. Onegin, as a man of honor, politely, but coolly rebuffs her and tells her he cannot return her love. Some months later at a party for Tatyana, Onegin, irritated from being isolated in the country, flirts with Tatyana's sister, Olga, to annoy Lensky, her betrothed. This infuriates Lensky, who then accuses Onegin of being a seducer and openly challenges him to a duel. At first, Onegin tries to calm his friend down, but finally is forced to accept the challenge when he feels his honor has been improperly maligned. Lensky dies in the duel and Onegin is left to live out his life dealing with the overwhelming guilt of killing his best friend for the sake of honor.

In this day and age, it is difficult to understand how, in the name of honor, someone could be killed by his best friend in a duel for flirting with his girlfriend at a social event. But then, the importance of upholding one's honor at all costs is no longer an integral part of civilized society. In Pushkin's time honor was still central to a cultured man's identity and being. This is evidenced by the fact that Pushkin himself died from wounds suffered in a duel of honor. In an ironic twist of fate, the situation of Pushkin's death is nearly identical to that of Lensky's death in the opera. Pushkin challenged an acquaintance to a duel for publicly pursuing the affections of his wife Natalia. Pushkin was mortally wounded in the duel, which took place on January 27, 1837 and died 2 days later. He died at the young age of 27 to preserve his all-important sense

of honor, the thought of which probably leaves most of us today shaking our heads in disbelief.

In another ironic twist of fate, Tchaikovsky also lived out an important aspect of Pushkin's story, but with a different conclusion. While composing *Eugene Onegin*, Tchaikovsky received a passionate love letter from a young, hero-worshipping woman who attended one of his lectures at the conservatory, begging to meet him. His responding letter, a polite but a cool rebuff (similar to Onegin's response), further inflamed her and she threatened suicide if he wouldn't meet her. Because of his own aversion for the character of Onegin and not wanting to be like him, as well as his sympathy for character of Tatyana, he changed his mind and wrote her again agreeing to meet with her. Within a month after their meeting they were married. Tchaikovsky, 37 years old when he married Antonina Milyukova, was hoping primarily to attain a quiet domestic life and to quell the persistent rumors about his veritable homosexuality. Although he explained the platonic arrangement he desired, Antonina Milyukova was not at all interested in a nonphysical relationship. In fact, she was reported to be a nymphomaniac. This, combined with Tchaikovsky's total revulsion to physical contact with women, understandably proved to be disastrous for the union, so the practical marriage lasted only a few days. Shortly thereafter he made arrangements never to see her again. The legal marriage finally ended when she died in a mental institution in 1917.

Tchaikovsky, a man of great emotional sensitivity and compassion, had a remarkable ability to infuse his music with these qualities. His opera, *Eugene Onegin*, is filled with strong human emotions and there is hardly an inexpressive note in it, but Tchaikovsky's opera is not overtly dramatic in the Verdian sense. It is in reality, a quietly sad and introspective work. All the major characters feel deeply and suffer greatly, but they express their anguish and pain with a lyrical stoicism appropriate for members of honorable society. Tatyana, above all, bears the sorrow of Onegin's rejection with a gentle grace and dignity that deeply touches the heart. Onegin, who on the surface appears cold and heartless, is filled with enormous guilt and remorse for his actions. He bears the burden of his actions silently, becoming a solitary, tortured soul. Years later, when he meets Tatyana again at a ball in St. Petersburg, he finally recognizes her as his only hope for salvation. She, now married, must reject him to uphold her own honor, while admitting she still loves him. Onegin has nothing now to uphold him, not even honor. Only disgrace, shame and death remain.

**NOEL KORAN, Director**, received a Bachelor of Arts Degree in Drama from the University of Washington in 1974 and went on to work professionally as an actor, first with A Contemporary Theatre in Seattle in *Godspell*, which ran for over 200 performances and held the record as the longest running show in Seattle for over twenty years. He then moved to San Francisco to study acting with William Ball and Allen Fletcher at the American Conservatory Theatre as a member of the prestigious Advanced Actor's Training Program and appeared in several conservatory productions. His roles there included Mercutio in *Romeo and Juliet*, Trigorin in *The Seagull*, Ferdinand Gadd in *Trevelyan of the Wells* and Sir Benjamin Backbite in *School for Scandal*.

After finishing his studies at ACT, Mr. Koran moved to New York in 1978, where he worked as an actor Off-Broadway, most notably as Adolf in Strindberg's *The Creditors*. He also portrayed the young Dylan Thomas in the one-man show, *A Child's Christmas in Wales*, performed at the Union Square Theatre, under the direction of the noted English actress and director, Joan White. While living in New York, he began nurturing a serious love for music and singing and turned to opera, at first studying voice with Emile Renan from New York City Opera. While making the transition from stage actor to opera singer, he started performing smaller supporting roles such as Gastone in *La Traviata*, Neipperg in *Madame Sans Gene* and Friedrich in *The Red Mill* for several small opera companies in New York. Encouraged by his success with these roles, he then moved to London in 1981 to begin his operatic career in earnest.

In London, he continued his voice studies with Esther Salaman from the Guildhall School of Music and the National Opera Studio. While in London, he made his professional European debut as Frontin in the rarely performed opera *Ma Tante Aurore* by Boieldieu at St. John's-Smith Square, London, and

then went on to several other engagements including the Edinburgh Fringe Festival, Scotland, the Wexford Festival, Ireland, and the Three Choirs Festival, Hereford, England. He also appeared regularly with several semi-professional London groups such as Beaufort Opera and Opera Viva.

In 1984, he moved to Germany and became a member of the performing ensemble of the Stadttheater Pforzheim, singing with the company for five seasons in a wide variety of roles in opera, operetta and musicals.

In August of 1989, Mr. Koran made another major career shift and moved to Austin, Texas where he enrolled at The University of Texas School of Music. After earning his Doctor of Musical Arts in opera stage direction, he joined the faculty of the School of Music at The Ohio State University, where he served as the Director of Opera/Music Theatre, producing and directing all School of Music opera productions and scenes programs.

In September 2002, Mr. Koran joined the faculty of Northwestern University in the School of Music as the Director of Opera for the Edith Mason & William E. Ragland Opera Theatre, where he completely revitalized and restructured the academic curriculum for the opera training division of the Voice and Opera Program and successfully taught operatic stage techniques for more than six years. In addition, in his capacity as the Director of Opera, he led and oversaw the development of a new operatic performance division for the School of Music, producing and directing more than fifteen fully staged and costumed productions over the six years of his residency at that institution.

Finally, fulfilling a long lasting desire to return to his roots on the West Coast, he started a new position at the University of Washington in Seattle as the Director of Opera for the School of Music, beginning in September 2008.

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Hungarian-American **conductor PETER ERÖS** was born in Budapest in 1932 and attended the Franz Liszt Academy of Music, where he studied composition with Zoltán Kodály, chamber music with Leo Weiner, and conducting with László Somogyi.

In 1956, during the Hungarian Revolution, he emigrated to Holland. At age 27, Erös was named Associate Conductor of the Amsterdam Concertgebouw Orchestra, a post he held for five years. While in Amsterdam, he assisted Otto Klemperer in opera productions for the Holland Festival. In the summers of 1960 and 1961, he served as a coach and assisted Hans Knappertsbusch at the Bayreuth Festival, and in 1961 he was assistant conductor to Ferenc Fricsay for the Salzburg Festival production of Mozart's "Idome-

neo." He continued to assist Fricsay both in Salzburg and in Berlin with the RIAS Symphony Orchestra and Deutsche Grammaphon through 1964. In 1965, Erös came to the United States for the first time at the invitation of George Szell to work with him and the Cleveland Orchestra as a Kulas Foundation Fellow.

His principal appointments were as Music Director and Conductor of the Malmö Symphony Orchestra (1966-1969) in Sweden, the Australian Broadcasting Commission Orchestras (1967-1969, Sydney and Melbourne; 1975-79, Perth), the San Diego Symphony and La Jolla Chamber Orchestra (1971-1980), and Denmark's Aalborg Symphony Orchestra (1982-1989).

As a guest conductor, Erös appeared regularly with major symphony orchestras and opera companies on

five continents, including the Chicago Symphony Orchestra, Cleveland Orchestra, National Symphony Orchestra, Seattle Symphony Orchestra, San Francisco Symphony, Israel Philharmonic Orchestra, Royal Philharmonic Orchestra, Hamburg Philharmonic Orchestra, Stockholm Philharmonic Orchestra, Royal Swedish Opera in Stockholm, Hamburg State Opera, the Hague Residentie Orchestra, and the Scottish National Orchestra, and made nine tours of South Africa. He received ASCAP awards in 1983 and 1985 for his programming of music by American composers.

Erös came to the University of Washington School of Music in 1989 as the Morrison Endowed Professor of Conducting and Music Director and Conductor of the University Symphony. He also taught conducting

from 1960 to 1965 at the Amsterdam Conservatory, where his pupils included Hans Vonk, and served as Director of Orchestral and Operatic Activities at the Peabody Conservatory of Music from 1982 to 1985.

At the personal request of Richard Wagner's granddaughter Friedelind, Erös led the first set of recordings of orchestral works by Friedelind's father, Siegfried Wagner. Two discs were released on the Delysé label, featuring the Aalborg Symphony Orchestra conducted by Erös: the Symphony in C and the tone poems "Glück, Und wenn die Welt voll Teufel wär" (Scherzo), "Weltersteinspielung," and "Sehnsucht." He also conducted the first recording of the opera "Jesus Before Herod" by Hungarian composer Gabriel von Wayditch (1888-1969) with the San Diego Symphony.

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### THE UNIVERSITY SYMPHONY

#### *VIOLIN I*

Lauren Roth, *Concertmaster*

Su Min Lim, *Associate*

*Concertmaster*

Andrew Foster

Meeae Hong

Elizabeth Knighton

Katie Kowalski

Monica Ledford

Seoyoung Lim

Brittany Newell

Constance Shepherd

Golf Sinteppadon

Kouki Tanaka

Stefanie Terasaki

Jacqueline Wan

Annie Wong

#### *VIOLIN II*

Matthew Wu, *Principal*

Emily Bishop

Sean Chang

Peter Cho

Annie Daulton

Min Kim

Samson Lu

Stephanie McConnel

Michelle McKenzie

Peter Miliczky

Grace Moon

Drew Nobile

Alex Pham

Yi-Ling Teng

#### *VIOLA*

Julia King, *Principal*

Amber Archibald

Sarah Bass

David Colmenares

Annika Donnen

Jonathan Ip

Harbin Kim

Lisa Philip

Anthony Pierce

#### *CELLO*

Haeyoon Shin, *Principal*

Nathan Harrenstein, *Associate*

*Principal*

Chloë Binderup

Tracy Hagen

Natalie Hall

Nicole Jahng

Lawrence Lin

Simone Placentia

#### *BASS*

Trevor Bortins, *Principal*

Jeff Norwood, *Associate Principal*

Taylor Kent

Shaunessey Scott

#### *FLUTE*

Maggie Stapleton, *Principal*

Alysa Treber

#### *PICCOLO*

Jessica Polin, *Principal*

Chung-Lin Lee

#### *OBOE*

Justin Henderlight, *Principal*

Havilah Nokes

#### *CLARINET*

Leslie Edwards, *Principal*

Michael Couch

#### *BASSOON*

Kirsten Alfredsen, *Principal*

Andrew Marlin

#### *HORN*

Josiah Boothby, *Principal*

Kenji Ulmer, *Associate Principal*

Chris Sibbers

Kristina Paulick

Ben Bourgoin

#### *TRUMPET*

Toby Penk, *Principal*

Joshua Gailey

#### *TROMBONE*

Daniel Rossi, *Principal*

Masa Ohtake

Man Kit Iong

#### *TIMPANI*

Ben Krabill

Eric Remme

#### *HARP*

Ruth Mar

PRODUCTION STAFF

GENERAL MANAGER ..... Anne Stewart  
ASSISTANT CONDUCTOR ..... Meena Hwang  
ASSISTANT STAGE MANAGER ..... Kasha Browning, Tori Page  
DESIGN ADVISOR ..... Tom Lynch  
CHORUS MASTER ..... Sam McCoy  
MASTER CARPENTER ..... Tres Tracy Ballon  
CHARGE SCENIC ARTIST ..... Jordan Baker  
SCENIC ARTISTS ..... Ruth Gilmore, Nicole Sucec  
SET CONSTRUCTION ..... Deanna Zibello, Matt Starritt, Andrea Bush  
COSTUME SHOP MANAGER ..... Josie Gardner  
COSTUME SHOP STAFF ..... Valerie Mayse, Deborah Skorstad  
COSTUME CONSTRUCTION ..... Laura Girardot, Joan Powell  
PROPS MANAGER ..... Deanna Zibello  
MASTER ELECTRICIAN ..... Ryan Hendricks  
ELECTRICS CREW ..... Chris Smith, Alex Schmidt, Skylar Hansen,  
Lynne Ellis, Parker Greenlund  
MEANY HALL TECHNICAL DIRECTOR ..... Tom Burke  
MEANY HALL STAFF ..... Juniper Shuey, Matt Stearns, Ryan Hendricks  
FLYMAN ..... Matt Starritt  
BOARD OPERATOR ..... Megan Campbell  
SPOT OPERATORS ..... Devin Gorham, Zoe Kim  
SURTITLES ..... Noel Koran  
SURTITLE OPERATOR ..... Darin Jones  
SET CREW ..... Raina Turner, Sydney Davis, Christian Jenkins,  
Sarah Heywood, Jeff Evans, Steven Bateman  
COSTUME CREW ..... Sophia Kowalski, Marlena Youch, Cameroun Court,  
Yoshiko Naoe, Parker Greenlund, Briahn Harvey,  
Jordan McGill, Maria Porter, Lindsey Powers,  
So-Jung Kim, Shelbyrae Anderson

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Chorus Costumes executed by  
SEATTLE OPERA COSTUME SHOP  
ISABELLA BYWATER, *COSTUME DESIGNER*



TESS ALTIVEROS — *TATYANA*. Soprano Tess Altiveros, has been featured as a soloist both locally and internationally, including tours to Europe and Southeast Asia, performances with the Tacoma Symphony, the Empty Space Theatre, the Annas Bay Music Festival, St. Mark's Cathedral, Seattle Civic Light Opera, as well as the International Choral Festival in Bangkok, Thailand. Tess served for three years as artistic staff for Cascadian Chorale, during which time she was a founding member of the Cascadian Chorale Teaching Academy, and was featured in Mozart's Requiem, Haydn's Paukenmesse, and Schubert's Mass in G, among other works. She has been seen frequently onstage at the University of Washington, where most recently she sang the role of Eve in Haydn's *Creation* and Don Ramiro in Mozart's *La Finta Giardiniera* (Don Ramiro). Other productions at the UW have included Purcell's *Dido and Aeneas* (Dido), Mozart's *Le Nozze di Figaro* (Cherubino), Mechem's *Tartuffe* (Elmire), Menotti's *The Old Maid and the Thief* (Miss Pinkerton), Vivaldi's *Dixit Dominus* and Gloria, the Durante Magnificat and the Bach Mass in B Minor. While pursuing her master's degree in Vocal Performance at the University of Washington, Tess acts as the primary teaching assistant for the voice department. Tess studies with acclaimed soprano Jane Eaglen.



RALUCA MARINESCU — *TATYANA*. Born in Romania, Raluca started her musical career playing the piano at the age of five. As she grew, so did her love for opera. She continued to study piano and voice performing in national and international competitions with noted success. Raluca graduated from the National University of Music in Bucharest with a Bachelor of Arts degree. She earned a Master's degree in Vocal Performance from the University of Washington, Seattle, where she is currently pursuing a Doctor of Musical Arts. Some of Raluca's favorite roles have been the Contessa in *The Marriage of Figaro*, Mimi in *La Boheme* and Donna Elvira in *Don Giovanni*. Whether she is performing on stage or for a small private gathering, her full lyrical soprano transports audiences back in time and across continents.



DAVID BORNING — *EUGENE ONEGIN*. David Borning's most recent performances include singing Count Almaviva in *Le Nozze di Figaro* with Kitsap Opera, the Dutchman's aria from *Der Fliegende Holländer* and Brahms' Ein Deutsches Requiem with the Bremerton Symphony, the Fauré Requiem with Bremerton Symphony, and *La Bohème* with Kitsap Opera. While David was training as an actor at The American Academy of Dramatic Arts he discovered his vocal ability as a dramatic baritone. He then worked on his voice intensively with tenor Michael Trimble. During that time he also studied languages in Siena and Berlin. He is now studying with renowned soprano Jane Eaglen. This spring David will be singing the title role in *Simon Boccanegra* with Puget Sound Concert Opera, and this

summer David will be singing with the Seattle Opera chorus in Wagner's *Der Ring des Nibelungen*.



PETER HAMILTON — *EUGENE ONEGIN*. Peter has been actively involved in the music community during his three years in Seattle. Performing with the Seattle Opera Chorus, Opus 7, Trinity Parish Church, as well as independently, he has enjoyed the opportunities Seattle has to offer young singers. After studying with Russian bass Nikita Storozhev and graduating from the University of Texas in 2005, Peter was a first place winner at the Crescendo Music Awards, sending him on to study with Dominic Cossa, a veteran of New York City Opera, under the scholarship of the University of Miami in Salzburg, Austria. Since that time he has developed a solid foundation in entrepreneurialism, web technology, and music while enjoying the many outdoor activities the Northwest has to offer.



STACY HUNT — *MADAME LARINA*. Stacy has performed in many opera and musical theatre roles including Serpette in Mozart's *La Finta Giardiniera*, First Knitter in Seymour Barab's *A Game of Chance*, Elvira (cover) in Mozart's *Don Giovanni*, Charlie in Kurt Weill's *Street Scene*, Minerva (cover) in Offenbach's *Orpheus in the Underworld*, and the Mother Abbess in Rodgers' and Hammerstein's *The Sound of Music*. She has also been involved in numerous scenes performances including Adina in Donizetti's *L'elisir d'amore*, Costanza and Suzanna in Mozart's *Le Nozze di Figaro*, the title role from Gloria Swisher's *Poker Alice*, Carolina in Domenico Cimarosa's *Il Matriomonio Segreto*, Gabriel in Haydn's *The Creation*, and Kate in Cole Porter's *Kiss Me Kate*. Stacy is currently a member of the Seattle Opera chorus where she recently performed in Verdi's *Aida*. Other chorus performances include Verdi's *Falstaff*, Nicolai's *The Merry Wives of Windsor*, Gilbert and Sullivan's *Trial by Jury*, and Mozart's *The Magic Flute*. Stacy is a second-year master's student of Joyce Guyer and is preparing for graduation in June 2009.



FAINA NIKOLAYEVNA MOROZOV — *OLGA*. Faina Morozov is an undergraduate student of Joyce Guyer. Her appearance as Olga in *Eugene Onegin* is her first full opera role. Previously she appeared in UW Opera Workshops in scenes from Mozart's operas *The Marriage of Figaro* in the role of Cherubino and *The Magic Flute* in the role of Third Lady.



REBECCA SULEK — *FILIFEVNA*. Rebecca Sulek, more commonly known as Spook, is a second year DMA student here at UW studying with Jane Eaglen. Her previous roles have included spinsters (Mrs. Pinkerton in *The Old Maid and the Thief*, the First Knitter in *A Game of Chance*), a kitchen maid (Yetta in *The Blue Moose*), and various witches and

villagers. She is a graduate of University of the Pacific and the University of Redlands.



**REGINA THOMAS — FILIPEVNA.** Regina Thomas is making a notable impression within the Pacific Northwest and neighboring states. A high honors recipient in both the Opera and Art Song divisions at the Performing Arts Festival of the Eastside in Bellevue and a semi-finalist at Il Concorso Internazionale di Canto Lirico in Siena, Italy, Regina now continues her studies with Jane Eaglen. Recent operatic performances include Angelica (*Suor Angelica*), Vitellia (*La Clemenza di Tito*), Marguerite (*Faust*), Leonora (*Il Trovatore*), for Puget Sound Concert Opera, Medora (*Il Corsaro*) for Willamette Concert Opera; Prince Orlovsky (*Die Fledermaus*) and Mother (*Hansel and Gretel*) for Kit-sap Opera; Alice Ford (*Falstaff*) for Opera Repertory Los Angeles; and selected scenes as Lady MacBeth, Manon Lescaut, and Floria Tosca for the Seattle Opera Guild. In concert, Regina has performed Ein Deutsches Requiem and Bach's Magnificat under the musical direction of Karen P. Thomas in Seattle; and Beethoven's Ninth Symphony with the Olympia Chamber Orchestra.



**DAVID MARGULIS — VLADIMIR LENSKY.** Tenor David Margulis is a master's student in voice performance, and received his bachelor's degree from Florida State University. Roles performed by David include Ferrando (*Così fan tutte*), Nankipoo (*The Mikado*) and Frederic (*The Pirates of Penzance*). David is a current student of Joyce Guyer.



**JOHN ERIC RUTHERFORD — VLADIMIR LENSKY.** John Eric Rutherford, tenor, is currently attending the University of Washington, where he is working on a doctoral degree in vocal performance and pedagogy. He received a certificate in vocal performance and Masters in Music at Northwestern University. While attending Northwestern, he appeared in Mozart's *Così Fan Tutte* as Ferrando, Smetana's *The Bartered Bride* as Jenik, Puccini's *La Bouna Figliuola* as Il Marchese, Britten's *Midsummer Nights Dream* as Lysander, and Donizetti's *L'Elisier d'Amore* as Nemorino. He has also been a featured soloist in many concerts and performances at Northwestern, including Schubert's *Mass in G*, Bach's *21<sup>st</sup> Cantata*, Rossini's *Stabat Mater*, Vivaldi's *Dixit Dominus*, Mozart's *C Minor Mass*, Handel's *Joshua*, operatic scene work and several master classes including a class with Renee Fleming. In September 2007 John spent two weeks in Italy participating in an encore performance of Puccini's *La Bouna Figliuola* with Northwestern and the

Piccinni Institute of Bari. He has performed as a soloist in Beethoven's Ninth Symphony with the Elmhurst Symphony and Apollo chorus.



**MARTIN ROTHWELL — A CAPTAIN.** Martin Rothwell has performed in Mozart's *Le nozze di Figaro*, Weill's *Die Sieben Todsünden*, and Purcell's *Dido and Aeneas* at the University of Washington. His opera workshop experience includes scenes from Sondheim musicals, *The Representative* in Seymour Barab's *A Game of Chance*, and *The Bartender* in the world premiere of Gloria Swisher's *Poker Alice*. A native of the Seattle area, Martin was a member of the Northwest Boychoir as a child and sang with the Seattle Symphony as well as on numerous movie soundtracks with that group. He is currently a student of Jane Eaglen and will receive his bachelor of music in Vocal Performance this spring.



**DREW DRESDNER — ZARETSKY.** Drew Dresdner is a third year undergraduate pursuing a Bachelor of Music degree in vocal performance. A 2006 graduate of Emerald Ridge High School in Puyallup, WA, he is a past first place soloist medal winner in the WMEA State High School Solo and Ensemble Contest, and member of the National High School Honor Choir. Drew sang in the chorus of the 2006 Tacoma Opera production of *La Bohème* and in the chorus of the 2007 UW Opera production of *Dido and Aeneas*. He is currently a member of the UW Chamber Singers.



**DUSTIN JARRED — MONSIEUR TRIQUET.** Dustin Jarred, tenor, is in his second year of graduate study at the UW. He is working towards a master's degree in Vocal Performance under the guidance of Professor Thomas Harper. Dustin holds a bachelor of music in Vocal Performance from Central Washington University. He has made appearances in roles such as Gherrardo in Puccini's *Gianni Schicchi*, First Sailor in Purcell's *Dido and Aeneas*, and King Kaspar in Menotti's *Amahl and the Night Visitors*. While at CWU he also explored the roles of Eisenstein from Strauss' *Die Fledermaus*, Frederic from Gilbert and Sullivan's *Pirates of Penzance*, and Basilio from Mozart's *Le Nozze di Figaro* through opera workshop scenes. At the UW, Dustin was the understudy of Il Contino Belfiore for the 2008 production of Mozart's *La Finta Giardiniera* under the direction of Claudia Zahn and this last fall, Dustin provided the role of Fabrizio in Haydn's *Il mondo della luna*, directed by Dr. Noel Koran.

