



Friday, July 2, 2021

Bryant Park, New York, NY

NEW YORK CITY OPERA

Presents

Georges Bizet's

Carmen

Sarah Doudna, *Director & Choreographer*

Kathryn Olander, *Music Director*

Derek Nye Lockwood, *Wardrobe Coordinator & Supervisor*

featuring

Lisa Chavez, *Carmen*

Jason Karn, *Don José*

Kristin Sampson, *Micaëla*

Joshua Jeremiah, *Escamillo*

Kristee Haney, *Mercédès*

Stacy Dove, *Frasquita*

Bill Van Horn, *Lillas Pastia*

PROGRAM

Habanera	L'amour est un oiseau rebelle <i>Carmen</i>	Lisa Chavez
Duet	Parle-moi de ma mère...Ma mère je la vois <i>Micaëla</i> <i>Don José</i>	Kristin Sampson Jason Karn
Seguidilla and Duet	Près des remparts de Séville <i>Carmen</i> <i>Don José</i>	Lisa Chavez Jason Karn
Gypsy Song	Les tringles des sistres tintaient <i>Carmen</i> <i>Frasquita</i> <i>Mercédès</i>	Lisa Chavez Stacy Dove Kristee Haney
Toreador Song	Votre toast, je peux vous le rendre <i>Escamillo</i>	Joshua Jeremiah
Duet	Je vais danser en votre honneur <i>Carmen</i> <i>Don José</i>	Lisa Chavez Jason Karn
Aria	La fleur que tu m'avais jetée <i>Don José</i>	Jason Karn
Trio	Mêlons! Coupons! <i>Carmen</i> <i>Frasquita</i> <i>Mercédès</i>	Lisa Chavez Stacy Dove Kristee Haney
Aria	Je dis que rien ne m'épouvante <i>Micaëla</i>	Kristin Sampson

Duet and finale

C'est toi? C'est moi!

Carmen

Don José

Lisa Chavez

Jason Karn

SYNOPSIS

Act 1

Seville, Spain, and surrounding hills

Carmen enters and sings her provocative habanera on the untameable nature of love ("L'amour est un oiseau rebelle"). She throws a flower to Don José, who thus far has been ignoring her but is now annoyed by her insolence. Micaëla arrives and gives José a letter and a kiss from his mother ("Parle-moi de ma mère!"). He reads that his mother wants him to return home and marry Micaëla, who retreats in shy embarrassment on learning this. Carmen has attacked a woman with a knife. José ties her hands while he prepares the prison warrant. Left alone with José, Carmen beguiles him with a seguidilla, in which she sings of a night of dancing and passion with her lover—whoever that may be—in Lillas Pastia's tavern. Confused yet mesmerized, José agrees to free her hands; as she is led away she pushes her escort to the ground and runs off laughing. José is arrested for dereliction of duty.

Act 2

Lillas Pastia's Inn

Two months have passed. Carmen and her friends Frasquita and Mercédès are entertaining ("Les tringles des sistres tintaient") in Pastia's inn. Outside, a chorus and procession announces the arrival of the toreador Escamillo. Invited inside, he introduces himself with the "Toreador Song" ("Votre toast, je peux vous le rendre") and sets his sights on Carmen. Frasquita and Mercédès are keen to leave but Carmen refuses, since she wishes to wait for José. After the smugglers leave, José arrives. Carmen treats him to a private exotic dance ("Je vais danser en votre honneur ... La la la"), but her song is joined by a distant bugle call from the barracks. When José says he must return to duty, she mocks him, and he answers by showing her the flower that she threw to him in the square ("La fleur que tu m'avais jetée").

Act 3

A wild spot in the mountains

Frasquita and Mercédès amuse themselves by reading their fortunes from the cards; Carmen joins them and finds that the cards are foretelling her death and José's. Micaëla enters seeking José and determined to rescue him from Carmen ("Je dis que rien ne m'épouvante"). José will not leave with her despite Carmen's mockery, but he agrees to go when told that his mother is dying. He departs, vowing he will return.

Act 4

A square in Seville. At the back, the walls of an ancient amphitheater

Carmen is confronted by the desperate José ("C'est toi? C'est moi!"). While he pleads vainly for her to return to him, cheers are heard from the arena. As José makes his last entreaty, Carmen contemptuously throws down the ring he gave her and attempts to enter the arena.

**BRYANT PARK SUMMER PICNIC PERFORMANCES
NEW YORK CITY OPERA-SUMMER 2021**

NOW THAT'S WHAT I CALL OPERA!

August 21, 2021: Bryant Park Upper Terrace

7:00 pm – 8:15 pm

Kamal Khan, Music Director and Pianist

CAST

Lisa Chavez

Adam Cioffari

Kristin Sampson

Victor Starsky

RIGOLETTO

September 3, 2021: Bryant Park Upper Terrace

7:00 pm – 8:30 pm

Constantine Orbelian, Conductor

CAST

Rigoletto: Michael Chioldi

The Duke of Mantua: Won Whi Choi

Gilda: Brandie Sutton

Maddalena: Lisa Chavez

Sparafucile: Kevin Short

ABOUT NEW YORK CITY OPERA

Since its founding in 1943 by Mayor Fiorello LaGuardia as “The People’s Opera,” New York City Opera has been a critical part of the city’s cultural life. During its history, NYCO launched the careers of dozens of major artists and presented engaging productions of both mainstream and unusual operas alongside commissions and regional premieres. The result was a uniquely American opera company of international stature. Today, New York City Opera continues its legacy at a new, state-of-the-art home at the Rose Theater at Jazz at Lincoln Center and with revitalized outreach and education programs at venues throughout the city, designed to welcome and inspire a new generation of opera audiences. City Opera's acclaimed summer series in Bryant Park brings free performances to thousands of New Yorkers and visitors every year.

Coming soon

THE GARDEN OF THE FINZI-CONTINIS

January 2022 World Premiere opera by

Ricky Ian Gordon and Michael Korie

a co-production with

NATIONAL YIDDISH THEATRE FOLKSBIENE

Based on Giorgio Bassani’s 1962 novel, (considered a modern classic which is also the basis for Vittorio De Sica’s 1970 film adaptation starring Dominique Sanda and Helmet Berger – a 1972 Academy Award winner for Best Foreign Language Film), THE GARDEN OF THE FINZI-CONTINIS is set on the eve of World War II and tells the story of an aristocratic Italian-Jewish family, the Finzi-Continis, who believe they will be immune to the changes happening around them.

ABOUT THE ARTISTS



Lisa Chavez was most recently seen with NYCO in a “star turn” as Maggie in the premiere of Bell’s *Stonewall*. Other roles performed with the company include the title role in *Dolores Claiborne*, Paula in *Florencia en el Amazonas*, the title role in *Carmen*, and she was also involved in the Hal Prince production of *Candide*. She has been described as possessing a “plush storm of a voice” and for being “a powerhouse vocally and emotionally.” Other recent performances include Dido in *Dido and Aeneas*, the title role in *Carmen*, Rosina in *Il Barbiere di Siviglia*, Fenena in *Nabucco*, and Madame de Crïossey in *Dialogues of the Carmelites* with Sarasota Opera. For the 2013-2014 and 2014-2015 season she was a principal resident artist with Opera San Jose. Roles sung with Opera San Jose include: Isabella in *L’Italiana in Algeri*, Donna Elvira in *Don Giovanni*, Hansel in *Hansel and Gretel*, Maddalena in *Rigoletto*, Harriet Herriton in the professional premiere of *Where Angels Fear to Tread*, Suzuki in *Madama Butterfly*, Meg Page in *Falstaff*, and Third Lady in *Die Zauberflöte*. Lisa returned in 2016 as a guest artist in the title role of *Carmen*. Memorable roles include; Amneris in *Aida*, Elizabeth Proctor in *The Crucible* (telecast live on Mezzo TV), Federico García Lorca in *Ainadamar*, Dinah in *Trouble in Tabiti*, Secretary in *The Consul*.



Tenor **Jason Karn** has impressed critics and audiences alike with his vibrant, bright tone and dramatic characterizations. Jason performed to much acclaim with Theatre Raleigh’s *Master Class* as Anthony Candolino, Don José in New York City Opera’s *Carmen* in Bryant Park, and in New York City Opera’s International tour to Dubai and Abu Dhabi. Jason made a return to Opera Carolina as the Young Gypsy in the North American premiere of *Aleko* and Beppe in *Pagliacci*. *Voix des Artes* said of his Young Gypsy, “Еще одно, одно лобзанье!” with ardor and soaring to top C with panache and vocal abandon.” Jason made his New York City Opera debut reprising the roles of the Young Gypsy in *Aleko* and Beppe in *Pagliacci*. Upcoming, Jason will be singing Jaquino in *Fidelio* with North Carolina Opera. Mr. Karn holds a B.M. in Vocal Performance from the University of North Carolina at Chapel Hill and an M.M. in Vocal Performance from the University of North Carolina at Greensboro.



Praised by the *New York Times* for her “bright, sizable and expressive voice,” **Kristin Sampson**’s 2020-2022 engagements include a debut with Opera Grand Rapids as Liù in *Turandot*, a role debut as Marguerite in *Faust* with the Washington Opera Society, and summer concert performances with New York City Opera, and Festival of Nature at Lake Tizsa in Hungary. 2019-2020 calendar opened with a featured soloist appearance on the *75th Anniversary Concert* for New York City Opera followed by additional performances as Mimì in *La bohème* with MidAtlantic Opera, a guest soloist appearance with the Mid-Atlantic Symphony Orchestra as well as several additional concert appearances with New York City Opera. 2018-19 performances included concerts featuring the music of composer Jeremy Gill, Mimì in *La bohème*, guest soloist in the New York City Opera *Pride Concert*, as well as being a featured artist at the 2019 Festival of Nature at Lake Tizsa in Hungary. Upcoming seasons include the roles of Tosca and Mimì, as well as concert appearances throughout the United States. The 2017-18 season included performances as Minnie in *La fanciulla del West* with New York City Opera, Opera

Carolina, and at Teatro del Giglio in Lucca, Teatro Goldoni in Livorno, and Teatro Verdi in Pisa, Italy.



Baritone **Joshua Jeremiah** is thrilled to be singing, IN PUBLIC, and most especially with the New York City Opera. Debuting with the company 11 years ago, Josh has appeared with NYCO across various musical genres, from musical theater in *Lucky To Be Me: The Music of Leonard Bernstein*, and the more pop style of *Who Are You NY: Songs of Rufus Wainwright*, to the operatic diversity of *La Périchole* (Offenbach), *Così fan tutte* (Mozart), and *Anna Nicole* (Turnage). An avid proponent of contemporary opera, Josh workshopped pieces with NYCO over the years through their previous "VOX Series for New Works," and recently workshopped several roles in Ted Rosenthal's *Dear Erich*, which debuted with the company in 2019. Additional credits include; the title role of *Rigoletto* (Houston Grand Opera, Arizona Opera, Sacramento Opera); Lt. Horstmayer in *Silent Night* (MN Opera); Lionel in Tchaikovsky's *Maid of Orleans* (New Orleans Opera); Aaron Greenspan in Ricky Ian Gordon's *Morning Star* (On Site Opera), Lassiter in the world premier of *Riders of the Purple Sage* (Arizona Opera), Demetrius in *A Midsummer Night's Dream* (Hawaii Opera Theater), and the title role of *Macbeth* (Opera Company of Middlebury).



American soprano **Stacy Dove** is a versatile artist and powerful performer who has been praised as "a plush, dark soprano" and "a model of bel canto grace" (*Parterre Box*). Last spring Stacy made her Canadian debut to great acclaim as Musetta in *La Bohème*. Reviewers were taken with her "take no prisoners gusto" hailing her Musetta as "charming, more than a bit playful, and a high point of the evening" (*OperaWire*). The spring of 2019 brought Stacy's debut at Feinstein's / 54 Below as a member of La Luna Quartet. The previous season, Stacy made a "memorable" debut with Florentine Opera as Valencienne in *The Merry Widow* where the *Milwaukee Journal Sentinel* wrote, "Her musical and theatrical expressiveness must make everyone hope she'll be back." She has appeared as Frasquita (*Carmen*) with New York City Opera in their tour of Asia, Australia, and the Middle East. Other credits include Ava (*Hopper's Wife - Cover*), Zerlina (*Don Giovanni*), The Beggar Woman in *Sweeney Todd*, Yvette/Georgette/Voce di Sopranino (*La Rondine*), Anne Truelove (*The Rake's Progress*), and Pamina and First Lady (*The Magic Flute*). In concert, she has appeared as a soloist in Beethoven's *9th Symphony*, Mendelssohn's *Hear My Prayer*, Handel's *Messiah*, and Vivaldi's *Gloria*.



Praised as "darkly seductive" with a "smooth, rich tone," mezzo-soprano **Kristee Haney** is quickly proving herself as an exciting talent to watch. Her expansive and versatile repertoire encompasses everything from core baroque and romantic roles, to cutting edge contemporary operas. Ms. Haney recently joined the Metropolitan Opera roster in productions of Janáček's *Jenůfa* and Massenet's *Werther*. Additional recent engagements include Carnegie Hall appearances as the alto soloist in Mozart's *Coronation Mass*, Corigliano's *Fern Hill* and Haydn's *Lord Nelson Mass*, Mrs. Beers in the American premiere of Wuorinen's *Brokeback Mountain* with New York City Opera, as well as a North American and European tour of Bizet's *Carmen*. Past highlights on the operatic stage include engagements at Tulsa Opera (*The Fox / The Little Prince*), Siena Music Festival (*Cendrillon / Cendrillon*), Trentino Music Festival (*Giulio Cesare / Giulio Cesare*), Lyric Opera of Kansas City (*Flora / La Traviata*, *Second Lady / The Magic Flute*, *Secretary to Mao / Nixon in China*), and Union Avenue Opera (*Maddalena /*

Rigoletto). Equally at home in musical theatre, role highlights include Mrs. Lovett (*Sweeney Todd*), Maria (*The Sound of Music*) and Countess Charlotte Malcolm (*A Little Night Music*). Upcoming engagements include recording projects highlighting her recital repertoire as well as a series of solo recitals



Bill Van Horn is an actor, writer, and director who works at The Walnut Street Theatre in Philadelphia, The Philadelphia Artist Collective, The Theater at Monmouth in Maine, and many other theatres around the country. He recently directed the national tour of *The Hound of the Baskervilles* by Ken Ludwig starring Ian Peakes. His next project will be a production of *An Iliad* by Lisa Peterson and Dennis O'Hare at The Theater at Monmouth. This spring, his original adaptation of Arthur Conan Doyle's *The Speckled Band* will premiere at The Walnut Street Theatre. He has provided voiceovers for many

documentaries including *Wagner's Jews*, *God's Fiddler*, and *Workshop for Peace*. He is the co-writer of the documentaries *Khachaturian* and *Caruso*, the latter written with Michael Capasso. He has written several musicals with librettist Gene Scheer, including *Jane Hawkins*, an adaptation of Robert Louis Stevenson's "Treasure Island." Favorite roles include King Lear, Shylock, Walt Whitman, and Bottom the Weaver.

ARTISTIC STAFF



Recently hailed by *Opera News* for her "impressive playing," **Kathryn Olander** is a frequent assistant conductor/pianist with New York City Opera as well as many regional opera houses. In addition to coaching privately she has held coaching positions with the Juilliard School of Music, Manhattan School of Music, and Chautauqua Institute. An avid recitalist, highlights include performances at Carnegie Hall's Weill Hall and Zankel Hall, The Appel Room at Jazz at Lincoln Center, The Metropolitan Museum of Art, Bryant Park's concert series, the Hungarian Consulate of

New York and the Polish Consulate of New York, and Bechstein Hall. Ms. Olander is a regular pianist with Reaching for the Arts and Opportunity Music Project, specializing in bringing music to underserved communities and Creative Stage. Ms. Olander began teaching piano at Northeastern University while earning her Bachelor of Music in Piano Performance at New England Conservatory and has since maintained a studio of private piano students.



Director and choreographer **Sarah Doudna** began her career as a ballet dancer and actor, studying Acting and Dance at the University of Colorado at Boulder. After college, she danced in various ballet companies and with the Honolulu Opera before moving to New York, where she began to work in musicals as a dancer, dance captain, assistant director, and choreographer. She danced and sang in over fifteen musicals regionally including *Carousel*, *42nd Street*, *Ragtime*, and many others. Sarah has also appeared in many plays including *House of Bernarda Alba*, *Richard III*, and *The Libertine* with the Fool's Theater, which she also choreographed, as well as *Mass* at The Brink Theater

in Williamsburg among other productions. This is the fifth opera Sarah has directed, with both New York City Opera and Dicapo Opera Theatre. She teaches ballet at Liberated Movement and privately.



Derek Nye Lockwood is originally from Ojai, CA and is a graduate of California Institute of the Arts. He currently resides in New York City and is a member of Local 764, working as a tailor and costumer for theater, film, and television. He is the in-house Costume Designer for White Horse Theater and Wardrobe Supervisor for New York City Opera. Derek also does tailoring for private clients.