

Soprano Nouné Karapetian has been chosen as a finalist in many prestigious competitions such as the 2000 Metropolitan Opera National Council Auditions, National Opera Association Vocal Competition and Liederkranz Competition. Her TV and radio appearances include WGBH Classical Radio, Boston Neighborhood Cable, and Armenian National Television.

A native of Armenia, Ms. Karapetian graduated from Komitas National Conservatory with highest honors and made her debut in Armenia at the Mankakan National Opera Theater and Opera Studio.

"Ms. Karapetian is an accomplished performer" wrote The Boston Globe upon her performance of contemporary music. Ms. Karapetian's wide repertoire ranges from Armenian folk music to opera to cutting edge works by composers like Marc Rossi, John Sarkissian, Hayg Boyagian and Michelle Ekizian.

Ms. Karapetian's roles include Donna Elvira in Don Giovanni, Countess in Marriage of Figaro, Livia in Game of Cards, Iolanthe in Iolanthe, Bess in Porgy and Bess, Mother in Amahl and the Night Visitors, Anna Maurant in Street Scene, and Lauretta in Gianni Schicchi.

Her most recent oratoria engagements include the soprano solo in Carmina Burana with the Greater New Bedford Choral Society, a world premiere of a vocal cycle by composer John Sarkissian written especially for her, and Three Songs by Marc Rossi for Just in Time Composers and Players Concert Services. She has also sung in Mozart's Laudate Dominum and Vivaldi's Gloria, and has had many solo appearances in Montreal, Toronto, Yerevan (Armenia), Boston, Providence, and Manchester, NH, among others.

Tenor Joseph Klein has performed such roles as the Officer in The Barber of Seville, Fredrick in The Pirates of Penzance, Tom in Babes in Toyland, and Gherardo in Gianni Schicchi. He was an apprentice at Des Moines Metro Opera, and has performed with Anoka Opera, Operast Fest and North Star Opera.

James Kleyla is one of New England's most popular performers, balancing an extensive domestic career with widespread international performing.

In the spring of 1996, he was the first American performer to sing at the opera house in Kiev, Ukraine since the Cuban Missile Crisis. In July of 1994, Mr. Kleyla was in Spain for a five-concert Music Festival tour of Haydn's Die Schöpfung. During the same year, he also studied extensively under Sherill Milnes, who prepared and directed him in scenes from La Traviata and Don Carlo. In February of 1993, he made his debut with the New Israeli Opera as Marcello in La Boheme, under Asher Fisch and David Alden.

Mr. Kleyla has performed as well with the New Japan Philharmonic, the Tokyo Symphony, the Shinsei Nihon Symphony and the Telemann Chamber Orchestra in Handel's Messiah and Beethoven's Ninth Symphony.

At home in New England, Mr. Kleyla enjoys a widespread popularity. His featured soloist debut with the Boston Pops Orchestra in Symphony Hall, as part of its 1993 Subscription Series, earned him a standing ovation from the sold-out audience. He was invited to return to the Pops the following year to perform opera arias and "Soliloquy" from Carousel. A former Fellow at the Tanglewood Music Center, Mr. Kleyla has performed with the Boston Symphony Orchestra in Bach's St. Matthew Passion, Beethoven's Choral Fantasy, and in Strauss' Salome under Seiji Ozawa, and as the Narrator in Stravinsky's L'Histoire du Soldat.

An avid promoter of new works, Mr. Kleyla has a number of world premieres to his credit. Harvard University composer Thomas Oboe Lee's That Mountain a solo chamber cantata on the words by Henry David Thoreau, and the title role in Don Dinicola's five act opera UBU Evidence Mr. Kleyla's strong affinity for contemporary music. More recently, his creation of the lead role brought rave reviews to Richard Cumming's The Picnic at Trinity Rep in Providence, RI.

Mr. Kleyla has performed leading roles with the Boston Lyric Opera, Tulsa Opera, Gold Coast Opera of South Florida, June

Opera Festival of New Jersey, Capital City Opera, Boston Baroque, Boston Ballet, Boston Classical Orchestra, The Boston Cecilia Society, Masterworks Chorale at Harvard, Dedham Choral Society, John Oliver Chorale, Fine Arts Chorale, Berkshire Choral Festival, Rhode Island Philharmonic, Rhode Island Civic Chorale and the Tanglewood Festival Chorus. His operatic roles include the title role and the role of Masetto in Don Giovanni, the Count in Le Nozze di Figaro, Guglielmo in *Così fan Tutte*, Marcello and Schaunard in *La Bohème*, Sharpless in *Madama Butterfly*, Germont in *La Traviata*, Silvio in *I Pagliacci*, Dandini in *La Cenerentola*, Escamillo in *Carmen*, Nick Shadow in *The Rake's Progress* and Tarquinius in *The Rape of Lucretia*. Mr. Kleyla's oratorio credits include Mendelssohn's *Elijah*, Bach's *Mass in B-minor*, Haydn's *Die Schöpfung* and *Die Jahreszeiten*, Berlioz's *L'Engance du Christ*, Bloch's *Sacred Service*, and the Requiems of Brahms, Durufle, Faure, Mozart and Verdi.

Performances in the 1998-1999 season included: *The Ballad of Baby Doe* and *La Traviata* with Boston Lyric Opera, *Carmina Burana* under Met conductor Paul Nadler, *I Pagliacci* in Florida, *Le Nozze di Figaro* at Virginia Opera, *The Magic Flute* at Tulsa Opera, *Madama Butterfly* in Maryland, and Richard Cumming's *The Picnic* in Providence RI.

In 2000 Mr. Kleyla sang with Kentucky Opera in *Die Fledermaus*, Escamillo in *Carmen* with Ocean City Lyric Opera, as the Speaker in Opera Pacific's *The Magic Flute*. He sang with Tulsa Opera as the Count in *Le Nozze di Figaro* (2001) and as a soloist in Peoria Symphony's *Verdi Requiem*. In 2002 he sang Beethoven's Ninth Symphony with New Hampshire Symphony, and performed with Granite State Opera in *Passion, Peril and Pandemonium: A Wild Night at the Opera, Part II*.

Philip Lauriat (Artistic Director, Conductor) has more than 20 years experience in the world of opera, as conductor, singer, producer and stage director. As a conductor, he has been in constant demand since making his theatrical conducting debut with *Amahl and the Night Visitors* in 1996 in Peterborough, New Hampshire. In 1998, he made his European conducting debut with *Le Nozze di Figaro* at the East Slovakian State Opera, Kosice, Slovakia. He has been Music Director for *La Bohème*, *Carmen*, *Così fan Tutte*, *Let's Make an Opera*, *The Gondoliers* and many other productions. The *Keene Sentinel* said of his *Così fan tutte*, "Philip Lauriat set a pleasing, brisk pace that moved the opera vigorously along." In the spring of 2000, he made his concert debut conducting the Keene Chamber Orchestra in a performance of Brahms' First Piano Concerto, with Eric Stumacher as the piano soloist.

He studied conducting with the late Dr. Georg Tintner, a student of Felix Weingartner and noted Brucknerian, and was an Auditor in Conducting at Tanglewood. Having studied conducting and voice at The Eastman School of Music and Westminster Choir College, Mr. Lauriat was the first student to win both the singing and conducting competitions at Westminster.

Mr. Lauriat is also a lyric tenor who has performed nationally in opera and concert. He has sung with such companies as The Cincinnati Opera, Boston Lyric Opera, Longwood Opera, Merrimack Lyric Opera, and Midland Music. The varied roles he has performed include Rodolfo in *La Bohème*, Alfredo in *La Traviata*, Sam in *Susannah*, Belmonte in *The Abduction From The Seraglio* and Ferrando in *Così fan tutte*. Composer David McKay chose him to create the role of Anse in his opera *As I Lay Dying*, based on the William Faulkner novel. A critic said of his performances in *Die Fledermaus*, "Lauriat was the most charming and seductive Alfred I've seen." He currently teaches both voice and conducting in Boston and Temple, New Hampshire, where he resides.

Baritone John Murrelle has been a favorite from New England to the Midwest and Europe. His roles have included Captain Corcorant in *H.M.S. Pinafore*, Hortensius and The Daughter of the Regiment, Marco in *Gianni Schicchi*, Guglielmo in *Così fan Tutte*, Barney in *The Ballad of Baby Doe*, and Don Inigo in *L'heure espagnole*. Other roles have included Escamillo, Morales and Dancairo in three separate productions of *Carmen* as well as Papageno in *Die Zauberflöte*. Mr. Murrelle has sung with Boston Lyric Opera, Boston Academy of Music and the Monteux Opera Festival, among others.

Morris Robinson, Bass, is a native of Atlanta, Georgia. He joined The Metropolitan Opera Lindemann Young Artist Development Program at the beginning of the 2001-2002 season.

Earlier this past season, Mr. Robinson made his Seattle Opera debut as the Bonze in *Madama Butterfly*. During the 2000-2001 season, Mr. Robinson performed Bartolo in *Le Nozze di Figaro* with the Boston University Opera Institute, the Second Soldier in *Salome* at Boston Lyric Opera, and made his Opera Theatre of St. Louis debut in the role of Pluto in *Hippolytus and Aricia*.

In 2000, Mr. Robinson performed the Commendatore in Don Giovanni and the Bonze in Madame Butterfly at Boston Lyric Opera as well as Simone in Gianni Schicchi at the Boston University Opera Institute. Other performances included the King of Egypt in Aida at Boston Lyric Opera and Bluebeard in Bluebeard's Castle at the Boston University Opera Institute.

Sumner Thompson, baritone, is a graduate of the Indiana University Hochschule Mozarteum and Emory University. He has performed with several opera companies in the US and abroad including Opera Aperta, Contemporary Opera Denmark and Camerata Pacifica. His roles have included Leporello and Masetto in Don Giovanni, Orfeo in L'Orfeo, The Count in Le Nozze di Figaro, and Baron Douphol in La Traviata. He has also been the soloist for many oratorio performances such as with Atlanta Baroque Orchestra, Choral Arts Society of Washington, Bloomington Chamber Singers, and Columbus Philharmonic.

New Hampshire critics have praised soprano Martha Warren for her performances with Raylynmor Opera in Keene, calling her Musetta in La Boheme "bold and brassy ... easily...the star of the show", and as Fiordiligi in Cosi fan tutte, her "affecting singing... was the vocal highpoint of the evening". Martha has appeared at Jordan Hall in Boston and Sanders Theater in Cambridge, performing Mimi in La Boheme, Lucy in The Telephone and Madame Herz in The Impresario by Mozart. She has performed the roles of Rosalinda, Donna Anna, Alice Ford, Fiordiligi, Mimi Merry Widow and Countess Maritza.

A soloist with such noted conductors as Allen Lannom, Aaron Kula and Richard Pittman, Ms. Warren has been featured soloist in Verdi's Requiem, Mendelssohn's Elijah, Poulenc's Gloria, and Schubert's Mass in G. In 1992 Martha was the soprano soloist in the Midwest premiere of Samuel Adler's oratorio, Ever Since Babylon, commissioned for the 500th anniversary of Columbus's discovery of the New World. Future engagements include the Countess Almaviva in Mozart's Marriage of Figaro for Longwood Opera, and Michaela in Granite State Opera's Spring 2000 production of Carmen.

Vincent Wolfsteiner, tenor, is a native of Munich Germany. After schol and military service he completed his academic training in music at the University of Kingston upon Thames. Upon his return to Germany he was a producer for NRJ Radio Network in Germany. In 2000, he moved to Boston and now studies with Bill Cotton at the New England Conservatory of Music.

He performs regularly with the New England Conservatory's Opera Studio under Janice Giampa. He has sung in Candide, Turandot, Der Freischutz, Die Fledermaus, Dr. Miracle, Martha, La Bohème and La Rodine. He most recently sang the role of Don Jose in Carmen in the Lowell House, and he sang Abdella in the Chorus pro Musica production of Nabucco under Jeffrey Rink in Jordan Hall in June 2002. Mr. Wolfsteiner was a finalist in the Boston NATS competition this year.

Antony Zwerdling, baritone, has sung extensively throughout the US with companies such as Lake George Opera, Ash Lawn Summer Festival, Berkeley Opera, Chaminade Opera and Longwood Opera. His roles have included Sid in Albert Herring, Papageno in The Magic Flute, Escamillo in Carmen, Benoit in La Bohème and Somarone in Beatrice and Benedick.

Oratorio experience includes Judas Maccabaeus, The Creation, Mass in G, Magnificat, and Fauré's Requiem.