

# BLAKE ZIDELL & ASSOCIATES



Jesse Blumberg (baritone) as Figaro and Ashley Emerson (soprano) as Susanna at 632 on Hudson  
Photo by Rebecca Fay Photography

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## ON SITE OPERA CONTINUES SITE-SPECIFIC TRILOGY, *THE FIGARO PROJECT*, WITH NORTH AMERICAN PREMIERE OF MARCOS PORTUGAL'S *THE MARRIAGE OF FIGARO*, JUNE 14-17 AT 632 ON HUDSON IN WEST VILLAGE

**Second Installment of *The Figaro Project*, the Celebrated Young Company's Most Ambitious Undertaking to Date, Follows Immensely Acclaimed Staging of Giovanni Paisiello's *The Barber of Seville* at the Fabbri Mansion (House of the Redeemer)**

**New York, NY (March 9, 2016)** – Just four years into its existence, **On Site Opera (OSO)** has established itself as one of New York City's most imaginative, nimble opera companies by doing more than simply staging musically and dramatically rich works outside of the opera house. OSO's team of General & Artistic Director, **Eric Einhorn**, Music Director, **Geoffrey McDonald**, and Executive Director & Producer, **Jessica Kiger** have pushed the boundaries of operatic storytelling, producing operas in locations that allow singers and audiences alike to immerse themselves in the narrative. Reviewing the first chapter of *The Figaro Project*, in which OSO is staging lesser-known operatic adaptations of French playwright **Pierre-Augustin Caron de Beaumarchais' (1732-1799)** famed trilogy of *Figaro* plays, Anthony Tommasini of *The New York Times* wrote, "This visionary company could be on to something big." He noted that the "space proved ideal for the intrigues of the opera." On Site Opera continues this ambitious three-year undertaking June 14-17, when it presents the North American premiere of **Marcos Portugal's *The Marriage of Figaro* (1799)**. The production, presented in partnership with **The New School's Mannes School of Music** and **The Portuguese Consulate in New York**, will take place at **632 on Hudson**, a stunning triplex in the West Village that will serve as Count Almaviva's summer palace. *The Figaro Project* will conclude with the U.S. premiere of **Darius Milhaud's *The Guilty Mother* (1966)** in the summer of 2017.

Performances of *The Marriage of Figaro* will take place June 14-16 at 7:30 pm and June 17 at 6:30pm and 9:00pm. Tickets, which go on sale April 1, are \$50 and can be purchased online at [www.osopera.org](http://www.osopera.org) or by phone at 866.811.4111. 632 on Hudson is located at 632 Hudson Street, New York, NY 10014. Running time is approximately 100 minutes. Sung in English in a translation by Gilly French and Jeremy Gray, with dialogue adapted by Joan Holden.

# BLAKE ZIDELL & ASSOCIATES

Portuguese composer Marcos Portugal's (1762-1830) prolific catalog of over 70 dramatic works – including 40 operas, and more than 140 sacred works – earned him unparalleled international success in 18<sup>th</sup>-century Europe. He secured a special place in Portuguese musical history by composing the first official national anthems of Portugal and Brazil. Portugal's *La pazzia giornata o sia il matrimonio di Figaro* (*The Marriage of Figaro*), with a libretto by **Gaetano Rossi**, was written for Carnival season of 1800 at the Teatro San Benedetto – just 13 years after Mozart's *Figaro*. This North American premiere production gives New York audiences a rare opportunity to hear Portugal's vibrant music – with its beautiful melodies, buoyant comedy and moving pathos – in a fado-inspired re-orchestration by guitarist **José Luis Iglésias** and OSO's Geoffrey McDonald, based on the new critical edition of the score edited by **David Cranmer**. From the moment the doors open, audience members will be surrounded by the world and characters of the opera. Before the opera begins, patrons can visit the many rooms of 632 on Hudson to see the world of the opera already in progress. The performance itself will feature singers and audience members moving throughout the three stories of the venue as the opera progresses.

*The Marriage of Figaro* will be conducted by On Site Opera's Music Director, Geoffrey McDonald, and directed by the company's General & Artistic Director, Eric Einhorn. The accomplished cast includes **Jesse Blumberg** (baritone) as Figaro, **Ashley Emerson** (soprano) as Susanna, **David Blalock** (tenor) as Count Almaviva, **Camille Zamora** (soprano) as Countess, **Melissa Wimbish** (soprano) as Cherubino, **Margaret Lattimore** (mezzo-soprano) as Marcellina, **Ryan Kuster** (bass-baritone) as Don Basilio, **David Langan** (bass-baritone) as Don Bartolo, **Ginny Weant** (soprano) as Cecchina, and **Antoine Hodge** (bass-baritone) as Antonio/Gusmano. The production features costume design by **Haley Lieberman** and lighting design by **Shawn Kaufman**.

2016 marks continuation of a growing partnership between On Site Opera and **New School's Mannes School of Music**. As part of the partnership, OSO will be in residence at Mannes during rehearsals for Portugal's *The Marriage of Figaro*. Opportunities are created for Mannes students are created within OSO productions on and offstage. In addition to Mannes School of Music, On Site Opera is excited to partner with the **Portuguese Consulate in New York** to welcome this opera to New York.

## About *The Marriage of Figaro* Performers

Baritone **Jesse Blumberg (Figaro)** is equally at home on opera, concert, and recital stages, performing repertoire from the Renaissance and Baroque to the 20<sup>th</sup> and 21<sup>st</sup> centuries. His performances have included the world premiere of *The Grapes of Wrath* at Minnesota Opera, Bernstein's *MASS* at London's Royal Festival Hall, various productions with Boston Early Music Festival, and featured roles with Atlanta Opera, Pittsburgh Opera, Utah Opera, and Boston Lyric Opera. Recital highlights include appearances with the Marilyn Horne Foundation, New York Festival of Song, and Mirror Visions Ensemble. He has performed major concert works with American Bach Soloists, Los Angeles Master Chorale, Boston Baroque, Oratorio Society of New York, Apollo's Fire, Charlotte Symphony, and on Lincoln Center's *American Songbook* series. Jesse has been featured on over a dozen commercial recordings, including the 2015 Grammy award-winning album of Chamber Operas by Charpentier recorded with Boston Early Music Festival. He has been recognized in several competitions, and was awarded Third Prize at the 2008 International Robert Schumann Competition in Zwickau, becoming its first American prizewinner in over thirty years. Jesse holds degrees from the University of Michigan and the University of Cincinnati College-Conservatory of Music, and is also the founder of Five Boroughs Music Festival, which brings chamber music of many genres to every corner of New York City. [www.jesseblumberg.com](http://www.jesseblumberg.com)

With her sparkling voice and stage presence, soprano **Ashley Emerson (Susanna)** has been described as a “vocal and dramatic delight.” In the 2015-16 season, she returns to the Metropolitan Opera for William Kentridge's new production of Berg's *Lulu* and for performances of Barbarina in *Le Nozze di Figaro*. Last season, Ms. Emerson performed Soeur Constance in *Dialogues des Carmelites* at Washington National Opera, Tebaldo in *Don Carlo* in a new production for Opera Philadelphia, and Blondchen in *Die Entführung aus dem Serail* with Des Moines Metro Opera. At the Met, she was heard as Barbarina, Papagena in *Die Zauberflöte*, and the Bloody Child in *Macbeth*. Future engagements include her first performances of Gretel in *Hansel und Gretel* at Seattle Opera, leading roles with Théâtre du Capitole Toulouse, Opéra National de Bordeaux, The Dallas Opera, and On Site Opera, and returns to the Metropolitan Opera. At the Met, which serves as her artistic home, Ms. Emerson has been seen in over 130 performances of a dozen roles, spanning such repertoire as *Hansel and Gretel*, *Le Comte Ory*, *Die Frau ohne Schatten*, Nico Muhly's *Two Boys* and the baroque pastiche *The Enchanted Island*. <http://www.cami.com/?webid=2020>

# BLAKE ZIDELL & ASSOCIATES

American tenor **David Blalock (Count)** is becoming widely known for his beautiful lyric voice and widely ranging repertoire. He begins the 2015-2016 season as Ricky in the world premiere of Jeremy Howard Beck's *The Long Walk* at Opera Saratoga. Other current engagements include Handel's *Messiah* and Pong (*Turandot*) with the Pacific Symphony, a Viennese Operetta concert with the Richmond Symphony, Beethoven's *Choral Fantasy* at UN Assembly Hall with the Shanghai Symphony, *Jacques Brel is Alive and Well in Paris* with Performance Santa Fe, a return to Virginia Opera as the Steersman in *The Flying Dutchman*, and Toby in *Sweeney Todd* at Mill City Summer Opera. In the 2014-2015 season, Mr. Blalock sang Jaquino in Beethoven's *Fidelio* with Madison Opera, Don Ottavio in North Carolina Opera's production of *Don Giovanni*, Jonathan Dale in *Silent Night* with Lyric Opera of Kansas City, Toby in *Sweeney Todd* at Virginia Opera, Count Almaviva in *Il Barbiere di Siviglia* (Paisiello) with On Site Opera, and debuted as Rodolfo in *La Bohème* with Greenville Lyric Opera. As a Virginia Opera Emerging Artist during the 2013-2014 season, David Blalock was seen as First Priest in *The Magic Flute*, Brighella in *Ariadne auf Naxos* and Le Remendado in *Carmen*. In the spring of 2013, David made his Fort Worth Opera debut as Young Thompson in Tom Cipullo's *Glory Denied*. David has also recently completed his second summer as an apprentice with The Santa Fe Opera, singing Bertram in Rossini's *La Donna del Lago*, and Infirmary Patient in the world premiere of Theodore Morrison's *Oscar*. <http://www.davidblalocktenor.com>

In repertoire ranging from Mozart to tango, and in collaboration with artists ranging from Plácido Domingo to Sting, soprano **Camille Zamora (Countess)** has been heralded for her "dignity and glowing sound" (*The New York Times*) in "luminous, transcendently lyrical" performances (*Opera News*) that "combine gentility and emotional fire" (*Houston Chronicle*). Highlights of Camille's current season include performances at the US Capitol with Yo-Yo Ma; concerts of classic tangos with Fort Worth Symphony and Florida Orchestra; and five new operatic productions, including a tour de force double-bill of *La Voix Humaine* and *I Pagliacci* with Opera Columbus, and the principal soprano in Hindemith's *The Long Christmas Dinner* with American Symphony Orchestra, the live recording of which was named one of *Opera News*' Best Albums of 2015. Other highlights include *Twin Spirits: Clara & Robert Schumann* with Sting at Lincoln Center; Mozart heroines with Boston Lyric Opera, Anchorage Opera, Glimmerglass Opera, and Virginia Opera; *La Voix Humaine* with Auckland Opera, Opera Columbus, Phoenixia Festival, and Bay Chamber; performances with Orchestra of St. Luke's, London Symphony Orchestra, and Guadalajara Symphony; and live recital broadcasts on NPR, BBC Radio, Deutsche Radio, and Sirius XM. Hailed by NBC Latino and Congressional Hispanic Caucus as a leading interpreter of Spanish repertoire, she has performed and recorded principal roles in *La Verbena de la Paloma*, *La Revoltosa*, *La Tabernera del Puerto*, and *Luisa Fernanda*. The Co-Founder of the arts non-profit Sing for Hope and a regular contributor to The Huffington Post, Camille is a graduate of The Juilliard School. [www.camillezamora.com](http://www.camillezamora.com)

Soprano **Melissa Wimbish (Cherubino)** was the recent Grand Prize Winner of the 2014 *NATSAA Competition* along with the *Franco-American Award* for best interpretation of French repertoire. Praised by *The New York Times* for her "stylish singing" and by *The Boulder Daily Camera* as "simply incredible...the highlight of the entire evening," she is consistently recognized for her artistry, technical prowess, and captivating stage presence. Recently appearing as Barbarina in *Le nozze di Figaro* with Lyric Opera Baltimore, the young soprano did not go unnoticed with *Opera News* noting her "promising soprano" while *The Baltimore Sun* praised her "bright voice" and "knack for animating phrases." During the 2015/16 season, Ms. Wimbish will perform Ligeti's *Mysteries of the Macabre* with Concert Artists of Baltimore followed by her portrayal of Josephine Baker in Tom Cipullo's new, one-woman opera *Josephine* which was named one of Anne Midgette's (*Washington Post*) top picks to see this spring. At the Kennedy Center, she will make her debut with Washington Ballet as the soprano soloist in *Carmina Burana*. After performing the title role in their inaugural production, *The Tale of the Silly Baby Mouse*, Ms. Wimbish is pleased to return to On Site Opera as Cherubino in the North American premiere of Marcos Portugal's *The Marriage of Figaro* this summer. Her Carnegie Hall recital debut in October 2016 will present works by living composers Tom Cipullo, Jake Heggie, Jessica Meyer, and Gregory Spears. Melissa fronts the indie chamber rock band Outcalls and lives in Baltimore with her blind dog, Scarlett and her mute cat, Billy. Learn more about her at [www.melissawimbish.com](http://www.melissawimbish.com).

Grammy-nominated mezzo-soprano **Margaret Lattimore (Marcellina)** has been praised for her "glorious instrument" and dubbed an "undisputed star...who has it all – looks, intelligence, musicianship, personality, technique, and a voice of bewitching amber color," by the *Boston Globe*. While she began her career singing the florid works of Händel, Rossini, and Mozart, Ms. Lattimore recently expanded her repertoire to include the works of Mahler, Verdi and Wagner making her one of the most versatile mezzo-sopranos performing today. This season, Lattimore sings Mrs. Patrick DeRocher in *Dead Man Walking* at New Orleans Opera, Marcellina in Marcos Portugal's *The Marriage of Figaro* with On Site Opera, Bach's *B-minor Mass* with Soli Deo Gloria under Maestro John Nelson, Beethoven's 9<sup>th</sup> *Symphony* with Orquesta Sinfonica Nacional de Costa Rica and Bach Festival Society of Winter Park, Johnstown Symphony's annual Opera Gala,



# BLAKE ZIDELL & ASSOCIATES

and Verdi's *Requiem* with Opera Grand Rapids and Bozeman Symphony Orchestra. In future seasons, Ms. Lattimore will return to the Metropolitan Opera for several productions. After winning the Metropolitan Opera National Council Auditions at the age of 24, Margaret Lattimore became a member of the Metropolitan Opera Lindemann Young Artist Development Program. She made her Metropolitan Opera debut as Dorotea in *Stiffelio* with Plácido Domingo and later appeared in the PBS Great Performances broadcasts of *Stiffelio* and *Madama Butterfly*. She would go on to sing many roles at the esteemed house including Meg Page in *Falstaff* and Jordan Baker in *The Great Gatsby* (both under the baton of the James Levine). [www.margaretlattimore.net](http://www.margaretlattimore.net)

Bass-baritone **Ryan Kuster (Don Basilio)** is gaining national recognition for his recent critically acclaimed appearances as Escamillo in *Carmen* at opera companies across the country. Colorado's *Daily Camera* wrote, "Baritone Ryan Kuster possesses a swaggering virility in the role of Escamillo. The character has the most famous of all the opera's many great tunes, and Kuster's delivery does not disappoint." This season's engagements include Angelotti in *Tosca* with Dallas Opera, Masetto in *Don Giovanni* at Arizona Opera, Bartolo in Marcos Portugal's *The Marriage of Figaro* with On Site Opera, and Escamillo in *Carmen* with Arizona Opera. In recent seasons, Mr. Kuster made his symphonic debut with the Los Angeles Philharmonic singing the role of Masetto in their highly acclaimed production of *Don Giovanni*, directed by Christopher Alden, with costumes by Rodarte, and led by Mo. Dudamel. Additionally, Ryan sang Alidoro in *La Cenerentola* for Nashville Opera and Opera Saratoga; Masetto in *Don Giovanni* with Cincinnati Opera; appeared in Dallas Opera's production of *Turandot*; performed Angelotti in *Tosca* with Orlando Philharmonic, Madison Opera and Pacific Symphony; Colline in *La bohème* with Arizona Opera; was Bass Soloist in Händel's *Messiah* with the Milwaukee Symphony; and Brutamonte in Schubert's hidden gem *Fierrabras* for the Bard Music Festival. He also returned to Wolf Trap Opera to debut the title role of *Don Giovanni* and made his National Symphony debut performing Beethoven's *Ninth Symphony*. [www.ryankuster.com](http://www.ryankuster.com)

**David Langan's (Don Bartolo)** vast professional operatic repertoire spans many of the major bass-baritone roles, among them Mephistopheles in *Faust*, Sarastro & Sprecher in *Die Zauberflöte*, Colline in *La Bohème*, Raimondo in *Lucia di Lammermoor*, Don Alfonso *Così fan tutte*, Seneca in *L'Incoronazione di Poppea*, Basilio in *Il Barbiere di Siviglia*, Count Walter in *Luisa Miller*, and Lord Gualtiero Walton in *I puritani*. He has appeared as a principal singer in close to 800 performances with opera companies throughout North and Central America, as well as Europe. San Francisco Opera, Houston Grand Opera, New York City Opera, Washington National Opera, Vancouver Opera, Theater Hansestadt Lübeck, Osnabrück Stadttheater, Wolf Trap, Sarasota Opera, Opera Colorado, as well as the opera companies of Guatemala City, Dallas, Atlanta, Austin, Chautauqua and New Orleans, among others, have all been beneficiaries of Mr. Langan's work. He also appeared as the King in Verdi's *Aida* on the PBS Great Performance series opposite Plácido Domingo. He has shared the stage as principal singer with many of today's finest performers including Renee Fleming, Stephanie Blythe, Joyce DiDonato, Eric Owens, Mirella Freni, and Lawrence Brownlee. Among his faculty appointments were posts at Westminster Choir College, Indiana University and Shenandoah Conservatory. Mr. Langan grew up in Middletown, NJ, has vocal performance degrees from Rowan University (BA) and Indiana University (MM), and currently resides in Ridgewood, NJ. He is married to Cristobel Langan, who is employed as a stage manager at The Metropolitan Opera, and is the father of seven year old twins, Jamie & Sophie.

Soprano, **Ginny Weant (Cecchina)**, is from Salisbury, North Carolina and is in her second year Masters at Mannes School of Music. Recent opera credits include, The Shepherd Boy with Apotheosis Opera's *Tannhäuser*, and "Opera Scenes: from Handel to Heggie" with Mannes Opera. Equally at home on the musical theater stage, Ginny recently performed her off-off Broadway debut as Fiona with St. Jean's Player's production of *Brigadoon*. Other credits include *Hairspray*, *Godspell*, *Antigone*, *Anything Goes*, and *Kiss Me Kate*. Ginny has also performed with regional opera companies, Martha Cordona Theatre, and Vocal Productions NYC. This upcoming spring, she will be joining fellow Mannes and Juilliard students as Despina in *Così fan tutte*, and will be performing her Master's Recital in April. Ginny holds a Bachelor of Music from Kentucky Wesleyan College and will complete her Masters with Mannes in Spring of 2016.

Bass-baritone **Antoine Hodge (Antonio/Gusmano)** is quickly gaining widespread attention across the country for his versatility, commanding stage presence, and strong bass voice. Praised by *Opera News* as a "dramatically compelling" artist with a "sonorous and vocally secure" instrument, the 2015-2016 season will bring more company premieres and operatic role debuts, including Antonio/Gusmano in Portugal's *Marriage of Figaro* with On Site Opera, Dr. Grenvil in *La Traviata* with Ash Lawn Opera, Ferrando in *Il Trovatore* with Winter Opera St Louis, and as the bass soloist in Haydn's

# BLAKE ZIDELL & ASSOCIATES

*Lord Nelson Mass* with Litha Symphony Orchestra. The 2014-2015 season, showcased Antoine in a return to a favorite in his repertoire as King Balthazar in *Amahl and the Night Visitors* with Central City Opera. He also made his debut as bass soloist in Gerald Finzi's *In terra pax* with the Colorado Springs Philharmonic and a New York City premiere as Sam in *Un ballo in maschera* and Don Basilio in *Il barbiere di Siviglia* with Regina Opera Company.

## About *The Marriage of Figaro* Creative Team

Hailed by *The Philadelphia Inquirer* as a "promising and confident" member of the new generation of American conductors, **Geoffrey McDonald (Music Director, *The Marriage of Figaro* | Music Director, On Site Opera)** commands a broad repertoire with extensive experience in operatic, symphonic, and choral works. He is steadily gaining recognition for his versatility – "an agile conductor...whose pacing is sure in both reflective and restless passages" (*The New York Times*) – and for his "original and flexible musical imagination" (*The New York Observer*). Geoffrey's passion for promoting new or neglected pieces and his enthusiasm for fresh, innovative presentation combine in his work as Music Director of On Site Opera, whose immersive production of Paisiello's *Barbiere di Siviglia* in the summer of 2015 earned wide critical acclaim. *Opera News* wrote: "[McDonald] led with brio and admirable ensemble," while *The New York Times* noted, "the conductor, Geoffrey McDonald, drew stylish, nimble playing". This success followed recent productions of Handel operas, *Orlando* and *Alcina*, for which he partnered with director R.B. Schlather to create inventive art-installation-opera: "Conductor Geoffrey McDonald repeated the miracle of nuanced coordination [in On Site Opera's production of Paisiello's *Barber of Seville*] between orchestra and singers he recently accomplished with *Orlando* downtown" (*The New York Observer*). He has acted as Assistant Conductor for Opera Philadelphia, the American Symphony Orchestra, and Gotham Opera. A dedicated educator, he has served on the faculties of Bard College and the Longy School of Music, and was Music Director of the Philadelphia Young Artists Orchestra and the Columbia University Bach Society. He is an active composer, and an original member (cellist/songwriter) of indie rock band Miracles of Modern Science. He earned his Masters in Conducting at Mannes College, and his Bachelors in Music at Princeton University. [www.geoffreymcdonaldmusic.com](http://www.geoffreymcdonaldmusic.com)

**Eric Einhorn (Stage Director, *The Marriage of Figaro* | Co-Founder and General & Artistic Director, On Site Opera)** has been praised by *The Austin Chronicle* as "a rising star in the opera world" and by *Opera News* for his "keen eye for detail and character insight." He is the co-founder of On Site Opera, a company dedicated to immersive, site-specific productions. Mr. Einhorn has directed productions for Chicago Lyric Opera, Glimmerglass Opera, Pittsburgh Opera, Ft. Worth Opera, Wolf Trap Opera, Florentine Opera, Austin Lyric Opera, Utah Opera, Michigan Opera Theater, the Pacific Symphony, and Gotham Chamber Opera. He has been a member of the stage directing staff at the Metropolitan Opera since 2005. *The Pittsburgh Post-Gazette* named Mr. Einhorn's production of *Dialogues des Carmélites* for Pittsburgh Opera one of the top ten classical music performances of 2011. He originally created the production for Austin Lyric Opera in 2009 and was awarded "Best Opera" at the Austin Critics' Table Awards in addition to garnering him a nomination for "Best Director." During summer of 2014, he directed Rameau's *Pygmalion* at Madame Tussauds New York and the Lifestyle-Trimco mannequin showroom. This production featured the world's first implementation of supertitles for Google Glass. Upcoming engagements include the world premiere of *Happy Birthday, Wanda June* with Indianapolis Opera, a revival staging of *Simon Boccanegra* starring Plácido Domingo at the Metropolitan Opera, and a new staging of *The Flying Dutchman* for Austin Opera.

**Shawn Kaufman (Lighting Designer)** is the Director of Lighting Design at CS Lighting, a firm specializing in providing lighting design and lighting resources for theatre, film, television, special events and fashion. Shawn created this new division for CS Global in 2010 after working for the last 15 years in the industry. Shawn oversees the day-to-day operations of the lighting division for all locations of CS Global from the New York office, designing all in house projects for the company as well as providing services for its own clients. Recent clients include Public School, Greg Lauren, Zimmermann, Isabel Marant, Phillips Auction House, Tiffany (Blue Book Gala Event 2013 and 2014), Celine, Givenchy, Chloe, Armani Exchange, Vogue Magazine, Estee Lauder, Kohl's, St. John, Bombardier, Target, GQ, Hermes, Y3, The Elder Statesman, Microsoft, Ivanka Trump, Moncler, Halston, Marchesa, Macys, Lands End, Carolina Herrera, the Gap, Rockefeller Center, Tom Ford, Zegna, Oxygen Network, Hugo Boss and the Museum of Modern Art in New York. Recent theatrical work includes *Carmen* at Portland Opera, *Dialogues of the Carmelites* at Austin Lyric Opera and Pittsburgh Opera, *Orpheus in the Underworld* at Glimmerglass Opera, *I Pagliacci* and *Xerxes* at Pittsburgh Opera. Television: QVC Red Carpet Style, The Face Finale, CNBC studio relight, The Big Gay Sketch Show (Logo Channel), Wendy Williams (Fox Network), episodes of The Apprentice Martha Stewart and Donald Trump, Associate for Martha Live and Rachael Ray Live.

# BLAKE ZIDELL & ASSOCIATES

**Haley Lieberman (Costume Designer)** is a New York City based costume designer. She began her career in the costume department of The Metropolitan Opera, where she worked for several years. Haley's credits in opera include *Dido and Aeneas* for the Juilliard Opera Center, *I Capuleti e I Montecchi* for Opera Boston, *Noye's Fludde* for The Lighthouse Institute, *Rigoletto* for The Mid-Atlantic Opera and *Carmen*, *La Boheme*, and *Hansel und Gretel* for the Crested Butte Music Festival. Additional credits include *Children* (The Becket Theater), *Once in a Lifetime* (N.Y.U.), *Burn This* (The Walker Theater), *King Lear*, *These Seven Sicknesses*, *Lesser Mercies* (Exit, Pursued by a Bear), *Baby with the Bathwater* (Boston Institute of Contemporary Art) and *The Memory of Salt* (Boston Center for the Arts). Haley has designed multiple feature and short films, and also designs costumes for national commercials (clients include Johnson & Johnson, Pepsi Co., and Nestle). Haley was a recipient the Robert L. Tobin Director-Designer Showcase award through Opera America and holds her M.F.A. in Costume Design from The Tisch School of the Arts and NYU.

Born in Coimbra, Portugal, **José Luis Iglésias (Arranger & Guitar)** began his activity as a musician participating in Coimbra Fado ensembles, working with such notable composers and performers as José Afonso, Fausto, Vitorino, Pedro Barroso, and Teresa Silva Carvalho. Mr. Iglésias studied music at Rutgers University and is a member of the faculty at Caldwell University. Committed to the musical education of youth, Mr. Iglésias has founded a number of music schools in New York and New Jersey, where he is an active teacher. José Luis Iglésias also enjoys a career as a composer, arranger, and artistic director.

**David Cranmer (Score Editor)**, an English musicologist resident in Portugal since 1981, teaches at the Musicology Department of the Universidade Nova de Lisboa. His principal research interests involve opera and theatre music in Portugal and Brazil in the 18<sup>th</sup> and early 19<sup>th</sup> centuries. Among others, he has directed research projects on the Teatro de São Carlos, Lisbon, and on the Portuguese composer Marcos Portugal. He is researcher responsible for Caravelas - Study group for the history of Luso-Brazilian music, which currently has about 100 members from Brazil, Portugal, Spain, the UK, Switzerland, Italy and the USA. As well as publishing books of his own and in co-authorship, he is editor of *Mozart, Marcos Portugal e o seu tempo* (Lisboa: Edições Colibri/CESEM, 2010) and *Marcos Portugal: uma reavaliação* (Lisboa: Edições Colibri/CESEM, 2012).

## About On Site Opera

Now in its fifth season of producing immersive site-specific opera, On Site Opera has been praised by *BBC News* as “innovative” and by *The New York Times* as a “vital” and “visionary company.” *Broadway World* has said that “(On Site Opera) succeeds brilliantly in making opera-going an intimate experience, where the singers are a few feet away from the audience and drawing us into the story in a way that a night at the Met or any other grand opera house can hardly ever do.” On Site Opera has presented Shostakovich at The Bronx Zoo, Gershwin at Harlem’s legendary Cotton Club, Rameau at Madame Tussauds New York and the Lifestyle-Trimco mannequin showroom, Paisiello at Fabbri Mansion, as well as a site-specific workshop of *Clarimonde*, a new work by Frederic Chaslin and P.H. Fisher. Committed to exploring new technology in opera, On Site Opera implemented the first-ever Google Glass supertitles during its 2014 run of Rameau’s *Pygmalion*, of which *The Verge* reported “Few things seem like obvious fits for Google Glass so far, but this is one of them.” Founded in 2012, On Site Opera is dedicated to producing site-specific opera in non-traditional venues throughout New York. On Site molds its productions to specific locations using physical space to create an environment in which the concept, storytelling, music, and performers unite to form an immersive, cohesive, and meaningful whole.  
[www.osopera.org](http://www.osopera.org)

## About 632 on Hudson

Beginning shortly after its inception as an Events Venue in 2000, when MTV rented 632 on Hudson for its 10th Season of the Real World, the Venue has enjoyed a myriad of diverse activities: as a location for fashion, film, and video shoots, lodging for celebrities while doing film or theater work in New York, product launches, culinary and branding events, private cocktail parties, corporate meetings, banquet-style dinners, chef demonstrations, weddings and rehearsal dinners, even intimate musical and theatrical performances. Karen Lashinsky, the owner and designer of 632 on Hudson, comes from a background of 20 years of performing in the theater as well as touring all over the world; first as a ballet dancer, then a modern dancer, then actor, and finally as an Associate member of The Wooster Group with whom she worked for twelve years. Her years spent in the theater also inspired a great passion for creating what she calls “living sets”; magical worlds or vignettes in which she can picture “perfect imaginary lives might be lived”. With the arts being Lashinsky’s

# BLAKE ZIDELL & ASSOCIATES

first love, she looks forward to collaborating with On Site Opera and to initiate more partnerships with not-for-profit organizations in the Arts. [www.632onhudson.com](http://www.632onhudson.com)

## **About The New School's Mannes School of Music**

Founded in 1916, Mannes School of Music at The New School seeks to develop citizen artists who engage with the world around them in and through music, in traditional, new, and emergent forms of practice. Our eminent faculty of artists, scholars, and educators of international stature, including active professionals from all areas of the music world foster close, constructive relationships with students and are committed to advancing the creative role of music throughout all aspects of our rapidly changing society. In the fall of 2015, Mannes moved downtown into a new performing arts hub designed by Deborah Berke Partners in Arnhold Hall, where the conservatory joined The School of Jazz and The School of Drama to create a unified College of Performing Arts.

Notable Mannes faculty include Jeremy Denk, multi-award winning and MacArthur Fellow pianist; Dave Douglas, multi-award winning and MacArthur Fellow trumpeter; Cynthia Phelps, principal violist of The New York Philharmonic; David Chan, Concertmaster of The Metropolitan Opera; Joan La Barbara, vocalist and pioneer in contemporary vocal music; William Burden, renowned operatic tenor; David T Little, composer; Missy Mazzoli, composer; Paul Moravec, composer; and many more. [www.newschool.edu/mannes](http://www.newschool.edu/mannes)

**For more information, please contact Blake Zidell or Ron Gaskill at Blake Zidell & Associates, 718.643.9052, [blake@blakezidell.com](mailto:blake@blakezidell.com) or [ron@blakezidell.com](mailto:ron@blakezidell.com).**