



THE HARVARD CHORUSES PRESENTS  
AN ORIGINAL OPERA BY JAMES KALLEMBACH

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AMERICAN JEZEBEL:  
THE TRIAL OF  
ANNE HUTCHINSON

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HANA CAI, CONDUCTOR  
ROXANNA MYHRUM '05, STAGE DIRECTOR

SANDERS THEATRE  
MARCH 1ST, 8:00 P.M.

SPECIAL THANKS TO THE FOLLOWING ORGANIZATIONS  
AND HARVARD DEPARTMENTS:

Harvard Choral Endowment

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**HARVARD**  
FACULTY OF ARTS AND SCIENCES



DEPARTMENT OF MUSIC

*American Jezebel:*  
*The Trial of Anne Hutchinson*

James Kallembach, *composer and librettist*

PERFORMED BY

Radcliffe Choral Society, Harvard-Radcliffe Collegium  
Musicum, and Harvard Glee Club

Hana J. Cai, *conductor*  
Roxanna Myhrum '05, *stage director*

Saturday, March 1, 2025 | 8:00 P.M.  
Sanders Theatre, Harvard University

CAST:

**Anne Hutchinson** | Sarah Joyce Cooper  
**Mary** | Kristen Watson  
**John Winthrop** | Sumner Thompson  
**Margaret Winthrop** | Elisabeth Marshall  
**Tom** | Gene Stenger  
**Henry** | Gene Stenger  
**Ministers** | Larissa Barth '25, Evelyn Carr '25,  
Preston McNulty Socha '28, Ella Rescigno '25  
**The Puritan** | James GaNun, '25  
**Mary's Mother** | Ellie Powell '25  
**Woman 1** | Linda Wnetrzewska '25  
**Woman 2** | Avinashi Bhandari '26  
**Marshall of the Court** | Thomas King '26  
**Tom and Henry Cover** | Kieran Chung '27  
**Chorus** | Radcliffe Choral Society,  
Harvard-Radcliffe Collegium Musicum, Harvard Glee Club

# WELCOME



Dear Friends,

Welcome to the world premiere of *American Jezebel*, an opera by James Kallembach. It is a privilege to share this landmark performance with you, bringing to life a story that has resonated for nearly four centuries. The journey to tonight's premiere began in the summer of 2016 with a conversation between James and me about

Anne Hutchinson's extraordinary story and its connection to histories of Cambridge, Harvard, and America. From there, the project took shape through dialogues with Harvard scholars and artists, hosted by the American Repertory Theatre, leading to James's meticulous work on both the libretto and the music. Over these years, our world has changed in profound ways, yet the themes and struggles embodied in this opera remain powerfully relevant.

At the heart of *American Jezebel* is the story of Anne Hutchinson, a woman of deep conviction who challenged the theological and societal norms of her time. Her defiance in the face of patriarchal and religious authority led to the Antinomian Controversy—a critical episode in early American history that ultimately resulted in her banishment from the Massachusetts Bay Colony. This conflict, which questioned the nature of grace, law, and individual conscience, had lasting implications for religious freedom and dissent in America. Harvard itself was founded, in part, to counteract the perceived theological and ideological threats posed by Hutchinson and her followers, underscoring the enduring significance of her legacy.

This opera compels us to examine timeless questions: How do we navigate the tension between individual conscience and communal order? What happens when authority seeks to silence dissenting voices? How do historical narratives shape our present understanding of justice and equality? Hutchinson's story challenges us to reflect on these questions, urging us to recognize both the progress we have made and the struggles that persist.

I would like to extend my deepest gratitude to my colleague Olivia Porada, the producer of this opera and the administrative manager for choral music at the Office for the Arts. Olivia's exemplary leadership,

unwavering passion, and tireless dedication have been instrumental in bringing this production to fruition. I also want to acknowledge Dr. Hana Cai, Associate Director of Choral Activities, who conducts the work this evening—her musicianship and commitment have been invaluable to this endeavor. The entire creative team has poured their expertise and enthusiasm into this project, and I am profoundly grateful for their contributions and for the robust production, administrative, and financial support we receive from the Office for the Arts and the Department of Music.

A special thank you to James Kallembach, whose artistry and vision have brought Anne Hutchinson's story to the operatic stage in such a compelling and thought-provoking way. And, most importantly, I extend my heartfelt appreciation to the students of the Harvard Choruses. Their dedication, passion, and hard work make evenings like this possible. For me, every rehearsal and every opportunity to sing together holds despair at an arm's length, affirming the power of music to move, challenge, and unite us.

Thank you for joining us tonight. May this performance inspire us to reflect on the past, engage with the present, and critically examine the ideals, contradictions, and legacies that continue to shape our world.

Warmly,

A handwritten signature in black ink, appearing to read "Andy", with a long, sweeping flourish extending to the right.

Andrew Clark  
Director of Choral Activities  
Harvard University

# SYNOPSIS

## Act I

1637. A faction within the Church of Boston has begun to question some preachers, stirring tensions so severe that the General Court has declared a fast day.

On a cold January night, a woman is in labor, her husband is wounded, and their daughter Mary is overwhelmed. Midwife Anne Hutchinson arrives, offering Mary both practical aid and wisdom. As she departs, she invites Mary to attend a spiritual gathering in her home.

By May, Governor John Winthrop receives a letter from King Charles I demanding the return of the Massachusetts charter. The weight of the colony's uncertain future bears down on him. His wife, Margaret, offers comfort. Hutchinson presides over her weekly meeting, where she discusses scripture and preaches salvation through God's grace. Henry Vane, the young former governor, faces political exile, due to his association with Hutchinson. He resolves to return to England.

Women sew together on a summer day. Mary has been absent from Hutchinson's meetings, distracted by her growing attraction to Tom Creesh. Hutchinson advises caution. That evening, Mary secretly meets Tom in their secluded grove, where he plays a fife for her.

At church in October, the customary question period following a sermon gives way to a heated exchange between Hutchinson and Winthrop over God's grace. Hutchinson walks out, leaving Winthrop shaken. At home, Margaret attempts to console him, but he remains convinced that Hutchinson's defiance threatens the colony.

A few weeks later, Hutchinson's trial date has been set. Margaret grieves the loss of her children as she walks with Hutchinson to church. Margaret says she supports her neighbor, but urges her to recant. Hutchinson, weary from a difficult pregnancy, thanks her but does not back down. When a sharp pain seizes her, she doubles over but insists on pressing forward.

On November 7, in the Meeting House of the Great and General Court of Massachusetts, Hutchinson is indicted. Winthrop accuses her of sowing discord by hosting unauthorized religious meetings in her home. Hutchinson refuses to submit—knowing she has broken no law. Anne's difficult pregnancy and long day of exertion cause her to faint, and the trial abruptly disbands.

## Act II

Outside a meeting house in Newtowne (Cambridge), a group of men stand divided after a series of contentious votes. Tom meets Mary, who secretly suspects she is pregnant but has told no one. Tom, fearing for his safety due to his refusal to fight against the Pequot tribe the previous summer and his association with Hutchinson's meetings, confesses his growing anxiety. Mary begs him to run away with her and start a new life and family together. Tom offers her an empty promise, then slips away.

Hutchinson's trial resumes. Governor Winthrop believes he can intimidate Hutchinson into submission, but his certainty falters when Hutchinson deftly challenges the accusations, demanding to know what laws she has broken. When Winthrop fails to cite any specific violations, his grip on the proceedings weakens. At home, he seethes with frustration. Margaret urges him to let Hutchinson be, insisting that her teachings pose no real threat to him. But Winthrop is unmoved—he is convinced that Hutchinson's defiance will bring ruin.

In a field, women gather herbs and flowers. Mary, pregnant though not visibly so, is empty-handed and despondent. Sensing her sorrow, Margaret gently encourages her to focus on her duties, believing it will lift her spirits. Mary remains inconsolable.

Hutchinson meets with a group of ministers, who interrogate her and bear witness to her defiance. Winthrop broods over the trial, his concerns shifting from political instability to spiritual danger. He fears that Hutchinson is not merely disruptive, but an instrument of the devil.

Anne, shaken, recovers her strength in a tender moment at home. As night falls before the second day of the trial, Hutchinson steels herself for what is to come. At the same time, Mary prays alone at a rocky ocean cliff, her pregnancy now visible. In court, Hutchinson refuses to yield, prophesying the downfall of the Massachusetts colony should she be condemned. As Hutchinson proclaims with certainty that God will deliver her, Mary succumbs to despair and hurls herself into the sea. Winthrop convicts Hutchinson and sentences her to banishment.

*Scan for the libretto*



# ARTISTIC STAFF

## Conductor



**Dr. Hana J. Cai** serves as the Associate Director of Choral Activities and the Director of the Holden Voice Program at Harvard University where she conducts the Radcliffe Choral Society and co-conducts the Harvard-Radcliffe Collegium Musicum. She was previously the conductor of Dolce at Lehigh University and the Ithaca College Treble Choir. In March 2019, Cai was the winner of the ACDA Conducting Competition and was a finalist for the 2023 American Prize Dale Warland Award in Choral Conducting. She has presented her research at NYSSMA, ACDA, and NCCO conferences. Cai holds degrees from the University of Maryland, the Eastman School of Music, and Indiana University. Her diction guide for Mandarin Chinese for singers and conductors is published in *The Choral Scholar* and *American Choral Review*.

## Composer and Librettist



**James Kallembach's** work has been commissioned and performed by Chorus pro Musica, Lorelei Ensemble, Marsh Chapel, San Francisco Symphony (SoundBox series), Seraphic Fire, and acclaimed soprano Tamara Wilson, among others. He has received honors from ASCAP, ACDA, American Composers' Forum, Pacific Chorale, ALEAIII in Boston, and VocalEssence. James has written extensively for the voice, including a catalogue of dozens of individual choral works including *St. John Passion*, (Roven Records),

*Most Sacred Body* (Loft Recordings/Gothic), and *Antigone: The Writings of Sophie Scholl* (New Focus Recordings) which was named an Opera News' 2022 Critics Choice. His vast song catalogue includes *Weightless Dreams*, for soprano and piano, commissioned and premiered by Tamara Wilson, *Anne Bradstreet Songs* for soprano and cello, *Songs on Letters of John and Abigail Adams* for baritone, mezzo-soprano, and string quartet, and his cycle *Four Romantic Songs* ("New Voices", Roven Records), which was praised for its "Straussian sweep" (Opera News).

As conductor, James has conducted canonic literature of all periods, including all the major oratorios of J.S. Bach, as well as many new works and works outside the traditional canon. A tireless advocate of contemporary composers, James has conducted the premiere of works by William Bolcom, Marta Ptaszynska, Sven-David Sandström, Robert Moran, Shulamit Ran, Robert Kyr, and James MacMillan among many others, including emerging composers. His interpretation of new music has been heralded as "rich and polished" (Chicago Classical Review) and his interpretation of Bach "stylish and intimate" (Chicago Tribune). Highlights in addition to his conducting activities include serving as artistic director for the *Sounds of Faith* documentary concert aired on Chicago PBS, lecturing at the Oregon Bach Festival, conducting new works



at the Oregon Bach Festival Composers' Symposium, and writing articles for *Opera News and Choral Journal*. James serves as Senior Lecturer in Music and Director of Choral Activities at the University of Chicago, where he conducts the Motet Choir, and, as Director of Chapel Music, conducts the Chapel Choir at Rockefeller Memorial Chapel, alongside teaching Renaissance counterpoint and other classes. He lives near Chicago with his wife soprano Elisabeth Marshall, son Otto, and spunky Shih Tzu, Rawnauld Gregory Erickson II.

## Stage Director



**Roxanna Myhrum** is a producer and director of opera, theater, and puppetry who specializes in new work, site-specific performance, and interdisciplinary collaboration. A pioneering member of Boston's vibrant fringe opera scene, she has staged operas in both traditional and non-traditional spaces including historic homes, dining halls, art galleries, parks, and nightclubs. Opera directing credits include work with White Snake Projects, Boston Opera Collaborative, Juventas New Music Ensemble, OperaHub, Metropolitan Chorale, Lowell House Opera, Commonwealth Lyric Theater, and many others. Roxanna is currently on staff at Boston Lyric Opera, and was a recent recipient of Opera America's Grant for Women Stage Directors and Conductors. Roxanna is a graduate of Harvard University (Social Studies, '05), Beth Morrison Projects' Producer Academy, and the Crested Butte Music Festival's Young Artist Program. [www.roxanna-myhrum.com](http://www.roxanna-myhrum.com)

## Projections and Super Titles Designer



**Kathy Wittman** has designed video projections and interactive media design for opera and theater companies including Heartbeat Opera, the Florentine Opera, Odyssey Opera, Boston Opera Collaborative, Peregrine Theatre Ensemble, and Queer Soup Theatre. In addition to projection design, she is the founder and principal artist at Ball Square Films, a video production company specializing in documentary photo and video for the performing arts. Current and favorite clients include the Boston Early Music Festival, Handel and Haydn Society, Boston Lyric Opera, Blue Heron, Boston Chamber Music Society, New England Conservatory, Heartbeat Opera, Guerilla Opera, Beth Morrison Projects, White Snake Projects, Speakeasy Stage Company, Merrimack Rep, and the Mass Cultural Council.

## Costumes Designer



**Brooke Stanton** is a costumer who has worked in theatre, film, and television. During her five years with George Lucas' ILM, she built creatures for the Star Wars Special Edition Trilogy and *The Phantom Menace*. She has toured internationally and nationally designing for Peter Sellars. Other clients include Disney, Columbia Pictures, CBS, American Repertory Theatre, American Conservatory Theatre, Aspen Music Festival, Berkshire Opera Festival, Boston Symphony Youth Orchestra, Commonwealth Shakespeare, Santa Fe Opera, S.F. Shakespeare, New England Conservatory, and Odyssey Opera. She costumed three films with Robin Wil-

liams after studying Costume Design at NYU and Textiles at California College of the Arts. She is currently the Director of Costumes at Brandeis University. [www.brookestanton.com](http://www.brookestanton.com)

## Lighting Designer



A Boston-based designer, **Jeff Adelberg** is responsible for over 350 productions in New England and beyond. Here at Sanders Theatre, he has designed *Midwinter Revels* since 2010, and annual operas for Boston Youth Symphony Orchestra since 2017. Other recent work includes *Frankenstein* (Cincinnati Shakespeare & Merrimack Repertory Theatre); *Million Dollar Quartet Christmas* (Capital Repertory Theatre, Albany NY), *El Matrimonio Secreto* (Florida Grand Opera), *The Effect* and *Who's Afraid of Virginia Woolf* (The Gamm Theatre, RI), *The*

*Dybbuk* (Arlekin Theatre at Vilna Shul, Boston). Jeff has won four Elliott Norton Awards and four Independent Reviewers of New England (IRNE) Awards for his designs. He attended the University of Connecticut and is on the faculty of Harvard University and Boston College. A member of IATSE/USA-829, Jeff lives in Holliston, Massachusetts with wife Tess and daughter Jo. [www.jeffadelberg.com](http://www.jeffadelberg.com) Instagram: @jadelberg

# CAST

## Sarah Joyce Cooper (Anne Hutchinson)



**Sarah Joyce Cooper** has received praise for her “meltingly beautiful” (Opera News) singing and “passionate power” (Parterre Box). Highlights for the 2024-25 season include her debut with Seattle Opera as Minnie Tate in the world premiere of Tazewell Thompson’s *Jubilee*, a return to the Eastern Connecticut Symphony Orchestra for a performance of selections from Puccini and Verdi’s most beautiful operatic works, and the title role in *American Jezebel*, a world premiere opera commissioned by Harvard University that tells the story of theologian, midwife, scholar, and co-founder of Rhode Island, Anne Hutchinson.

Recent performances include soloist appearances at Carnegie Hall in Poulenc’s *Gloria* and John Rutter’s *Magnificat*; the roles of Eva and Gabriel in Haydn’s *Creation* with the MIT Concert Choir and Handel and Haydn Society Chamber Choir; her debut with the Ridgefield Symphony Orchestra in Strauss’s *Vier letzte Lieder*; and her debut with the Bar Harbor Festival Orchestra in Mozart’s *Exsultate, jubilate*. Operatic credits include Adina in *L’Elisir d’amore* (Geneva Light Opera), Juliette in *Roméo et Juliette* (Opera Western Reserve), Clorinda in *La Cenerentola* (Syracuse Opera), Violetta in *La Traviata* (MassOpera) and La Charmeuse in *Thaïs* (Maryland Lyric Opera). Ms. Cooper earned her Bachelor of Arts degree in French at Princeton University and her Master of Music degree in Vocal Performance and Pedagogy at Westminster Choir College. In addition to performing, Ms. Cooper serves as Executive Assistant for Help!ComeHome!, a nonprofit dedicated to meeting the needs of under-served communities throughout the US in Jesus’ Name.

## Kristen Watson (Mary)



Soprano **Kristen Watson**, hailed by critics for her “blithe and silvery” tone (Boston Globe) and “striking poise” (Opera News), has made solo appearances with the Orpheus Chamber Orchestra, American Classical Orchestra, Mark Morris Dance Group, Handel and Haydn Society, Boston Baroque, North Carolina Symphony, Gulf Coast Symphony and A Far Cry at such venues as Walt Disney Concert Hall, Alice Tully Hall, Carnegie Hall and Boston’s Symphony Hall. Opera audiences have heard her in productions with Odyssey Opera, Boston Lyric Opera and the Boston University Opera Institute in such roles as Tytania in

*A Midsummer Night’s Dream*, Anne Trulove in *The Rake’s Progress* and the Voice of the Fountain in Osvaldo Golijov’s *Ainadamar* directed by Peter Sellars. Originally from Kansas, she has appeared frequently as a soloist with the Boston Pops in programs ranging from Mozart to Richard Rodgers, and with Emmanuel Music at their 2024 Bachfest appearance in Leipzig, Germany.

## Sumner Thompson (John Winthrop)



Praised for his “elegant style” (*The Boston Globe*), **Sumner Thompson** is highly sought after as both baritone and tenor. His appearances on the operatic stage have included roles in the Boston Early Music Festival’s productions of Conradi’s *Ariadne* (2003) and Lully’s *Psyché* (2007), several European tours with Contemporary Opera Denmark as Orfeo in Monteverdi’s *L’Orfeo*, and a recent performance as Apollo in *L’Orfeo* with Pegasus Early Music in Rochester. He has performed across North America as a soloist with the Handel & Haydn Society, Concerto Palatino, L’Harmonie des saisons, Tafelmusik, Apollo’s Fire, Les Boréades (Montreal), Early Music Vancouver, Les Voix Baroques, Pacific Baroque Orchestra, the King’s Noyse, TENET, Mercury Baroque, and the symphony orchestras of Charlotte, Memphis, and Phoenix. Highlights of the last several seasons include Monteverdi’s *Vespers of 1610* and other programs with the Green Mountain Project (2010-20), a tour of Japan with Joshua Rifkin and Cambridge Concentus in the St. Matthew Passion, several appearances at the Carmel Bach Festival, and performing as a soloist in Britten’s *War Requiem* with the New England Philharmonic.

## Elisabeth Marshall (Margaret Winthrop)



**Elisabeth Marshall** has been praised by OPERA NEWS for her “radiant” and “sensuous” recording of James Kallembach’s *Four Romantic Songs* on Brooklyn Art Song Society’s debut album “New Voices” (Roven Records, 2015), and has collaborated closely with other composers including Libby Larsen, Scott Wheeler, and the late Richard Hundley. She is in demand as a concert soloist in repertoire from the Medieval to the 21st century, solo highlights including her Chicago Symphony Center debut in Handel’s *Messiah* (Apollo Chorus), and J.S.Bach’s *St. Matthew Passion* with Helmuth Rilling and Handel’s *Hercules* with Lars Ulrik Mortensen (Oregon Bach Festival). On the opera stage, she was hailed for her “precision” and “technical skill” as the Queen of the Night in Mozart’s *The Magic Flute*, and has also been seen as Frasquita (*Carmen*), Rosalinde (*Die Fledermaus*), Elisetta (*Il matrimonio segreto*), and Rosabella (*The Most Happy Fella*). Ms. Marshall is an ensemble member of the Handel & Haydn Society, The Thirteen, and has previously sung with Emmanuel Music (Boston), Lorelei Ensemble, Carmel Bach Festival, and London Philharmonia Chorus, and with conductors including Masaaki Suzuki, Harry Bicket, and Leonard Slatkin. Ms. Marshall currently teaches voice and diction at Elmhurst University and has previously served on the voice faculties of the Ithaca College School of Music, Theater, and Dance, and the Osher School of Music at the University of Southern Maine. A Fulbright Scholar to Leipzig, Germany, she holds a Doctorate in Music from the Indiana University Jacobs School of Music where her principal

teacher was legendary soprano Carol Vaness. She lives in the Chicago area with her husband, composer James Kallembach, stepson Otto, and mischievous shih tzu, Rawnald Gregory Erickson II. [www.elisabethmarshall.com](http://www.elisabethmarshall.com)

## Gene Stenger (Tom and Henry Vane)



Hailed as an “impressive tenor” (*The New York Times*) who sings with “sweet vibrancy” (*The Cleveland Plain Dealer*) **Gene Stenger** is one of the country’s most called upon Bach specialists who is also heralded for his performances of oratorios by Handel, Haydn, Mendelssohn, and Mozart.

Mr. Stenger’s 2024-25 season includes solo engagements with the Charlottesville Symphony (Mozart’s *Requiem*), American Classical Orchestra (Bach’s *St. John Passion*), Washington Bach Consort (Bach’s *Christmas Oratorio*), Colorado Bach Ensemble (Bach’s *Christmas Oratorio & St. Matthew Passion*), Wisconsin Chamber Orchestra (Handel’s *Messiah*), Chattanooga Bach Choir (Beethoven’s *Missa Solemnis*), Harvard University Choirs (world premiere of James Kallembach’s opera, *American Jezebel: The Trial of Anne Hutchinson*), Upper Valley Baroque (Handel’s *L’Allegro, il Penseroso ed il Moderato*), and Academy of Sacred Drama New York (Tosi’s *Il martiro di Santa Caterina*).

In the 2023-24 season, Gene returned to Resonance Works Pittsburgh for a jump-in offer to sing his first Rossini role, Rodrigo in Rossini’s opera, *La donna del lago*. He received critical acclaim for his performances, and was declared “particularly stunning in the role of the heroic tenor, with a vibrant and powerful voice and a charismatic stage presence” (*The Pittsburgh Tatler*).

## Larissa Barth (Minister)



**Larissa Barth ('25)** is a senior at Harvard University studying Comparative Literature and an international student from Germany, where she grew up in a small town in Bavaria. She is a member the Harvard-Radcliffe Collegium Musicum. Beyond singing, she loves reading and writing poetry, travelling, playing the piano, and taking long walks.

## Evelyn Carr (Minister)



**Evelyn Carr ('25)** is a senior in Eliot studying English with a secondary in Music. She is a member of Radcliffe Choral Society and the Holden Voice Program, a Staff Writer for the Harvard Crimson, and the former Executive Producer of Harvard CityStep. She has performed with Harvard College Opera, Lowell House Opera, Harvard-Radcliffe Gilbert and Sullivan Players, and in the Harvard First-Year Musical.

## Preston McNulty Socha (Minister)



**Preston McNulty Socha ('28)** is a freshman in Matthews Hall. His interest in opera began with his role as Amahl in Menotti's *Amahl and the Night Visitors* with Hartford Opera Theater and Eastern Connecticut State University. He sang in Harvard College Opera's *Cendrillon*. He sings with the Harvard Glee Club. He is a member of the Harvard/New England Conservatory of Music dual-degree program where he studies with Michael Meraw.

## Ella Rescigno (Minister)



**Ella Rescigno ('25)** is a soprano from South Carolina concentrating in Human Developmental and Regenerative Biology with a secondary in music. She currently takes voice lessons through the Holden Voice Program with Carley DeFranco and is a singer and executive committee member in the Radcliffe Choral Society. Ella is also a singer and board member for the Harvard College Opera with which she played a chorus member in Mozart's *Le Nozze di Figaro*, Valencienne in Lehar's *The Merry Widow*, Nannetta in Verdi's *Falstaff* and, most recently, Cendrillon in Massenet's *Cendrillon*.

# ORCHESTRA

Riley Vogel, *Orchestra Manager*

## **Violin I**

Thompson Wang (*concertmaster*)  
Jordan Hadrill  
An-Chi Lin  
Chiung-Han Tsai  
Nate Kim  
Skye Darling  
Avery Hsieh

## **Violin II**

Ming-hang Tam (*principal*)  
Finnian Long  
Tommaso Lorenzon  
Chika Atkinson  
Aspen Barker  
Tony Daise  
Anna Harris

## **Viola**

Aidan Garrison (*principal*)  
Asher Boorstin  
Man To Kwong  
Ruben McFarlane  
Wednesday Hsu  
Andrew Gretsinger

## **Cello**

Claire Park (*principal*)  
Alexander Smth  
Andrés Mejía Rojas  
Jose Quezada Márquez

## **Bass**

Eric Pantalone (*principal*)  
Stefan Winkler  
Martha Davis

## **Flute**

Fausto Miro  
Rylan Collins

## **Oboe**

Hannah Staudinger  
Orlando Salazar

## **Clarinet**

Celine Ferro  
Josh Redman

## **Bassoon**

John Fulton  
Nat Hefferman

## **Contrabassoon**

Jeffrey Freeman

## **Horn**

Grace Clarke  
Alicia Donlon-Templett  
Adam Dougherty  
Chih-Yu Chiang

## **Trumpet**

Brian Bunnell Woods  
Richard Taylor

## **Trombone**

Mikayla Frank-Martin  
Alvin Tsz Yin Ho

## **Bass Trombone**

Mitchell Bailey

## **Percussion**

Simone Ovsey  
Tatsyua Daniel

# PRODUCTION STAFF

Producer . . . . .	Olivia Porada
Artistic Director . . . . .	Andrew Clark
Stage Manager . . . . .	Elizabeth Resner, ‘25
Associate Projections Designer . . . . .	Justin Lahue
Projections Technician/Operator . . . . .	Klara Ballay
Hair and Makeup Artist . . . . .	Rachel Padula Shufelt
Tailor and Wardrobe Assistant . . . . .	Luisa Earle
Production Electrician . . . . .	Shelby Marsh
Chorus Manager . . . . .	Jack Flanigan, ‘27
Rehearsal Pianist . . . . .	Andrew Courtney
Rehearsal Pianist . . . . .	Brandon Straub
Graphic Designer . . . . .	Alexandra Heuss, ‘26

We recognize that this performance takes place on the traditional and ancestral lands of the Massachusetts people, who have lived in what is now Boston and Cambridge for thousands of years. We honor the Massachusetts Tribe, past and present, and acknowledge the enduring significance of this land to its original stewards. The historical events depicted in *American Jezebel* unfolded on this same land, shaped by conflicts over power, faith, and belonging that continue to resonate today.

Anne Hutchinson’s trial and banishment from the Massachusetts Bay Colony were part of a broader history of exclusion and persecution, one that extended beyond theological disputes to the violent foundations of the colony itself. The Puritan leaders who exiled Hutchinson also waged war against Indigenous peoples, most devastatingly in the Pequot War, which culminated in the 1637 massacre at Mystic Fort. Governor John Winthrop justified these acts as divinely sanctioned, declaring a day of thanksgiving to celebrate the destruction of the Pequot. Such moments challenge us to confront the contradictions of the Puritan legacy—a legacy that includes both aspirations for moral righteousness and acts of profound violence.

As we reflect on this opera’s themes, we recognize that history is not merely a record of the past but an active force shaping our present. The institutions and communities we inhabit—including Harvard itself—bear the imprint of these histories, raising pressing questions about whose stories are told, whose legacies are honored, and how we reckon with difficult truths. Just as *American Jezebel* urges us to engage critically with Hutchinson’s defiance, may we also continue the work of acknowledging and understanding the deeper narratives that underpin the world we live in today.

More information:  
[www.massachusettstribe.org](http://www.massachusettstribe.org)  
[www.mptm-nsn.gov](http://www.mptm-nsn.gov)



# THE HARVARD CHORUSES

*The Harvard Choruses aspires to empower singers, student leaders, and communities by sustaining and advancing choral music education and practice. Together we value continuous and ongoing growth for our singers and the choruses at large: as students, through leadership and creativity; as musicians, through dedication to art-making; and as citizens, through community engagement. We seek to embody these values through the student-run nature of our ensembles and our exploration and expansion of choral traditions.*

There are over 300 students singing in eight faculty-directed choral ensembles at Harvard University. Recognized together as the Harvard Choruses, the **Harvard Glee Club** (tenor and bass chorus), **Radcliffe Choral Society** (soprano and alto chorus), **Harvard-Radcliffe Collegium Musicum** (mixed chorus), and the **Harvard-Radcliffe Chorus** (mixed community chorus) annually perform with professional orchestras and soloists, regularly present world premières, and collaborate with community and campus organizations. The ensembles present masterclasses with world-renowned artists, carry out community engagement projects, and tour internationally and throughout the United States. Choral singers are drawn from an array of undergraduate and graduate disciplines. Almost all of our singers will pursue non-musical professions, although many join our ensembles with extensive experience as musicians. All student auditionees are accepted into at least one chorus.

Andrew Clark serves as the Director of Choral Activities and conducts the Harvard Glee Club. Hana Cai serves as the Associate Director of Choral Activities and conducts the Radcliffe Choral Society. Andrew and Hana share the musical leadership of the Harvard-Radcliffe Collegium Musicum.

**The Holden Voice Program**, led by director Dr. Hana J. Cai and nine distinguished faculty, offers private lessons for choral members with generous financial aid. Harvard students present numerous recitals and also participate in masterclasses throughout the year. **The Harvard Choruses New Music Initiative**, led by Dr. Robert Kyr of the University of Oregon, nurtures undergraduate choral composers, creating new works for our ensembles through commissions, competitions, and residencies.

**Cambridge Common Voices**, launched in October 2018, is a community chorus partnership between Harvard College and the Threshold Program at Lesley University, a transition program for young adults with diverse learn-

ing challenges and complex needs. This neurodiverse and inclusive ensemble aspires to frame disability as a resource of artistic ingenuity that holds the potential to broaden the concepts of choral music and artistic practice. The University Choir provides choral music for the Harvard Memorial Church and is under the direction of Edward Jones, Gund University Organist and Choirmaster; Jones also conducts the Harvard-Radcliffe Chorus, a symphonic choir drawn from the larger Harvard community and the Cambridge area.

For more information on the choral program at Harvard, please visit [singatharvard.com](http://singatharvard.com).

RADCLIFFE  
CHORAL  
SOCIETY

Hana J. Cai, *Conductor*  
Justin Blackwell, *Pianist and Asst. Conductor*  
Ethan DePuy, Bradford Gleim, Elena Snow,  
Sonja Tengblad, *HVP Teaching Fellows*

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**Soprano I**

Oishi Benerjee, GSAS  
Evelyn Carr, '25  
Erika Guy, '26  
Tahraji Milsap, '27  
Onovughakor Otitigbe '25  
Ella Rescigno, '25  
Elisabeth Stevens, '28  
Linda Wnetrzewska, '26  
Eliza Zangerl-Salter, '26

**Soprano II**

Anika Christensen, '26  
Yoobin Chee, HGSE  
Michelle Chung, '28  
Sally Edwards, '26  
Amelie Julicher, '25  
Adelaide Kelsey, '25  
Isabel Kim, '25  
Lillian MacArthur, '28  
Marissa Maney, GSAS  
Anastasia Poliakova, '28  
Kaveri Sengupta, HLS  
Jieyan Wang, '25

**Alto I**

Vimala Alagappan, '25  
Sophie Boulware, '25  
PK/Lauren Byunn-Rieder, '25  
Chloe Call, '27  
Maria Cifuentes, '26  
Candace Howe '27  
Orlaith Lasell, '27  
Ekaterina Popova, '28  
Ellie Powell, '25  
Eve Jones, '25  
Alexandria Villasenor, '28  
Anney Ye, GSAS  
Chuchu Zhang, '27  
Aris Zhu, '25

**Alto II**

Chisindi Aguwa, '25  
Pangaea Finn, GSAS  
Maria Georgieva, '28  
Patricia Halliday, '26  
Victoria Levy, '25  
Andrea Nystedt, '28  
Meghan Marangola '25  
Joanna Wang, '27  
Carisma Wong, '26  
Linda Ye, '28

HARVARD-RADCLIFFE  
COLLEGIUM MUSICUM

Hana J. Cai, and Andrew Clark, *Conductors*  
Justin Blackwell, *Pianist and Asst. Conductor*  
Andrew Courtney, *Teaching Assistant*  
Ethan DePuy, Bradford Gleim, Elena Snow,  
Sonja Tengblad, *HVP Teaching Fellows*

**President** Spencer Lee | **Vice President** Andrea Lanza & Raymond Zheng |  
**Manager** Sam Lyczkowski | **Assistant Manager** Avinashi Bhandari | **Secretary**  
Julie Alsaan | **Financial Manager** Gissell Chapa | **Assistant Financial Manager**  
Jonathan Wu | **Design Manager** Alex Heuss | **Publicity Manager** Christopher  
Schwartz | **Technology Manager** Emily Ma | **Librarian** Sanghoon Jung | **His-**  
**torian** Jaehye Lee | **Sales Manager** Teresa Zhou | **Programs Manager** Kseniia  
Burdizha | **Grad Student Reps** Anastasia Cipko & Richard Hu | **DEI Manager**  
Jason Urgiles Vasquez | **Community Engagement Manager** Iris Xue | Tour Team  
Talia Hanley, Daria-Theodora Harabor, &  
Jonathan Wu

**Soprano I**

Catherine Benestad  
Hendicott, HLS  
Andrea Lanza, '25  
Antonia Kolb, '28  
Daria-Theodora Harabor,  
'26  
Elisa Pavarino, GSAS  
Larissa Barth, '25  
Natalie Cooper, '28  
Teresa Zhou, '28

**Soprano II**

Anastasia Cipko, GSE  
Anna Gamburd, '27  
Avinashi Bhandari, '26  
Gissell Chapa, '26  
Iris Xue, '28  
Katherine Tung, '25  
Maria Alejandra Cuervo,  
'26  
Rachel Cutler, GSE

**Alto I**

Alexandra Heuss, '26  
Avi Zimmerman, '28  
Charlye Allen, '26  
Coco Crombie, '28  
Jaehye Lee, '28  
Rae Trainer, '26  
Sammy Tin, '26

**Alto II**

Anastasia Leladze, '26  
Emily Ma, '28  
Ihechikarageme Munonye, '26  
Julie Alsaan, '27  
Kseniia Burdizha, '28  
Lillie Cooper, '25  
Madison Webb, '25  
Raquel Segars, '25

**Tenor I**

Ashwin Pillai, GSAS  
Georg Sparwasser, '28  
Kieran Chung, '27  
Steven Su, '27  
Raymond Zheng, '25

**Tenor II**

Jonas Raedler, GSAS  
Jonathan Wu, '27  
Freddie Sparke, '28  
Richard Hu, SEAS  
Thomas King, '26

**Bass I**

Christopher Schwartz, '28  
Rafaello Sanna, GSAS  
John Gehman, HDS  
Spencer Lee, '26  
Luke Williams, '28

**Bass II**

Jason Urgiles Vasques, '28  
Jonas Iskander, '25  
Peter Luo, '25  
Sam Lyczkowski, '26  
Jack Mann, '26  
Sanghoon Jung, '27

# HARVARD GLEE CLUB

Andrew Clark, *Conductor*  
Brandon Straub, *Pianist and Asst. Conductor*  
Andrew Courtney, *Teaching Assistant*  
Ethan DePuy, Bradford Gleim, Elena Snow,  
Sonja Tengblad, *HVP Teaching Fellows*

**President** Max Semegran | **Vice President** Aaron Kang | **Secretary** Jake Truncale |  
**Manager** Jack Flanigan | **Assistant Manager** Livingston Zug | **Financial Manager**  
**er** Caleb Hultmann | **Assistant Financial Manager** Jialin Chen | **Librarian** Will  
Cottis | **Historian** Jack Flanigan | **Assistant Historian** Will Cottis | **Community**  
**Engagement Manager** Michael Zhao | **DEI Manager** Delaney Ignace | **Design**  
**Manager & Stage Manager** Preston McNulty Socha | **Technology Manager**  
Christopher Lapop Salzar | **Publicity Manager** Derek Yuan, Jialin Chen, & J Vargas |  
**Wardrobe Manager** J Vargas | **International Tour Manager** Preston McNulty  
Socha & William Tang

## Tenor I

Soren Cowell-Shah, '27  
Delaney Ignace, '25  
Christopher Lapop-Salazar,  
'25  
Preston McNulty Socha, '28  
J Vargas, '28  
Livingston Zug, '26

## Tenor II

Frederico Araujo, '25  
Andrew Courtney, (G)  
Peter Donets, '26  
Alexander Karbowski, '25  
Jösh Mysoré, '26  
Chris Perez, '26  
Jake Truncale, '27  
João Pedro Rocha Frazão, '26  
Juan Pedraza-Arellano, '25  
David Peters, '26

## Bass I

Odera Arene, '28  
Samson Axelrod, '28  
Yaroslav Darletshin, '28  
James GaNun, '25  
Conner Huey  
Khang Nguyen, '27  
Gautam Ramasamy, '26  
Max Semegran, '25  
Nathanael Tjandra, '26  
Jeffrey Yang, '26  
Michael Young, '25  
Connor Yu, '26  
Derek Yuan, '25  
Ethan Phan, '25  
Henry Huang, '26

## Bass II

Jialin Chen, '28  
Adam Chiocco, '27  
John Cooke, '25  
Will Cottiss, '28  
Jack Flanigan, '27  
Will Hahn, '26  
Caleb Hultmann, '27  
Aaron Kang, '25  
Sol Kim, '27  
Max Lightfield, '27  
Evan Liu, '26  
Cory Maxwell, '28  
Nathan Ouyang, '28  
Finn Seyffer, '26  
Albert Sveen, '27  
William Tang, '28  
Jason Wang, '28  
Nate Zhang, '27  
Michael Zhao, '25

The **Radcliffe Choral Society**, founded in 1899, is a treble choral ensemble at Harvard University, currently under the direction of Dr. Hana Cai. The ensemble performs a distinctive repertoire spanning nine centuries of choral literature: sacred and secular, a cappella and accompanied, collaborative and choral-orchestral. The Radcliffe Choral Society aims to foster the appreciation and enjoyment of women's and treble choral music through the commission of new works for soprano-alto voices, high-caliber performances, and domestic and international travel, striving to honor its history and further its legacy. As a student run and managed 501(c)(3) non-profit, singers are given a unique opportunity to join the Executive Committee, learning about and developing their skills in arts management. Featuring a student-led a cappella group, 'Cliff Notes, the Radcliffe Choral Society promotes excellence in women's choral music and celebrates the extraordinary community formed through its music-making: [www.radcliffechoralsociety.com](http://www.radcliffechoralsociety.com)

**The Harvard-Radcliffe Collegium Musicum**, Harvard's nationally acclaimed mixed-voice choir, performs dynamic and innovative repertoire ranging from classical masterpieces to new compositions by renowned, emerging, and student composers. Collegium has served as a joyful and vibrant community on Harvard's campus since 1971, uniting students of all backgrounds and academic interests through their shared love of exceptional and meaningful choral singing. Uniquely situated as an accredited course at Harvard College and a student-run 501(c)(3) non-profit organization, Collegium fosters a passionate community of student musicians through collaborative projects, tours, and community engagement. [hrm.org](http://hrm.org)

An ensemble of tenor and bass voices, the **Harvard Glee Club** is the oldest collegiate choir in the United States. Since its founding in 1858, it has cultivated and sustained the art of tenor-bass—traditionally men's—choral music through regular concerts at Harvard's Sanders Theatre, as well as in performances around the world, including at Carnegie Hall, the Kennedy Center in Washington, D.C., the Disney Concert Hall in LA, the Musikverein in Vienna, Austria, the Duomo di Firenze in Italy, and the American Cathedral in Paris, France. [harvardgleeclub.org](http://harvardgleeclub.org)

# HARVARD CHORUSES | 2024–2025 SEASON

## UPCOMING EVENTS

- Saturday, March 29** | **Begin Again: Collegium and Cambridge Common Voices**  
Andrew Clark, conductor  
8:00 p.m. | Sanders Theatre, Harvard University
- Saturday, April 5** | **Harvard Glee Club and Wellesley College Choir**  
Andrew Clark and Lisa Graham, conductors  
7:30 p.m. | Houghton Chapel, Wellesley College
- Friday, April 11** | **Harvard Glee Club and Wellesley College Choir**  
Andrew Clark and Lisa Graham, conductors  
8:00 p.m. | St. Paul's Parish, Harvard Square
- Sunday, April 12** | **Cambridge Common Voices  
with Berklee Music Inclusion Ensemble and Gaelynn Lee**  
7:00 p.m. | Berklee Performance Center
- Friday, May 2** | **Radcliffe Choral Society 125th Anniversary Concert**  
Dr. Hana J. Cai, conductor  
8:00 p.m. | Sanders Theatre, Harvard University
- Saturday, May 3** | **Arts First at Harvard**  
Performances by Harvard Glee Club, Collegium, Cambridge  
times TBD | Common Voices and Harvard Choruses New Music Initiative
- Saturday, May 10** | **For Our Common Home: Harvard Radcliffe Chorus**  
Edward Elwyn Jones, conductor  
8:00 p.m. | Sanders Theatre, Harvard University
- Saturday, May 10** | **Cambridge Common Voices  
with Longwood Symphony Orchestra**  
8:00 p.m. | Jordan Hall, New England Conservatory
- Sunday, May 25** | **Farewell to Cambridge: Collegium**  
Dr. Hana J. Cai, conductor  
2:00 p.m. | Lowell Lecture Hall, Harvard University

The **Harvard-Radcliffe Collegium Musicum**  
presents:

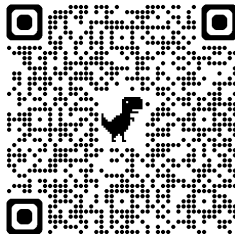
# *Begin Again*

*With Cambridge Common Voices &  
the Berklee Inclusion Ensemble*

Sanders Theatre  
March 29, 8:00 P.M.

The Harvard-Radcliffe Collegium Musicum and Cambridge Common Voices join forces for an evening of music exploring creation, comfort, and hope amid the cycles of life and loss. Collegium presents Heinrich Schütz's *Musikalische Exequien*, a luminous meditation on mortality, alongside Aaron Copland's *In the Beginning*, a soaring setting of Genesis commissioned by Harvard in 1947. Both choirs unite for the world premiere of Molly Joyce's *Circle of Living*, a poignant new work that weaves Marco Grosse's poetry into a musical reflection on birth, growth, and wisdom. Featuring mezzo-soprano and Collegium alum Maddie Studt '16, this concert offers a deeply moving journey through music's power to honor the past, embrace the present, and look toward the future.

*Purchase tickets*







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ACCESSIBLE ARTS EDUCATION IS PROUD TO PRESENT:

# MUSIC INCLUSION ENSEMBLE CONCERT FEATURING GAELYNN LEA

WITH CAMBRIDGE COMMON VOICES

**ADMISSION IS FREE**

**SATURDAY, APRIL 12, 2025**  
7:00 p.m. ET

**BERKLEE PERFORMANCE CENTER**  
136 Massachusetts Avenue | Boston



Berklee Institute for  
Accessible Arts Education

# SANDERS THEATRE INFORMATION

Sanders Theatre is managed by Memorial Hall/Lowell Hall Complex at Harvard University

45 Quincy Street, Room 027, Cambridge, MA 02138

T 617.496.4595 | F 617.495.2420 |  
memhall@fas.harvard.edu

For history of the building, visit [www.fas.harvard.edu/memhall](http://www.fas.harvard.edu/memhall)

**RESTROOMS** are located on the lower level.

**LATECOMERS** will be seated at the discretion of management.

**PHOTOGRAPHY AND RECORDING** of any kind is not permitted in Sanders Theatre. Equipment may be confiscated.

**LOST AND FOUND** Call 617.496.4595 or visit Memorial Hall 027. Harvard University is not responsible for lost or stolen property.

**PARKING** There is no parking at Sanders Theatre.

Free parking for most events is available at the Oxford Street Garage from one hour pre-performance to one hour post. Parking for some events will be at Broadway Garage.

## **ACCESS FOR PATRONS WITH DISABILITIES**

Accessible seating can be arranged through the Box Office.

Sanders Theatre is equipped with Assistive Listening Devices, available 30 minutes prior to events

Parking for disabled patrons: Limited accessible parking is available at Broadway Garage.

Contact University Disability Services for other locations.

T 617.495.1859 or email: [disabilityservices@harvard.edu](mailto:disabilityservices@harvard.edu)

Please allow 3 business days for response.

## **THE HARVARD BOX OFFICE**

Advance Sales: Richard A. and Susan F. Smith Campus Center 1350 Massachusetts Avenue, Cambridge MA 02138; 617.496.2222

[www.boxoffice.harvard.edu](http://www.boxoffice.harvard.edu) for calendar and hours

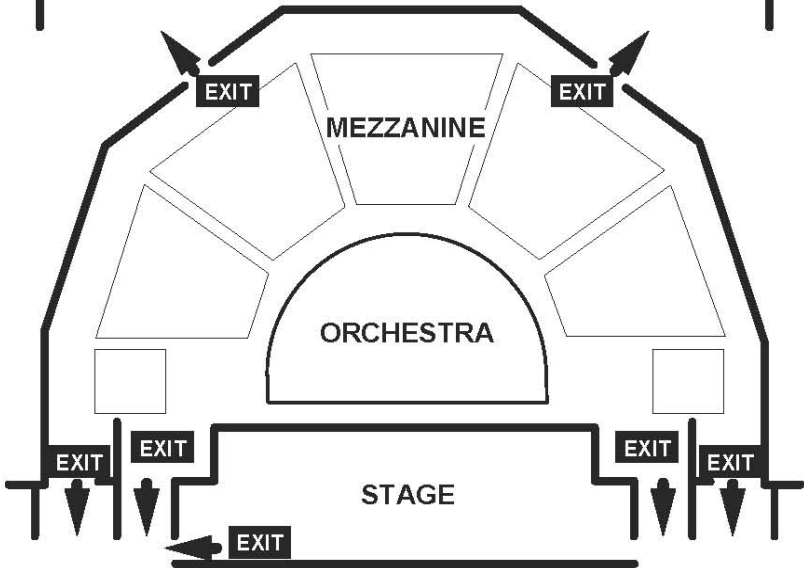
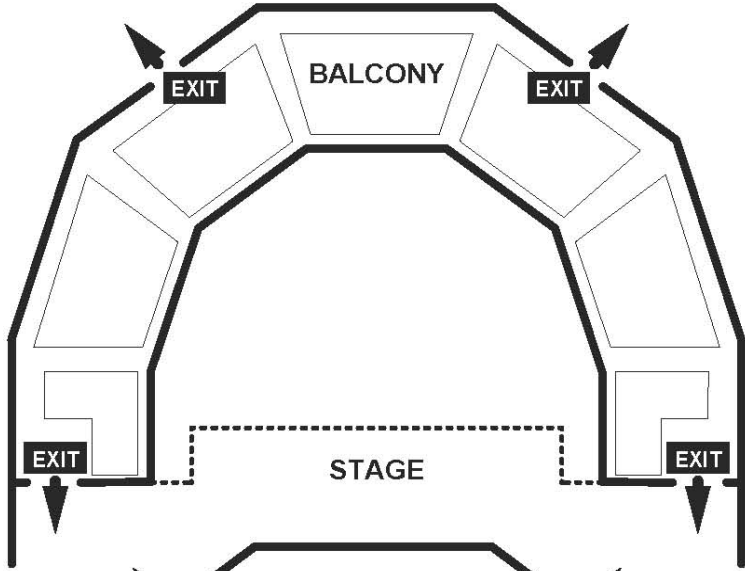
Pre-Performance Sales: Sanders Theatre

Open on event days only, two hours prior to scheduled start time.

Closes 30 minutes after start time

# Sanders Theatre Exit Plan

For your safety, please note the location of the nearest emergency exit.





HARVARD-RADCLIFFE  
**COLLEGIUM**  
MUSICUM

