

The ANONYMOUS *Lover*

**DIRECTED BY
OLIVIA GACKA**

**MUSIC DIRECTED BY
CHRISTOPHER ZEMLIAUSKAS**

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editors: George N. Gianopoulos, Stephen Karr, Leila
NúñezFredell, and Mishkar Núñez-Fredell.

Recitatives written by Christopher Zemliauskas based on
the text of Stéphanie Félicité de Genlis

Time Present Day
Place Upper East Side

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DIRECTOR'S NOTE

The answer I always give when I'm asked "Why opera?" is that it is uniquely positioned, by virtue of its longevity, to remind us that we are not so much better and more advanced as a species as we like to believe. We have grand notions of linear progress, believing that we know so much more and do so much better than those who lived centuries before us. In some ways this is true, but in just as many (if not more) ways, it simply is not. Opera proves to us that we still have the same fundamental problems, anxieties, reactions, and questions as the people who sat in the audience when these works first premiered. Equally as telling, we are still transported by the same music. If this was not the case, opera would have died out a long time ago.

In setting *The Anonymous Lover* in present-day Manhattan, we hope to knock down the barrier of time between our audience and this very familiar story. In our interpretation, as in the original opera, Léontine comes from "old money," while Valcour is self-made: not an uncommon dynamic to encounter on the Upper East side, where we lay our scene. He belongs in every room in which she does, but there is still a strong sense of class anxiety that surfaces when one coexists with people who were raised with unspoken rules of taste and codes of conduct that you are not privy to. Léontine's confidante Dorothée functions as another representation of the "old money" crowd around which Léontine spends most of her time, making it hard for Valcour to envision a world in which he truly fits in at her side. Jeanette, whose wedding to Colin we find ourselves witnessing in the course of the opera, is Léontine's personal assistant in our production, rather than a local peasant girl as she is in the original piece, hence our reasoning for why Léontine would host the wedding in her home. We got lucky when, a couple months into pre-production, Beyoncé's assistant got married and the photos looked a whole lot like the designers' initial sketches! Rounding out the cast of principles, Ophémon serves as Valcour's assistant, helping to execute the "Anonymous Lover's" plans while not-so-subtly rooting for a happy ending right along with the rest of us.

Written by a composer uniquely positioned to speak to the feeling, *The Anonymous Lover* is all too familiar to anyone who has ever been in a place they knew they deserved to be, but did not feel they entirely belonged. On top of that, its deft handling of the classic "friends-to-lovers" trope is equal parts heart-warming and heart-wrenching to anyone who has ever been scared to risk what they have in the hope of getting what they most want.

-Olivia Gacka, Director

DRAMATURG'S NOTE

On the Life and Afterlife of the Chevalier de Saint Georges

Joseph Bolonge's life story is almost beyond belief. When we read about him today, he seems to be the perfect gentleman, someone who excelled at everything he put his mind to, a man out of stories. How could one man with one life do all of that? But the truth is that he couldn't do anything less. It was in 1766 that the Chevalier first lost a duel after becoming famous. He was proven not to be the greatest fencer in the world by a man 6 years his junior. And soon he became unpalatable for the social scene that had welcomed him.

When he was the greatest fencer in the world, his color was secondary. He had titles such as "the American" or "god of arms", but after his defeat, his titles grew much less reverent. He needed a skill he could never lose, so he turned to music and composition. With the same dedication to practice and to small details with which he'd mastered fencing, he became a virtuoso violinist and a composer to rival Mozart. His place in the historical records were sealed. Or so he thought.

Saint-Georges died of an ulcer at the age of 56 in the year 1799. There is no doubt that the pace at which he lived his life contributed to this. And soon after his death, the Paris Commune fell, and the years of Bonaparte began. Slavery was reinstated, and the hierarchy needed to be reinforced. If a man of black heritage could make such sweet music, then maybe they were no different than the white aristocracy. Under a conservative mindset, one where potential is biological and biology is destiny, this thought could not be allowed to stand. The Bonaparte regime deliberately erased Saint Georges from history. A man whose name could once fill a music hall would soon, in 10 or 20 years, be all but forgotten.

Most of Saint Georges' operas were lost. It is a minor miracle we even have this one. History is now repeating itself. Authoritarian regimes may make gestures towards "common sense", may discuss "historical realities", but the simple fact is that history is their enemy, and they will erase it whenever possible. Do not let that happen. Everyone can make beautiful music, and that means everyone deserves the chance to make that music. Imagine what Saint Georges could have made if he hadn't died so young.

-Robyn Jensen-Tode, Dramaturg

CAST

Léontine	Amelia Ostamendy Haley Rayfield
Valcour	Jillian Lebel
Ophémon	Matthew Amori
Jeanette	Lydia Smith
Colin	Jonathan Kuster
Dorothée/Chorus	Anastasia Inglima
Ophémon Understudy/Chorus	Owen Umiker
Chorus	
Hope Carey, Bean Cesari, Bella Dandrea, Jack Delman, Henry Denton, Molly Dubner, Joe Kaffen, Bria Petrella, Paul Narkewich, Paige Socol, Faith Tomasula, Danielle Yamashiro, Aidan Zajkowski	

CREATIVE

Director	Olivia Gacka
Music Director	Christopher Zemliauskas
Assistant Director, Intimacy Captain	Kailey Dwyer
Dramaturg	Robyn Jensen-Tode
Rehearsal Pianist	Blaise Bryski
Intimacy Director	Priscilla Hummel
Scenic Designer	Aiden Connor
Costume Designer	Kerby Roenke
Lighting Designer	Johanna Tackitt
Assitant Lighting Designer.....	Keesh Davidoff
Technical Director	Joey Bromfield
Technical Direction Shadow.....	Mike Di Miceli
Production Stage Manager	Kris Kiyoi

PRODUCTION STAFF

Lead Carpenter	Keene Owen
Production Props Supervisor	Eli Oremland
Assistant Props Supervisor	Andrew Martin
Charge Scenic Artist	Chloe Wiederhorn
Assistant Scenic Artist	Brady Fiscus
Production Electrician	Noelle Whipple
Head Electrician	Sean Procyk
	Devon Worthy
Audio-Visual Supervisor	Ian Donohue
Wardrobe Supervisor	Gale Cunningham
Costume Technician.....	Cady Loeb
Production Manager and Props Mentor.....	Mia Jumbo
Associate Production Manager.....	Indiana Ward
Stage Manager	Emma Bell
Associate Stage Managers	Hana Fiona
	Chriss Waterman
	Sawyer Simmons
Production Assistants	Ana Bernstein
	Hannah Greaves
	Tilden Wilder
Sub-Calling Stage Manager and Assistant Stage Manager Mentor	Victoria Blas
Stage Management Mentor.....	Amanda Spooner

THEATRE ADMINISTRATION

House Manager(s)	Alex Atencio Arwyn Oshry
Concessions Coordinator(s)	Angie O’Leary Devyn Young-Pak
Production Liaison	Eli Foodman
Social Media Coordinator(s).....	Leah Fosbrook Natalia Steves
Promotions and Publicity Associates	Matthew Scott, Charlie Jurta
Opening Night Reception Coordinator (s).....	Stella Connelly Megan Murello
House Management Shadow	Yarden Edri
Theatre Administration Mentor	Angela Branneman
Theatre Administration Practicum Teaching Assistant	Scout Carter
Theatre Administration Peer Mentor	Caroline Armistead
Box Office Assistant (s).....	Scout Carter Caroline Armistead
Subscriptions Manager.....	Ella Joice

PRODUCTION CREW

FIRST YEAR RUN CREW

Scenic	Avery Ludlow Meghan Roussie
Scenic Art.....	Noah Singleton
Costumes.....	Kayla Law
Props.....	Olivia Scott Charlie Rothenberg
Sound.....	Nat Wilkes
Lighting.....	Addison Moore Noah Singleton

SCENERY

Avery Ludlow, Meghan Roussie, Arwyn Oshry, Erin Scardo, Kayleigh Sherman, Theodore Hanson, Ava Puccio, Ashton Showers, Layla Thomas, Johnny Brown, Jaimie-Kae Smith, John Engel, Luke Voelmle, Kirin Patient, Ruby DeFilippis, Joey Gallegos, Cordelia Gilbert

SCENE SHOP

Andres Cintron, Cam Purdy, David Klos, Evan Wasserman, Indiana Ward, Keene Owen, Lia Smit, Maiya Straus, Mike Di Miceli, Telly Staley, Xander Parente

PRODUCTION CREW

COSTUMES/WARDROBE RUN CREW

**Chloe Everman, Ben Templeton, Mackenzie Watkins,
Ava Young, Elliot Lee-O'Halloran**

COSTUME SHOP

**Cady Loeb, Cole Owen, Eli Oremland, Jocelyn Hinks,
Julia Elcik, Kerby Roenke, MaCaleb Earle, Maura
Dransoff, Noelle Whipple.**

SCENIC ART

**Trey Barnum, Jemma Bear, Will Caron, Amelie Davis
Rousseau, Kat Gonzalez, Eile Guenego, Melissa
Hecker, Vincent Johnson, Rehema Kiama, Nash Labat-
Comess, Brock Marion, Mariya Matsegora, Maren
Nazar, Chloe O'Shea, Lily Parlakian, Leah Taylor,
Amelia Ugliadoro, Valerie Wick**

SCENIC ART SHOP

Dahye Eun

PROPERTIES

**Ren Collina, Sarah Rubinfeld, Trevor Hemmerling,
Quentin Williams, Luci Alpert, Isabella Williams,
Sydney Crowe, Skyler Lipkind, Tatyanna Azevedo Maia**

PROPERTIES SHOP

**Devon Worthy, Brady Fiscus, Elyssa Lee,
Chloe Wiederhorn, Sydney Hogue**

PRODUCTION CREW

SOUND

Julie Chavero, Evan DeBusk, Sarah Evans, Abi Franzo, Glenda Galloway, Vincent Johnson, Kayla Law, Isadora Martinez, Addison Moore, Megan Murello, River Patten, Alex Peak, Drew Romero, Charlie Rothenberg, Henry Wetstone, Tilden Wilder, Nat Wilke, Sal Barone, Angelina Calbo, Isabella Cruz, Leah Fosbrook, Konen Hui, Jeremiah Jobe, Jilayne Kistner, Jacob Long, Lucy Maguire, Marley Migdal, Ellen Milcoff, Isabella Nocon, Angie O'Leary, Andrew Partee, Boden Pearson, Jada Soltau, Natalia Steves, Ben Terry

SOUND SHOP

Diana Cooper, Will Nerney, Joanna Albanese, Morgan Buker

LIGHTING

Paige Bachyrycz, Lauren Cambalik, Julie Chavero, Evan DeBusk, Yarden Edri, Abi Franzo, Vincent Johnson, Grace Kersting, Kayla Law, Avery Ludlow, Andrew Marcus, Isadora Martinez, Addison Moore, Aaliyah Olmedo, Alex Peak, E Reiter, Drew Romero, Charlie Rothenberg, Meghan Roussie, Olivia Scott, Noah Singleton, Henry Wetstone, Tilden Wilder, Nat Wilkes, Sal Barone, Angelina Calbo, Isabella Cruz, Leah Fosbrook, Konen Hui, Jeremiah Jobe, Jilayne Kistner, Jacob Long, Lucy Maguire, Marley Migdal, Ellen Milcoff, Isabella Nocon, Angie O'Leary, Andrew Partee, Boden Pearson, Jada Soltau, Natalia Steves, Ben Terry

LIGHTING SHOP

Jackson Leuenberger, Colby Stack, Johanna Tackitt, Ian Donahue, Keesh Davidoff, Fern Holston

ITHACA COLLEGE SYMPHONY ORCHESTRA

Flute	Mad Andrus Emily Dupuis
Oboe	Brady Santin Olivia Hawthorne
Bassoon	Griffin Harrel Abbie Harrison
Horn	Simon Stainbrook Sarah Griffin

**Performing February 20th, 22nd (2PM),and
24th**

VIOLIN 1

**Marie Nemeth, Noor Rouhana, Mackenzie VanVoorhis,
Dustin Rood, Naveen Tomlinson, Isabelle Apostolakos**

VIOLIN 2

**Maya Connolly, Lily Milkis, Andrew Neal,
Maxwell Lines, Paige Wilkins, Rayna Button**

VIOLA

**Lydia Dustin, Elijah Shenk, Agena Malziu,
Kendra Seidel**

CELLO

**Ariel Alejandro, Eli Jort, Elijah Shin, Heather Cruz,
Lilly D'Ancicco**

BASS

Jacob Eisentraut, Garrett Jorgensen

ITHACA COLLEGE SYMPHONY ORCHESTRA

**Performing February 18th, 21st, 22nd (8PM),
and 25th**

VIOLIN 1

**Val Connor, Kaitlyn Murray, Cristian Rodriguez,
Marisol McDowell, Lily Lemery-Allen, Max Detzer**

VIOLIN 2

**Kian Broderick, Rachel Berger, Marvin Juarez
Espinoza, Katalena Hume, Kathleen Robinson**

VIOLA

**Zoe Galgoczy, Sasha Narea, Breanna Annonio,
Zoe Link**

CELLO

**Natalie Bryan, Gerdrose Jean Louis, Tom Bowstead,
Jonah Harley, Molly Davey**

BASS

Alexa Markowitz, Sophia Gates, Jack Bradway

SPECIAL THANKS

Colleen Countryman