





### PREPARE AND PERFORM A COMPLETE ROLE

in New York City May 31 to July 13, 2015

Photos by Jen Joyce Davis

## **TWO COMPLETE OPERAS**

Fully staged and costumed with orchestra at The Kaye Playhouse at Hunter College 68th St. between Park and Lexington Avenues

#### Operas to be performed:

Puccini's Madama Butterfly and

# Donizetti's La fille du régiment

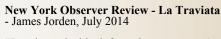
### **AUDITIONS**

New York City Dec. 12, 13, 14, 2014 Jan. 16, 17, 18, 2015 Feb. 20, 21, 22, 2015

- **PROGRAM SESSIONS: Individual** Coachings
- Opera Workshop (stage movement, character motivation)
- Role Class (probe character, histori-• cal context)
- Language Study
- Libretto Study "Speak Your Part"
- **Recitative Study** •
- Staging / Combat Staging
- Masterclasses

For more information please call 212-315-9190 or go to our website www.martinaarroyofdn.org/preludetoperformance.html or email info@martinaarroyofdn.org to apply go to www.yaptracker.com





"Just down the block from the cavernous Armory lies the intimate Kaye Playhouse at Hunter College. This 600-seat, acoustically friendly venue welcomed the young artists of the Martina Arroyo Founda-

"Martina Arroyo Foundation presents La Traviata at Hunter College" - By Nino Pantano

Published: July 2014



"The house lights dimmed and the curtain went up in a blaze of color to the world of *La Travi-ata*, music by Giuseppe Verdi and libretto by Francesco Maria Piave. (Premiere 1853) The opening titles by Cori Ellison show Violetta tired of the life she has been living.

Cecilia Lopez portrayed the lead role as Vio-letta Valery (The Fallen One). Lopez possesses a lovely, radiant soprano, plus a spirit of aban-don. Lopez sang a haunting "Ah fors' e lui" and nailed the "Sempre libera" with the optional high note that was thrilling!

Alfredo Germont was Paul Han who possesses a tenor voice capable of thrilling bursts of pow-er and pathos. His singing of "De'miei bollenti spiriti" was a model of restraint and legato. Han's remorse in the final act was gripping.

Giorgio Germont of baritone Robert Kerr was impressive. His pity for Violetta was real and their "Piangi, piangi" duet was touching. His aria "Di Provenza, il mar il suol" was sung with firm control, beguiling tone and lyrical beauty."

# Testimonial:

"Each summer I am impressed, delighted and so grateful for the incredible growth opportunity that Prelude to Performance provides for young emerging professional singers. The program is unique in its firm goal to empower young singers to strengthen and unify their vocal and dramatic gifts through performance and intense role prep-aration. In working with top level professionals who deeply under-stand the art form in all its facets, the singers are given the infor-mation, inspiration, and thankfully, the much needed permission to construct who firm and thankfully. mation, inspiration, and inankfully, the much needed permission to create a role. This program offers an essential, indispensible part of the artistic jigsaw puzzle for the young singer to tap into the courage, imagination and their musical and dramatic generosity. Every student of mine has grown immeasureably through their expe-riences at Prelude to Performance. I have also seen my valued col-leagues students thrive as well. THIS IS THE FUTURE OF OPERA. I truly believe that one of the most well thought out mission state-ments of this program that I never take for granted is that Ms. Ar-I truty believe that one of the most well thought out mission state-ments of this program that I never take for granted is that Ms. Ar-royo, the Ruckers and the wonderful staff and faculty honor the talent of the young singers as they are at this moment in time and the par-ticular support team the singers themselves have chosen. They are not overwhelmed with endless, confusing, contrary, undigestible bits of vocal technical information and often a barrage of often ego-driven opinions that only result in a feeling of insufficiency before the curtain goes up...." - Arthur Levy - Vocal Instructor