Region Finals – Jan. 22, 2020

What started as a local radio competition in 1954 has become one of the largest vocal competitions in the US, with over 1000 applicants each year from all over the world. It all began in the spring of 1935 when Mrs. Eleanor Belmont — an opera lover and major donor to the Met — established the Opera Guild, an organization consisting of opera lovers whose membership dues support the Met up to this day. With an eye on further increasing national support for the Met Opera, Mrs. Belmont founded the Metropolitan Opera National Council in 1952. Within the year, the National Council took over the running of the Auditions of the Air, a radio show organized by the Met since 1935 where young American singers competed for a contract with the Met. William Marshall, director of the Auditions of the Air, noticed in 1950 that the program was dominated by New Yorkers. Many young singers from around the country could not afford to make the trip even if they had the talent. Since the National Council had roots in communities across the country, the Met considered it the perfect vehicle to bring the auditions to the singers. Soon after reorganizing the auditions under the umbrella of the National Council, the structure of MONC as we know it today was established; with the exception of the Grand Finals Concert, which was only added in 1998. Today, the National Council Auditions are held annually in 12 Regions of the US, Mexico and Canada. Within those Regions there are 40 Districts, which form the first round of auditions at the local level. Winners of several Districts come together in a Region for the second round of auditions, except in the Eastern Region, which basically consist of one District.

The District and Regionals are administered by National Council members and volunteers, who are responsible for fundraising all the money needed to organize these auditions and award meaningful prize money. Because of your support, we are able to hold top-notch auditions, a hallmark of MONC for over fifty years. We bring in judges from all walks of the opera business, hire a top-class accompanist for singers who can’t bring their own, and rent a professional concert hall with great acoustics. We try to keep our costs down so we can award as much prize money as possible. Being an opera singer is a labour of love which has many costs easily forgotten by the time an opera singer reaches the stage and includes such things as voice lessons, dress purchases, airplane tickets and doctor’s appointments.

The winners of the Region Finals move on to the Semi-Finals, the third round of the competition. On average, there are about 25 Semi-Finalists from across the country who perform two arias on the Met stage accompanied by a pianist. Between 10 and 12 singers are then chosen to perform in the Grand Finals Concert, an opportunity of a lifetime to perform in front of an audience of 4000 while accompanied by the full Met Orchestra. In this fourth and final round about 5 singers are chosen as Grand Finals winners. In all four rounds of the competition the judges are free to pick as many winners as they see deserving. As many as 100 singers on the Met roster each year have auditioned for the National Council at some point, including Susan Graham, Thomas Hampson, and Jessye Norman. Many young singers currently on stage have come through the Eastern Region, such as Samantha Hankey, Brian Michael Moore and Will Liverman, who became the first African American to sing the role of Papageno at the Met a few weeks ago.

Today’s Region Finals
Today’s eleven Region Finalists were chosen from a group of ninety singers who auditioned at the Districts on November 4th and 5th. Times, aria selections and orders are subject to change without notice. Feel free to applaud, turn off cellphones and do not leave or enter the auditorium while singing is in progress. There will be a short break at the judges’ discretion and following the concert there will be a short reception while the judges deliberate.

In addition to the prize money provided by the Eastern Region and fundraised through the generosity of attendees like you, we are also able to hand out the 1st Place Mrs. Edgar Tobin Award(s) provided by the Tobin Endowment, and the Mrs. Rohatyn Encouragement Award(s). Only singers called as First Place Winners will move on to the Semi-Finals, and First Prize(s) are given in honor of Dr. and Mrs. Brereton, whose continued support throughout the years has been invaluable to this organization. We will also be handing out an Audience Choice Award; please fill out your ballot and hand it to one of the volunteers before the end of the reception. The winner of the Audience

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Choice Judges Mezzo-soprano Cynthia Munzer has sung over twenty roles in 223 performances with the Metropolitan Opera, both in New York at the Lincoln Center and on tour in the United States and Japan. Audiences across America have known her through the weekly Metropolitan Opera Saturday Broadcasts and over 20 Met Opera recordings on the Met Sirius Cable and website with Luciano Pavarotti, Sherill Milnes, Placido Domingo, Joan Sutherland, Monserrat Caballé, Alfredo Kraus, Franco Corelli, and Birgit Nilsson in productions of Berg’s Lulu, Bellini’s I Puritani, Verdi’s I Vespri Siciliani, Strauss’ Salome, Ariadne auf Naxos, Gounod’s Roméo et Juliette, Faust, and Wagner’s Die Walküre. The Metropolitan Opera Gallery of Photos at Lincoln Center displays Ms. Munzer’s stage photo in its permanent collection. Ms. Munzer has garnered rave reviews as a leading guest artist with over ninety other opera companies and major symphony orchestras. An Associate Professor Emerita at the University of Southern California, she is also artistic director of Musik Theater Bavaria in Germany. Miss Munzer has presented master classes for the Metropolitan Opera Guild Education Series in New York City, the MET National Council Auditions in AZ, UT, MN, WA, CA, FL, Vancouver, BC, and Spotlight Awards at The Dorothy Chandler and Disney Hall, LA. University master classes at Manhattan School of Music, Notre Dame, Indiana, Brown, State Universities of New York, Kent State, and UCLA compliment Ms. Munzer's master class tours in Austria, Germany, Taiwan, Singapore, China, France, Croatia, Malaysia, Philippines, Canada, Italy, Mexico and Australia.

Sophie Joyce is the Director of the Lindemann Young Artist Development Program, the Metropolitan Opera’s elite program for leading young singers on the cusp of international opera careers. Ms Joyce has been appointed as the next Casting Director for Paris Opera, and is also a member of the pre-selection panel worldwide for the prestigious Neue Stimmen International Singing Competition. Known for her ability to scout and nurture extraordinary talent, Ms. Joyce worked for 10 years, until 2106, at English National Opera (ENO), where she was Head of Casting and Director of the ENO Harewood Artist Program. She had earlier been Casting Administrator and Manager of the company’s Young Singers Program, as well as Assistant Company Manager. From 2016 - 2018, Ms. Joyce worked as an opera consultant, advising young artists at the Royal College of Music and establishing a new Vocal Department for Keynote Artist Management. After graduating from Birmingham University as a Bachelor of Music, Ms. Joyce began her career at IMG Artists in 2004, working with some of the highest profile singers in the world today.

Conductor John Keenan has conducted opera and orchestral concerts throughout the United States, Canada, Europe, Asia, Russia, and New Zealand. Having had a long association with the Metropolitan Opera, he has conducted a wide range of repertoire there, including, Wagner’s Die Meistersinger von Nürnberg with James Morris and Johan Botha, Wagner’s Das Rheingold with James Morris and Rene Papé, a new production of Offenbach’s Les Contes d’Hoffmann with Joseph Calleja and Anna Netrebko, and Verdi’s Simon Boccanegra with Dmirtri Hvorostovsky, and Verdi’s Un Ballo in Maschera with Piotr Beczala. He made his Metropolitan Opera debut conducting Mozart’s Don Giovanni at the age of 26, with a cast that included Thomas Hampson, and Karita Mattila, and was immediately re-engaged to conduct Mozart’s Le Nozze di Figaro with Kiri Te Kanawa, Frederica von Stade, Thomas Hampson, and Ferrucio Furlanetto, and Mozart’s Die Zauberflöte with Rene Papé. A guest conductor at the famed Mariinsky Theater in St Petersburg, Russia, he made his debut there conducting Verdi’s Aïda, and returned there to conduct Wagner’s Der fliegende Holländer, and most recently, Verdi’s Otello with Vladimir Galouzine and Sergei Leiferkus. He has also conducted Dvorak’s Rusalka with the Canadian Opera Company and Opera de Montreal, Wagner’s Die Meistersinger von Nürnberg and Puccini’s La Bohème with the Cincinnati Opera, Donizetti’s L’elisir d’amore with the Washington and Los Angeles Operas Strauss’ Der Rosenkavalier with the New Zealand Symphony, Puccini’s La Bohème with the Santa Fe Opera, Verdi’s Falstaff at the Spoleto Festival USA, Wagner’s Der fliegende Holländer with the Vancouver and Edmonton Operas, Bizet's Carmen and Mozart's Cosi fan tutte with the Vancouver Opera, Mozart’s Don Giovanni and Cosi fan tutte for the Wolf Trap Festival, and Massenet’s Thaïs, Tchaikovsky’s Eugene Onegin, with the Louisville Orchestra. At the Minnesota Opera, he has conducted Verdi’s La Traviata, Puccini’s Tosca, Verdi’s Otello, Bellini’s Norma, Verdi’s Rigoletto, and Bizet’s Carmen. He has recently Make a donation today at nycmonc.org/donate – Full Bios and Program: nycmonc.org/news Facebook & Instagram: operaidols – Twitter: @opera_idols - #Operaidols
conducted Humperdinck’s Hänsel und Gretel and Verdi’s Il Trovatore with the Lyric Opera of Kansas City, and Der fliegende Holländer at the Glimmerglass Festival and Hawaii Opera Theater. In Europe, he has conducted Renee Fleming in-concert with the Prague Radio Symphony, Mozart's Mitridate with the Grand Théâtre de Genève and L'Orchestre de la Suisse Romande, Mozart's Le nozze di Figaro with the Opéra de Nice, Puccini’s Madama Butterfly with The National Opera of Norway, and Verdi’s La Forza del Destino and Dvořák’s Rusalka at the International Music Festival in Cesky Krumlov, Czech Republic. John Keenan has also had the special distinction of teaching in the Metropolitan Opera's Lindemeyer Young Artist Development Program, and also having held positions on the conducting staffs of the Bayreuth and Glyndebourne Festivals, the San Francisco and Washington Operas, the post of Chorus Master of the Metropolitan Opera, and a Guest Teacher in the Graduate Conducting Program at the Juilliard School.

Acknowledgments

Eastern Region Committee: Stefanie Van Steelandt - Chair, Lara Marcon - Treasurer, Tom Cannon Jr., Lisa Litwin, Peter Agnone Ruane, Priscilla Bagley, Mary Claire Curran – National Committee
National Council Organization: Carol E. Domina – President, Camille LaBarre – Chairman, Melissa Wegner – Executive Director, Brady Walsh – Administrator, Eric Owens – National Advisor

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Erik van Heyningen
Baritone - Age 26 - Hometown: Poway, CA

Come un ape ne' giorni d'Aprile --- LA CENERENTOLA --- Rossini
Mein sehnen, mein wahren --- DIE TOTE STADT --- Korngold
Onegin's Act III Arioso --- EUGENE ONEGIN --- Tchaikovsky
C'est moi, Carlos...C'est mon jour supreme, O Carlos, ecoute --- DON CARLOS --- Verdi

Baritone Erik van Heyningen is currently a resident of New York City, where he is in the Artist Diploma in Opera Studies program at The Juilliard School. In the 2019-20 season, Erik appears as Guglielmo in Cosi fan tutte, and Argante in Rinaldo at Juilliard. In addition, he will appear as Escamillo in Carmen with Pacific Opera Victoria, BC, and Sprecher in Die Zauberflöte with the Santa Fe Opera. Concert appearances include performances of J.S. Bach's Christmas Oratorio with the Cecilia Chorus of New York and performances of Schubert's Die Schöne Müllerin at Juilliard. Erik's 2018-19 season was marked by many significant debuts. Erik debuted at Carnegie Hall as the bass soloist in Mastervoice's performance of Handel's Israel in Egypt, Leporello in Don Giovanni at the Juilliard School, Fernando in La gazza ladra with Teatro Nuovo, and Jochanaan in Salome at the Spoleto Festival. Erik was previously a member of the 2017-2018 Michigan Opera Theatre Studio Artist program. There, he performed Angelotti and the Jailer in Tosca, Count Ceprano in Rigoletto, and Ernest Hemingway et. al in Ricky Ian Gordon's 27. In early 2018, he made his Austin Opera debut as Truffaldino in Ariadne auf Naxos. In the summer of 2018, Erik returned to Santa Fe Opera as an Apprentice Artist to perform The Imperial Commissioner in Madame Butterfly, and Ragotzki/Archbishop in Candide. In the Summer of 2017, he joined the Santa Fe Opera for his first season as an Apprentice Artist and received the Donald Gramm Memorial award. In the Spring of 2016, Mr. Van Heyningen was a Richard Gaddes Festival Artist with Opera Theater of St. Louis, where he appeared as Truffaldino. Erik spent the previous two summers as a Gerline Young Artist at the Opera Theatre of St. Louis, performing as both the Jailer in Dialogues of the Carmelites and Simon Fenton in Emmeline, and received the Richman Memorial Award. In addition to his operatic work, Mr. Van Heyningen has been heard often as a concert soloist in such varied repertoire as Haydn's Great Organ Mass, J.S. Bach's Cantatas 78 and 140, Handel's Messiah, Mendelssohn's A Midsummer Night's Dream, Haydn's Lord Nelson Mass, Mozart's Vesperae solenne de confessore, K339, and Regina Coeli in C, K276, Clérambault's L'amour et Bacchus, Vaughan Williams's Fantasia on Christmas Carols, Faure's Requiem, Brahms' New Liebeslieder, Charpentier's Messe de Minuit pour Noel, and Schubert's Mass in G. An advocate of song repertoire, he has presented song repertoire at the WQXR Greene Space in New York City, and appeared alongside Brian Zeger in a curation of Schubert's die Winterreise for Juilliard's "Songfest" at Alice Tully Hall in 2019. Erik made an appearance with the Caramoor Schwab Rising Vocal Stars in 2019 under the direction of Steven Blier. Erik was the recipient of First Prize in the 2016 Gerda Lissner Song and Lieder Competition.
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Joshua Sanders
Tenor - Age 27 - Hometown: New York, NY

Ah! mes amis...Pour mon âme ---- LA FILLE DU RÉGIMENT ---- Donizetti
Dal labbro il canto estasiato vola ---- FALSTAFF ---- Verdi
Ô blonde Cérès ---- LES TROYENS ---- Berlioz
Un’aura amorosa ---- COSÍ FAN TUTTE ---- Mozart

Tenor Joshua Sanders made his international debut at Teatro Regio di Torino where he was an artist in residence during the 2017-18 season. While at Teatro Regio he sang roles in Tristan und Isolde, Turandot, Salome, Monteverdi’s L’Orfeo, Verdi’s I Lombardi alla prima crociata, and Le nozze di Figaro. In the same season he made his house debut at Deutsche Oper Berlin in Un ballo in Maschera. Highlights of operatic engagements in the United States include Don Ottavio in Don Giovanni with Heartbeat Opera, Matteo Borsa in Rigoletto with Berkshire Opera Festival, Tobias Ragg in Sweeney Todd with Madison Opera, and Frank Martin’s rarely heard Le Vin Herbé co-produced by Wolf Trap Opera and Washington Concert Opera. As a concert artist, Sanders made his Carnegie Hall debut in 2019 as the tenor soloist in Vaughan Williams’ Serenade to Music with the MSM Philharmonic. Other concert highlights include debuts with the New Jersey Symphony Orchestra as the titular character in Berlioz’s Lélio, The Westchester Oratorio Society as the tenor soloist in Bach’s Magnificat, and performances at the Metropolitan Museum of Art as part of Lee Mingwei’s Sonic Blossom exhibit. Mr. Sanders is the winner of the Sachi Liebergesell award from the 2019 Opera Index competition, a winner of the prestigious Amber Capital Scholarship from The Opera Foundation in 2017, and a winner of the 2017 Bel Canto Vocal Scholarship Competition. He won second prize at the 2019 Opera at Florham Vocal Competition and third prize at the 2018 Grand Stage International Song and Lieder Competition. Other accolades include awards from the Metropolitan National Council Auditions, the Heida Hermanns International Vocal Competition, and the Gerda Lisner Song and Lieder Competition. Sanders has trained with the Wolf Trap Opera Studio and Bel Canto at Caramoor. He holds degrees from the University of Wisconsin-Madison and the Manhattan School of Music.

Courtney Johnson
Soprano - Age 28 - Hometown: Chesapeake, VA

Signore ascolta ---- TURANDOT ---- Puccini
Dove sono ---- LE NOZZE DI FIGARO ---- Mozart
Senza mamma ---- SUOR ANGELICA ---- Puccini
Tacea la notte placida ---- IL TROVATORE ---- Verdi

Courtney Johnson, soprano, is a graduate of the Mannes College of Music in New York. A native of Chesapeake, Va., she studied at the Virginia Governor’s School for the Arts and was a chorus member in Virginia Opera’s 2008 production of Il Trovatore. In 2010 she participated in La Lingua della Lirica in Novafeltria, Italy. In the summer of 2011 and 2017, she participated in the International Vocal Arts Institute. She received the Second Place award in the Gerda Lissner International Competition in 2018, the Third Place award in the Opera Index Competition in 2017, and the Second Place award in the Giulio Gari International Vocal Competition. She is also a grant winner of the George London Foundation. In 2013 she made her Opera Orchestra of New York debut in Avery Fisher Hall under Eve Queler as Sofia in I Lombardi. The summer of 2015 she joined the Glimmerglass Opera's Young Artist Program and in 2016, made a highly successful Spoleto Festival debut as Clara in the new production of Porgy and Bess, in addition to her Carnegie Hall debut singing the Vivaldi: Gloria and the Rutter: Magnificat. Recent engagements for Ms. Johnson include her singing the Soprano Chorus role with The Lincoln Center Theater's preview production of Ricky Ian Gordon's Intimate Apparel in 2018 and 2019, and, a Studio Artist in Wolf Trap Opera's 2012 and 2013 season. With Mannes School of Music, she has been seen in the title role of Suor Angelica, as Beatrice in Il Postino, and, in 2016, her first Fiordiligi in Così fan tutte.

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WoYoung Yoon
Tenor - Age 30 - Hometown: Seoul, South Korea

Ah! mes amis...Pour mon âme ---- LA FILLE DU RÉGIMENT ---- Donizetti
Pour me rapprocher de Marie ---- LA FILLE DU RÉGIMENT ---- Donizetti
Povero Ernesto ---- DON PASQUALE ---- Donizetti
A te, o cara ---- I PURITANI ---- Bellini

"...the first to score big was Tenor, WooYoung Yoon, with eight pure and glorious high C's in Tonio's aria, "Ah, mes amis!" from the Daughter of the Regiment. Unlike famous performers of this knotty aria, Yoon didn't rush into the climaxing ninth high C. He paused, took a big breath with a sigh, bringing friendly laughter from the audience, and then hit the rafters and held the note right into the inevitable ovation. "The 2018 Merola finale was grand indeed." ... Janos Gereben-San Francisco Classical Voice. Tenor WooYoung Yoon recently made his role debut in Berlioz La Damnation de Faust with the Orquesta Sinfonica Nacional de Costa Rica with maestro John Nelson. He will return to Costa Rica is season for Christus am Oelberg as Jesus with maestro Nelson. Korean Tenor, WooYoung Yoon's previous opera credits include Ferrando in Cosi fan tutte, and Tito in La Clemenza di Tito, as well as Rodolfo in Luisa Miller and Belmonte in Die Entführung aus dem Serail at the Manhattan School of Music. In 2017, Mr. Yoon covered Don Jose in Carmen for the Martina Arroyo Foundation Prelude to Performance, after debuting the role in 2016, when he made his Italian debut as Don Jose in Carmen with the Trentino Music Festival. 2018 summer, he debuted as Tonio (Daughter of the Regiment) in the Merola Grand Finale on the stage of San Francisco Opera. In the spring of 2019 he returned to San Francisco Opera, for a recital in the Schwabacher Recital Series. Last summer he was participated in Opera Saratoga as Tonio in Daughter of the Regiment. Mr. Yoon has distinguished himself in a variety of major competitions. He has most recently, been named a Met National Council Eastern Regional Finalist, a 2019 Grand Prize Winner in the Orpheus Competition, the Grand Prix Prize at the Talents of the World Voice Competition, as well as the Audience Favorite Award, 4th prize in the Harbin international competition, and he won third place in the Marcella Sembrich International Voice Competition, which along with a cash prize includes a role at Opera Nova in Bydgoszcz, Poland. He holds both Professional Studies and Master of Music degrees from the Manhattan School of Music, where he studied with Neil Rosenshein.

Jimin Park
Baritone - Age 27 - Hometown: Seoul, South Korea

Largo al factotum della citta ---- IL BARBIERE DI SIVIGLIA ---- Rossini
Mein Sehnen, mein Wählen ---- DIE TOTE STADT ---- Korngold
Avant de quitter ces lieux ---- FAUST ---- Gounod
Hai gia vinta la causa ---- LE NOZZE DI FIGARO ---- Mozart

Jimin Park is from Seoul, Korea. He earned his BM from Yonsei University and is pursuing his Masters at Manhattan School of Music in Vocal Performance. He is under the tutelage of Joan Patenaude-Yarnell. He has performed Le Nozze di Figaro (Figaro) at Yonsei University, Gianni Schicchi (Marco) in a part of Manhattan School of Music's Opera Theater, Les pêcheurs de perles (Zurga) of Manhattan School of Music's Opera repertoire ensemble, Emmeline (Mr. Maguire) of Manhattan School of Music's Opera Theater, La Boheme (Marcello) in a part of Montclair University, Die Fledermaus (Eisenstein) of Martina Arroyo Foundation and Le Nozze di Figaro (Count) in a part of Manhattan School of Music's Opera Theater.

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**Amani Cole-Felder**  
**Soprano - Age 24 - Hometown: Somerset, NJ**

- **Senza Mamma** — *SUOR ANGELICA* — Puccini
- **Dove sono** — *LE NOZZE DI FIGARO* — Mozart
- **Spietati io vi giurai** — *RODELINDA* — Handel
- **Summertime** — *PORGY & BESS* — Gershwin

Hailing from Somerset, New Jersey, Soprano Amani Cole-Felder is a recent graduate of New England Conservatory of Music where she earned a Master of Music degree in Vocal Performance in 2019. Amani recently covered the role of Giulietta in (*I Capuleti e i Montecchi*) and performed in recital with Ricky Ian Gordon at Chautauqua Institution Voice Program this summer. While studying at New England Conservatory of Music she performed: the title role in (*Suor Angelica*), First Lady (*Die Zauberflöte*) and in scenes performances as Mimi (*La Bohème*), Rosalba (*Florence in el Amazonas*) and Antonia (*Les Contes d’Hoffmann*) with NEC Opera. Previous roles include Contessa (*Le Nozze di Figaro*) and Maguelonne in Viardot’s (*Cendrillon*). Amani’s recent awards include an Encouragement Award from The Metropolitan Opera National Council New England Regional, 2nd place in the New York Lyric Opera Theatre National Competition, and Encouragement Award from the Giulio Gari Foundation International Vocal Competition. Ms. Cole-Felder is a semi-finalist in the 2020 Houston Grand Opera Eleanor McCollum Competition. Amani Cole-Felder holds a Bachelor of Music degree in Vocal Performance from Westminster Choir College located in Princeton, New Jersey. During her time there she studied voice with Sharon Sweet. As a soloist, Amani has performed in Mozart’s *Laudate Dominum* and Vaughan Williams’ *Dona Nobis Pacem* with Chapel Choir and Schola Cantorum at Westminster Choir College. In addition to her soloistic endeavours, Amani was a member of the Westminster Symphonic Choir where she performed in Beethoven’s *Symphony No. 9* with the Berlin Philharmonic at Carnegie Hall and with the New York Philharmonic at David Geffen Hall, in addition to singing Mahler’s Symphony No. 8, Mozart’s Mass in C Minor, Ravel’s *Daphnis et Chloé*, and Britten’s *War Requiem* with the Philadelphia Orchestra at the Kimmel Center.

**Michael Parham**  
**Baritone - Age 29 - Hometown: Chattanooga, TN**

- **Questo amor, vergogna mia** — *EDGAR* — Puccini
- **L’orage s’est calmé** — *LES PÊCHEURS DE PERLES* — Bizet
- **Bella siccome un angelo** — *DON PASQUALE* — Donizetti
- **O vin, dissipe la tristesse** — *HAMLET* — Thomas

Michael Parham, a baritone hailing from Chattanooga, Tennessee found his passion for music through his experiences with the Chattanooga Boys Choir and the Oakwood University Aeolians. It was during the Summer Voice Festival at Manhattan School of Music that he discovered his passion for opera while performing Schuonard in *La Bohème*. Most recently, Michael’s “resonant and ear caressing” baritone voice was heard in professional role debuts as Lawyer Frazier in *Porgy and Bess* with South Florida Symphony and Peter in *Hansel and Gretel* with Opera Las Vegas. As well, he made his debut in the eponymous role of Don Giovanni with UNLV Opera Theater. Over the summer of 2019, Michael made yet another role debut as Dr. Falke in *Die Fledermaus* with the Martina Arroyo Prelude to Performance. This spring, Michael will reprise the role of Peter in *Hansel and Gretel* with City Lyric Opera. As a self-proclaimed “Choir Boy” Mr. Parham jumps at the opportunity to perform choral music and sacred works; he is currently on a national tour with the American Spiritual Ensemble. Michael has been a featured soloist in Carl Orff’s *Carmina Burana*, Handel’s *Messiah*, Dubois’s *Seven Last Words of Christ*, and Mozart’s Mass in C. In 2012, he was a soloist in Haydn’s *Creation* at the Moscow International House of Music. Michael is a 2019–20 New York district winner of the Metropolitan Opera National Council Auditions, a 2019 Semi-Finalist in the Premiere Opera Foundation Competition, and a 2017 Finalist in the Meistersinger Competition in Graz, Austria. He is a alumnus of Oakwood University and the University of Nevada in Las Vegas. In addition, Michael holds a certificate in Italian Studies from the Istituto Avventista di Cultura Biblica in Florence, Italy.

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Yvette Keong  
Soprano - Age 22 - Hometown: Sydney, Australia

Presentation of the Rose ---- DER ROSENKAVALIER ---- Strauss
Care compagne ---- LA SONNAMBULA ---- Bellini
Ach ich fühl's ---- DIE ZAUBERFLÖTE ---- Mozart
Ecconi in lieta vesta... O quante volte ---- I CAPULETI E I MONTECCHI ---- Bellini

Originally from Sydney, Australia, soprano Yvette Keong is currently pursuing a Master of Music at The Juilliard School. This season, Ms. Keong will be covering Musetta and Despina in Juilliard Opera's productions of La bohème and Così fan tutte respectively. She will also be performing Henrietta M. in Thomson's The Mother of Us All, co-presented by the New York Philharmonic, The Metropolitan Museum of Art, and The Juilliard School. Previously, she has appeared as Miss Wordsworth in Albert Herring, Pamina in Die Zauberflöte, and Phoebe in Scott Eyrl's The House of Seven Gables. On the recital stage, she performed Rachmaninoff's 6 Romances (Op. 38) at Alice Tully Hall, making her Carnegie Hall Stern Auditorium debut as a soprano soloist of Vaughan Williams' Serenade to Music. She has been featured in Warren Jones’ Singers and Pianists recitals, and has performed as the soprano soloist of Mendelssohn's Symphony No. 2 Lobgesang. Last summer, Ms. Keong was a voice fellow at Music Academy of the West, where she performed Katie and covered Ada in the West Coast premiere of Higdon's Cold Mountain, also performing as the soprano soloist of Barber's Knoxville: Summer of 1915. She is an alumna of the Houston Grand Opera's Young Artist Vocal Academy. Ms. Keong is the recent recipient of Encouragement Awards from The Gerda Lissner Foundation and Opera Index Competition, and was named the Australian Music Foundation's Nora Goodridge Young Artist. She has received accolades from the Ian Potter Cultural Trust, the Australian Elizabethan Theatre Trust, and the American Australian Association. Ms. Keong completed her Bachelor of Music at the Manhattan School of Music, where she received the honorary Hugh Ross Commencement Award upon graduation. Next summer, Ms. Keong joins the Aspen Opera Theater as a Renée Fleming Artist.

John Noh  
Tenor - Age 28 - Hometown: Seoul, South Korea

Se di lauri il crine adorno ---- MITRIDADE, RE DI PONTO ---- Mozart
Ich baue ganz auf deine Stärke ---- DIE ENTFÜHRUNG AUS DEM SERAIL ---- Mozart
Kuda, kuda vi udalilis ---- EUGENE ONEGIN ---- Tchaikovsky
I’m sorry ah-mah ---- AN AMERICAN SOLDIER ---- Huang Ru

Lauded by Opera News as “mellifluous” and "Gifted Tenor", John ChongYoon Noh is completing his post graduate degree at Yale University with a full scholarship award. His recent operatic roles include Priest (Wiancko's Murasaki's Moon, world premiere), Lensky (Eugene Onegin), Danny Chen (Huang Ru's An American Soldier), Fenton (Die Lustigen Weiber von Windsor), Nemorino (Lelisir d'amore), Ferrando (Così fan tutte), and Belmonte (Die Entführung aus dem Serail). He recently appeared at Carnegie Hall (Stern Auditorium/Perelman Stage), Merkin Concert Hall, Alice Tully Hall, Lincoln Center, Metropolitan Museum of Art, MetLiveArts, On Site Opera, American Lyric Theater, Yale Opera, National Sawdust, Opera Theater of CT, Juilliard Opera, Music Academy of the West, and Baltimore Lyric Opera. He was the featured Tenor soloist in Juilliard 415 The Genius of Monteverdi, Handel's Messiah (New Haven Symphony Orchestra), Mozart's Mass in c minor (Concert Artist of Baltimore), Mozart's Requiem (Cecilia Chorus of New York/Orchestra, Charleston Symphony Orchestra), and Mozart's Spatzenmesse (Philharmonia Orchestra of NY). He was seen on Medici tv in Juilliard's live-stream master classes with Emmanuel Villaume and Yannick Nezet-Seguin. Recently, he has been awarded prizes in 2019 Career Bridge Foundation competition, NJS international voice competition, the Metropolitan Opera National Council Audition (CT/D.C.), Annapolis Vocal Competition, Opera at Florham Violetta DuPont /Gerda Lissner Foundation competition, Gerda Lissner Lied/Song Competition, Russell C. Wonderlic Voice Competition, and among others. He is a graduate of the Peabody institute of the Johns Hopkins University (Bachelor of Music '16), and The Juilliard School (Master of Music '18).
Soprano Sydney Anderson has been praised for her "stunning vocal fireworks" on both concert and operatic stages, and has been featured recently with the Buffalo Philharmonic Orchestra, Kalamazoo Symphony Orchestra, Ars Lyrica Houston, and Opera Saratoga. Recent concert credits include Mozart's Requiem, Handel's Esther, and La madre in Stradella's San Giovanni Battista. Role highlights include Manon in Manon, Elektra in Idomeneo, Antonia in Les contes d'Hoffmann, and Adina in L'elisir d'amore. A contemporary music enthusiast, Sydney will sing the role of Monkey in the upcoming workshop premiere of The Opposable Thumb (Lilliya Ugay) with American Lyric Theater. She has also covered the title role in the World Premiere Ellen West (Ricky Ian Gordon), covered the role of Virgil in the World Premiere of The Long Walk (Jeremy Howard Beck), and was the soprano soloist in The Here and Now (Christopher Theofanidis) and Symphony No. 1: Omnes Gentes (Brett Keüper Abigańa) at Woolsey Hall. Later this season, she will make concert and operatic role debuts as Vienna in Der glorreiche Augenblick (Beethoven) with the Manchester Symphony Orchestra, and Gretel in Håndel Gård (Gretel) with City Lyric Opera in New York City. Sydney was recently named an Eastern District Winner by the Metropolitan Opera National Council, after being a two-time Encouragement Award Winner. She has also previously won honors from the Jensen Foundation, Fielder Grant for Vocal Career Advancement, and Young Texas Artists' Competition. Sydney holds degrees from the University of Hartford (BM/BME) and the University of Houston (MM).

Andrew Dwan's previous roles include Figaro (Le nozze di Figaro), Dulcamara (L'Elixir d'Amore), and Kecal (The Bartered Bride). He has a passion for contemporary works, with recent performances of Fortunato in Gideon's Fortunato with Fresh Squeezed Opera, Aldous Huxley in Anne LeBaron's LSD: The Opera premiered at the Disney Redcat Hall, and Oulomenos in Jason Thorpe Buchanan's Hunger, performed in conjunction with The Industry's First Take. This summer he looks forward to his second summer with the Merola Opera Program, performing The Puppet Maker and Man with the Cornet Case in Argento's Postcard from Morocco.

The singers are accompanied on the piano by Doug Martin (unless they are bringing their own accompanist). He has treasured an association of almost 20 years with the astounding Eve Queler who celebrated her 50th year with Opera Orchestra of New York recently. He conducted 100 performances of Puccini's La Bohème, including being one of two conductors of Baz Luhrmann's La Bohème on Broadway. The opera was sung without cuts in Italian with 28 piece orchestras in San Francisco, New York, and Los Angeles. Mr. Martin has a Performer’s Certificate in piano from SUNY Fredonia, and a Masters of Music degree in piano performance from University of Indiana Bloomington, where he worked extensively with Virginia Zeani, and John Wustman. As an Associate Instructor at IU - he coached productions including Wozzeck, and Love for Three Oranges.

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