**Julianne Park (Cho-Cho-San)**

Julianne Park, a soprano from the foothills of Mt. Baker, Washington, has made appearances worldwide as an opera singer. As a versatile performer, she has also sung on stages ranging from jazz and cabaret to pop. As a pop artist, she was the winner or Pacific Idol, where at age 16, she was chosen by Tony Award winner, Tom Whitlock, to be a solo recording artist.

Today, Julianne has been noted as a ‘spirited’ actress and ‘dynamic vocalist,’ (U.S. 1 News). Ms. Park recently enjoyed singing for the Princeton Festival, where she performed the role of Lucy Brown in Three Penny Opera by Kurt Weill. This year, shortly after completing the lead role as Mimi in Puccini’s La Boheme in NYC, Julianne performed a solo tour will full orchestra all throughout China.

In NYC, at Dicapo Opera, Julianne performed the role of Barbarina in Le Nozze di Figaro as well her debut at Lincoln Center, where she understudied the role of Musetta in La Boheme in the Puccini Gala. Ms. Park played the role of Mercy Lewis in the contemporary opera, The Crucible, a show which the NY Times heralded, and a production which earned first prize in the televised European Mezzo International Competition in Hungary while on Tour. Julianne has also performed in London and Paris.

Julianne is a graduate of the Boston Conservatory in 2008. There, Julianne made appearances as Violetta in LaTraviata , Suzel in L’amico Fritz, Amor in Monteverdi’s Lincornazione di Poppea, Euridice in Gluck’s Orfeo ed Euridice and Despina in Cosí fan tutte.

Upon her arrival in New York. Julianne made her NYC debut in the Russian opera Eugene Onegin with Nico Castel’s NYC Opera Studio. While a resident artist at Dicapo, Julianne completed her Masters in Opera at New Jersey City University. At NJCU Julianne played Pamina in The Magic Flute, Monika in The Medium, Gabriel in The Creation, and Antonia in the Tales of Hoffman.

**John Tedeschi (B. F. Pinkerton)**

John is extremely pleased to be working on this innovative project. His credits include: Un Ballo in Maschera (Prelude to Performance), Aida (Center City Opera), La Traviata (Opera Theatre of Connecticut), Carmen (New Orleans Opera), The Mikado (Wichita Grand Opera), La Boheme (New Britain Symphony) and upcoming I Pagliacci (Sing Through Central). He has sung the National Anthem before a Baltimore Orioles game as well as numerous concerts including The Messiah. John has appeared on the serials All My Children and As the World Turns as well as independent films. Mr. Tedeschi was a Professor of Voice at The Hartt School, Theatre Division and maintains an active New York City voice studio. John lives in his beloved Brooklyn where he tries to be patient while waiting for the subway. Thank you – Ray, Dulce, Jonathan, Francisco and Joel.

**Hassan Nazari-Robati (Trouble)**

Hassan has appeared in a wide variety of productions from The King and I to The Merchant of Venice to West Side Story to Man and Superman. He studied music theater at Oklahoma City University and includes among his talents tap dancing and cello playing.

**Jemmy Chen, Music Director**

Jemmy Chen, Music Director and keyboard, has a wide and varied background in theatre and in music theatre. She served as music director at the Heritage Theatre Festival in 2010 and has conducted, acted, danced, or sung in a variety of productions, including The 25th Annual Putnam County Spelling Bee, My Dearest John, A Midsummer Night's Dream,and the Imaginary Invalid. A recent arrival to New York, she was previously a resident of Vancouver, where she sang with the Vancouver Chamber Choir, and of Virginia, where she was acting instructor at the University of Virginia.

Fluent in Mandarin, Jemmy is SAFD certified in stage combat with rapier, dagger, and unarmed.

**Edmund Bagnell, violin**

In the world of musical theatre, Edmund Bagnell, violinist, has proved himself a triple threat as violinist, actor, and chamber musician. Edmund acted and performed on violin as Tobias Ragg in the national tour of Sweeney Todd, directed by John Doyle. He has also appeared in productions of Carousel, Big River, and in Little Shop of Horrors, appearing with the Church Hill Theatre at the Edinburgh Fringe Festival. As a chamber musician, Edmund won first place at the Magellan String Quartet Competition. A skilled equestrian, at NYU Edmund studied not only violin, but also voice, acting, and dance. He plays a number of other instruments, including mandolin.

**Guy Chadash, clarinet**

A native of Israel, Guy Chadash was recipient of the American-Israel Cultural Foundation Grant in 1974 to study with Bernard Portnoy and Robert Marcellus. Also among his teachers were Giora Fiedman and Yona Etlinger.

He has held positions with the Mexico City Philharmonic, Virginia Opera, the Florida Orchestra, and the Rishon Israel Symphony Orchestra.

Mr. Chadash is a Buffet Crampon artist clinician. In 1994, he developed the "Chadash" clarinet barrel, designed to join the tradition of Buffet products. In 1995, he recorded with the Lithuanian Chamber Orchestra a Max Bruch CD shared with violinist Jacques Israelievitch. In 1999, Mr. Chadash was selected as the clarinet section coach for the Asian Youth Orchestra in Hong Kong, under Maestro Sergio Commisiona.

Mr. Chadash resides in New York City and continues to perform in the United States and Europe. He is a regular instructor and performer at the University of Southern California and Yale University.

**Bobbie Lee Crow III (cello)**

Bobbie Lee, born in Houston, TX, is a freelance cellist, composer, and arranger. Self-taught since the age of 12, he boasts proficiency in a number of music styles. Bobbie has collaborated with artists such as Suzy Sellout, Useless Beauty, and Grammy-nominated composer and pianist David Tolley and is the cellist and manager of iconiQ String Quartet. As an aspiring arranger, he is always orchestrating material for a wide range of performers and ensembles.

**Katherine Cardin (cover for Cho-Cho-San)**

Katherine Cardin, soprano, has appeared in a variety of musical theatre and operatic roles. These include Suor Angelica with Opera Oggi, Gianni Schicchi with Opera 691, Romeo and Juliette with the Syracuse Opera, Girls Night: the Musical in a national tour, and Trouble in Tahiti with the Pine Mountain Music Festival. She has also been soloist with the Musaic Concert Series in NYC and recorded Little Red Riding Hood with the Nashville Opera.

**Heidi Lauren Duke, Director**

Heidi Lauren Duke wrote and directed her first play at the age of seven, and since then has found a home in the performing arts that encompasses music, literature, dance, and visual design. A specialist in interpreting the classics, she merges traditions of the past with the innovations of today, creating stage experiences that inspire her collaborators and audiences alike. The summer of 2010 found Ms. Duke premiering Lorca en Nueva York, a new music theatre piece she developed, at Espai Brossa, an esteemed theater in Barcelona, Spain. Devised from the poetry Lorca wrote during his New York visit in 1929, interwoven with the Andalusian folk songs he loved to perform, as well as new music by Anthony Ocana, the production was met with a full house of Catalan theatre lovers and was featured in four Spanish newspapers. The piece will have subsequent performances in New York and an international tour is in development. Other European projects include four seasons as Artistic Associate at Les Azuriales Opera Festival, which produces events in the Rothschild Villa overlooking Villefranche-sur-mer near Nice, France. There Ms. Duke helped develop the Ozone Program for Young Artists, and directed the annual Concert des Solistes, which features singers from around the globe performing in the intimate 200-seat house. Ms. Duke makes her home in New York, where she has directed several classics to great acclaim, most recently Ravel’s l’enfant et les sortileges and Britten’s Rape of Lucretia at the historic Player’s Club Theater in Gramercy Park, both with Jorge Parodi conducting. Her production of Hansel & Gretel for Opera Manhattan continues to run seasonally after its sensational premiere in 2009. Other new productions include Faust and Cosi Fan Tutte for Hillhouse Opera in New Haven, Connecticut, Tosca and Aida for Opera of the Hamptons, Massenet’s Cendrillon, Meredith Willson’s The Music Man, Shakespeare’s Richard III, and Puccini’s La Boheme.

**Ray Luedeke Bio**

**Ray Luedeke**, one of the leading composers in North America, was born in New York City. He attended the Eastman School of Music, the Vienna Academy of Music, and Dartmouth College, where he studied with George Crumb. His output is extensive and varied. It runs the gamut from entertaining theater pieces for children, through a long list of sophisticated solo and chamber music to colorful, carefully crafted pieces for orchestra.

Recordings of his music include *Shadow Music* with the Louisville Orchestra, *The Transparency of Time* with pianist Andre LaPlante and the Winnipeg Symphony, *The Moon in the Labyrinth* with harpist Judy Loman and the Orford String Quartet, *Brass Quintet* with the New Mexico Brass Quintet, *Circus Music* with the Hannaford Street Silver Band, and *Ah, Matsushima!* with violin/marimba duo Jacques and Michael Israelievitch. Quartetto Gelato has recorded Ray’s brilliant arrangement of Maurice Ravel’s *Le Tombeau de Couperin* and has performed it worldwide.

The striking originality and meticulous craftsmanship of his music have been recognized by numerous grants and awards, among them prizes from the Percussive Arts Society, from the International Horn Society, and from Northwestern University. His contest winning orchestral *Fanfare*, opened Toronto’s Thomson Hall and his overture *The North Wind’s Gift* was performed throughout Europe in the 1991 tour of the Toronto Symphony. Six Canadian orchestras jointly commissioned *Tales of the Netsilik* for narrator and orchestra.

Ray Luedeke is also an experienced librettist. He collaborated with playwright Sean Dixon for his first opera, *Wild Flowers*, produced at The Guelph Spring Festival. Subsequently, he worked with acclaimed director/dramaturge Tom Diamond to write the libretto for his second opera, *The Magical Singing Drum*, and the script for The Art of Love/ *Into the Labyrinth*. for two pianos and actor.

In the summer of 2007, Ray started a new music theater company, **Voice Afire Pocket Opera and Cabaret,** and produced three shows, each reflecting a particular passion of the composer/arranger. *I Confess, I Have Lived* is based on the poetry of Pablo Neruda. *Butterfly’s Trouble* is an arrangement/adaptation of Puccini’s great masterpiece. *Close Embrace* is based on the Golden Age of Argentine Tango and reflects the fact that Ray and his wife, Dulce, are avid ballroom dancers.