UMD SCHOOL OF MUSIC PRESENTS
MARYLAND OPERA STUDIO

CRIME AND PUNISHMENT

operas in one Act

April 18–26, 2015
The Maryland Opera Studio is both a degree program and a performance ensemble within the UMD School of Music. A two-year program awarding the Master of Music or Doctor of Musical Arts in Opera Performance degree, the Studio provides complete education and training of the opera singer in preparation for professional performance. The program includes work in all areas of vocal and theatrical training, including voice & repertoire, movement & dance, language & diction, fencing & combat, mask & mime, and improvisation & acting (including a Shakespeare course).

In the First Semester, the focus is on extracting information about a character through exploration of the character’s words and music. The Second Semester concentrates on small ensemble scenes, beginning the process of investigating scenes that include multiple characters. The Third & Fourth Semesters focus on the preparation of complete roles. The choice of repertoire and roles is dependent on the singer’s voice type and the composition of the current class. Operas are carefully chosen to address the needs of each student.

Performance opportunities for Studio members include excerpt evenings, staged readings of new works, staged operas with piano or chamber orchestra in the fall and fully produced operas with orchestra every spring. The seasons are presented in the The Clarice Smith Performing Arts Center’s beautiful Ina & Jack Kay Theatre. As a performance ensemble, the Studio has a devoted following and routinely draws large audiences and critical praise for its productions.
ABOUT THE CLARICE

The Clarice Smith Performing Arts Center is creating the NextNOW. We are building the future of the arts by educating, training and presenting the next generation of artists and creative innovators.

By shaping NextNOW audiences, experiences and artists, The Clarice breaks through traditional boundaries in art-making and audience development through the work of its five partners:

The SCHOOL OF MUSIC attracts a different kind of artist; one who understands tradition and celebrates curiosity.

The SCHOOL OF THEATRE, DANCE, AND PERFORMANCE STUDIES’ exceptional scholars, artists and programs provide the highest quality of education to advance and transform the practice and study of live performance.

The national and international ARTIST PARTNER PROGRAM nurtures new voices, new works and new ways to explore and discover ourselves and the world in which we live.

The MARYLAND-NATIONAL CAPITAL PARK AND PLANNING COMMISSION partners to improve the quality of life through the arts for all citizens in a diverse and inclusive community.

The MICHELLE SMITH PERFORMING ARTS LIBRARY is transforming space, both virtual and physical, into dynamic collaborative learning environments for all of us.

The Clarice is part of the COLLEGE OF ARTS AND HUMANITIES at the UNIVERSITY OF MARYLAND, a major public research university. We are committed to collaborating with our partners on campus and within the creative radius to support the creation of new work that advances knowledge and understanding.
The Clarice Smith Performing Arts Center, UMD School of Music, Maryland Opera Studio Presents:

**CRIME AND PUNISHMENT:**
**OPERAS IN ONE ACT**

**The Old Maid and the Thief**
Composed by Gian Carlo Menotti

**L’occasione fa il ladro**
Composed by Gioacchino Rossini

**L’enfant et les sortilèges**
Composed by Maurice Ravel

Saturday, April 18, 2015 . 7:30PM (Menotti/Ravel)
Wednesday, April 22, 2015 . 7:30PM (Rossini/Ravel)
Friday, April 24, 2015 . 7:30PM (Menotti/Ravel)
Sunday, April 26, 2015 . 3PM (Rossini/Ravel)

Ina & Jack Kay Theatre

Costume Renderings by Kate Fulop and Robert Croghan, Costume Designers
Here at the Maryland Opera Studio, we have a very agreeable problem: an embarrassment of riches. With nine talented singers, each deserving a spot in the limelight, choosing our repertoire is hard. Few operas have that many leading roles. (Or if one does, it usually calls for a chorus of hundreds and extravagant scenery and costumes, to boot.)

Often, we solve the problem by having two singers share a role, so that each gets a shot at playing it, as we did last fall for *Cosi fan tutte*. But this spring we wanted every singer to have the chance to make a role his or her own. That impulse gave birth to an ambitious triple bill. We chose three operas to showcase the talents of our nine graduating students.

These three pieces could not be more different. Rossini’s *L’occasione fa il ladro* dates from 1812 and is squarely in the tradition of classical comedy. It calls for a fanciful, colorful world with *commedia dell’arte* flavor. Ravel’s *L’enfant et les sortilèges*, written between 1917 and 1925, bears the unmistakable mark of the Surrealists. Menotti’s *The Old Maid and the Thief*, which premiered as a radio opera in 1939 and on stage in 1941, comes from the great tradition of American Realism. We couldn’t have given our designers a bigger challenge.

But here, too, the University of Maryland has a surfeit of delights. The nationally acclaimed program of the School of Theatre, Dance, and Performance Studies is home to the next generation of great designers, working under the mentorship of some of America’s top theatre professionals. We felt we could turn this monumental design problem with confidence over to the graduate students of TDPS.

Scenic designer April Joy Tritchler has risen to the challenge brilliantly, creating a single set that manages to house three disparate worlds perfectly. Lighting designers Alberto Segarra, Max Doolittle and Brittany Shemuga collaborated seamlessly to come up with a constellation of lights that can transform in an instant. Kate Fulop and Robert Croghan, too, brought enormous creativity to bear on making the costumes have three highly individual looks and feels. Tim Jones and the wizards in The Clarice’s shops managed to create props that take us from Surrealist fantasy to kitchen-sink realism. And everyone managed to do it on a miniscule budget.

Having chosen three such divergent pieces, we then faced the challenge of creating the illusion that they’re somehow related. From this need arose the overall title, *Crime and Punishment*. (Our apologies to anyone who came expecting operatic Dostoyevsky.) We realized that the three do have a common thread: each deals with the ramifications of misdeed. *The Old Maid and the Thief* explores how suppressed desires and self-delusion can lead one to commit unimaginable acts. *L’occasione fa il ladro* is perhaps the earliest comic treatment of a very current criminal problem: identity theft. And in *L’enfant et les sortilèges*, a child faces for the first time how selfish actions toward others cut him off from both human love and the natural order.

Thanks for joining us. We hope you’ll return to see all three of the operas in our triple bill.

— Nick Olcott
The Clarice Smith Performing Arts Center, UMD School of Music, Maryland Opera Studio Presents:

*Crime and Punishment: Operas in One Act*

**THE OLD MAID AND THE THIEF**

Composed by Gian Carlo Menotti  
Libretto by Gian Carlo Menotti

Performed in English with English titles

Saturday, April 18, 2015 . 7:30PM  
Friday, April 24, 2015 . 7:30PM
Cast:

Miss Todd  Stephanie Polonio
Bob       Gregory Voinier
Laetitia  Teresa Hitchcock
Miss Pinkerton  Suzanne Karpov
Policeman  Daren Jackson

Covers: 

Anthony Duke Eversole (Bob), Louisa Waycott (Miss Todd), Ava Wing (Laetitia)

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Conductor: James Ross
Director: Kasi Campbell
Principal Coach: Justina Lee
Music Preparation: Alexei Ulitin
Scenic Designer: April Joy Tritchler
Lighting Designer: Max Doolittle
Costume Designer: Kate Fulop
Wig and Makeup Designer: Melissa Thiede
Production Stage Manager: Katerina Tomaszewski

Setting:

The home of Miss Todd and various other locations in a small American town, sometime in the 1930s.

Duration: 

1 hour and 10 minutes.
In a small American town in the 1930s, Miss Todd gives tea to her neighbor, Miss Pinkerton. They share gossip and lament their lost chances at love so long ago. The visit is cut short when Miss Todd's maid, Laetitia, announces that a man has appeared at the back door and asked to speak to the mistress of the house. Laetitia and Miss Todd admit the man, who turns out to be a penniless drifter looking for a handout. Both women are smitten with him and offer him dry clothes and tea. Bob ends up spending the night in the guest room.

The next morning, Miss Todd and Laetitia, charmed by Bob's wit, ask him to stay for a week. He accepts, but warns her that he can be nothing but a cousin to the two women.

Later that day, Miss Todd encounters Miss Pinkerton, who has two pieces of news to share: first, that a dangerous thief has escaped from the county jail, and, second, that the whole town knows about the man who has spent the night in Miss Todd's house. Miss Todd claims that it's her cousin, who'll be leaving soon, and rushes home to tell Laetitia. Convinced that Bob is the fugitive thief, but determined to keep him in the house, Laetitia concocts a plan that will allow Bob to find money around the house every day. At first reluctant, Miss Todd agrees in order to keep Bob in the house. Unfortunately, the only way Miss Todd can get money to plant is to steal it.

The passage of a week finds Laetitia frustrated by Bob's passivity. He has been taking the money, but fails to make the advances she desires. Miss Pinkerton arrives with the news that the town has been plagued by a series of robberies. She also inquires about Miss Todd's mysterious cousin, who still has not left.

Bob, meanwhile, feels the pull of the open road and decides to leave. Laetitia asks what he's lacking, and he says it's liquor. She convinces Miss Todd that this is the only way to keep him in the house and hints that the demand for liquor may be his way of testing Miss Todd's love. The argument wins her over, but, as founder of the Prohibition Committee, Miss Todd can't just purchase alcohol. The women decide to raid the town's liquor store.

The next day, Miss Pinkerton arrives with news of the latest robbery. Before she leaves, she hears Bob singing upstairs. Miss Todd and Laetitia, terrified that they've been found out, try to rouse the drunken man, vowing to protect him from the law. A startled Bob claims he needs no protection, and the women discover that he's not the escaped thief at all. Miss Todd reveals what she's done for the sake of his love and proposes that they run off together. A horrified Bob refuses; he never loved her in the least.

Miss Todd declares that she will turn him over to the law and leaves Laetitia to guard him as she runs to the police. In her absence, Laetitia convinces Bob that Miss Todd's respectable reputation will prevail and that he'll be convicted of the crimes. His only chance is to run away with her, Laetitia. Together they ransack Miss Todd's house and drive off in her car. Miss Todd returns to discover the double betrayal, and Miss Pinkerton arrives to witness her friend's humiliation.
VIOLIN I
Jamie Chimchirian, concertmaster
Kaitlin Moreno
Alexa Cantalupo
Judith Tsoi
Aurora Weeland

VIOLIN II
Melanie Kuperstein
Lydia Rannik
Claire Cannon
Jack Hayden
Dana Judy

VIOLA
Eva Mondragon
Troy Pryor
Dana Rokosny
Rebecca Barnett

CELLO
Molly Jones
Kathleen Monroe
Jessica Albrecht
Preet Saund

CONTRABASS
Patrick Fowler
Adam Celli

FLUTE
Laura Kaufman
Jenny Lehtonen

OBOE
Alison Lowell

CLARINET
Nathan Raderman

BASSOON
Eddie Rumzis

HORN
David Locke
Laura Brisson

TRUMPET
Will Yeager
Andrew Shebest

TROMBONE
Casey Klint

TIMPANI
Jon Clancy

PERCUSSION
Matthew Miller

PIANO
Alexei Ulitin
L'occasion fa il ladro

The Clarice Smith Performing Arts Center, UMD School of Music, Maryland Opera Studio Presents:

Crime and Punishment: Operas in One Act

**L’OCCASIONE FA IL LADRO**

Composed by Gioacchino Rossini  
Libretto by Luigi Prividali

Performed in Italian with English titles

Wednesday, April 22, 2015 . 7:30PM  
Sunday, April 26, 2015 . 3PM
Cast:

Don Parmenione  Ethan Lee Greene
Martino  Gregory Voinier
Count Alberto  Sammy Huh
Don Eusebio  Logan Webber
Berenice  Suzanne Karpov
Ernestina  Loghan Bazan
Innkeeper  Alec Feiss
Maid  Laynee Dell Woodward

Covers:

Chelsea Davidson (Berenice), Alec Feiss (Count Alberto),
Matthew Hill (Don Eusebio), Daren Jackson (Don Parmenione),
Nicole Levesque (Ernestina)


Conductor: Craig Kier
Director: Nick Olcott
Principal Coach: Justina Lee
Assistant Conductor: Enrico Lopez-Yañez
Music Preparation and Continuo Player: Christopher Koelzer
Scenic Designer: April Joy Tritchler
Lighting Designer: Alberto Segarra
Costume Designer: Robert Croghan
Wig and Makeup Designer: Melissa Thiede
Production Stage Manager: Katerina Tomaszewski

Setting:

A wayside inn and a villa in Naples, sometime in the distant past.

Duration:

1 hour and 15 minutes.
On a dark and stormy night, two travelers seek refuge at a wayside inn. The master, Don Parmenione, revels in comfort while his servant, Martino, quakes at the thunder and lightning. A third traveler, Count Alberto, arrives and curses the storm for thwarting the mission he is on. Don Parmenione offers the Count wine, and the two gentlemen toast as Martino rails at their frivolity in the face of the elements.

The storm abates, and Alberto reveals the reason for his impatience: he is on his way to meet his promised bride, whom he has never seen. He leaves, but as Don Parmenione prepares his own departure, he discovers that the innkeeper has accidentally mixed up their luggage. Don Parmenione is left with the Count’s bag, in which he finds a passport and letters of introduction and credit. There is also the portrait of a lovely woman, with whom Don Parmenione is instantly smitten. Thinking the portrait is of Alberto’s fiancée, Don Parmenione decides to use the items in the bag to assume the Count’s identity and claim his bride.

The scene shifts to the home of Don Eusebio, uncle of Berenice, the intended bride. She is uneasy with the idea of marrying someone she doesn’t know and concocts a plan to test her fiancé. She asks her friend, Ernestina, to take her place. Berenice will pose as a maid in order to observe the man she is supposed to marry. Reluctantly, Ernestina agrees.

Don Parmenione arrives, pretending to be Alberto. He sees Ernestina, assumes her to be the promised bride and immediately falls in love, even though she looks nothing like the portrait. Ernestina is attracted to him, as well, but she realizes the predicament she’s in: she believes him to be Berenice’s betrothed. To stop him from making love to her, she tries to rush him to meet Don Eusebio.

Meanwhile, Alberto arrives, sees Berenice and falls in love. She falls in love with him, as well, but is determined to carry out her plan. She claims to be a servant and offers to take him to meet his intended. With a heavy heart, Alberto accompanies her to Don Eusebio.

The two couples reach the uncle almost simultaneously, and both men claim to be Count Alberto. Don Eusebio and the women are amazed and confused, but Don Parmenione and Alberto know the truth. Each vows to defeat the other in winning the hand of the intended bride.

Because Don Parmenione has the papers to substantiate his claim, Don Eusebio accepts him as the intended groom and asks the real Alberto to leave. The Count refuses and declares himself offended and outraged. Once again chaos reigns, but everyone declares that the truth will come out before long, even Don Parmenione, although he’s secretly hoping that it won’t.

Ernestina, momentarily alone, weighs her situation. She is in Don Eusebio’s house only because she fled her home to escape a loathed suitor who had attempted to take her by force. But now she finds herself pursued by two men, both of whom claim to be Count Alberto and both of whom think she’s Berenice. On top of that, she finds herself in love with one of the claimants.

Alberto, thinking she is his promised bride, confronts Ernestina and asks to know why she is being so insulting. She asserts that even if he is the real groom, he will never have her hand. He can accept that decision if it’s because she’s in love with someone else; he would never attempt to compel a loving heart. But if she is only rejecting him out of a suspicion that he’s an impostor, he will find a way to avenge the insult.
Berenice suspects that she knows which of the two is an impostor, and she wants to put it to the test. Thinking she's a servant, Don Parmenione offers to keep her in his employ when he's married and becomes lord of the manor. Annoyed by his condescension, she tells him that she is, in fact, the intended bride, and that Ernestina is her sister. Unsure whether this is true, Don Parmenione decides he must maintain the façade and insists that he is Alberto. Berenice tests him by asking questions about his family. He tries to bluff his way through, but she denounces him as an impostor. He declares himself mightily insulted and vows to avenge the affront.

Ernestina and Don Eusebio meanwhile corner Don Parmenione's servant, Martino, and demand to know who his master is. Martino tries to evade their questions by being vague, but his answers convince them that they've discovered who the impostor is.

Count Alberto finds Don Parmenione alone and confronts him with stealing his identity. The Don says he'll gladly give back the money and clothes, but refuses to renounce the woman he loves. Berenice finds the two and reveals that she knows about Don Parmenione's love for Ernestina. He admits it, still thinking that Ernestina is the intended bride. Count Alberto is delighted, saying that if Ernestina was indeed his betrothed, he'll happily renounce her and marry the maid, Berenice, instead.

Sure that they know who the imposter is, Ernestina and Don Eusebio confront Don Parmenione, who confesses his real identity. He tells how the whole adventure began: he was on the road in search of a dear friend's sister, who had run away to escape a despised suitor. Ernestina reveals that she is that very fugitive; he has found her at last. Parmenione declares his love for her, and Don Eusebio leads them in celebrating their joy.

Meanwhile, Count Alberto has managed to find Berenice and convince her that he is her true intended. They pledge their mutual love.

Martino arrives to announce that the whole imbroglio has been cleared up. Don Parmenione explains that a joke of fate placed Alberto's luggage in his hands; he fell in love with the portrait and set out to steal Alberto's bride. The Count reveals that the portrait is actually of his sister, intended as a gift to his new wife. It doesn't matter, says Parmenione, because he has now found the real woman of his dreams. All is forgiven, and the couples anticipate a double wedding. Sometimes, they conclude, opportunity turns a man into a thief for good reason.
L’OCCASIONE FA IL LADRO ORCHESTRA

**VIOLIN I**
Kaitlin Moreno, concertmaster
Jamie Chimchirian
Alexa Cantalupo
Judith Tsoi
Aurora Weeland
Melanie Kuperstein

**VIOLIN II**
Lydia Rannik
James Worley
Claire Cannon
Haley Dietz
Dana Judy

**VIOLA**
Eva Mondragon
Troy Pryor
Dana Rokosny
Mike Kim

**CELLO**
Molly Jones
Kathleen Monroe
Jessica Albrecht
Brian Kim

**CONTRABASS**
Patrick Fowler
Adam Celli

**FLUTE**
Jenny Lehtonen
Annemarie Dickerson

**PICCOLO**
Annemarie Dickerson

**OBOE**
Amanda Dusold
Kelly Klomparens

**CLARINET**
Adam Trinkoff
Aaron Logan

**BASSOON**
Jacqui Symon

**HORN**
Laura Bent
Brian Kavolius
The Clarice Smith Performing Arts Center, UMD School of Music, Maryland Opera Studio Presents:

Crime and Punishment: Operas in One Act

**L’ENFANT ET LES SORTILÈGES:**

**FANTAISIE LYRIQUE EN DEUX PARTIES**

Composed by Maurice Ravel
Libretto by Sidonie-Gabrielle Colette

Performed in French with English titles

Saturday, April 18, 2015 . 7:30PM
Wednesday, April 22, 2015 . 7:30PM
Friday, April 24, 2015 . 7:30PM
Sunday, April 26, 2015 . 3PM
Cast:

L'enfant, The Child    Loghan Bazan
Maman, Mama    Stephanie Polonio
Le fauteuil, The Wingchair    Ethan Lee Greene
La bergère, The Armchair    Teresa Hitchcock
L'horloge comtoise, The Grandfather Clock    Gregory Voinier
Le théière, The Wedgewood Teapot    Sammy Huh
La tasse chinoise, The Chinese Cup    Stephanie Polonio
Le feu, The Fire    Jaely Chamberlain
Un père, A Shepherd    Louisa Waycott
Une pastourelle, A Shepherdess    Suzanne Karpov
La princesse, The Princess    Jaely Chamberlain
Le petit vieillard, The Little Old Man    Logan Webber
La chatte, The White Cat    Nicole Levesque
Le chat, The Black Cat    Gregory Voinier
L'arbre, A Tree    Ethan Lee Greene
La libellule, The Dragonfly    Stephanie Polonio
Le rossignol, The Nightingale    Jaely Chamberlain
La chauve-souris, The Bat    Suzanne Karpov
L'écureuil, The Squirrel    Ava Wing
La rainette, The Tree Frog    Logan Webber
La chouette, The Owl    Teresa Hitchcock

Chorus:

Alexandra August, Christine Browne-Munz, Noah Calderon, Laura “Missy” Curl, Chelsea Davidson, Anthony Duke Eversole, Alec Feiss, Ashley Heard, Carl Hengen, Matthew Hill, Daren Jackson, Nicole Levesque, Claire Martinez, Tshegofatso Moeng, Vivian Wang, Louisa Waycott, Ava Wing, Laynee Dell Woodward

Covers:

Chelsea Davidson (La bergère, La chouette), Anthony Duke Eversole (Le chat, L'horloge comtoise), Alec Feiss (Le théière), Matthew Hill (Le petit vieillard, La rainette), Daren Jackson (Le fauteuil, L'arbre), Nicole Levesque (L'enfant), Louisa Waycott (Maman, La tasse chinoise, La libellule), Laynee Dell Woodward (La princesse, Le rossignol, Le feu)

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Conductor: Craig Kier
Director: Nick Olcott
Principal Coach: Justina Lee
Assistant Conductor: Enrico Lopez-Yañez
Chorus Master: Steven Seigart
Music Preparation: Christopher Koelzer
Set Designer: April Joy Tritchler
Lighting Designer: Brittany Shemuga
Costume Designer: Kate Fulop
Wig and Makeup Designer: Melissa Thiede
Movement: Karin Abromaitis
Production Stage Manager: Katerina Tomaszewski
Setting: The house and garden of a farm in Normandy, in a time of magical occurrences.

Duration: 50 minutes.

Synopsis

A peevish child longs to avoid his homework and instead to do all the things he is normally forbidden. His mother punishes him for laziness by leaving him alone with a supper of unsweetened tea and dry toast. She has scarcely left the room when he throws a tantrum. He smashes the teacup and pot, shreds the wallpaper, breaks the clock, tears up his schoolbooks, and threatens to mutilate his cat and a squirrel he has trapped.

As he surveys the devastation, the armchairs by the hearth come to life and punish him. No longer will they or the other furniture serve his comforts. The clock begins to strike uncontrollably, unable to keep the hour, and laments what the destruction of time will mean for life in the household. The broken Wedgwood teapot and Chinese teacup taunt the child, finally leaving him alone. The child mourns the loss of his beloved cup just as the fire jumps out of the hearth and threatens to burn him. The fire reveals to the child the nature of his crime: he has offended the friendly spirits that stand between him and misfortune. The fire is about to consume the child, but the spirits grant him a reprieve by putting the fire out. They make clear, however, that his punishment will continue.

A mournful procession arrives, lamenting the destruction of the peaceful harmony that the shepherds, shepherdesses, sheep, dogs and goats had enjoyed in the wallpaper that the child destroyed. Those figures had given the child his first smile, and now they pass out of his life forever, just as the princess from his torn book of fairy tales arrives. The child professes his love for her, but his destruction of the storybook has doomed her to oblivion, and she is carried off. A little old man, arithmetic in person, appears with a wild jumble of numbers to bombard the child with a barrage of mathematical challenges from his destroyed arithmetic book. Exhausted, the child falls on the floor, only to have his pet black cat, grown great and terrifying, return. A white cat entices the black cat into a romantic duet and leads him into the garden. Puzzled and intrigued, the child follows. At first, he rejoices in the sounds of the birds and frogs. His happiness is brought to a sudden end by the lamenting of the trees, whose bark he has cut and wounded.

A family of dragonflies comes by looking for a lost loved one. Briefly cheered by the song of the nightingale, the child is finally forced to confess that he is responsible for the missing dragonfly: he caught it and pinned it to a wall. A bat also confronts the child and charges the child with the murder of his mate, leaving a nest of baby bats motherless. The dragonflies and moths circle the child in a mournful dance. He escapes and is briefly comforted by a group of frogs cavorting in the garden. He considers capturing a frog to take home, but the squirrel appears to prevent the capture. She accuses the child of imprisoning her and warns the frog of the same fate. The child is forced to admit his cruelty and selfishness. He senses the love that the animals share, from which he is excluded. Suddenly lonely, he calls out for his mother. All the animals unite against the naughty child and goad each other into a battle in which both the child and the squirrel are injured. When the child lovingly bandages up the squirrel's paw before fainting, all the animals are touched and unite in calling for the child's mother to come to his aid. The animals forgive him, and mother and child are reunited at the end.
L’ENFANT ET LES SORTILÈGES ORCHESTRA

VIOLIN I
Jesse Munoz, concertmaster
Livia Amoruso
Allison Reisinger
Gray Dickerson
Sharon Oh
Katherine Smolen

VIOLIN II
Zach Matteson
Duo Shen
Hannah Moock
Victoria Bergeron
Celaya Kirchner
Anto Meliksitian

VIOLA
Shabria Ray
Carolyn Cunningham
Susanna Johnson
Nora Lee
Emily Kurlinski
Ted McAllister

CELLO
Geoff Manyin
Katy Chiang
Erin Snedecor
Carol Anne Bosco

CONTRABASS
Ben Anderson
Ian Saunders

FLUTE
Ceylon Mitchell
Yaeji Shin

PICCOLO
Caroline Rohm

OBOE
Lauren Arel
Santiago Vivas-Gonzalez

ENGLISH HORN
Elizabeth Eber

E-FLAT CLARINET
Joseph Beverly

CLARINET
Nina Elhassan
Tessa Gartin

BASS CLARINET
Austin Hogan

BASSOON
Nick Ober
Caitlin Wieners

CONTRABASSOON
Yuchi Ma

HORN
Erika Binsley
Sam Weich
Alex Rogers
Avery Pettigrew

TRUMPET
Tess Coffey
Samantha Laulis
Tim Moran

TROMBONE
Nathan Reynolds
Nicholas Hogg
Bryan Woodward

TUBA
Craig Potter

TIMPANI
Lauren Friedland

PERCUSSION
Bobby Schroyer
Mario Perez
Zach Konick
Maurice Watkins

HARP
Vivian Franks

PIANO
Christopher Koelzer

CELESTE
Alexei Ulitin
MARYLAND OPERA STUDIO
REMAINING PERFORMANCES 2015

Maryland Day
Saturday, April 25, 2015 . 2PM | FREE
Kay Theatre

Joined by OperaTerps and the undergraduate opera workshop class, MOS’ Maryland Day performance will feature selections of L’enfant et les sortilèges, L’occasione fa il ladro and The Old Maid and the Thief. Please come and enjoy a tour of the operatic landscape sung by some of UMD’s brightest stars.

Opera Scene Study
Thursday, April 30, 2015 . 12:30PM | FREE
Opera al Fresco, Grand Pavilion

Thursday, May 7, 2015 . 7:30PM | FREE
Friday, May 8, 2015 . 7:30PM | FREE
Gildenhorn Recital Hall

At the end of their first year of training, our first-year students will present scenes from operatic masters including Don Giovanni, Rigoletto, Roméo et Juliette, and La Cenerentola. Accompanied by piano and minimal props, these performances give our young artists a chance to shine in the purest of forms.

UMSO + MOS
Music, Movement, Mind and Score
Sunday, May 3, 2015 . 8PM | FREE
Dekelboum Concert Hall

Taught by James Ross and Liz Lerman, the School of Music’s first course on improvisation, collaboration and art-making culminates on stage with a conductorless performance that integrates music and movement.

The Maryland Opera Studio joins UMSO on the second half of the concert to perform highlights from their spring production of Rossini’s one-act opera, L’occasione fa il ladro (Opportunity makes a thief), conducted by Enrico Lopez-Yañez.
Craig Kier, conductor Ravel & Rossini, in the 2014-15 season, makes his conducting debuts with Opera Birmingham leading Hamlet and Opera Santa Barbara leading L’Italiana in Algeri. He also begins his appointment as Director of the Maryland Opera Studio where he will conduct Così fan tutte, L’enfant et les sortilèges and L’occasione fa il ladro. Kier continues his relationship with Houston Grand Opera as guest cover conductor and joins Houston Ballet as guest conductor leading The Nutcracker. In the 2013-14 season, Kier made his debuts with Lyric Opera of Kansas City leading La bohème, Central City Opera leading The Sound of Music and the Maryland Opera Studio leading Albert Herring. At Houston Grand Opera, he led performances of Die Fledermaus, the world premiere of the East + West chamber opera Bound and returned to Atlanta Opera to conduct Il barbiere di Siviglia. Kier’s 2012-13 season included his conducting debut with Glimmerglass Opera leading Weill’s Lost in the Stars and his Royal Opera House debut in Muscat, Oman, leading The Music Man. Kier made his HGO conducting debut leading Madama Butterfly in 2011.

James Ross, conductor Menotti, presently is the Director of Orchestral Activities at the University of Maryland, Conducting Faculty at The Juilliard School and Orchestra Director of the National Youth Orchestra USA at Carnegie Hall. Ross has served as assistant conductor of the Boston Symphony Orchestra, as William Christie’s assistant to Les Arts Florissants and as Music Director of the Yale Symphony Orchestra. He has conducted such diverse orchestras as the Leipzig Gewandhaus, the Utah Symphony, the Royal Stockholm Philharmonic, the Orquesta Sinfónica de Galicia and the National Symphony Orchestra at The Kennedy Center in side-by-side concerts with UMSO. His principal conducting teachers are Kurt Masur, Otto-Werner Mueller, Seiji Ozawa and Leonard Bernstein. Ross has served on the faculties of Yale University, the Curtis Institute of Music and Haverford and Bryn Mawr colleges, and as a guest artist at the Toho School of Music in Tokyo, Japan. Each summer, he teaches at the Cabrillo Festival of Contemporary Music in Santa Cruz and has recently relinquished his position as Artistic Director of the National Orchestral Institute where his leadership helped to animate change in the orchestral landscape of the United States.

Kasi Campbell, director Menotti, returns to the Maryland Opera Studio where she directed Albert Herring. She has also directed at Rep Stage, Washington Stage Guild, Theatre Alliance, WSC Avant Bard, Source Theatre, National Puppetry Center, University of Connecticut, Catholic University and Indiana University. Local productions have garnered 31 Helen Hayes nominations (including four for Outstanding Director, two for Outstanding Production and two for Outstanding Ensemble) and seven Helen Hayes Awards (received Outstanding Director Award for The Dazzle). Professional productions include The Whale, The Goat, or Who Is Sylvia?, Hamlet, The Temperamentals, Pen, Tryst, Yellowman, Arcadia, Night and Day, God’s Ear, Tumor, In the Heart of America, Bach at Leipzig, The Seagull, The Mystery of Irma Vep, The Lonesome West, The Judas Kiss, The Swan, Translations, Neville’s Island, The Road to Mecca, The Return to Morality, Ambrosio, Elling and Gianni Schicchi. She is an associate professor at Howard Community College, and served as the Associate Artistic Director of Rep Stage for its first 14 years. She has also designed for the Washington Ballet, designed and performed puppetry for an NBC children’s series and served as a theatre panelist for the Maryland State Arts Council.
Nick Olcott, director Ravel & Rossini, serves as Director of Acting for the Maryland Opera Studio. His Maryland Opera Studio credits include Die Fledermaus, Die Zauberflöte, Amelia al Ballo, Die Entführung aus dem Serail, L’élisir d’amore, Le nozze di Figaro, Serse, The Turn of the Screw and Così fan tutte. He is a frequent coach and stage director for the Washington National Opera Domingo-Cafritz Young Artist Program. Professional opera credits include Wolf Trap Opera, Opera Cleveland, Boston Lyric Opera, the In Series, Pine Mountain Music Festival, and Ash Lawn Opera Festival. Theatre credits include Arena Stage, the Philadelphia Theatre Company and Round House Theatre. He directs frequently for Opera Lafayette, most recently their pairing of Mozart’s Così fan tutte (performed in French) with Philidor’s Les femmes vengées, which played at The Kennedy Center in Washington, Lincoln Center in New York and the Opéra Royal in Versailles. His production of the reggae musical Bob Marley’s Three Little Birds recently ran off-Broadway at the New Victory Theater in New York. Upcoming projects include L’épreuve villageoise for Opera Lafayette and the world premiere of Garfield, the Musical with Cattitude at Adventure Theatre/Musical Theater Center.

Justina Lee, principal coach, joined the faculty of the University of Maryland, College Park in 2008 as Music Director of the Maryland Opera Studio. She has worked as an assistant conductor, pianist and coach for the Metropolitan Opera, Seattle Opera, Washington National Opera, Houston Grand Opera, the Glimmerglass Festival, Opera Theatre of St. Louis, the Wolf Trap Opera Company, the Castleton Festival, the CoOperative Program at Rider University and Centro Studi Italiani in Urbana, Italy. Lee received a Master of Music in accompanying from the Manhattan School of Music as well as a Master of Music in piano performance from the University of California, Los Angeles. Concert performances include recitals with tenor Lawrence Brownlee as well as residencies with the Marilyn Horne Foundation and Lorin Maazel’s Châteauville Foundation.

Karin Abromaitis, movement Ravel, has taught at George Washington University, Catholic University and the University of Maryland, and often teaches for Georgetown University, Montgomery College and the Theatre Lab. Abromaitis has directed and done movement consulting, coaching and fight choreography for many area theatres, including Round House, Theatre J, Everyman, Constellation, ACTCo, YPT, Tsunami, Woolly Mammoth, Adventure Theatre and Imagination Stage. Credits include Around the World in 80 Days at Round House Theatre, Shipwrecked at Everyman Theater, Lilly’s Purple Plastic Purse (Helen Hayes nomination), If You Give a Pig a Pancake (Helen Hayes Award), If You Give a Cat a Cupcake and ’Twas the Night Before Christmas at Adventure Theatre. She is a member of SDC and ATME.

Enrico Lopez-Yañez (Los Angeles, CA), assistant conductor Ravel & Rossini, is currently completing his MM in orchestral conducting with James Ross. This past year he attended the Castleton Festival as a conducting associate under Lorin Maazel. He is the Music Director of the UMD Repertoire Orchestra as well as having served as Assistant Conductor to the Capital City Symphony and NIHCO. International appearances include guest conducting the Orquesta Filarmónica de Zacatecas (Mexico), the Orchestra Sinfonica de Aguascalientes (Mexico) and at the Festival de Musica (Brazil). This summer, Lopez-Yañez has been invited to conduct productions of Leoncavallo’s Pagliacci (Mexico), Puccini’s Madama Butterfly (Chicago) and Rossini’s La Cenerentola (Mexico).
Steven Seigart (Syracuse, NY), *chorus master Ravel*, is a conductor, organist, collaborative pianist and composer currently based in the Washington DC area. Seigart is currently a student at the University of Maryland, working toward his DMA in choral conducting under Dr. Edward Maclary. He conducts the University Chorale and is a member of the Chamber Singers. He received his master’s degree in sacred music from Boston University under Dr. Ann Howard Jones and completed undergraduate studies in organ performance at the Eastman School of Music. Seigart also serves on the faculty of Boston University’s Tanglewood Institute in Lenox, Massachusetts as assistant conductor and coach.

Alexandra August (Bellevue, WA), *Ravel Chorus*, soprano, is currently a senior at UMD studying vocal performance and Spanish language. She has sung scenes from *Orfeo ed Euridice* and *Tartuffe* with the Little Patuxent Opera Institute, *Die Fledermaus* with the Victorian Lyric Opera and *Peter Pan* with the Bethesda Summer Music Festival. She has performed in concerts with the Perugia Summer Music Fest in Perugia, Italy, and performed with UMD’s Concert Choir in BSO’s *War Requiem*. She also studies ballet and flamenco dance, and is directing the young children’s choir at the National Presbyterian Church in Washington DC.

Loghan Bazan (Baltimore, MD), *Ernestina, Rossini; L’enfant, Ravel*, mezzo-soprano, is a second-year member of the Maryland Opera Studio, studying with Delores Ziegler. As a member of the studio, she has performed as Dorabella/*Cosi fan tutte*, Laura/*Love/Hate*, and covered Prince Orlofsky and Ida/*Die Fledermaus* last spring. This past summer, Bazan was a featured “Schubert Fellow” at SongFest in Los Angeles, California where she worked with composer John Musto for their performances of *Songs in the Key of LA* — a project in collaboration with LA Opera. Bazan holds a BFA in voice from Carnegie Mellon University, where her credits include Second Witch/*Did and Aeneas*, Cherubino/*Le nozze di Figaro* and Pitti-Sing/*The Mikado*.

Christine Browne-Munz (Vancouver, CAN), *Ravel Chorus*, mezzo-soprano, is in her final year at the University of Maryland, pursuing a Bachelor of Music studying with Delores Ziegler. She is an active performer in the DC area, and has recently sung with the In Series as an ensemble member in *La sonnambula, The Cole Porter Project, La traviata* and *La clemenza di Tito*. Other roles include Third Lady/*The Magic Flute*, Monkey/*Monkey See, Monkey Do* (OperaNOVA), Charlotte/*A Little Night Music* (Halifax Summer Opera Festival) and Witch/Hansel and Gretel (Portland Summer Opera Workshop). Browne-Munz has performed as an ensemble member for Maryland Opera Studio’s *Idomeneo, La bohème, Die Zauberflöte* and *Amelia al ballo*.

Noah Calderon (Vienna, VA), *Ravel Chorus*, tenor, is a freshman pursuing a degree in vocal performance under the tutelage of Gran Wilson. This is his first performance with the Maryland Opera Studio. In the past, Calderon has sung with Young Artists of America in their production of *Miss Saigon/Madama Butterfly* at the Music Center at Strathmore and has also participated in YAA’s Summer Institute.

Jaely Chamberlain (Sydney, AU), *Le feu, Le rossignol and La princesse, Ravel*, soprano, is a second-year member in the Maryland Opera Studio, studying with Carmen Balthrop. During her time with the studio, she has performed the roles of Despina/*Cosi fan Tutte*, Cupid/Oracle/*Love/Hate* and covered roles in *Albert Herring* and *Die Fledermaus*. Recently, she performed as Barbarina/*Le nozze di Figaro* with Hubbard Hall Opera. Chamberlain has been an Apprentice Artist for Ash Lawn Opera, where she performed Erste Knabe/*Die Zauberflöte*. She holds a bachelor’s degree in music from Shepherd University, where her stage credits include Cunégonde/*Candide* and Hänsel/
Hänsel und Gretel.

**Ally Cribbs** (Ft. Washington, MD), assistant stage manager, has been working in the Baltimore theatre scene for the past eight years. She has been the resident props designer at Pumpkin Theatre, production assistant for Repstage and reoccurring artist for EMP Collective. Cribbs has also worked for Centerstage, Single Carrot Theatre, The Peabody Institute, Glass Mind Theatre and Baltimore Shakespeare Festival. Cribbs graduated from Villa Julie College (now known as Stevenson University) with a BS in film/video/theatre.


**Laura “Missy” Curl** (Bethesda, MD), Ravel Chorus, soprano, is a senior pursuing a double degree in vocal performance and Italian. This is her fourth time performing as a member of the chorus in an MOS production; previous performances include *Die Zauberflöte, Idomeneo and Die Fledermaus*. In past years, she was a member of the children’s chorus with the Washington National Opera in their most recent productions of *Carmen* and *Turandot*. Past summer programs include the Washington National Opera’s Institute for Young Singers and the Crittenden Opera Studio. She was also featured as a soloist in the National Philharmonic’s Summer Choral Institute at Montgomery College.

**Chelsea Davidson** (Chattanooga, TN), Ravel Chorus, soprano, has performed roles as Eliza Doolittle/*My Fair Lady*, Susanna/*Le nozze di Figaro* and Donna Elvira/*Don Giovanni*. She has been a soloist for Mozart’s Requiem, Haydn’s Missa Brevis in F, Hops and Opera, and for President Obama’s Second Inauguration with the Lee University Festival Choir. She has placed first for the National Association of Teachers of Singing’s Regional Auditions two years consecutively and second in her division for the National Finals. She holds a BM in vocal performance from Lee University and is currently a first-year member of the Maryland Opera Studio studying with Carmen Balthrop.


**Anthony Duke Eversole** (Bountiful, UT), Ravel Chorus, baritone, was most recently the baritone soloist in UMD’s performance of Brahms’ German Requiem. Operatic roles include the title roles in Verdi’s *Falstaff*, Puccini’s *Gianni Schicchi* and Sondheim’s *Sweeney Todd*, as well as Sharpless/*Madama Butterfly*, Papageno/Die Zauberflöte, Vidal Hernando/Luisa Fernanda and Belcore/L’elisir d’amore. He holds a Master of Music degree in voice from the University of Oklahoma and Bachelor of Music degree from Utah State University.
Eversole is a doctoral candidate in opera and a first-year member of the Maryland Opera Studio studying with Dominic Cossa.

Alec Feiss (Bath, OH), Innkeeper, Rossini; Ravel Chorus, tenor, is a first-year member of the Maryland Opera Studio studying with Gran Wilson. During this season he portrayed Milo/A Family Reunion, and will be covering Count Alberto/Loocasione fa il ladro and Le théière/L’enfant et les sortilèges. In 2013 he was a CATS member at the Castleton Music Festival where he covered Harry/La fanciulla del West. In 2012, he performed First Armored Man/Monostatos/Die Zauberflöte with the Astoria Music Festival. He completed his undergraduate degree at the Oberlin Conservatory in 2012 studying with Julien Robbins.

Kate Fulop (Chappaqua, NY), costume designer, Menotti and Ravel, is a third-year MFA candidate in costume design. Costume design credits include: L’enfant et les Sortilèges (Maryland Opera Studio), The Old Maid and the Thief (Maryland Opera Studio), Sharing a Dance with You (The Clarice Smith Performing Arts Center), Molière Impromptu (Kogod Theatre), The Conversion of Alice B. Toklas (Fresh Fruit Festival NYC), The Good Woman of Setzuan (Royall Tyler Theatre). Assistant costume design: Die Fledermaus (Maryland Opera Studio), La bohème (Maryland Opera Studio), Rosencrantz and Guildenstern (Folger Theatre).

Ethan Lee Greene (Hamlet, NC), Don Parmenione, Rossini; Le fauteuil and L’arbre, Ravel, bass, is an emerging artist in the Washington DC Metropolitan area. On the stage, Greene had the opportunity to perform in numerous opera roles including Don Magnifico/La Cenerentola, Pirate King/Pirates of Penzance and Don Alfonso/Cosi fan tutte. He received his bachelor’s degree in vocal performance from Wingate University. Greene is a second-year member of the Maryland Opera Studio studying with Dominic Cossa.

Ashley Heard (Clinton, MD), Ravel Chorus, mezzo-soprano, is an undergraduate student at the University of Maryland, pursuing a BME in choral/general music education. She has participated in the University Chorale, Women’s Chorus and Chamber Singers. She has participated in many performances, including Mendelssohn’s Elijah, Bach Cantatas 63 and 110 with the National Symphony Orchestra conducted by Helmuth Rilling, and Benjamin Britten’s War Requiem with the Baltimore Symphony Orchestra. She is currently studying voice with Carmen Balthrop.

Carl Hengen (Baltimore, MD), Ravel Chorus, tenor, is a senior at the University of Maryland and studies with Gran Wilson. Roles performed include Nemorino/L’elisir d’amore, Gherardo/Gianni Schicchi, Aeneas/Dido and Aeneas, The Snowman/A Childhood Miracle and Donald/Gallantry. Hengen has also sung in the chorus of Annapolis Opera in productions of La bohème and Rigoletto.

Matthew Hill (Laurel, MD), Ravel Chorus, tenor, received his Bachelor of Music degree from the University of Maryland, College Park where he frequently performed as a soloist in the School of Music’s Bach Cantata series. Recent roles include Tamino/Die Zauberflöte, Damon/Actis and Galatea, Mark/Rent and Matt/The Fantasticks. Hill sings with St. John’s Lafayette Square and is also a soloist and chorister with the Washington Bach Consort and Santa Fe Desert Chorale. Upcoming engagements include the tenor soloist in Rachmaninoff Vespers with the Washington Master Chorale and Opera Saratoga’s studio artist program.

Teresa Hitchcock (Laramie, WY), Laetitia, Menotti; La chouette and La bergère, Ravel, soprano, is currently a second-year member of the Maryland Opera Studio studying with Carmen Balthrop. In the fall, she performed the role of Fiordiligi/Cosi fan tutte. She received her bache-
lor’s degree at SUNY Purchase College, studying with Bonnie Hamilton. During her time at Purchase, Hitchcock sang the roles of the Mother/Amahl and the Night Visitors, die Mutter and die Hexe/Hänsel und Gretel, Dorothée/Cendrillon and Rosalinda/Die Fledermaus.

Sammy Huh (Ridgefield, NJ), Count Alberto, Rossini; Le théière, Ravel, tenor, is a second-year member of the Maryland Opera Studio studying with Gran Wilson. He graduated from The Juilliard School with a Bachelor of Music in voice. As a recitalist, he made his Lincoln Center debut in Alice Tully Hall. This past summer, he was a studio artist with Chautauqua Opera singing The Old Miner/The Ballad of Baby Doe. He was subsequently invited by the Institution/Encore Chorale Institute to present a recital to conclude their season. He is the recipient of awards from National Society of Arts and Letters, Young Singers Foundation and Lucrezia Bori Grant.

Daren Jackson (Winston-Salem, NC), Policeman, Menotti, Ravel Chorus, bass, received his undergraduate degree from North Carolina School of the Arts, and was in productions including Turandot, Maria Stuarda and Lélisir d’amoire. In 2014, Jackson was awarded the Peg Gary and Atlanta Opera Guild Encouragement Award in the Southeast Regional Finals of the Metropolitan Opera National Council Auditions. After winning the Mondavi Young Artists Competition, he was cast as the title character in the new opera, The Magic Fish. He is currently a first-year member of the Maryland Opera Studio studying with Dominic Cossa.

Suzanne Karpov (Oceanside, NY), Berenice, Rossini; Miss Pinkerton, Menotti; Une pastourelle and La chauve-souris, Ravel, soprano, is a second-year member of the Maryland Opera Studio studying with Linda Mabbs. She earned her bachelor’s degree from Boston University, magna cum laude. Karpov’s most recent roles include Despina/Cosi fan tutte with the Maryland Opera Studio, Pam-

ina/Die Zauberflöte with the American Singers’ Opera Project and Adina/Lélisir d’amoire with Carroll Opera. Karpov also premiered the role of Justice Ruth Ginsburg/Scalia/Ginsburg with the Maryland Opera Studio New Works Reading Series.

Christopher Koelzer (San Francisco, CA), pianist, started studying piano at age seven with Natalia Hanukai. He studied piano performance at Brigham Young University in Provo, Utah from 2006-2011 with Dr. Irene Peery-Fox. Koelzer coached BYU’s Opera Studio for six full-stage productions, and worked with Frederica von Stade, Sherill Milnes and Jennifer Larmore. He attended the Aspen Music Festival and School in Aspen, Colorado, with full scholarship, in 2011-2012, returning as a Vocal Fellow in 2014. Koelzer received his Master of Music degree and continues his doctoral studies at the University of Maryland, College Park. He studies with Rita Sloan.

Nicole Levesque (Stamford, CT), La chatte and Chorus, Ravel, mezzo-soprano, is a first-year member of the Maryland Opera Studio studying with Delores Ziegler. Levesque’s previous stage credits with the Oberlin Opera Theater include Nancy/Albert Herring, Hänsel/Hänsel und Gretel, Prince Orlofsky/Die Fledermaus, Ernesto/Il mondo della luna and La libellule/La tasse chinoise/L’enfant et les sortilèges. Levesque holds a BA in comparative literature from Oberlin College and a BM in classical vocal performance from Oberlin Conservatory, where she studied with Lorraine Manz.

Claire Martinez (Tampa, FL), Ravel Chorus, mezzo-soprano, is a senior pursuing a Bachelor of Music degree in voice performance at the University of Maryland where she studies with Delores Ziegler. This is her second production with the Maryland Opera Studio. Martinez has previously performed the role of Nireno/Giulio Cesare at the Halifax Summer Opera Festival and in the ensemble of Le nozze di Figaro with the Maryland Opera Society.
Tshegofatso Moeng (Joannesburg, SA), Ravel Chorus, baritone, is a first-year graduate student in vocal performance at the University of Maryland, College Park. He holds a Bachelor of Music with Honors from University of the Witwatersrand, Johannesburg. He is a current recipient of a Fulbright Scholarship (2014/2015). He was awarded the Top Classical Voice student prize (2009) and the SAMRO vocal prize (2010) for best overall vocal student in any year of study at the University of the Witwatersrand.

Stephanie Polonio (Bronx, NY), Miss Todd, Menotti; Maman, La tasse chinoise and La libellule, Ravel, mezzo-soprano, is a second-year member of the Maryland Opera Studio studying with Delores Ziegler. Polonio recently performed the role of Dorabella/Cosi fan tutte, as well as Isabella/L’italiana in Algeri and Mrs. Gross/Turn of the Screw in last year’s scenes program. Polonio also covered the roles of Nancy and Mum as well as Ida and Prince Orlofsky for MOS’s 2013-2014 productions of Albert Herring and Die Fledermaus, respectively. Last summer, Polonio was an Absolute Artist with the Napa Music Festival, where she performed as Florence Pike/Albert Herring. Polonio holds a Bachelor of Music in vocal performance from Stetson University.

Brittany Shemuga (Akron, OH), lighting designer, Ravel, is a third-year MFA Lighting Design candidate. UMD productions as lighting designer include The Me Nobody Knows, Molière Impromptu, Way In and Triumph of Disruption. Outside productions as lighting designer include Ben and Lucille (Fringe), Gianni Schicchi (Hubbard Hall), Le nozze di Figaro (Hubbard Hall) and Miss Nelson is Missing (Adventure Theatre MTC). Shemuga worked as lighting supervisor in A Midsummer Night’s Dream Mexico tour (Synetic Theatre).

Alberto Segarra (Mayagez, Puerto Rico), lighting designer, Rossini, is a third-year MFA candidate in lighting design. For the TDPS he has done lighting designs for: Insert [ ] Here, My Tempest, Twilight: Los Angeles, 1992 and Wrestling with the Wip. For the Maryland Opera Studio: Die Zauberflöte. Off-campus designs include: Hair, Cabaret, Dangerous Liaisons, Glass Menagerie, Evita, Oedipus and the opera Carmen.

Melissa Thiede (Pickerington, OH), wig and makeup designer, currently works at Madame Tussauds in Washington DC. In March, she designed wigs and makeup for Cosi fan tutte at Annapolis Opera. Thiede was the assistant wig master at Wolf Trap Opera in 2014 and the assistant makeup and wig designer at Utah Festival Opera in 2013. Thiede served on the wig and makeup staff for Washington National Opera’s The Flying Dutchman and Dialogues des Carmélites, as well as Metromaniacs at the Shakespeare Theatre. Thiede, a licensed cosmetologist, earned her bachelor’s degree at University of Cincinnati’s College-Conservatory of Music.

April Joy Tritchler (Salt Lake City, UT), scenic designer, is thrilled to have the opportunity of designing the set for the Maryland Opera Studio. She is a second-year scenic design student at the University of Maryland School of Theatre, Dance, and Performance Studies. Before coming to Maryland, Tritchler received her BS and Master of Architecture degrees from the University of Utah.

Katerina Tomaszewski (Jacksonville, FL), stage manager, is thrilled to stage manage at UMD for the first time. Previously, she has worked for Pumpkin Theatre, Bel Cantanti Opera, Baltimore Theatre Project and Happenstance Theatre. Tomaszewski holds a BFA in theater from Jacksonville University.

Alexei Ulitin (Kiev, Ukraine), pianist, actively performs as a soloist and a collaborative artist. Ulitin recently attended Aspen Music Festival as a recipient of a New Horizons Fellowship. Ulitin has won competitions with Baltimore Music Club Competition 2014, Wonderlic Piano
Competition 2014 (third prize) and Liszt-Garrison International Piano Competition 2013 (second prize). Ulitin holds a Bachelor of Music degree from Rowan University where he studied with Veda Zuponcic. His Master of Music degree is from the National Music Academy of Ukraine in Kiev. Currently, Ulitin is a doctoral student in collaborative piano at the University of Maryland, studying with Rita Sloan.

**Gregory Voinier** (Rockaway Township, NJ), *Martino, Rossini; Bob, Menotti; Le chat and L’horloge comtoise, Ravel*, baritone, is an active artist from the New York Metropolitan area. Professional stage credits include Guglielmo/*Cosi fan tutte*, Reverend Baines/*Elmer Gantry*, Il Collonello/*Il Giovedi Grasso*, Nardo/*La Finta Giardiniera*, Belcore/*Lélisir d'amore* and Don Carlo/*Ernani*. In the 2012-13 season he was featured in the East Coast premiere of Samuel Barber’s *The Lovers* with Harmonium Choral Society. He is currently a second-year member of the Maryland Opera Studio studying with Delores Ziegler.

**Vivian Wang** (Germantown, MD), *Ravel Chorus*, soprano, is a second-year undergraduate student pursuing a double degree in vocal performance and cell biology & molecular genetics. She is studying with Delores Ziegler.

**Louisa Waycott** (Ketchum, ID), *Un pâtre and Chorus, Ravel*, mezzo-soprano, has performed with Opera in the Ozarks, the International Lyric Academy, AIMS, the Neil Semer Vocal Institute, Songfest, Blue Hill Troupe, Village Light Opera, Utopia Opera, New Opera NYC, Amore Opera and St. Bartholomews. Previous roles have included Martha/*Iolanta*, Meg/*Falstaff*, la zia/*Madama Butterfly*, Despina/*Cosi fan tutte*, Lady Saphir/*Patience*, Kate and Edith/*Pirates of Penzance*, Tessa/*The Gondoliers*, Mercedes/*Carmen*, Estrella/*La Perichole* and La Ciesca/*Gianni Schicchi*. She received her Bachelor of Music degree from the University of Mississippi.

**Logan Webber** (Colorado Springs, CO), *Don Eusebio, Rossini; Le petit vieillard and La rainette, Ravel*, tenor, has been studying voice for more than 12 years. He has performed with The Colorado College Vocal Arts Symposium, Colorado Springs Fine Arts Center, Opera Theater of the Rockies, A.J. Fletcher Opera Institute, Piedmont Opera in North Carolina, the Princeton Music Festival, the Maryland Opera Studio, Chautauqua Opera, the Rural Artists Project in Alaska and in Graz, Austria. Webber received his Bachelor’s in Music from the UNC School of the Arts and is a second-year member of the Maryland Opera Studio studying with Delores Ziegler.

**Ava Wing** (Saratoga Springs, NY), *L’écureuil and Chorus, Ravel*, soprano, has performed the roles of Jason/A Family Reunion and L’écureuil/L’enfant et les sortilèges with the Maryland Opera Studio. Wing made her New York City debut in the roles of Blonde and Erna/All Quiet on the Western Front with the Metro Chamber Orchestra. She made her operatic debut as Gretel/Hänsel und Gretel at Purchase College, where she also sang the roles of Tytania/A Midsummer Night’s Dream and Rosalinda/Die Fledermaus. Wing is a first-year member of the Maryland Opera Studio.

**Laynee Dell Woodward** (Minden, NE), *Maid, Rossini; Ravel Chorus*, soprano, received her BM in vocal performance from Nebraska Wesleyan University. Most recently, Woodward has performed the title role in Léo Delibes’ *Lakmé*. At Wesleyan Opera, roles included Mrs. Nolan/The Medium, Queen of the Night/Die Zauberflöte and Sofia/Il signor Bruschino. In June 2013, Woodward performed the role of Olympia/Les contes d’Hoffmann with Harrower Opera in Atlanta, Georgia. Woodward is currently a first-year member of the Maryland Opera Studio studying with Linda Mabbs.
Production Staff

PRODUCTION STAFF
Production Coordinator: Ashley Pollard
Principal Coach: Justina Lee
Rehearsal Pianists: Christopher Koelzer, Alexei Ulitin
Orchestra Manager: Mark Wakefield
Choirs Manager: Lauri Johnson
Production Stage Manager: Kat Tomaszewski
Assistant Stage Manager: Ally Cribbs
Supertitles: Sam Keeler, Anna Mendham
Publications Coordinator: Sammy Huh
Assistant Production Coordinator: Loghan Bazan

CLARICE SMITH CENTER MANAGEMENT
Production Manager: Ryan Knapp
Stage Operations Manager: Bill Brandwein

WARDROBE, WIGS & MAKE-UP
Costume Shop Manager: Jen Daszczyszak
Drapers: Susan Chiang, Tessa Lew, Veronica Stevens
Tailor: Tessa Lew
Crafts: Lisa Burgess, Marie Schneggenburger
First Hands: Ananda Keator, Edwin Schiff
Millinery: Lisa Burgess, Marie Schneggenburger
Costume Shop Assistants: Shay Brooks, Helen Cai, Caitlin Cummings, Marina di Marzo, Colin Gaetz, Jameelah Johnson, Jessica Kerns, Katerina Klavon
Stitchers: Chloe Baert, Chelsea Brown, Brandon Deane, Emily Heller, Natasha Joyce, Sam Mauzeri, Jessica Schultz
Wardrobe Supervisor: Tim Kerber
Dressers: Shay Brooks, Moyenda Kulemeka

TECHNICAL
Technical Director: Mark Rapach
Assistant Technical Director: Michael Driggers
Scene Shop Coordinator: Reuven Goren
Scenic Design Assistant: Katie Sullivan
Set Construction Crew: Cedan Bourne, Kyle McGruther, Alex Miletich, David Phelps
Student Set Construction Crew: Zach Harris, William Jeffreys, Tehuti Miles
Scenic Charge: Ann Chisman
Assistant Scenic Charge: Lisa Dreibelbis
Scenic Painters: Jessica Cooperstock, Brandon Deane, Laura Genson, Moyenda Kulemeka, Zoe Soriano
Backstage Crew: David Phelps

PROPERTIES
Properties Manager: Timothy Jones
Properties Construction Crew: Lauren Klamm, Andrea Moore, Samina Vieth
Student Crew: Avery Collins, Jennifer Geiger, Rachel Grandizio, Montray Jones, Philip Kershaw, Hannah Marsh, Rebecca Mount, Jordan Simmons, James Skaggs, Jimmy Stubbs, Alexa Wathen

TECHNOLOGY
Technology Manager: Matthew Wharton
Electrics Coordinator: Jeffrey Reckeweg
Assistant Lighting Designer: Christopher Wong
Light Board Operator: Rachel Spires
Assistant Manager Audio Services: James O’Connell
Sound Board Operator: Grant Hill

The Maryland Opera Studio and the School of Music acknowledge the School of Theatre, Dance, and Performance Studies and their MFA design students. The designs for The Old Maid and the Thief, L’occasione fa il ladro and L’enfant et les sortilèges are part of an ongoing partnership between MOS and the TDPS Design and Production program.
The following items and materials related to this performance are available in the collections of the University of Maryland Libraries. For materials held in the Paged Collections Room, please ask at the circulation desk.

**L’occasione fa il ladro — Gioachino Rossini**  
**Location:** Naxos Video Library (Online Resource available through the UMD Libraries)  
**Accessible at:** [http://ter.ps/8lg](http://ter.ps/8lg)

**The Old Maid and the Thief — Gian Carlo Menotti**  
**Location:** Naxos Music Library (Online Resource available through the UMD Libraries)  
**Accessible at:** [http://ter.ps/8lh](http://ter.ps/8lh)

**L’enfant et les sortilèges & L’heure espagnole — Music by Maurice Ravel, design by Maurice Sendak, The London Philharmonic Orchestra, Simon Rattle and Sian Edwards, conductors**  
**Location:** Michelle Smith Performing Arts Library — Paged Collections  
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MARYLAND OPERA STUDIO
SEASON OF PERFORMANCES 2015-16

DON GIOVANNI
Music by W.A. Mozart
Libretto by Lorenzo da Ponte
November 20-24, 2015
Kay Theatre

Mozart masterfully shadows the conniving but captivating Don, aided by his loyal servant, Leporello, in his quest to conquer all of the beautiful women he encounters. Part comedy, part tragedy, this opera is Mozart at his finest, sparkling with music full of sheer genius, dynamic characters and some bold supernatural payback.

NEW WORKS READING SERIES
Work TBD
Friday, February 12, 2016 . 7:30PM | FREE
Gildenhorn Recital Hall

Continuing series of new operas brought to life by first-year students of the Maryland Opera Studio.

REGINA
Music & Libretto by Marc Blitzstein
April 8-16, 2016
Kay Theatre

Based on Lillian Hellman’s play, The Little Foxes, Regina is a splendid evocation of a Southern family destroyed by its own vices, with the score running the gamut from operatic arias and choruses to the most infectious ragtimes and spirituals.

OPERA SCENE STUDY
Thursday, April 21, 2016 . 12:30PM | FREE
Opera al Fresco, Grand Pavilion

Thursday, April 28, 2016 . 7:30PM | FREE
Friday, April 29, 2016 . 7:30PM | FREE
Gildenhorn Recital Hall

After a year of deconstructing their craft and sculpting it from the ground up, Maryland Opera Studio first-year students are paired in operatic scenes from a wide variety of repertory. Accompanied by piano and minimal props, these performances give our young artists a chance to shine in the purest of forms.
ALUMNI UPDATE

Alex DeSocio (MOS 2012) won the Midwest Regional of the Metropolitan Opera Council Auditions in March. This season he is a second-year Resident Artist with Pittsburgh Opera. His roles there include Montano/Otello, Alwan/Sumedia’s Song, Morales/Carmen, Second Priest/Die Zauberflöte, Father/Paul’s Case and Schaunard/La bohème. This summer he will return to the San Francisco Opera’s Merola Young Artist Program.

Bridgette Gan (MOS 2011) made her major role debut as Marie in La fille du régiment with Palm Beach Opera, stepping in for an artist who fell ill. Gan recently finished her first Apprenticeship with The Santa Fe Opera, where she performed Kitty in The Last Savage (Apprentice Scenes Showcase) and covered the lead role of Vlada (Madame Herz)/The Cook in The Impresario/Le Rossignol. In other recent seasons, Gan has sung roles with Central City Opera, Ash Lawn Opera Festival and Opera Theatre of St. Louis.

Patrick Kilbride (MOS 2014) was one of five winners of the 24th International Concours de Chant Centre-Lyrique Clermont-Ferrand in France. As a contract recipient, Kilbride will make his professional debut in Europe during 2015-2016 singing the role of Damon in Handel’s Acis and Galatea at Opéra Théâtre de Clermont-Ferrand, Opéra du Grand Avignon, Opéra de Massy and Festival de La Chaise-Dieu, with possible extensions in Paris and Lyon.
UPCOMING PERFORMANCES AT THE CLARICE:

Common Tone: AMPLIFIED
Sunday, April 19 . 7PM

Chamber Music Showcase
Monday, April 20 . 5:30PM
Tuesday, April 21 . 7PM

Bach Cantata Series
*Ach wie flüchtig, ach wie nichtig* BWV 26
Thursday, April 23 . 1:30PM

*UMoves: Undergraduate Dance Concert*
Thursday, April 23 . 7:30PM
Friday, April 24 . 7:30PM
Sunday, April 26 . 3PM
Sunday, April 26 . 7:30PM

17th Annual Maryland Day
Saturday, April 25 . 10AM-4PM

The Nile Project
Sunday, April 26 . 7PM

UMD Repertoire Orchestra: Brahms’ Second Symphony
Wednesday, April 29 . 8PM

FOR MORE DETAILED INFORMATION AND TO BUY TICKETS, CHECK OUT OUR WEBSITE AT theclarice.umd.edu
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