UMD School of Music Presents:

**UMD SYMPHONY ORCHESTRA**

**MARYLAND OPERA STUDIO**

*Music, Movement, Mind and Score*

Anthony Rivera, assistant conductor
Craig G. Potter, assistant conductor

Sunday, May 3, 2015 . 8PM

Elsie & Marvin Dekelboum Concert Hall
SHOWCASE: 
**MUSIC, MOVEMENT, MIND AND SCORE**
Tonight’s performance is the culminating presentation of skills and forms developed in a new course at the School of Music this semester entitled “Music 448M: Music, Movement, Mind and Score — A Course in Improvisation, Collaboration and Art-making.” The context and content for this evening’s showcase will be announced from the stage by Liz Lerman and James Ross, co-teachers of the course.

- INTERMISSION -

**L’OCCASIONE FA IL LADRO**
*Composed by Gioacchino Rossini*
*Libretto by Luigi Prividalni*
*Performed in Italian with English titles*

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

**Artistic Team:**
- Conductor: Enrico Lopez-Yañez
- Director: Nick Olcott
- Musical Preparation: Justina Lee
- Costume Design: Robert Croghan


**Setting:**
A wayside inn and a villa in Naples, sometime in the distant past.
Here are some of the questions we have been confronting this semester:

Improvisation Questions:
- How do we know if it was good?
- How do we know when it is over?
- How do we find an ideal balance of freedom and structure?
- How can we push the level of our own playing in an improvisational environment?
- How can we use improvisation to sustain our curiosity in our chosen fields?
- How does borrowing training methods and philosophies from one world, affect us in another?
- How do we learn to match our years of training for skills with our desire as human beings to create, to be in the moment, to support each other and to ask questions?
- If it wasn’t documented or no one is there to witness, did it really happen?

Performers

Jessica Albrecht, cello  
Livia Amoruso, violin  
Craig Basarich, trumpet  
Alex Boatright, cello  
Alexa Cantalupo, violin  
Theresa Coffey, trumpet  
Carolyn Cunningham, viola  
Austin Hogan, clarinet  
Petra Hogan, violin  
Susanna Johnson, viola  
Emily Kurlinski, viola  
Jenny Lehtonen, flute  
Antranik Meliksitian, violin  
Geoff Manyin, cello  
Zach Matteson, violin  
Tim Moran, trumpet  
Troy Pryor, viola  
Nathan Reynolds, trombone  
Erin Snedecor, cello
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.

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 imposter 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.

Berenice is furious that the men bargain over her and that Alberto doesn’t believe that she is the real bride. She rejects both suitors and begs love to help her sort out the mystery of who is who, while the men make a pact to find out the truth about the women before revealing the truth about themselves. When Berenice demands the truth of the two men, they refuse to speak, and she swears revenge on whichever is deceiving her.

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.
About the Artists

**Enrico Lopez-Yañez** (Los Angeles, CA), conductor, is currently completing his MM in orchestral conducting with James Ross. This past year he attended the Casleton Festival as a conducting associate under Lorin Maazel. He is the Music Director of the UMD Repertoire Orchestra as well having served as assistant conductor to the Capital City Symphony and NIHCO. International appearances include guest conducting the Orquesta Filarmónica de Zacatecas (Mexico), the Orquesta Sinfónica 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).

**Nick Olcott**, director, serves as Director of Acting for the Maryland Opera Studio. His MOS credits include *Die Fledermaus, Die Zauberflöte, Amelia al Ballo, Die Entführung aus dem Serail, L’élixir d’amore, Le nozze di Figaro, Serse, The Turn of the Screw* and *Cosi 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 *Cosi 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’idée de villageoise* for Opera Lafayette and the world premiere of *Garfield, the Musical with Cattitude* at Adventure Theatre/Musical Theater Center.

**Loghan Bazan** (Baltimore, MD), Ernestina, 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/Dido and Aeneas, Cherubino/Le nozze di Figaro and Pitti-Sing/The Mikado.


**Ethan Lee Greene** (Hamlet, NC), Don Parmentier, 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.
Sammy Huh (Ridgefield, NJ), Don Alberto, 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.

Suzanne Karpov (Oceanside, NY), Berenice, 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, Pamina/Die Zauberflöte with the American Singers’ Opera Project and Adina/L’elisir d’amore with Carroll Opera. Karpov also premiered the role of Justice Ruth Ginsburg/Scalia/Ginsburg with the Maryland Opera Studio New Works Reading Series.

Gregory Voinier (Rockaway Township, NJ), Martino, 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 Giovvedi Grasso, Nardo/La Finta Giardiniera, Belcore/L’elisir d’amore and Don Carlo/Ernani. In the 2012-2013 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.

Logan Webber (Colorado Springs, CO), Don Eusebio, 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.
UMD Symphony Orchestra
James Ross, music director
Mark Wakefield, orchestra manager

VIOLIN
Kaitlin Moreno, concertmaster
Lydia Rannik, principal 2nd
Claire Cannon
Alexa Cantalupo
Jamie Chimchirian
Haley Dietz
Dana Judy
Melanie Kuperstein
Judith Tsoi
Aurora Wheeland
James Worley

CELLO
Molly Jones, principal
Jessica Albrecht
Brian Kim
Kathleen Monroe

VIOLA
Eva Mondragon, principal
Mike Kim
Troy Pryor
Dana Rokosny

BASS
Patrick Fowler, principal
Adam Celli

CLARINET
Adam Trinkoff, principal
Aaron Logan

FLUTE
Jenny Lehtonen, principal
Annemarie Dickerson

BASSOON
Jacquelyn Symon

HORN
Laura Bent, principal
Brian Kavolius

OPERATIONS ASSISTANT
Justin Drew

PICCOLO
Annemarie Dickerson

OBOE
Amanda Dusold, principal
Kelly Klomparens