Composed by Wolfgang Amadeus Mozart
Libretto by Lorenzo Da Ponte

CAST

Fiordiligi ............................................. Teresa Hitchcock
Dorabella ............................................. Logan Bazan (November 21 & 24)
                        Stephanie Polonio (November 23 & 25)
Despina ............................................. Jaely Chamberlain (November 21 & 24)
            Suzanne Karpov (November 23 & 25)
Ferrando ............................................. Sammy Huh (November 21 & 24)
            Logan Webber (November 23 & 25)
Guglielmo ........................................... Gregory Voinier
Don Alfonso ......................................... Ethan Lee Greene

Conductor: Craig Kier
Director: Nick Olcott
Studio Coach: Justina Lee
Assistant Conductor: Enrico Lopez-Yañez
Continuo: Molly Jones and Christopher Koelzer
Lighting Designer: Connor Dreibelbis
Production Stage Manager: Dionná Fletcher
Reduced Orchestration by Jonathan Lyness

SETTING

The time: The 18th century.
The place: The home of Fiordiligi and Dorabella, overlooking the harbor of Naples.

Program is approximately three hours, with one 20-minute intermission.
**DIRECTOR’S NOTE**

“The human heart only reveals itself in temptation.”
— Dietrich Bonhoeffer

In Mozart’s *Così fan tutte*, subtitled *La scuola degli amanti* (The School for Lovers), four young people learn a great deal about themselves in a very short time.

They’re in love, and they know exactly what love should be: eternal, unflagging, constant. Their minds are made up, and they assume their hearts will toe the line.

A taunting challenge, however, leads the men to put their certainty to the test. The result is a comedy of revelation, as the four lovers move from fixed ideas of what love should be to the discovery of what a slippery thing it really is.

In the process, they learn that their hearts are a good deal more complicated than their minds knew.
— Nick Olcott

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**WELCOME!**

Welcome to the Maryland Opera Studio’s fall production of Mozart’s *Così fan tutte*. We’ve had a wonderful time working on this opera with our singers and hope you enjoy the culmination of our musical and dramatic preparation.

As the new Director of the Maryland Opera Studio, I am honored to have the opportunity to direct a program that was previously led by two colleagues for whom I have tremendous respect — Leon Major and Nick Olcott. Mr. Major and Mr. Olcott created and maintained a program that teaches crucially valuable skills to our emerging singers during the early stages of their development. I look forward to continuing the tradition of excellence and building on the success of this program.

We have an exciting year ahead, filled with diverse repertoire that features each singer in the Maryland Opera Studio. I hope you’ll consider joining us for all of our performances and watch these talented young artists grow over their two years in our program. Your participation as an audience member, family member, fellow student and donor to our program is vital for its continued success.

Thank you for your support of the Maryland Opera Studio and I look forward to meeting you in the coming months!
— Craig Kier
SYNOPSIS

ACT I
Two soldiers attempt to convince their cynical friend Don Alfonso that the sisters they intend to marry are virtuous beyond reproach. Ferrando is convinced that his Dorabella could never betray him, and Guglielmo knows that his Fiordiligi is incapable of infidelity.

Don Alfonso goads them into a bet: if they do everything he says, he will prove before the day is out that their women can be unfaithful to them. The soldiers, confident of their success, accept the bet and dream of what they will do with the money they'll win — first a serenade, then a lavish banquet.

The sisters, meanwhile, compete to outdo each other in praise of their fiancés and in declarations of their own fidelity.

Don Alfonso and the men put the first part of their plan in action: the soldiers pretend that they have been called to the battlefield, and the four lovers exchange extravagant farewells. The men are convinced that their lovers’ protestations are proof of their fidelity, but Don Alfonso sends them off with a warning that the game is not yet over. Left alone with Don Alfonso, the women join him in a prayer for their lovers’ safety.

Despina, the sisters’ long-suffering maid, finds Dorabella bemoaning her lover’s departure. Instead of such agony, Despina sees this as an opportunity for the ladies to have a bit of fun. She heartily contradicts their assertion that the men will be faithful to them. Men, she declares, are incapable of loyalty.

Don Alfonso arrives to enlist Despina into his plot. He tells her that two exotic strangers, wealthy gentlemen from Albania, are seeking to meet the sisters. Don Alfonso will pay her handsomely if Despina will help him introduce the men to the sisters. She readily agrees.

When the two (Ferrando and Guglielmo in “Albanian” dress) arrive, Despina fails to see through the disguise and helps them plead their cause with the sisters. The two women, also taken in, attempt to expel the “foreigners” from the house. Fiordiligi gives a spirited defense of the loyalty they owe their absent lovers.

The men decide that each should attempt to seduce the other’s beloved and proceed to play the scene until Guglielmo’s brash advances chase the women from the room.

Convinced that they’ve won the bet, Ferrando and Guglielmo attempt to make Don Alfonso pay up, but he reminds them that he has a full day to prove his point. Guglielmo laments that the anticipated banquet won’t take place yet, but Ferrando assures him that the proof of their fiancées’ loyalty will be the finest feast they could have. Despina arrives with an idea for a way to forward the plot, and all four withdraw to put it into action.

Fiordiligi and Dorabella, thinking the men have left, take a moment to lament their plight, but their respite is interrupted by the arrival of the two “Albanian” suitors. The men stage a desperate suicide, pretending to drink poison. Don Alfonso and Despina convince the women that their refusal to show the men pity has driven them to take their lives. The pair of schemers, pretending to leave in order to summon medical help, urge the women to hold the men in their arms.

A few moments alone with the men in their “torments” awakens some tenderness in the women. Their feelings soften further when a miraculous “doctor” (Despina in disguise) arrives to “draw out” the poison with his “magic” magnet. The men, brought back to life, charm the women with beautiful declarations of love. As the women begin to weaken, the men grow increasingly concerned that their seduction is actually working. When they ask for a kiss, however, it is too much, and the sisters appear
Ferrando finds Guglielmo and declares they’ve won the bet: Dorabella is a model of virtue. Guglielmo shares less happy news with Ferrando: Dorabella has succumbed, and he claims that she gave him the stolen locket. Ferrando wants to kill her, but Guglielmo dissuades him, turning his anger instead against all women, claiming that they all possess the vice of an inconstant heart. Ferrando finds himself unable to condemn Dorabella, though, and discovers that he still has feelings for her.

Guglielmo asserts that he is so far superior to Ferrando as a man that it was only natural Fiordiligi remained faithful to him, which enrages Ferrando. Guglielmo also demands that Don Alfonso pay him half the bet, but the crafty cynic proposes one more experiment.

Despina congratulates Dorabella on finally acting like a woman of the world, but Fiordiligi curses them both and confesses that she has fallen for the handsome “stranger.” Dorabella tries to assure her that she’s done no wrong: love is a thief who takes what he wants. Fiordiligi declares she’ll stay strong, however, and asks Despina to find her a military uniform so that she can go join her lover on the battlefield and die with him if necessary.

Before she can carry out that plan, however, Ferrando declares his love once more. She tries to resist, but he eventually wins her over. The two exchange ecstatic vows of love.

Guglielmo learns that Fiordiligi has succumbed to Ferrando. Ferrando throws Guglielmo’s assertion of masculine superiority back in Guglielmo’s face, but Guglielmo tries to convince his friend to join him in finding a fit punishment for the women. Don Alfonso declares that the only fitting punishment would be to marry them, just as Despina arrives to announce that the women have agreed to a wedding that very night.

Faced with exposing their own duplicity in the affair, the men find themselves forced into going through with the nuptials. Ferrando is drawn to the idea. Guglielmo privately tries to blame the women for the situation but finds he has no choice. The “notary” (Despina in disguise, unrecognized to rebuff them soundly. Don Alfonso and Despina take the sisters’ vehemence as a sure sign that the women are falling for their “new” suitors, and even the two soldiers begin to worry that this passion could turn into love.

As the ladies flee, the men assume they’ve won the bet, but Don Alfonso again holds them to their promise of a full day.

**ACT II**

The sisters, clearly unsettled by what has occurred, try to gather their thoughts, but Despina presses her argument that if they were “real women,” they’d know how to deal with these men. She urges them to employ a woman’s full arsenal of tricks to gain mastery over men.

Left alone, the two mull it over and decide that perhaps a little harmless flirtation won’t hurt. It turns out each has already decided which man she likes better: Dorabella is attracted to the one with the dark mustache (Guglielmo in disguise) and Fiordiligi to the blond (Ferrando in disguise).

The wooing moves to a new level when the men sing the women a beautiful serenade. All four find themselves at a loss for words, and Don Alfonso and Despina attempt to help them out of their embarrassment by prompting them in conversation. The couples decide to stroll in the gardens.

Guglielmo decides to take the plunge and makes a wholehearted play for Dorabella’s affection. To the surprise of both of them, she responds, and they find themselves exchanging words of love. To prove his success, Guglielmo manages to steal from Dorabella’s neck a locket containing Ferrando’s portrait and replace it with a heart-shaped pendant.

Somewhere in the garden, meanwhile, Fiordiligi and Ferrando have shared a moment that Fiordiligi now regrets, and she flees from him. He begs for her not to reject him, but he loses his nerve and runs away.

Faced with her attraction to this “new” man, Fiordiligi struggles with her conscience. She prays that God will keep her moment of weakness forever secret, and she vows to be strong and constant in the future.
by the four lovers) arrives, and the couples are just about to sign the wedding contract when Don Alfonso announces that the two soldiers are returning.

The confused lovers have to scramble: the women have to hide their supposed new lovers, and the “Albanians” have to transform themselves back into soldiers. Despina, still unaware that the foreigners have been Guglielmo and Ferrando all along, also ducks into hiding.

The soldiers then “return” and pretend to discover their fiancées’ betrayal. They adopt the pose of betrayed lovers until Don Alfonso reveals their role in the charade, which outrages Fiordiligi, Dorabella and Despina. He tells the four lovers that he hopes they have learned something from the experience, and they choose to forgive one another.

In the final moments, they examine their feelings, and all decide to follow their hearts.

HISTORICAL BACKGROUND ON THE OPERA

Così fan tutte received its premiere at the Burgtheater in Vienna, January 26, 1790. It met with mixed reception, and it was soon dropped from the Viennese repertoire.

In the 19th century, the opera was often rewritten and given new librettos because many critics found the story unacceptable. Beethoven lamented that Mozart should have squandered his genius on such a trivial, immoral subject. In the 20th century, it was rediscovered and is today hailed as one of Mozart’s supreme masterpieces. Along with Le nozze di Figaro (1786) and Don Giovanni (1787), it is the last of the composer’s three collaborations with librettist Lorenzo da Ponte. Mozart died less than two years after the opera’s premiere.
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’elisir 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, Theater J 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 graduate 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 Urbania, 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

ABOUT THE ARTISTS

Craig Kier, conductor, makes his conducting debuts in the 2014–15 season 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. In addition, Kier continues his relationship with Houston Grand Opera as guest cover conductor and joins Houston Ballet for his fourth season as guest conductor leading The Nutcracker. In the 2013–14 season, Kier made his conducting debuts with Lyric Opera of Kansas City leading La bohème, Central City Opera leading The Sound of Music and 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 the Atlanta Opera to conduct Il barbiere di Siviglia. Kier’s 2012–13 season highlights include 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 and returned to conduct Il barbiere di Siviglia the following season. He made his conducting debut leading Gianni Schicchi in a joint project between Seattle Opera and the Yakima Symphony Orchestra and subsequently conducted Orfeo and Euridice, The Magic Flute and Porgy and Bess for Atlanta Opera.

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’elisir 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, Theater J 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.

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Jaely Chamberlain (Winchester, VA), Despina, soprano, is a second-year member of the Maryland Opera Studio in Carmen Balthrop’s studio. During her time with MOS, she has had the opportunity to perform the roles of Cupid and The Oracle in Jack Perla’s Love/Hate, and cover Miss Wordsworth in Albert Herring and Adele in Die Fledermaus. This spring, she will perform Le Feu/Princesse/Le Rossignol in L’enfant et les sortilèges. Most recently, she performed the role of Barbarina in Le nozze di Figaro with Hubbard Hall Opera, where she “succeeded in stealing the spotlight with her saucy coquettishness.” She has been an apprentice artist for Ash Lawn Opera, where she performed First Spirit in Die Zauberflöte. Chamberlain holds bachelors’ degrees in music education and voice performance from Shepherd University, where her stage credits include Canégonde in Candide, Fire in L’enfant et les sortilèges and Hänsel in Hänsel und Gretel.

Connor Dreibelbis (York, PA), lighting designer, is a first-year MFA lighting design candidate in the TDP graduate design program. Outside productions: Lighting design: Moon Over Buffalo (Mt. Gretna Theatre), Camelot (Mt. Gretna Theatre); Scenography: Der Stein (Theater Paderborn), Peer Gynt (Theater Paderborn), Um die Ecke (Theater Paderborn). From 2012–14 resident designer and design assistant at Theater Paderborn, Germany.

Dionná Fletcher (Yonkers, NY), production stage manager, received her BA degree in theater arts from Morgan State University, has worked for Milwaukee Repertory Theater’s Professional Internship Program and is currently the Resident Stage Manager for Baltimore Annex Theater. Her stage management credits include killers, The Paradise Factory (NYC); Make HERstory, D.C. Black Theatre Festival; What a Girl Wants, Strand Theater (Baltimore); Crumbs: A Possibly True Story, Baltimore Theatre Project; The Fantasticks, Goucher College; Everybody Else’s Light, Fresh Fruit Festival (NYC); Taking Tiger Mountain by Strategy, Baltimore Annex Theater; White Suit Science, Single Carrot Theater; The Potatoes of August, EMP Collective.

Loghan Bazan (Baltimore, MD), Dorabella, mezzo-soprano, made her professional operatic debut in 2010 as Gianetta in Vera Musca’s production of Donizetti’s L’elisir d’amore. Recent engagements include performances as Laura in Maryland Opera Studio’s reading of Jack Perla’s Love/Hate, as well as Serse/Serse and Charlotte/Werther in MOS’s Opera Scene Study last spring. Bazan also covered the roles of Prince Orlofsky and Ida for MOS’s 2014 production of Die Fledermaus. 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. She has also participated in Opera NEO (San Diego, CA/2012) and the Bel Canto Institute (Florence, Italy/2009). Bazan holds a Bachelor of Fine Arts in Music Performance (Voice) from Carnegie Mellon University and is currently a second-year member of the Maryland Opera Studio in Delores Ziegler’s studio. She will perform as L’enfant/L’enfant et les sortilèges and Ernestina/L’occasione fa il ladro as part of MOS’s April 2015 Triple Bill Production.

residencies with the Marilyn Horne Foundation and Lorin Maazel’s Chateaubeille Foundation.
Ethan Lee Greene (Hamlet, NC), Don Alfonso, bass, is an emerging artist in the Washington DC metropolitan area. On the stage, Greene has had the opportunity to perform in numerous opera roles, including Don Magnifico/La Cenerentola, Pirate King/Pirates of Pencance and Jupiter/Orphée aux enfers. In addition to opera, Greene has also had the opportunity to engage in concert works including Handel’s Messiah, Bach’s St. John Passion and Bach’s Magnificat. Greene received his bachelor’s degree in vocal performance from Wingate University and is currently a second-year member of the Maryland Opera Studio in Dominic Cossa’s studio.

Teresa Hitchcock (Laramie, WY), Fiordiligi, soprano, is currently a second-year member of the Maryland Opera Studio in Carmen Balthrop’s studio. She received her bachelor’s degree at SUNY Purchase College with a major in voice performance, studying with Bonnie Hamilton. During her time at Purchase, Hitchcock sang the roles of the mother in Menotti’s Amahl and the Night Visitors, die Mutter and die Hexe in Humperdinck’s Hänsel und Gretel, Dorotheé in Massenet’s Cendrillion and Rosalinda in Strauss’ Die Fledermaus. This spring, Hitchcock will perform Laetitia in MOS’s production of Menotti’s The Old Maid and the Thief.

Sammy Huh (Ridgefield, NJ), Ferrando, tenor, is a second-year member of the Maryland Opera Studio in Gran Wilson’s studio. He graduated from The Juilliard School with a Bachelor of Music in vocal performance. At Juilliard Opera, he performed the role of Leandro/Le Donne Curiose. As a recitalist, he has presented entire cycles of work such as Schumann’s Dichterliebe Op. 48 and Beethoven’s An Die Ferne Geliebte Op. 98 and made his Lincoln Center recital debut in Alice Tully Hall. In the spring of 2014, Huh sang the roles of Darren and Death in Maryland Opera Studio’s new work reading of Love/Hate. This past summer, he was a young artist with the Chautauqua Opera Company singing The Old Miner in The Ballad of Baby Doe. He was subsequently invited by the Chautauqua Institution/Encore Chorale Institute to present a solo recital to conclude their summer season. He is the recipient of awards such as the Shirley Rabb Winston Scholarship, Young Singers Foundation Scholarship and the Lucrezia Bori Grant. This spring, Huh will sing the role of Count Alberto in Rossini’s L’occasione fa il ladro.

Suzanne Karpov (Oceanside, NY), Despina, soprano, is a second-year member of the Maryland Opera Studio in Linda Mabbs’ studio. She is a graduate of Boston University, where she earned her bachelor’s degree in vocal performance, magna cum laude. Karpov’s most recent roles include Susanna in Mozart’s Le nozze di Figaro at the Atlantic Music Festival (Summer 2013), Justice Ruth Ginsburg in Derrick Wang’s Scalia/Ginsburg with the Maryland Opera Studio (February 2014), Pamina in Mozart’s Die Zauberflöte with the American Singers’ Opera Project (Summer 2014) and Adina in Donizetti’s L’elisir d’amore with Carroll Opera (Summer 2014). In competition, Karpov was awarded second place in the Classical Singer Competition (University Division, 2013) and third place in the Five Towns Competition this past May. In the
Christopher Koelzer (San Francisco, CA), pianist, started studying piano at age seven with Natalia Hanukai. Koelzer began collaborating with the Gilbert and Sullivan Society of San Jose, and Mission City Opera, at the age of 13, as a pianist and harpsichordist. He studied piano performance at Brigham Young University in Provo, Utah from 2006–2011 with Dr. Irene Peery-Fox. As a student, Koelzer coached BYU’s Opera Studio for six full-stage productions, and worked with Frederica von Stade, Sherill Milnes and Jennifer Larmore. He was invited to participate in the IMAP program in Plzen, Czech Republic in 2009. 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 graduated from the University of Maryland in May 2014 with a master’s degree in collaborative piano and is continuing with doctoral studies this fall. He studies with Professor Rita Sloan.

Stephanie Polonio (Bronx, NY), Dorabella, mezzo-soprano, is a second-year member of the Maryland Opera Studio in Delores Ziegler’s studio. As a member of MOS, Polonio performed the roles of Isabella/L’Italiana in Algeri and Mrs. Gross/Turn of the Screw in last year’s scenes program and Young Laura in the new work Love/Hate by Jack Perla. 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 Fledermäus, respectively. This past summer, Polonio was an Absolute Artist with Napa Music Festival, where she performed as Florence Pike/Albert Herring. In Summer 2012, she sang at the Stara Zagora Opera House in Bulgaria and performed La Zia Principessa alongside soprano Susan Neves at the Orlando International Opera Summer Program. Polonio graduated with a Bachelor of Music in vocal performance from Stetson University. This spring, Polonio looks forward to performing Maman/La Tasse Chinoise/La libellule in L’enfant et les sortilèges and Old Maid in The Old Maid and the Thief. 

Gregory Voinier (Rockaway Township, NJ), Guglielmo, baritone, known for his full, rich sound, is an active artist from the New York metropolitan area. Most recently seen as Pistola with the Emerald City Opera, Voinier has also performed as Reverend Baines/Elmer Gantry, Il Collonello/Il Giuoco Grasso, Nardol/La finta giardiniera, Germano/La scala di seta, Belcore/L’elisir d’amore and Don Carlo in Verdi’s Ernani. Voinier also brings his artistry to the concert stage. In the 2012–2013 season he was featured in the East Coast premiere of Samuel Barber’s The Lovers with Harmonium Choral Society. Past concert
engagements include Fauré’s Requiem with the Montclair State University Chorale and Rossini’s *Messa di Gloria* with the County College of Morris Chamber Choir. Voinier has also performed as a National Anthem Soloist for the Philadelphia Eagles, the New Jersey Devils and the NCAA. He graduated *magna cum laude* with a bachelor’s degree in music education from Montclair State University. He is currently a second-year member of the Maryland Opera Studio in Delores Ziegler’s studio.

Louisa Waycott (Ketchum, ID), assistant stage manager, has performed with Opera in the Ozarks, the International Lyric Academy, the American Institute of Musical Studies, the Neil Semer Vocal Institute and Songfest where she collaborated with contemporary composers such as Jake Heggie, John Musto and Libby Larson. She recently moved to the DC area from New York City where she performed with Blue Hill Troupe, Village Light Opera, Utopia Opera, New Opera NYC, Amore Opera and St. Bartholomews. Previous roles have included Marital/Inslanta, Meg/Fedstaaf, la zia/Madama Butterfly, Despina/Cois fan tutte, Lady Saphis/Patience, Kate and Edith/Pirates of Penzance, Tessa/The Gondoliers, Mercedes/Carmen, Estrellal/La Perichole and La Ciesca/Gianni Schicchi. She graduated from the University of Mississippi and is currently a first-year member of the Maryland Opera Studio in Martha Randall’s studio.

Logan Webber (Colorado Springs, CO), Ferrando, tenor, has performed with the Opera Theater of the Rockies, A.J. Fletcher Opera Institute, Piedmont Opera, the Princeton Music Festival and the American Institute of Musical Studies program in Graz, Austria. Recently, Webber premiered the role of Justice Scalia in a new works reading of the opera *Scalia/Ginsberg*, made his Chautauqua Opera debut as the Hotel Clerk in *The Ballad of Baby Doe* and traveled to Alaska providing outreaches and recitals for the community through the Rural Artists Project. Webber received his bachelor’s in music from the UNC School of the Arts where he was awarded a William R. Kenan, Jr. Excellence Award from the William R. Kenan, Jr. Charitable Trust. Webber is a second-year member of the Maryland Opera Studio in Delores Ziegler’s studio.

Enrico Lopez-Yañez (Los Angeles, CA), assistant conductor, is currently completing his MM in orchestral conducting with James Ross. This past summer, he attended the Castleton Festival as a conducting associate and studied with Maestro Lorin Maazel. Since arriving in Maryland, Lopez-Yañez has served as assistant conductor to the Capital City Symphony and NIH Community Orchestra and is Music Director of the UMD Repertoire Orchestra. His international work includes appearances with the Orquesta Filarmónica de Zacatecas (Mexico), the Orquesta Sinfónica de Aguascalientes (Mexico) and at the Festival de Música (Brazil). Lopez-Yañez has served as assistant and rehearsal conductor on productions of *L’incoronazione di Poppea* (Monteverdi), *Orpheus in the Underworld* (Offenbach), *Albert Herring* (Britten) and the chamber version premiere of Jonathan Sheffer’s *Blood on the Dining Room Floor*, among others. This year he will be assistant conductor for the Maryland Opera Studio’s productions of Ravel’s *L’enfant et les sortilèges* and Rossini’s *L’occasione fa il ladro*. Before studying at Maryland, Lopez-Yañez received his BA and MM from UCLA, where he studied trumpet with Jens Lindemann.
Maryland Opera Studio: Così fan tutte — in the UMD Libraries
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.

Così fan tutte goes Hollywood — Washington Area Performing Arts Video Archive, The In Series, Carla Hubner, artistic director/executive producer, Nick Olcott, director
Location: Michelle Smith Performing Arts Library — Paged Collections Room
Call Number: WAP 0118 pt. 1 and 2 (non-circulating)
A production by In Series and director Nick Olcott puts a 20th-century twist on Mozart’s 18th-century masterpiece. A new English-language libretto based on Da Ponte’s original text transports Così fan tutte to a Hollywood movie studio where film producers and wannabe movie stars interact against a background of the roaring ’20s. This high-energy production was performed and filmed in 2004 at DC’s Source Theatre, and is available for in-library viewing at MSPAL.

Così fan tutte, ossia La scuola degli Amanti, K. 588, Facsimile of the Autograph Score — W.A. Mozart, Lorenzo Da Ponte, Norbert Miller, John A. Rice
Location: Michelle Smith Performing Arts Library — Reference
Call Number: ML96.5. M68 K.588 2007 pt. 1, 2 and 3
Ever wonder what Mozart’s handwriting really looked like? Interested in the composer’s thought processes as he created this masterpiece? Visit the reference collection at MSPAL to see a facsimile of Mozart’s original score for Così fan tutte, one of many reproductions of this type held in our collections. A facsimile replicates, as accurately as possible, an original musical score written in the composer’s own hand. Scholars and performers alike benefit from consulting facsimile scores — these resources provide a window into the compositional process, the benefits of which are invaluable to the modern-day interpreter. Was a complicated scalar passage scratched out and replaced with a rest? Was an aria originally written in soprano clef rather than treble? Insights like these may help performers to shape their interpretation, and inspire scholars to examine the minutiae of the score in order to better understand the intent of the composer.

The Operas of Mozart — William Mann
Location: Michelle Smith Performing Arts Library — Stacks
Call Number: MT100. M76M3
There are a few Mozart operas that are familiar to every music lover — The Magic Flute, Don Giovanni and The Marriage of Figaro are staples of operatic repertoire. But what about Mozart’s other works in this genre? Learn the history behind La finta semplice, written when the composer was merely 12 years old, or find out what bits of society gossip may or may not have inspired the story of Così fan tutte …

For more information on these UMD Library materials and other resources relating to the performers, pieces, composers and themes of this program, please visit us at www.lib.umd.edu/mspal/mspal-previews.
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