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GERALD FINLEY, BASS-BARITONE
JULIUS DRAKE, PIANO
February 9, 2014

TINE THING HELSETH, TRUMPET
BRETTON BROWN, PIANO
April 6, 2014

GIL SHAHAM, VIOLIN
February 23, 2014

EMANUEL AX, PIANO
May 11, 2014

SCHAROUN ENSEMBLE BERLIN
March 16, 2014

INDIVIDUAL-CONCERT TICKETS
REGULAR $39 // STUDENTS $19

NEW WORKS READING SERIES

LOVE/HATE
By Jack Perla
Libretto by Rob Bailis
and
SCALIA/GINSBURG
By Derrick Wang

Friday, February 14, 2014 • 7:30PM
Joseph & Alma Gildenhorn Recital Hall

Discovery Series
FREE • SATURDAYS @ 3PM
SHCS @ HODSON HALL

MINETTI QUARTETT
March 8, 2014

YEVEGENY SUBBIN, PIANO
May 3, 2014

ON THE JOHNS HOPKINS UNIVERSITY HOMEWOOD CAMPUS

Clarice Smith Performing Arts Center, UMD School of Music and Maryland Opera Studio present

Thursday, February 13, 2014 • 7:30PM
Joseph & Alma Gildenhorn Recital Hall

CLARICE SMITH PERFORMING ARTS CENTER, UMD SCHOOL OF MUSIC AND MARYLAND OPERA STUDIO
Welcome to one of the Maryland Opera Studio’s signature events: our annual reading of new works. In the past, we’ve featured a number of operas about famous couples, from the Bader-Meinhof gang to Romeo and Juliet.

This year, we’ve chosen a couple of brilliant short works about two different pairs: Jack Perla’s Love/Hate and Derrick Wang’s Scalia/Ginsburg.

In a wonderfully non-linear way, Mr. Perla’s piece explores all the enticements and barriers to romance in today’s complex world, where the norms governing our love lives are constantly shifting, if not actually disappearing. What do we gain when we enter a relationship? What do we lose? Why would we even consider it?

Mr. Wang’s opera explores an equally fascinating dichotomy: two brilliant minds divided by opinion, but united by friendship. Justice Ginsburg and Justice Scalia share a love of the opera, so what better art form could there be for exploring their relationship? Drawing from the Justices’ own, very real words, Mr. Wang has crafted a musical portrait not only of two fascinating individuals, but also of a dynamic that shapes our nation’s very soul.

Viewed together, these two pieces also explore another perceived polarity: that of heart and head. I think they vividly demonstrate that opera is about them both.

— Nick Olcott, Interim Director of the Maryland Opera Studio

The program includes the following:

**LOVE/HATE**

By Jack Perla
Libretto by Rob Bailis
Musical Director: Allan Laino
Stage Director: Nick Olcott
Pianist: Chris Koelzer

**CAST**

- Laura/Ensemble: Loghan Bazan
- George/Ensemble: Gregory Voinier
- OMG Girl (Young Laura)/Ensemble: Stephanie Polonio
- Puppet 1/Ensemble: Suzanne Karpov
- Puppet 2/Sex Guru/Ensemble: Logan Webber
- Cupid/Oracle/Ensemble: Jaely Chamberlain
- Death/Darren/Ensemble: Sammy Huh
- Casanova/Ensemble: Ethan Greene
- Samantha/Ensemble: Teresa Hitchcock

**SYNOPSIS**

Love/Hate is about a relationship that might happen. Two middle-aged, single people stand at a bus stop, a place they see each other frequently, where even their eyes have met now and again. But nothing ever happens. At last, the man, George, asks the woman, Laura, her name. A wild fantasias ensues for each about every reason they have in their arsenals for refusing to meet new people. Each travels through memory and fantasy, cavorting with old flames, retracing steps of former heartbreaks and landing on their own precipice, in real time, over and over again, at the moment they might say, “hello.”

**SCALIA/GINSBURG**

By Derrick Wang
Musical Director: David Hanlon
Stage Director: Nick Olcott
Pianist: Milena Gligic

**CAST**

- Ruth Bader Ginsburg: Suzanne Karpov
- Antonin Scalia: Logan Webber
- Commentator: Ethan Greene

**SYNOPSIS**

Love/Hate is about a relationship that might happen. Two middle-aged, single people stand at a bus stop, a place they see each other frequently, where even their eyes have met now and again. But nothing ever happens. At last, the man, George, asks the woman, Laura, her name. A wild fantasias ensues for each about every reason they have in their arsenals for refusing to meet new people. Each travels through memory and fantasy, cavorting with old flames, retracing steps of former heartbreaks and landing on their own precipice, in real time, over and over again, at the moment they might say, “hello.”
NOTE
Welcome to tonight's reading of Scalia/Ginsburg — a comic opera about the friendship between (fictional versions of) U.S. Supreme Court Justices Ruth Bader Ginsburg and Antonin Scalia. It's my pleasure to share this work with you this evening.

If you are new to opera, or new to the legal context of Supreme Court opinions, please feel free to visit www.derrickwang.com, where a short guide to the opera has been prepared especially for tonight's presentation.

Also, because Scalia/Ginsburg is a work-in-progress, we welcome your helpful feedback. Therefore, after the presentation, please revisit www.derrickwang.com to complete a short survey and share your thoughts with us.

Thank you for taking the time to share in this journey — and Happy Valentine's Day!
— Derrick Wang

SYNOPSIS

SCENE: An unknown chamber, during a recess at the U.S. Supreme Court.

Justice Scalia enters, railing against the Supreme Court's latest opinion. As usual, the Court has created yet another constitutional right — even though "[t]he Constitution says absolutely nothing about this." Suddenly, a statue in the room springs to life. The Commentator (as the statue calls itself), representing a Higher Power, has come to judge Justice Scalia — holding him hostage if necessary. Justice Scalia is not amused.

Justice Ginsburg appears, urging Justice Scalia to be more flexible in order to extricate himself. Justice Scalia counters that judges are already entirely too flexible about too many matters — which explains the current state of constitutional law. "But the beautiful thing about our Constitution," Justice Ginsburg responds, "is that, like our society, it can evolve." To avoid continuing this argument, Justice Scalia consents to be judged by the Commentator in three tests of character.

For his first test, a trial of ideas, Justice Scalia must defend his legal philosophy. Justice Scalia does so by recalling his father, whose life exemplified the value of rules and self-reliance in achieving the American dream.

Momentarily satisfied, the Commentator now attempts to dismiss Justice Ginsburg, explaining that she has fulfilled her duty by inducing Justice Scalia's compliance — and that the rest of this inquisition is no place for a lady. Justice Ginsburg takes umbrage, as she recalls her struggles in the male-dominated world of law, relives her battles for gender equality and challenges the Commentator to update his outmoded views. "Very well," the Commentator testily replies: just for that, Justice Ginsburg must now undergo the remainder of the inquisition with Justice Scalia.

The second test is a trial of silence: whoever speaks will be severely punished. The Commentator bombards the Justices with verbal attacks, speaking through the words of their critics. Resisting the urge to respond, the Justices confine themselves to communicating with facial expressions and bodily movements. But the vitriol becomes too much to take, and Justice Scalia lets loose with a loud retort: "Get over it!"

As punishment, the Commentator engulfs the chamber in flames and prepares to banish Justice Scalia to his own personal nightmare: a world of anarchy where words have no fixed meaning. Justice Scalia, drawing on his faith, prepares to accept his fate — but Justice Ginsburg leaps into the fray, arguing on Justice Scalia's behalf and ultimately offering to join him. Justice Scalia, in turn, refuses to let Justice Ginsburg sacrifice herself.

Astounded by their cooperation, the Commentator asks: why do the two of them, such polar opposites, care so much about saving each other? The answer is obvious to the Justices: much like their country, their friendship thrives on both the freedom to disagree and the ability to look past their differences. Moved, the Commentator reveals the truth: they have in fact just passed the third and final test — the trial of maturity — and thus the breach of silence is forgiven. Moreover, this is no ordinary chamber: rather, it is a celestial stage, and they have been singing in an opera this whole time! As their reward, the Justices are now granted full and eternal access to this secret location, where they can forever live out their dream of being musical performers. The Justices, ecstatic, revel in this discovery.

But their break is over, and so they prepare to depart — but not before accepting the Commentator's invitation to return tomorrow for a party. Before they go, a gift arrives for Justice Ginsburg from a not-so-secret admirer — the resident celestial chef. Justice Ginsburg leaves a handkerchief behind, telling the Commentator to have her admirer return it at tomorrow's party. After the Justices exit, the Commentator duly retrieves the handkerchief, re-disguises the area as a judicial chamber, and reverts to his statuesque position, where he will remain … until tomorrow.
ABOUT THE ARTISTS

JACK PERLA, composer: Love/Hate, traverses boundaries in his music, freely spanning opera, jazz, chamber music and symphonic work. He has been commissioned by the Los Angeles Opera, Opera Theatre St. Louis, Houston Grand Opera, Seattle Opera, The Paul Dresher Ensemble and many others. Four new works receive premieres in 2014: Jonah and the Whale (Los Angeles Opera), The Brave Empress (Seattle Opera), River of Light (Houston Grand Opera) and Mich and the Moon, (Opera Memphis). Two new recordings, Poet's Cabaret and Pretty Boy, see their release in early 2014.

Perla was commissioned by Opera Theater St. Louis to create an opera for 2016 on Salman Rushdie's Shalimar the Clown, with director James Robinson and librettist Rajiv Joseph. Love/Hate, commissioned by American Opera Projects, premiered in 2012 in a co-production with the Opera Center of San Francisco Opera and ODC Theater. Pretty Boy, commissioned by the Paul Dresher Ensemble, premiered in December 2012 at Z-Space in San Francisco.

Perla has received awards from the Barlow Endowment for Music Composition, American Composers Forum, Zellerbach Fund, Argosy Foundation Contemporary Music Fund, James Irvine Foundation, American Music Center, Meet the Composer and Civic at Z-Space in San Francisco. He is the 1997 recipient of the Thelonious Monk Institute Jazz Composers Award, and earned his DMA at the Yale School of Music.

ROB BAILIS, librettist: Love/Hate, is a musician, writer and artistic director living in his native San Francisco. As a classical clarinetist, Bailis is noted for his “sweet, singing tone ... and technical wizardry ...” — S.F. Classical Voice. He has performed with orchestra, chamber ensembles and as a recitalist across the U.S., Canada, Asia and the UK. As an artistic director, his curation has been described as “... smart ... instinctive, and infectious.” — S.F. Chronicle. From 2003–2011 he was director of ODC Theater in San Francisco, where he elevated the artistic platform from regional to national and international visibility, and was instrumental in the theater’s 9MM capital expansion. In 2013 he became associate director of Cal Performances at UC Berkeley, where he leads the programming team in areas of dance, theater and world stages, and oversees the fundraising, marketing/PR and education departments. A frequent public-speaker, he has been heard at The Commonwealth Club, on KPFA’s Against the Grain and on NPR’s West Coast Live, among many others. A widely produced lyricist/librettist, Bailis’ work has been commissioned by many sources and has enjoyed performances nationally with presenting partners ranging from San Francisco Opera to the Manhattan School of Music. He holds degrees from Northwestern University and Yale School of Music.

DERRICK WANG, composer/librettist: Scalia/Ginsburg, creates dramatic music for an interdisciplinary world. Wang is also a speaker on music, law and the future of the arts. Wang’s music has received honors including awards from ASCAP and BMI (for his one-act opera ISIS) and has been performed internationally in venues such as Beijing’s Forbidden City Concert Hall and the Shanghai Grand Theatre. As a pianist, he has performed with operatic artists such as Nicole Cabell and appeared in venues such as the Supreme Court of the United States. He has also served as a Resident Composer–Librettist at American Lyric Theater and arranged music for Marvin Hamlish and the New York Pops at Carnegie Hall. Wang is a graduate of the University of Maryland Carey School of Law (JD, Houff Leadership Scholarship), Yale School of Music (MM Composition, Richardson Scholarship) and Harvard University (AB Music, magna cum laude, Phi Beta Kappa).

ALLAN LAINO, musical director: Love/Hate, is a second-year DMA choral conducting student at the University of Maryland. He directs the University Chorale and prepared the ensemble for collaborations with the Baltimore Symphony Orchestra and National Symphony Orchestra in Fall 2013. From 2012–13, he served as assistant conductor (La Boheme and Die Zauberflöte) and chorus master (Idomeneo) for the Maryland Opera Studio. For their current season, he will serve as assistant conductor for the spring production of Die Fledermaus. He served as co-director of the Sunday Night Singers when the group earned First Prize in the Mixed Chamber Choir category at the 2012 World Choir Games. He is a professional chorister at the Basilica of the National Shrine in Washington DC, and a member of the UMD Chamber Singers. He earned his MFA in choral conducting (2009) and BA in voice (2006) at the University of California, Irvine.

DAVID HANLON, musical director: Scalia/Ginsburg, has been praised by the Washington Post for his interpretive skills and “precise baton,” and is a frequent guest of Houston Grand Opera where he has conducted numerous chamber opera premieres, including his own opera: Past the Checkpoints. Hanlon also led the premiere and recording of Cruzar la Cara de la Luna, as well as its revivals at HGO, San Diego Opera and Chicago Lyric Opera. Hanlon recently served as Lorin Maazel’s assistant, preparing La fanciulla del West for performances in Spain and with Castleton Festival. Hanlon is a former Adler Fellow with San Francisco Opera, where he conducted the premiere of Perla’s Love/Hate and assisted on operas including Nixon in China, Siegfried and Don Giovanni.

He is a graduate of the Houston Grand Opera Studio, where he assisted on operas such as Lobenguru, Tosca and A Midsummer Night’s Dream. Hanlon resides in Washington DC.

NICK OLCOTT, director, is the interim director of the Maryland Opera Studio, where his past productions include Die Zauberflöte, Amelie al Ballo, Die Entführung aus dem Serail, L’elisir d’amore, Le nozze di Figaro, Serse, The Turn of the Screw and Cio-Cio San. He is a frequent coach and stage director for the Washington National Opera Domingo-Cafritz Young Artist Program, for whom he directs an annual program of scenes from American opera. Other credits include Wolf Trap Opera, Opera Cleveland, Boston Lyric Opera, the In Series, Pine Mountain Music Festival and Ash Lawn Opera Festival. He directs frequently for Opera Lafayette, most recently their pairing of Mozart’s Cio-Cio San (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.
ABOUT THE ARTISTS

JUSTINA LEE, studio principal coach, joined the faculty of the University of Maryland, College Park in 2008 as principal coach and music director of the graduate Opera Studio. She has worked as an assistant conductor, pianist and coach for the Metropolitan Opera, Seattle Opera, Wolf Trap Opera, Washington National Opera, Houston Grand Opera, the Glimmerglass Festival, Opera Theatre of St. Louis and Lorin Maazel’s Castleton Festival. Lee received a Masters of Music in Accompanying from the Manhattan School of Music as well as a Masters of Music in Piano Performance from the University of California, Los Angeles. Concert performances include recitals with Lawrence Brownlee, Dimitri Pittas and Alex Richardson as well as residencies with the Marilyn Horne Foundation, the Châteauville Foundation, the Manchester Music Festival and the Cleveland Art Song Festival.

LOGHAN BAZAN (Baltimore, MD), Laura: Love/Hate, made her professional stage debut in 2010 as Gianetta in Vera Musica’s production of Donizetti’s L’elisir d’amore. Her recent engagements include performances as Annio/La clemenza di Tito and Cherubino/The Marriage of Figaro with Undercroft Opera in Pittsburgh, Pennsylvania. In 2012, Bazan was a young artist at Opera NEO in San Diego, California, where she was featured in their scenes program, and in 2009, she spent the summer studying and performing recitals in Florence, Italy at the Bel Canto Institute. Bazan holds a Bachelor of Fine Arts in Music Performance (Voice) from Carnegie Mellon University where she performed several roles in their School of Music’s main stage productions. Favorite roles include 2nd Witch/Dido and Aeneas, Cherubino/Le nozze di Figaro and Pitti-Sing/The Mikado. She is currently a first-year member of the Maryland Opera Studio in Delores Ziegler’s studio.

JAELY CHAMBERLAIN (Winchester, VA), Capricio/Oracle: Love/Hate, completed her undergraduate studies at Shepherd University with a double major in voice performance and music education. During this time, she had the opportunity to perform leading roles in the operatic productions, her favorites being Cunégonde/Candide and Le Feu/L’enfant et les sortileges. Chamberlain was an Apprentice Artist at the Ash Lawn Opera Festival in 2012, where she performed the role of First Spirit/Die Zauberflöte. The year prior, she spent two months studying and performing as a recitalist in Salzburg, Austria, under special invitation from the University of Miami. She was soprano soloist for the Capitol Hill Chorale’s recent performance of Händel’s Messiah, and has performed leading roles with the Opera Camerata of Washington, including Gretel/Hänsel und Gretel and Adel/The Fledermaus. She is in her first year with the Maryland Opera Studio, studying under Carmen Balthrop.

MILENA GUGIC (Belgrade, Serbia), pianist: Scalia/Ginsburg, is currently a DMA student of Rita Sloan in the Collaborative Piano Department at University of Maryland. She previously studied at the University of Arts in Belgrade with Dubravka Jovicic and at Mannes College in New York City with Cristina Stanescu. She was a Collaborative Piano Fellow at Bard College (2011–2013), a Vocal Piano Fellow at Aspen Music Festival (2012) and an opera pianist at Siena Music Festival in Italy (2013). In 2012 she joined Contemporaneous, a New York City based new music ensemble, and shortly after became their official pianist. A passionate choral singer, with the female choir Collegium Musicum from Belgrade of which she was a member from 2002–2010 she had more than 400 performances all over the world both as a singer and pianist — the most recent one in Carnegie Hall in 2013. She is now a member of UMD Chamber Singers and a voice minor student of Joe Regan.

ETHAN LEE GREENE (Hamlet, NC), Commentator: Scalia/Ginsburg, Caucuses: Love/Hate, 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/Le Cenerentola, Pirate King/Pirates of Penzance, Jupiter/Orphe aux enfers and most recently performed scenes as Blitch/Susannah. 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. He recently received his Bachelor’s degree in vocal performance from Wingate University. Greene is in his first year of studies with the Maryland Opera Studio, studying under Dominic Cossa.

TERESA HITCHCOCK (Laramie, WY), Samantha: Love/Hate, made her operatic debut singing the mother in Menotti’s Amahl and the Night Visitors at Purchase College under the baton of Hugh Murphy and direction of Jacque Trussel. Throughout her time at Purchase College she has sung the roles of the Mother and the Witch in Humperdinck’s Hänsel und Gretel, Dorothee in Massenet’s Cendrillon and most recently Rosalinda in Strauss’s Die Fledermaus. Hitchcock completed her bachelor’s degrees at SUNY Purchase College with a major in voice performance, studying with Bonnie Hamilton. Hitchcock is currently pursuing her Master of Music in Opera Performance under a Graduate Assistantship from the Maryland Opera Studio at the University of Maryland, studying with Carmen Balthrop.

SAMMY HUH (Ridgefield, NJ), Deaths/Dearest: Love/Hate, is a first-year student in the Maryland Opera Studio studying with Gran Wilson. Huh graduated from The Juilliard School with a BM in vocal performance under the tutelage of Edith Bers. At Juilliard, he has performed Leandro in Le Donne Curiose and covered Mosquito in The Cunning Little Vixen and sung in master classes led by Daniel Ferro and Malcolm Martineau. As a recitalist, he has presented the entire cycles of Dicterliebe op. 48 and An Die Ferne Geliebte op. 98 and has performed in concert with pianists Arlene Shrut and J.J. Penna. Huh was a young artist with the Aspen Opera Theater Center where he covered Tobias Ragg/Sweeney Todd. He is the recipient of the Shirley Rabb Winston Scholarship, the Young Singers’ Foundation Scholarship and the Lucrezia Bori Grant, which gave him the opportunity to study in Berlin, Germany.
ABOUT THE ARTISTS

SUZANNE KARPOV (Oceanside, NY), Ruth Bader Ginsburg: Scalia/Ginsburg; Puppet 1: Love/Hate, is currently a first-year student in the Maryland Opera Studio, pursuing her Master of Music in Opera Performance. She is a recent graduate of Boston University, where she earned the degree of Bachelor of Music in Vocal Performance, magna cum laude. Karpov began her musical studies at an early age on piano and cello at the Precollege Division of the Manhattan School of Music. In the summer of 2012, Karpov attended Oberlin in Italy as a “Concert Artist,” where she performed scenes as Norina/Don Pasquale, Musetta/La Bohème and Gilda/Rigoletto. This past summer, Karpov played the role of Susanna in Le nozze di Figaro at the Atlantic Music Festival. Most recently, she was awarded second place in the Classical Republic in 2009, and selected to attend the Aspen Music Festival and School in Aspen, Colorado. She recently graduated from Stetson University in the studio of Delores Ziegler. Karpov is a first-year student with the Maryland Opera Studio at the University of Maryland in the studio of Dominic Cossa.

CHRIS KOELZER (San Francisco, CA), pianist: Love/Hate, started studying piano at age 7 with Natalia Hanukai. He 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 has worked with Frederica von Stade, Sherrill Milnes and Jennifer Larmore. He was invited to participate in the IMAP program in Plzen, Czech Republic in 2009, and selected to attend the Aspen Music Festival and School in Aspen, Colorado, with full scholarship, in 2011 and 2012. Koelzer currently attends the University of Maryland, where he is working toward a Master’s degree in collaborative piano, and is studying with Professor Rita Sloan.

STEPHANIE POLONIO (Mirimar, FL), OMG Girl (Young Laura): Love/Hate, is a first-year student at the University of Maryland where she is pursuing a Master of Music with the Maryland Opera Studio. She recently graduated from Stetson University where she received a Bachelor degree in vocal performance. As a member of the Stetson University Opera Theatre she performed the roles of Bridesmaid in Mozart’s Le nozze di Figaro, Didò in Purcell’s Dido and Aeneas, Tigrana in Puccini’s Edgar and the Third Wood Sprite in Dvořák’s Rusalka. Polonio has also participated in several summer programs. In the summer of 2012, she sang at the Stara Zagora Opera House in Bulgaria where she covered the role of La Zia Principessa and performed the role of L’infermiera in Puccini’s Suor Angelica. She also performed La Zia Principessa alongside of internationally acclaimed soprano Susan Neves at the Orlando International Opera Summer Program.

GREGORY VOINIER (Rockaway Township, NJ), George: Love/Hate, is an active artist from the New York Metropolitan Area, known for his full, rich sound, bass-baritone. Most recently seen as Don Carlo in Verdi’s Ernani with Vocal Productions NYC, Voinier has also performed roles including Reverend Baines/Elmer Gantry, Il Collonello/Il Giuvedi Grasso, Nardo/ La finta giardiniera, Germano/ La scala di seta and Belcore/Le lustr’Amore. Last season he was featured in the East Coast premiere of Samuel Barber’s The Lovers with Harmonium Choral Society. Past concert engagements include the Faure Requiem with the Montclair State University Chorale and Rossini’s Messa di Gloria with the County College of Morris Chamber Choir. Voinier graduated magna cum laude with a BM in music education from Montclair State University. Voinier is a first-year student with the Maryland Opera Studio at the University of Maryland in the studio of Delores Ziegler.

LOGAN WEBBER (Colorado Springs, CO), Antonin Scalia: Scalia/Ginsburg; Puppet 2/ Sex Guru: Love/Hate, has been studying voice for more than 11 years. Webber 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 American Institute of Musical Studies program in Graz, Austria and the Princeton Music Festival in New Jersey. Webber received his BM in voice at the University of North Carolina School of the Arts, where he studied under Dr. Marilyn Taylor. Webber is in his first year of studies with the Maryland Opera Studio, in the studio of Delores Ziegler.

THE NEW WORKS READING SERIES

Thanks to the support of the UMD School of Music and the Clarice Smith Performing Arts Center, the Maryland Opera Studio has been able to make the exploration of new operas a central part of our mission. Over the past ten years, we have offered a dozen readings of new works, as well as full productions of three commissioned operas (Frank Proto/John Chenault’s Shadowprower, John Musto/Mark Campbell’s Later the Same Evening and Robert Convery/Kathleen Cahill’s Clara). We are deeply indebted to the School and the Center for making this possible.

“We have a responsibility in our Opera Studio and training program to prepare our singers to master the standard repertoire. But we also have an obligation to offer our students opportunities to study the contemporary repertoire, to participate in the creating of a new opera and to explore the musical language that our composers are using now. We must never ignore the contemporary and modern repertoire or the emerging young composers. Having live composers and librettist present, of course, give the singers the opportunity to work with living creators and so understand how the operas are constructed. Such insights can only enhance their understanding of the classical repertoire.”

— Leon Major, Founder of the Maryland Opera Studio
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 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 in the fall and fully produced operas with orchestra every spring. The seasons are presented in the Clarice Smith Center’s beautiful Ina & Jack Kay Theatre.

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).
SEASON OF PERFORMANCES
MARYLAND OPERA STUDIO
Nick Olcott, Interim Director of Opera  Justin Lee, Music Director
Ashley Pollard, Opera Production Coordinator

DIE FLEDERMAUS
Johann Strauss II, composer
Karl Hoffner & Richard Genee, libretto
Nick Olcott, director
Ed Macary, conductor
Friday, April 11, 2014 . 7:30PM
Sunday, April 13, 2014 . 7PM
Wednesday, April 16, 2014 . 7:30PM
Saturday, April 19, 2014 . 7:30PM
Kay Theatre . $25/$20 subscribers . $10 students

Witty pranksters, straying spouses and lilting melodies — it’s the ultimate Viennese confection. In Strauss’ beloved 1874 operetta, revenge for a cruel trick leads to a woman sending her lover to jail under her husband’s name, a man attempting to seduce his own wife (disguised as a Hungarian countess) and a chambermaid masquerading as a lady of quality. The complications get straightened out in a prison run by a drunken jailer, all to the sparkling music of the great Viennese master.

A NIGHT IN OLD VIENNA
Saturday, April 12, 2014 . 7PM
Tuesday, April 15, 2014 . 7PM
Kay Theatre . FREE
As if our production of Die Fledermaus weren’t sparkling enough, we’ve added two bubbly evenings of cabaret!
Faculty, alumni and special guests will join members of the Maryland Opera Studio and the Maryland Opera Workshop in performing songs and scenes from Vienna’s rich musical treasure trove.
Operetta, lieder and arias — and it’s free! Join us for a taste of Vienna!

OPERA SCENE STUDY
Thursday, April 24, 2014 . 12:30PM
Opera at Franzosi
Grand Pavilion . FREE
Thursday, May 1, 2014 . 7:30PM
Friday, May 2, 2014 . 7:30PM
Gildenhorn Recital Hall . FREE

After a year of taking apart their craft and sculpting it from the ground up, the final class project for our first-year students pairs them in operatic scenes from a wide variety of repertory and featuring all aspects of their training. Accompanied only by piano and minimal props, these performances give our young artists a chance to shine in the purest of forms.