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CLARICE SMITH PERFORMING ARTS CENTER
UMD SCHOOL OF MUSIC AND MARYLAND OPERA STUDIO
PRESENT
An Opera in Three Acts
Composed by Wolfgang Amadeus Mozart
Libretto by Giambattista Varesco
Edited for the New Mozart Edition by Daniel Heartz
Performed in Italian with English Supertitles

Friday, April 12, 2013 . 7:30PM
Sunday, April 14, 2013 . 3PM
Thursday, April 18, 2013 . 7:30PM
Saturday, April 20, 2013 . 7:30PM
Ina & Jack Kay Theatre
DIRECTOR’S NOTE

Idomeneo is a puzzle. As one proceeds from the first glance of some excellent examples of Mozart’s craft, further investigation can be like descending down a very deep hole. It is a sprawling work with immense theatrical requirements, and demanding musical composition. As we have moved forward together through the piece, our exploration has brought the center into focus in the most fundamental ways, allowing us to see the deep hole to be a truly magnificent world.

Idomeneo is a leader who is bound by his status, his oaths, his beliefs to serve a certain role within Crete’s destiny. Indeed, his own destiny cannot be separated from that of Crete. He believes he has no choice but to follow the path laid out for him by the world, and the gods. But at the core of the opera is the choice that Idomeneo alone makes in taking an oath to a god whom he believes will help him survive when his life seems lost in a brutal, dishonorable moment. When he survives, he finds he must follow through with his vow, even when the direst consequences emerge. Idomeneo is only human, and is limited by his own imagination and intellect, so he refuses to allow his heart to overturn an oath taken in an anxious moment which will have dire consequences for himself personally, as well as his people. And so he builds an austere rule, a psychological prison that affects his family and his country. None are exempt from this prison, and all fear that they are suffering at the hands of one who has upset the natural order.

Idomeneo has created great unrest, from his hubris in war, to his self-serving vow, to his scorn at the innocent. At a moment when both war and eventually natural disaster are exhausting those around him, Idomeneo’s actions ripple to them, making the world unstable. Each ripple he sends out ratchets up the needs of his people, and their reactions to his unrest ripple back. This instability engulfs everyone, and society’s mechanisms for discipline crack, and panic and crisis ultimately prevail.

In the end, humanity saves the day. Idamante’s boundless generosity and forgiveness and the love expressed by Ilia allow Idomeneo’s heart to change the course of destiny. He hears the voice of Neptune speak from within, and frees his son, his country and his destiny in one gesture.

—Patrick Diamond

PROGRAM

Idomeneo
An Opera in Three Acts
Composed by Wolfgang Amadeus Mozart
Libretto by Giambattista Varesco
Edited for the New Mozart Edition by Daniel Heartz

Cast: In Order of Vocal Appearance
Ilia: Emily Kate Naydeck
Idamante: Amanda Fink (April 14 & 20)/Erin Pasmore (April 12 & 18)
Idomeneo: Patrick Cook
Elettra: Amber Schwarzrock
Arbace: Jason Lee
High Priest: Brian Wallin
Voice of Nettuno: Michael Dane

Chorus:
Katie Baughman, Katherine Ann Brandt, Amy Broadbent, Christine Browne-Munz,
Keith Browning, Madeline Cain, Missy Curl, Alec Donaldson, Adia Evans, Samuel Keeler,
Patrick Kilbride, James Krabbendam, Jeff Magill, Joanna Margueritte-Gicewicz,
Shaina Martinez, Kumar Ravichandran, Amanda Tittle, Brian Wallin

Covers:
Katherine Ann Brandt (Idamante), Madeline Cain (Elettra), Alec Donaldson (Idomeneo),
Patrick Kilbride (Arbace), Amanda Tittle (Idamante)

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Conductor: Joseph Gascho
Director: Patrick Diamond
Scenic Designer: Jake Ewonus
Costume Designer: Kathleen Geldard
Lighting Designer: Andrew Cissna
Video Designers: Andrew Cissna & Jake Ewonus
Wig & Make-up Designer: Brittany Graham
Fight Choreography: Lewis Shaw
Chorus Master: Allan Laino
Studio Principal Coach: Justina Lee
Continuo Players: Jonathan Cain, Hsiang-Ling Hsiao
Production Stage Manager: Erin Patrick
Assistant Stage Manager: Amanda Tittle

Approximately 3 hours, with two 10-minute intermissions.

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SYNOPSIS

ACT I. Sidon, capital of Crete, at the conclusion of the Trojan War. Ilia, daughter of King Priam, and prisoner in Crete, reflects on the loss of her family in Troy, while grappling with her love for Prince Idamante, son of Idomeneo, King of Crete. Idamante arrives, making advances on Ilia by announcing he will free the Trojan prisoners. Despite Ilia’s rejection, he sets the Trojans free. Both Trojans and Cretans welcome the return of peace. Eletra, the displaced daughter of Agamemnon, is jealous of Ilia, and protests Idamante’s clemency. Arbace, the king’s confidant, interrupts, imparting that Idomeneo has died at sea on his homecoming voyage. Eletra, afraid of losing a potential match with Idamante, feels the furies rise in her.

At sea, Idomeneo and his crew are battered by a storm, and washed ashore, barely surviving. Regaining consciousness, Idomeneo recalls a vow made to Neptune in the violent storm, that if spared, he will sacrifice the first person he encounters on land. Idamante, mourning the loss of his father, approaches Idomeneo, whom he sees is in distress. They do not immediately recognize each other. No sooner does Idomeneo recognize Idamante, but he leaves, ordering Idamante to stay away. Overwhelmed by his father’s rejection, Idamante despairs while the Cretan troops disembark from the remaining fleet and sing praises to Neptune.

ACT II. Idomeneo seeks counsel from Arbace, who suggests Idamante be sent into exile until an adequate substitute sacrifice is found. Idomeneo orders Idamante to accompany Eletra home to Argos while Arbace prays that the gods relent and accept a substitute. Ilia greets Idomeneo, saying the kindness of Crete has moved her to declare her desire for Idomeneo to be her new father and Crete her adopted country. As she leaves, Idomeneo realizes his deliverance has cost Ilia her happiness as well as his own. Saved at sea, he now finds a tempest raging in his own bosom.

Ready to depart, Eletra welcomes the idea of going to Argos with Idamante, voicing her love for him. Idomeneo arrives at the port to bid his son farewell and urges him to learn the art of ruling while he is away. Before the ship can sail, a violent storm erupts, assaulting Sidon relentlessly. Recognizing this as a message from Neptune, Idomeneo offers himself as atonement for reneging his vow.

ACT III. Ilia asks the breezes to carry her love to Idamante, who appears, dressed for combat, declaring that he must leave to prove himself to his father and save the city. Returning to the aftermath of the war, he says he may as well die as suffer the torments of unrequited love. Just as Ilia confesses her love, they are surprised by Eletra and Idomeneo. When Idamante asks his father why he shuns him, Idomeneo’s reply is an order to leave. All lament their fate, and Idamante departs. Arbace comes with news that the people, led by the high priest of Neptune, are clamoring for Idomeneo.

The high priest tells the king of the destruction wrought in the land by the storm, demanding Idomeneo reveal the name of the person whose sacrifice is demanded by the god. When the king confesses that his own son is the victim, all are horrified. Idamante surprises all by returning, saying he at last understands his father’s dilemma, and is ready to die. After an agonizing farewell, Idomeneo is about to sacrifice his son when Ilia intervenes, offering her own life instead. Suddenly, Idomeneo’s hand is stayed by the voice of Neptune. Idomeneo must yield the throne to Ilia and Idamante. Everyone is relieved except Elettra, who longs for her own death. Idomeneo presents Idamante and his bride as the new rulers. The people call upon love to bless the royal pair and bring peace.

—Original Source: Opera News

MEMBERS OF THE UNIVERSITY OF MARYLAND SYMPHONY ORCHESTRA

James Ross, director

Violin I
Paul Bagley, concertmaster
Alex Yin
Jesse Munoz
Sylvia Lim
Madeleine Watson
Marianna Cutright

Violin II
Jennifer Lee
Emmanuel Borowski
Sally Bruce
Hannah Moock
Sarah York

Viola
Emily Cantrell
Ted McAllister
Maria Montano
Troy Pryor

Cello
Jonathan Cain
Sarah Taber-Miller
Alex Boatright

Contrabass
Andrew Coccoli
George Freeman

Flute
Jenny Lehtonen
Kendall Rybolt

Piccolo
Avery Sandborn

Oboe
Sarah Balzar
Laurel Arel

Clarinet
Emily Robinson
Emily Milanak

Bassoon
Tilden Marbit
Jacqui Symon

Horn
Avery Pettigrew
Laura Bent
David Meichle
Rachel Sebastian

Trumpet
Ken Kupyak
Adam Janas

Trombone
Kevin Downing
Casey Jones
John Crotry

Timpani
Logan Smith

Continuo
Jonathan Cain

Fortepiano
Hsiang-Ling Hsaio
Joseph Gascho, conductor, has built a multifaceted musical career — performing as a soloist and collaborative artist; conducting opera, orchestra and choir; editing and arranging scores; teaching and lecturing; and most recently as a producer and editor. He has won numerous grants and prizes, including first prize in the 2002 Jurow International Harpsichord Competition. In 2012, he released his debut solo CD, a recording of his own harpsichord transcriptions. Along with recorder player Justin Godoy, he directs the chamber group Harmonious Blacksmith, which has just released a new CD with percussionist Glen Velez. Other recent performing highlights include concerts with the Mark Morris Dance Group and The Kennedy Center Opera Orchestra, the Tallis Scholars, and the Folger Consort, the Washington Bach Consort and at Intersections: A New America Arts Festival. Not only a proponent of early music, he frequently performs works of living composers, including numerous premiere performances. After studying at the Peabody Institute and the University of Maryland, he now teaches at the George Washington University, the Magnolia Baroque Festival and Institute and Oberlin Conservatory's Baroque Performance Institute.

Patrick Diamond (Albuquerque, NM), director, participant in more than 20 American and world premieres of both opera and plays. Collaborations: playwrights A. Rey Pamatmat (Thunder Above/Dearly Beloved), Eric Sanders (Oblivion), Kathryn Walat, and Roberto Aguïrre-Sacasa (The Mystery Plays, Bloody Mary); composers Gregory Spears (Paul's Case with AOP), Ellen Lundquist with Nobel Laureate Tomas Tranströmer (drömedeats); and ensemble Sybarite 5 (The Dido Project, an installation of Purcell's Dido and Aeneas). Established repertoire: works by Shakespeare, Calderón, Puccini, Britten, Janáček, Mayakovskiy and Verdi. Diamond has directed all three of the Mozart/da Ponte operas, as well as Mozart's La finta giardiniera. He directed the acclaimed revivals of Le donne curiose by Wolf-Ferrari at Wolf Trap, and Moniuszko's Halka at Sarasota Opera. At the University of Maryland, he directed Argento's Postcard from Morocco last year as part of the Argento Celebration. Other notable companies: 2G, Working Man's Clothes, American Opera Projects, Aspen Music Festival, as well as regional opera companies in the U.S., France and Sweden. He has been on staff at Manhattan Theatre Club, Yale Repertory Theater, The Dallas Opera, Opera Colorado, The Baltimore Opera and The Santa Fe Opera. Diamond has been a regular visiting artist at Rice University's Shepherd School of Music, has taught in the Maryland Opera Studio and currently teaches acting at Manhattan School of Music. He runs the Yale Summer Acting Conservatory.

Justina Lee (San Francisco, CA), joined the faculty of the University of Maryland, College Park in 2008 as Music Director of the graduate 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 Shanghai Conservatory 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.

Allen Laino (Los Angeles, CA), chorus master, is a first-year DMA Choral Conducting student at the University of Maryland. He served as singer and conductor for the Sunday Night Singers and the Men in Blaque based in Southern California. He sang with groups such as the Horizon Chamber Choir, San Diego Bach Collegium, the Charles Dickens Carolers and the Norfolk Festival Chamber Choir. He currently sings with the UMD Chamber Singers and Schola Cantorum at the Cathedral of St. Matthew the Apostle in Washington DC. While directing choral programs at Highland High School, University High School and Quartz Hill High School, his choirs received high recognition at national festivals. He earned his MFA in Choral Conducting (2009) and BA in Voice (2006) at the University of California, Irvine.

Katie Baughman (Atlanta, GA), chorus, soprano, is pursuing a DMA in the Maryland Opera Studio at the University of Maryland. She is a staff chorister and soloist at the Basilica of the National Shrine of the Immaculate Conception. This season, Baughman will sing the soprano solos in Bach’s Kaffee-Kantate and make her debut with TEMPO at the University of Maryland performing Harris’s Abraham Lincoln Walks at Midnight. Earlier this year, Baughman was heard on WABE, Atlanta’s NPR affiliate, performing the soprano solos with the Johns Creek Symphony and the Michael O’Neill Singers in their joint concert of Beethoven’s Mass in C. Previous engagements include multiple appearances with the Johns Creek Symphony; soloist with the Atlanta Community Symphony Orchestra, educational outreach with Young Audiences of Atlanta and frequent performer with Capitol City Opera (Atlanta). She was awarded the encouragement award at the Georgia District Met Auditions and was a semi-finalist in the Orpheus National Vocal Competition.

Katherine Ann Brandt (Salem, SC), chorus, mezzo-soprano, began her career in musicals and plays. She performed roles such as Hedy La Rue/Hollywood/How to Succeed in Business Without Really Trying, Nancy/Oliver/Peegent/Playboy of the Western World and Susan/Veronical Room. In her undergraduate studies at Carnegie Mellon University, she focused her studies on classical music and performed roles including Marcellina/Marriage of Figaro, Second Lady/The Magic Flute, The Sorceress/Dido & Aeneas, Bessie/Das Kleine Magadoginy and The Chinese Tea Cup/Fantastic Mr. Fox in the starring role of Mrs. Fox with the Microscopic Opera Company. This past summer, she made her debut with The Pittsburgh Opera Theater as The Baroness/La finta giardiniera. Other recent as a producer and editor. She has won numerous grants and prizes, including first prize in the 2002 Jurow International Harpsichord Competition. In 2012, he released his debut solo CD, a recording of his own harpsichord transcriptions. Along with recorder player Justin Godoy, he directs the chamber group Harmonious Blacksmith, which has just released a new CD with percussionist Glen Velez. Other recent performing highlights include concerts with the Mark Morris Dance Group and The Kennedy Center Opera Orchestra, the Tallis Scholars, and the Folger Consort, the Washington Bach Consort and at Intersections: A New America Arts Festival. Not only a proponent of early music, he frequently performs works of living composers, including numerous premiere performances. After studying at the Peabody Institute and the University of Maryland, he now teaches at the George Washington University, the Magnolia Baroque Festival and Institute and Oberlin Conservatory’s Baroque Performance Institute.

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ABOUT THE ARTISTS

Christine Browne-Munz (Vancouver, BC, Canada), *chorus*, mezzo-soprano, is in her second year at the University of Maryland pursuing a BM in Vocal Performance, where she studies with Delores Ziegler. She was recently seen with the InSeries as an ensemble member and Anna (cover) / *La Clemenza di Tito*. This past summer she participated in the 2012 Scuola Italia program in Le Marche, Italy. She has performed as a chorus member for the Maryland Opera Studio’s *Die Zauberflöte*, *Miss Havisham’s Fire* and *Amore al ballo*. Upcoming roles include Knusperhexe/Hänsel und Gretel with Portland Summer Opera Workshop and Countess Charlotte/A Little Night Music with Halifax Summer Opera.

Keith Browning (Lake Spivey, GA), *chorus*, baritone, is a first-year master’s student in the Maryland Opera Studio studying with Dominic Cossa. He received his undergraduate training at Stetson University in Deland, Florida. His recent engagements include the roles of Figaro/Il barbiere di Siviglia, Schaunard/La bohème, Il Conte d’Almaviva/Le nozze di Figaro and Peter/Hänsel und Gretel. He has also performed the roles of Le Gendarme/Les mamelles de Térèsia, Wali/The Three Penny Opera and Charlots/Àngelique. He has been engaged with the Opera Ensemble at Bard Conservatory and the Metropolitan Opera in Beverly, North Carolina and the Stonestreet Opera Theatre. Browning has been a featured soloist in works such as Handel’s Messiah, Mozart’s Requiem, Haydn’s Paukenmesse and Vaughan Williams’s Mass in G Minor.

Jonathan Cain (Tucson, AZ), *continuo cellist*, has been active since 2011 in the DC metro area as a performer, collaborator and teacher. The founding cellist of the All Points West Chamber Music Collective, Cain has performed at the Hilyar Art Space, the Arts Club of Washington, the Heurich House Museum and the 2013 Intersections Festival at the Atlas Performing Arts Center. Currently finishing his MM degree at the University of Maryland, he studies cello with Evelyn Elsing. He has performed Reich’s *Double Sextet* with eighth blackbird, Debussy’s *Prelude to an Afternoon of a Faun* New Lights project choreographed by Liz Lerman, participated in the 2012 National Orchestral Institute and worked with members of the Orpheus Chamber Orchestra. He is Adjunct Cello Faculty at the Holton-Arms School. Cain graduated from the University of Arizona with a BS in math and a BM in cello.

Madeline Cain (Aromas, CA), *chorus*, soprano, is a first-year master’s student in the Maryland Opera Studio. She graduated from the Eastman School of Music with a BM in vocal performance, where she studied under Karen Holvik and Katherine Ciesinski. Most recently she performed the role of Donna Elvira/Don Giovanni at the Opera Academy of California in San Francisco. Other roles include: la Ciesca in Puccini’s *Gianni Schicchi*, the Newspaper Woman in Poulenc’s *Les mamelles de Térèsia* and l’architecture in Charpentier’s *Les arts florissants*. Noted for her skill with contemporary music, Cain has performed as a soloist with the Ossia New Music ensemble in Rochester, New York as well as the Marysas Ensemble in New York City. She is thrilled to be performing with the Maryland Opera Studio.

Andrew Cissna (Washington DC), *lighting designer*, MFA lighting design major. *Dead Man’s Cell Phone*, *Sandwiche*, *Like a Unicorn in Captivity* (University of Maryland); 1984 (Catalyst Theater Company, Helen Hayes nomination); Bengal Tiger at the Bagdad Zoo (Round House Theatre); One Destiny (Ford’s Theatre); Passion for Justice (Oney Theatre Center); American Scrapbook (Kennedy Center TYA); Alexander, Happy Elf, Little Engine that Could (Adventure Theatre). Broadway: *Mountaintop* (Assistant to the Lighting Designer). Off-Broadway: *Bullet for Adolf* (Assistant Lighting Designer).

Patrick Cook (Baltimore, MD), *Idomeno*, tenor, has been described by the Washington Post as “imposing and promising,” and is earning praise for his performances across the country in venues including The Kennedy Center and Carnegie Hall. Recent operatic performances include Bacchus/Ariadne auf Naxos and Don José/Carmen with Hub Opera Ensemble, *Messengers/Aida* with Annapolis Opera, *The Essential Wigner* with The Washington Chorus at The Kennedy Center, Monostatos/Die Zauberflöte, Bentley Drummlle/Miss Havisham’s Fire and Man with Old Luggage/Postcard from Morocco and Luigi/I tabarro with the Maryland Opera Studio. In 2011, Cook performed for President Obama’s Town Hall meeting in College Park, Maryland. Cook is a 2011 and 2010 DC District Winner of the Metropolitan Opera National Council Auditions. A graduate of the Baltimore School for the Arts, Cook holds a Master of Music degree from Bard Conservatory and a Bachelor of Music degree from The Juilliard School. Cook is a doctoral candidate in the Maryland Opera Studio at the University of Maryland and studies with Gran Wilson. Future engagements for the tenor include a return to Hub Opera Ensemble as Don Ottavio/Don Giovanni in May/June 2013.

Laura “Missy” Curl (Bethesda, MD), *chorus*, soprano, is a sophomore and as a first-year vocal performance and music education double major, she is thrilled to perform in her first University of Maryland opera production. Highlights of her choral experiences include being a member of the children’s chorus in the Washington National Opera’s most recent productions of *Carmen* and *Tosca* and singing in the National Association for Music Education’s All-Eastern Chorus. She has also enjoyed partaking in the Washington National Opera’s Institute for Young Singers in 2010 and the Crittenden Opera Studio workshop this past summer. She is so excited to finally be a part of the University of Maryland’s music community and is looking forward to growing as a musician and performer.

Michael Dane (Charlotte, NC), *Nettuno*, bass, made his operatic debut with Opera Carolina as Count Pari in Gounod’s *Roméo et Juliette*. His success with Opera Carolina brought him back as Fiorello in Rossini’s *Il barbiere di Siviglia*. In Charlottesville, North Carolina, Dane performed the role of Colline in Puccini’s beloved *La bohème*. Dane made his Italian operatic debut in the summer of 2011 as Alidoro/La Cenerentola and Monterone/Rigoletto with La Musica Lirica in Novafeltia, Italy — returning to Orfeo,
ABOUT THE ARTISTS

Italy this past summer to perform Leporello/Don Giovanni. Dane completed his Bachelor’s in Vocal Performance at the University of North Carolina in Greensboro. Dane is attending the University of Maryland in the Maryland Opera Studio and is a student of Francois Loup. Throughout Dane’s adolescence, he performed regularly on the East Coast and Europe as a concert violinist. Upcoming performances include Villains/Le contes d’Hoffmann and Wotani/Das Rheingold.

Alec Donaldson (Winchester, VA), chorus, tenor, is absolutely thrilled to be a part of the Maryland Opera Studio where he now studies with Dominic Cossa. He recently graduated from Baldwin-Wallace College with a degree in vocal performance. While at Baldwin-Wallace, Donaldson portrayed the role of Don Giovanni in the Mozart opera of the same name, and also played Schaunard in Puccini’s La bohème. He also appeared as Il Conte Robinson in Oberlin in Italy’s production of Il Matrimonio Segreto by Cimarosa, and as Thomas Putnam in Chautauqua Summer Music Festival’s production of Robert Ward’s The Crucible.

Jake Ewonus (Albany, NY), scenic designer, is finishing his master’s degree here at the University of Maryland, graduating with an MFA in May. He has assisted in the area at such theatres as Woolly Mammoth, Shakespeare, Studio and Round House, and most recently designed scenery for the Helen Hayes recommended Adventure Theatre’s production of Little House Christmas. At the CSPAC, Ewonus was the scenic designer for last spring’s production of The Old Settler for The School of Drama and Performance Studies. This is his thesis design and he would like to thank everyone who helped him these past three years, especially his family.

Amanda Fink (Cleveland, OH), Idamante, mezzo-soprano, is a second-year graduate student in the Maryland Opera Studio under the tutelage of Carmen Balthrop. With the Maryland Opera Studio, she has covered the role of Estella in Dominic Argento’s Miss Havisham’s Fire, and performed in scenes programs as Hermia/A Midsummer Night’s Dream, Cherubino/Le nozze di Figaro, Megal/Falstaff and Ottavia/Il trionfo di Dafne. Most recently, Fink participated in the Castleton Artists Training Seminar, where she performed the role of Charlotte in Stephen Sondheim’s A Little Night Music.

Kathleen Geldard, costume design. REGIONAL: Huntington Theatre (Raisin in the Sun, Invisible Man, Ruined), La Jolla Playhouse; Berkeley Rep; Centerstage; Vineyard Playhouse; Studio Arena Theatre; Kennedy Center: First You Dream; Children’s Theatre of Charlotte; Studio Theatre: Invisible Man, Sucker Punch; Signature Theatre (selected): Crimes of the Heart, Shakespeare’s R & J, Xenodochia, Brother Russia, Really Really, The Boy Detective Fails (world premiere), The Hollow (world premiere), Sunset Boulevard, Walter Cronkite is Dead, (world premiere), Chess, Sycamore Trees (world premiere), Sweveny Todd, Les Misérables, The Lieutenant of Inishmore; Woolly Mammoth Theatre Company; Round House Theatre; Imagination Station; Olney; Folger Theatre. DANCE: Liz Lerman Dance Exchange. AWARDS: 2012 Bay Area Critics Circle Nomination for Ruined, Berkeley Rep; 2012 IRNE Nomination for Ruined, Huntington Theatre; 2009 Helen Hayes Nomination for The Neverending Story, Imagination Stage; named Artist Associate for Signature Theatre, 2011. Geldard holds an MFA from the University of Maryland.

Brittany Graham (Columbia, MD), wig and make-up designer, is a UMD alum and freelance costume, wig and make-up designer working in the DC/Baltimore area. She most recently designed wigs and make-up for The Young Victorians’ The Mikado and Anne Arundel Community College’s La traviata. She has costume designed for Active Cultures, Flying V, Pointless Theatre Co. and Venus Theatre. Graham is first assistant and social media consult at the Marilyn Johnson Sewing & Design Studio. She is thrilled to be back at UMD as a designer.

Hsiang-Ling Hsiao (Changhua, Taiwan), continuo fortepiano and pianist, is a second-year doctoral student of Rita Sloan. Hsiao holds degrees from Maryland and UT Austin. While in undergrad, she discovered her passion for collaborating with instrumentalists was more than just a hobby. Participating in Maryland Opera Studio’s productions has sparked her obsession with opera, along with an ever-growing fondness of art songs. She has studied with Gregory Allen, Ling-Ju Lai, and performed in masterclasses with Christoph Eschenbach and Leon Fleisher, among others. Hsiao has spent three summers at the Aspen Music Festival and School on the New Horizons Fellowship, and was honored to perform Rachmaninoff’s First Piano Concerto with UMRO as a result of winning the third prize in the 2011 UMD Concerto Competition.

Samuel Keeler (Manassas, VA), chorus, tenor, is a native of California. His past performances include the roles of Don Curzio/Le nozze di Figaro, with the Maryland Opera Society, as well as choral performances in Il tabarro, Amelia al ballo, and Miss Havisham’s Fire, all with the Maryland Opera Studio. A recipient of the Director’s Scholarship at University of Maryland, Keeler is currently pursuing his bachelor’s degree in vocal performance. He made his solo debut at the university with the world-premiere performance of Fortune’s Bones: The Massumi Requiem.

Patrick Kilbride (Hawthorn Woods, IL), chorus, tenor, holds his BM from Northwestern University as a Helen Heims Endowed Scholarship recipient, and has performed with the Aspen Music Festival and the Castleton Music Festival. Previous roles performed and covered include Tybalt/Romeo and Juliet, Il Venditore di Canzonetta/Il tabarro (Maryland Opera Studio), Beadle Bamford/Sweeney Todd, Flute/A Midsummer Night’s Dream (Aspen Opera Theater Center), Abe Kaplan/Street Scene, Monostatos/The Ghosts of Versailles, La Discorde/Les Arts Florissants, Marquis, Lathersman/The Ghosts of Versailles, Don Curzio/Le nozze di Figaro (Northwestern University), Filch/The Beggar’s Opera (Castleton). He has received awards from the Bel Canto Foundation Competition and Chicago College NATS Competition. He was a 2007 National Foundation for the Advancement in the Arts Finalist and Winner in Voice and Chicago Regional Award winner. This summer, Kilbride will cover and perform roles in Handel’s Almira with the Boston Early Music Festival and then returns to the Aspen Opera Theater Center on a fellowship to perform the roles of Gherardo/Gianni Schicchi and Tenor Soloist, Un Soldato/L’incoronazione di Poppea. Kilbride is also an avid composer. He studies with Gran Wilson.
ABOUT THE ARTISTS

Edward Kim (Bel Air, MD), pianist, is a master’s student in collaborative piano with Rita Sloan. After earning a BA in anthropology from Dartmouth College in 2009, Kim spent eight months in Doha, Qatar as a Fulbright scholar studying the sociocultural impact of modernization on Qatari society. He formerly studied with Sally Pinkas and Gregory Hayes, and has participated in masterclasses for Marian Hahn, Marilyn Neeley and members of the Emerson String Quartet.

James Krabbendam (Chattanooga, TN), chorus, bass, is in his first year as a member of the Maryland Opera Studio. Roles performed include Sarastro/Die Zauberflöte and Dr. Dulfamara/L’élisir d’amore, both with Bel Cantanti Summer Opera Festival, as well as Ser Amantino di Nicolao and Maestro Spinelloccio/Gianni Schicchi. While pursuing his bachelor’s degree at the University of Maryland, he appeared in the choruses of Il tabarro, Amelia al ballo, Eugene Onegin, Florencia en el Amazonas, Shadowboxer and Il barbiere di Siviglia. Other chorus work includes Carmen, I Capuleti e Montecchi and I Pagliacci. Krabbendam is a student of Carmen Balthrop.

Jason Lee (Orange County, CA), Arbach, tenor, was last seen as Brighella in Hub Opera Ensemble’s production of Ariadne auf Naxos. Other recent roles include: Tamarino/Die Zauberflöte, Nanki-Pool/The Mikado, Mr. Owen/Postcard from Morocco, Raymond Pucket/Miss Havisham’s Fire and L’Amante/Amelia al ballo. Aside from opera, he has also been featured as tenor soloist in Mozart’s Requiem, Argento’s Songs to be Sung Upon the Water, Obadiah/Tenor Soloist in Mendelssohn’s Elijah and the Tenor Soloist in Handel’s Messiah. Lee was also a featured recitalist with the DC Arts Club in December. He holds degrees from the University of Maryland and the Eastman School of Music, and furthered his education at the Aspen Music Festival and School and as a studio artist with the Wolf Trap Opera Company in Vienna, Virginia.

Jeff Magill (Freehold, NJ), chorus, baritone, is a third-year graduate student pursuing his PhD in physics at the University of Maryland. A lifelong devotee of the Muses, Magill divides his hours between the lab and the practice room. Beltway audiences may recall his participation in the much-beloved Maryland Chorus shortly before its dissolution in 2009. Magill has studied piano for many years and is currently working with his long-time friend and collaborator Marcus Griepenstein on a brief biographic-operatic roman à clef which attempts to encompass post-post-modern analysis of atonal modality in the context of multi-imbricated inter-structural and apolitical voice-instrumentalization. Magill also played a barely noticed but important role in supporting the practice of barbershop quartet singing in his hometown of Freehold, New Jersey. He thanks the Maryland Opera Studio for the opportunity to join its impressive cast and crew, and hopes in this Mozart classic his ardor for the genre will be everywhere in evidence.

John Margueritte-Giecewicz (Warsaw, Poland), chorus, mezzo-soprano, is a PhD student in the Journalism Studies program. Her passion for music started at a young age with piano classes and continued through participation in various choirs in her home country before joining UMD University Chorale in 2011 as an alto. Currently a member of All Souls Unitarian choir, Margueritte-Giecewicz is pursuing the Voice Minor Series under the direction of Madeline Miskie at the UMD School of Music.

Shaina Martinez (Germantown, MD), chorus, soprano, is a sophomore vocal performance major and College Park Arts Scholar at the University of Maryland. As a Director’s Scholarship recipient, she studies with Carmen Balthrop and Carlos C. Rodriguez, and is in the UMD Chamber Singers and Opera Chorus. Recently she was in the ensemble in The InSeries’ English adaptation of La Clemenza di Tito. At UMD she was a soprano soloist in Igor Stravinsky’s Maus and was in Die Zauberflöte (ensemble). As a former member of the Children’s Chorus of Washington, she was a soloist in Italy, most notably, at the Vatican. She has performed with the Washington National Opera and National Symphony Orchestra for four years under the baton of conductors like Matthew Halls and Helmut Rilling. She has also received classical guitar training for six years and studied piano for seven years.

Emily Kate Naydeck (Pittsburgh, PA), Ilia, soprano, is a second-year graduate student in the Maryland Opera Studio studying with Linda Mabbs. She received her BM in Vocal Performance at Ithaca College. Most recent credits include Pamina and Papageno/Die Zauberflöte (MOS), Young Miss Havisham/Miss Havisham’s Fire (MOS), Pearl from selected scenes of the new works reading S (MOS) and The Rosel/The Little Prince (Ithaca College). As an apprentice with Caramoor’s Bel Canto Young Artist Program this past summer, Naydeck performed selected concerts as well as choruses in Rossini’s Ciro in babilonia and Mendelssohn’s A Midsummer Night’s Dream. Future engagements include the roles of Erste Knabe and Papagena understudy/Die Zauberflöte as an Emerging Artist with Opera New Jersey.

Erie Passmore (Edmonton, Canada), Idamante, mezzo-soprano, is in her final year of a master’s degree at the University of Maryland as a member of the Maryland Opera Studio where she studies with Delores Ziegler. In 2008, Passmore received her bachelor of music from the University of Alberta and was the recipient of the Johann Strauss Scholarship allowing her to study in Austria at the Franz Schubert Institute and the Mozarteum University. With the University of Alberta Opera, she performed the roles of Arsames/Mass/Idomeneo and Hansel/Hansel and Gretel. In 2011, Passmore made her orchestral debut with the University of Maryland Wind orchestra singing Tommasini’s Three Spanish Songs. Past roles include Maurya/Riders to the Sea with Halifax Summer Opera and Marcillain/Le nozze di Figaro with Vancouver Summer Opera Studio. Upcoming roles include Hansel and Gertrud/Hansel and Gretel with Portland Summer Opera Workshop and Mère Marie/Dialogues des Carmélites with Halifax Summer Opera.
Erin C. Patrick (Beacon, NY), stage manager, is pleased to be working with Maryland Opera Studio for the first time. Previously she worked with the following companies/groups regionally and in the Washington DC area: Urban Arias (Photo Op), Studio Theatre (DIRT), National New Play Network, Iowa Summer Rep (PSM 2012), The Kennedy Center, The American College Dance Festival (National Festival 2010), Chester Theatre Company (Crime and Punishment and The Betrothed), Adventure Theatre, Gesel Mason Performance Projects and PEARSONWIDRIG DANCETHEATER among others. Before returning to freelance stage managing full time, Patrick was the production coordinator for the dance program at University of Maryland School of Theatre, Dance, and Performance Studies. Patrick holds has an MFA in Stage Management from the University of Iowa.

Kumar Ravichandran (Chennai, India), chorusr, is a PhD student in the Department of Aerospace Engineering. He did his undergraduate studies, also in aerospace engineering, at the Indian Institute of Technology in Madras, India. He learned vocal Indian classical music (Carnatic) under several musicians for the better part of seven years and is greatly interested in all styles of classical music. He currently studies voice under Julia Mintzer, a Washington National Opera artist, and piano under Martha Blakely of Jordan Kitts Music School.

Amber Schwarzrock (Frazee, MN), Elettra, soprano, started her musical career as a country music singer. Schwarzrock attended the University Latina in Costa Rica, Westminster Choir College, and spent a year in Switzerland studying French. Schwarzrock completed her BM degree at the Peabody Conservatory of Music. Schwarzrock is a second-year graduate student under the tutelage of Linda Mabbs. She and her husband, Kristofer, have two children, Trysten and Leila.

Amanda Tittle (Memphis, TN), chorusr, mezzo-soprano, is in her first year with the Maryland Opera Studio. She is excited to be studying with the fabulous Delores Ziegler. Tittle received her bachelor of music from The University of Tennessee where she studied with Lorraine DiSimone, and took part in several productions, including La traviata with Knoxville Opera, Le nozze di Figaro with University of Tennessee Opera Theater and Albert Herring and The Crucible with UTOT.

Brian Wallin (New Brighton, MN), High Priest/chorus, tenor, spent the past summer as a member of the Janiec Opera Company at the Brevard Music Center in North Carolina. There he performed the roles of Chevalier de la Force/Dialogues of the Carmelites and Parpignol/ La bohème as well as performing in the chorus of Il barbiere di Siviglia and H.M.S. Pinafore. This fall he performed the role of 2nd Priest/1st Man in Armor in HUB Opera Ensemble’s production of Die Zauberflöte. He was also a participant in the 2010 Fairbanks Summer Arts Festival where he performed scenes as Ferrando/Cosi fan tutte, Tony/West Side Story and Little Bat/Susannah. Wallin received his BM degree in vocal performance from the University of Maryland in 2012. He is now a first-year graduate student in the Maryland Opera Studio and is a student of Gran Wilson.
PRODUCTION STAFF
Production Coordinator | Ashley Pollard
Music Director | Justina Lee
Orchestra Manager | Mark Wakefield
Choirs Manager | Lauri Johnson
Orchestra Librarian | Michael Jacko
Production Stage Manager | Erin Patrick
Assistant Stage Manager | Amanda Tittle
Supertitle Operators | Matt Moeller, Andrew Pardini
Videographer/Archivists | Scott AuCoin, Wes Hunter
Publications Coordinators | Keith Browning, Madeline Cain, Amanda Fink

CLARICE SMITH CENTER MANAGEMENT
Director of Production and Technology | Kyle Kweder
Production Manager | Ryan Knapp
Stage Operations Manager | Bill Brandwein

WARDROBE, WIGS & MAKE-UP
Costume Shop Manager | Jennifer Dasher
Costume Shop Supervisor | Susan Chaing
Assistant Costume Designer | Kara Waala
Master Dresser | Sara Palmer
Wig & Make-up Assistants | Stacy Wilson
Costume/Drapery Coordinators | Maho Nishida
Costume Shop Manager | Lisa Burgess, Susan Chaing, Emily Hoem
Costume Shop Supervisor | Lisa Burgess
Assistant Costume Designer | Blessing Bennett, Shilyn Dela Cruz, Emilie Eavignon, Alisha Harris, Katerina Klavon, Samantha Mauceri, Rachel O’Mea, Britany Truske, Benjamin Walker, Students of TDPS
Crafts | 479
Stitchers | Blessing Bennett, Shilyn Dela Cruz, Emilie Eavignon, Alisha Harris, Katerina Klavon, Samantha Mauceri, Rachel O’Mea, Britany Truske, Benjamin Walker, Students of TDPS

PROPERTIES
Prop Shop Manager | Timothy Jones
Prop Shop Over Hire Assistants | Andrea Moore, Phi Truong, Pamela Weiner
Student Props Artisans | Christine Ash, Collin Baker, Rebecca Ballinger, Gil Hasty, Emma Hebert, Alexander Leidy, Hannah Marsh, Sarah Nowak, Matt Taylor Strote, Kate Trapani, Ruth Anne Watkins

ELECTRICS
Electrics Assistant Manager | Nathaniel Grand
Electrics Coordinator | Jeffrey Reckweg
Light Board Operators | Jim Jenets, Paula Huang
Follow Spot Operators | Matthew Jennings, Allen Kao, Mackenzie Walls
Assistant Manager Audio Services | Jamie O’Connell
Audio Services Coordinator | Collin Warren

SCENERY CONSTRUCTION
Set Construction Crew | Jeffrey Dorfman, Reuven Goren, David Phelps, Tommy Rotherm, Christian Sullivan
Student Set Construction Crew | Michael Delaney, Audrey Goldstein, Alex Miletich, Matthew Minkoff, Kevin Ruth, Adrya Young
Assistant Scenic Charge Artists | Pallas Bane, Clare Jackson
Paint Crew | Riley Bartlebaugh, Will Beckstrom, Jocelyn Daniels, Nadia Mehebban, Maria Ortiz, Matt Strote, Kate Trapani, Kayla Wright

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