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’s beautiful Ina & Jack Kay Theatre. As a performance ensemble, the Studio has a devoted following and routinely draws large audiences and critical praise for its productions.

MARYLAND OPERA STUDIO
Nick Olcott Interim Director of Opera
Justina Lee Music Director
Ashley Pollard Opera Production Coordinator

MARYLAND OPERA STUDIO FACULTY AND STAFF
Karin Ahromaitis Mask, Clowning
Carmen Balthrop Opera Repertory
Dominic Cossa Italian Diction and Opera Repertory
Naomi Jacobson Improvisation
Mark James Mime
Maksha LeBond Costume and Period Clothing Instruction
Justina Lee Music Director
Linda Mabbs English Division
Timothy McReynolds Coaching, Vocal Literature & Opera Workshop
Nick Olcott Interim Director of Opera,
Directing and Scene Study, Shakespeare
Ashley Pollard Opera Production Coordinator
Marsha Randall Vocal Pedagogy
Lewin Shaw Stage Combat
Rita Shaw Director of Collaborative Piano
Gran Wilson French Diction
Alaine Wiltz Movement and Dance
Delores Ziegler German Diction

UMD SCHOOL OF MUSIC VOICE FACULTY
Carmen Balthrop Soprano
Dominic Cossa Baritone
Linda Mabbs Soprano
Edward Maclary Director of Choirs
Timothy McReynolds Coach
Marsha Randall Soprano
Gran Wilson Tenor
Delores Ziegler Mezzo-Soprano (Chair)

UMD School of Music and Maryland Opera Studio present

DIE FLEDERMAUS
Music by Johann Strauss II
Libretto by Karl Haffner and Richard Genée
English Dialogue by Nick Olcott
Spoken in English and Sung in German with English Surtitles

Friday, April 11, 2014 . 7:30PM
Sunday, April 13, 2014 . 5PM
Wednesday, April 16, 2014 . 7:30PM
Saturday, April 19, 2014 . 7:30PM
Ina & Jack Kay Theatre

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**DIE FLEDERMAUS**

**CAST**

- Gabriel von Eisenstein ............................ Alec Donaldson
- Rosalinde ............................................. Madeline Cain
- Adele ..................................................... Katie Baughman
- Ida .......................................................... Katherine Ann Brandt (April 13 & 19)
- Alfred .................................................. Patrick Kilbride (April 11 & 16)
- Dr. Falke ................................................ Keith Browning
- Dr. Blind ............................................... Patrick Kilbride (April 13 & 19)
- Frank ..................................................... James Krabbendam
- Prince Orlofsky .................................. Katherine Ann Brandt (April 11 & 16)
- Amanda Tittle (April 13 & 19)
- Frosch ..................................................... John Lescault*

Chorus: Alexandra August, Logan Bazan, Aryssa Burrs, Jaely Chamberlain, Laura “Missy” Curl, Ethan Lee Greene, Anna Harris, Carl Hengen, Teresa Hitchcock, Carlos Howard-Gomez, Sammy Huh, Suzanne Karpov, Caleb Lee, Claire Martinez, Stephanie Polonio, Ian Christopher Scott, Amanda Staub, Hayley Tevelow, Greg Voinier, Logan Webber

Conductor: Edward Maclary
Director: Nick Olcott
Scenic Designer: Paige Hathaway
Costume Designer: Kelsey Hunt
Wig & Makeup Designer: Leanne Catena
Lighting Designer: Rob Denton
Choreographer: Alcine Wiltz
German Diction: Irene Spiegelman
Studio Principal Coach: Justina Lee
Assistant Conductor: Allan Laino
Chorus Master: Greg Graf
Pianists: Christopher Koehler, Milena Gljigic, Alex Chan
Production Stage Manager: Bridget Woodbury
Assistant Stage Manager: Logan Webber

**SETTING**

- Act I: The von Eisenstein home in Vienna
- Act II: The ballroom of the mansion belonging to Prince Orlofsky
- Act III: A Prison

*Approximately two hours and 45 minutes, with two intermissions.*

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**Die Fledermaus** had its Viennese premiere in April 1874 and has been on stages around the world ever since. So in one sense, we're bringing it to you on its 140th birthday. We think it's holding up pretty well for its age.

That may be because, in another sense, every production of **Die Fledermaus** is a premiere. The script and even the score of this well-loved piece have been rather fluid as it’s roamed around the globe through the years. It’s been performed in myriad languages. Fresh dialogue gets written. New pieces of music get inserted, and old ones get thrown out. **Die Fledermaus** may look so good because it’s been getting facelifts for more than a century.

Such tinkerings are inevitable, given how many people were involved in its creation. The libretto is a combination of two plays: *Das Gefängnis* by Julius Roderich Benedix and *Le réveillon* by Henri Meilhac and Ludovic Halévy. German playwright Richard Genée produced a script for Strauss that may or may not (depending on whose version you believe) be based on an earlier translation and draft by Karl Haffner. That’s five writers and the forced marriage of a German farce about a prison with a French comedy about a New Year’s Day ball. It’s not surprising that the result is a libretto that people have been playing with ever since.

Yet the productions keep coming. The delightful music is certainly part of the reason for that. But I think that the libretto, even with its many problems, manages to unite some of opera’s favorite motifs: infidelity, revenge and disguises. But for once, it all works out. No one dies. They all drink champagne instead.

No wonder it always leaves us feeling so bubbly. Happy 140th, Fledermaus!

— Nick Olcott, Interim Director of the Maryland Opera Studio
SYNOPSIS

PROLOGUE
A year ago, Gabriel von Eisenstein and his friend, Dr. Falke, attended a costume party. Eisenstein got Falke drunk on champagne and deposited him in the middle of a public square to sleep it off. The next morning, Falke, still costumed as a bat, awoke to find himself the object of general ridicule. For a year, he has had to endure everyone in Vienna calling him “Herr Doctor Fledermaus” — i.e., “Dr. Bat.” For a year, Falke has been planning his revenge.

ACT ONE
A mysterious singer fails in his attempt to enter the second-story window of Eisenstein’s Vienna townhouse. Adele, Eisenstein’s maid, enters with a telegram from her sister Ida, an invitation to a lavish party at the home of notorious Russian playboy Prince Orlofsky. To attend, Adele must get off work and borrow a dress from her mistress.

The singer attempts to serenade the house again, and Adele chases him off just as her mistress, Rosalinde, enters. It seems as if Rosalinde knows the mysterious singer, but she denies it. Adele begs Rosalinde for the night off, claiming the need to visit a sick aunt, but Rosalinde refuses and dismisses the maid.

The singer finally succeeds in entering the window. It turns out he is Alfred, Rosalinde’s lover from before her marriage to Eisenstein. Having learned that Eisenstein is going to prison for assaulting a policeman, Alfred has come to win Rosalinde back. Hearing Eisenstein entering the house, Rosalinde makes Alfred leave, but not before he extracts a promise that he may return.

Eisenstein and his lawyer, Doctor Blind, arrive in the midst of an argument. In a hearing Eisenstein entering the house, Rosalinde makes Alfred leave, but not before he extracts a promise that he may return.

After the lawyer’s departure, Eisenstein and Rosalinde’s farewells are interrupted by the arrival of Falke, who says he’s there to escort his friend to prison. While Falke tempts Eisenstein into attending the wild party at Prince Orlofsky’s house before going to prison. To protect his reputation, Eisenstein is to pose as a Frenchman, Marquis Renard. At first reluctant to fool his wife and the authorities, Eisenstein gives in at the prospect of all the beautiful women he’ll meet at the party.

While Eisenstein dresses for his “prison stay,” Rosalinde realizes it will be less awkward to admit Alfred into the house in her husband’s absence if there is no maid to witness the visit. She grants Adele the night off, and the three members of the household bid each other farewell, supposedly with great regret, but each secretly excited about the evening’s prospects.

As he leaves with her husband, Falke gives Rosalinde a letter, but she has no time to read it because Alfred arrives to woo her. She struggles to resist, but his charm and his voice are about to win her over when in walks Kommissar Hofrat Frank, director of the prison. He has come to take Eisenstein to serve his sentence and he’s in something of a hurry, as the next morning, Falke wakes to find himself the object of general ridicule. For a year, he has had to endure everyone in Vienna calling him “Herr Doctor Fledermaus” — i.e., “Dr. Bat.” For a year, Falke has been planning his revenge.

ACT TWO
In the ballroom of Orlofsky’s mansion, the guests flirt and drink champagne as Eisenstein and Falke arrive. Orlofsky, who suffers from a case of chronic boredom, explains the rules of partying at his house, and Falke introduces him to his friend, the “Marquis.” Another friend of Falke arrives, Kommissar Hofrat Frank. Supposedly to protect his reputation as well, Falke introduces Frank as Chevalier Chargin, another visiting Frenchman. Frank and Eisenstein, each believing the other a Frenchman, set out to flirt with the assembly of lovely women. Eisenstein tries his signature watch trick, letting girls examine his fancy pocketwatch, which she can use as proof.

When Adele congratulates Ida on her triumph, Eisenstein exclaims in astonishment to see his maid at the party. Falke corrects him: this is not his maid, but a prominent lady of the court. Eisenstein is shocked at Falke’s presence; he never sent the telegram with the invitation. She agrees to let Adele stay, however, as long as her sister doesn’t interfere with her plan to snag Orlofsky for herself.

Orlofsky announces that Falke has thrown down a challenge: an entertainment that will dispel boredom and bring a smile to the Prince’s face. Sparkling guest artists arrive to charm and delight the Prince, but nothing succeeds until Ida performs Meine Lippen, sie küssen so heiß (from Franz Lehár’s operetta Giuditta). He senses in Ida a soul with whom he can share his boredom and asks to spend more time with her.

When Adele congratulates Ida on her triumph, Eisenstein exclaims in astonishment to see his maid at the party. Falke corrects him: this is not his maid, but a prominent lady of the court. Eisenstein is surprised at Adele’s presence; she never sent the telegram with the invitation. She agrees to let Adele stay, however, as long as her sister doesn’t interfere with her plan to snag Orlofsky for herself.

Rosalinde, fearing the scandal of being found alone with another man, convinces Alfred to pretend to be her husband. After demanding a farewell kiss, Alfred leaves with Frank. Rosalinde finally glances at the letter from Falke; her surprise at its contents is enormous.

When the company withdraws into the next room for gambling and leaves the two of them alone, Rosalinde plays her role and succeeds in stealing Eisenstein’s precious pocketwatch, which she can use as proof.

The party reconvenes, and Orlofsky orders champagne for one and all. All sing to the joys of sparkling wine and love. In the midst of the revelry, Frank and Eisenstein, both quite drunk and still posing as Frenchmen, have become fast friends. As dawn approaches, both realize they must be on their way; and they leave, not realizing they’re headed for the same destination: the prison.
ACT THREE
In the early morning hours, a drunken guard named Frosch attempts to maintain order in Frank's sumptuously appointed prison. His major annoyance is the prisoner in Cell No. 12: Alfred, serving Eisenstein's sentence, insists on sharing his tenor repertoire with the entire jail.

Frank arrives, still quite tipsy from the party. Frosch informs him that the prisoner whom they believe to be Eisenstein has asked for his lawyer. While Frosch summons the lawyer, Adele and Ida arrive. They think this grand building is the mansion of the man they believe to be the rich Chevalier Chargrin, and they've come to make a request of him. Since he showed such a liking for Adele, perhaps he would like to support her ambition to become an actress. She shows him how good she'd be at it.

While Frank is trying to deal with Ida and Adele, the real Eisenstein arrives. Thinking this is his friend the Marquis, Frank has Frosch escort the sisters into another room (really a prison cell) while he deals with the situation. Frank admits his true identity, and Eisenstein does, as well, but Frank refuses to believe him. Gabriel von Eisenstein, after all, is already in his jail.

Frosch calls Frank away to deal with another woman who has arrived, and Eisenstein realizes that some other man was in his house with his wife and has been arrested in his place. When Blind arrives, Eisenstein hits upon a plan and whisk the lawyer away.

Alfred enters, thinking he's to meet with his lawyer, but finds Rosalinde instead. Frank has allowed her in, supposedly to meet with his husband. Eisenstein then enters, disguised as Blind. Rosalinde and Alfred appeal to the “lawyer” to help them out of their predicament. Eisenstein at first poses as the lawyer to find out what happened between them, but finally can't stand it. He reveals himself and accuses Rosalinde of infidelity. Rosalinde retaliates by revealing that she was the Countess he tried to seduce the night before.

Orlofsky, Falke and Frank arrive, and Ida and Adele are let out of their cell. Everyone’s true identity is revealed, and Falke admits he arranged the whole thing to exact revenge on Eisenstein for last year’s humiliation. All the guests from the party barge into the prison to beg Falke to let Eisenstein off the hook. Falke forgives Eisenstein, Alfred gives up his hopes for Rosalinde, she and Eisenstein forgive each other, Frank declares his devotion to Adele, and Orlofsky offers to pay for her theatrical career. With all their problems solved, everyone sings in praise of champagne, which was to blame for the whole mess.

SYNOPSIS

VIO LIN  1
Jamie Chimchirian, concertmaster
Celaya Kirchner
Elizabeth Kim
Jordan Johnson
Sharon Oh
Aurora Wheeland

VIO LIN  2
Emmanuel Borowsky
Victoria Bergeron
Katherine Smolen
Gray Dickerson

VIOLA
Susanna Johnson
Bill Neri
Maria Montano
Nora Lee

CELLO
Molly Jones
Carol Anne Bosco
Erin Snedecor
Kathleen Monroe

CONTRABASS
Shawn Alger
Adam Celli

FLUTE
Jared Edmiston
Laura Kaufman

PICCOLO
Laura Kaufman

UMD SYMPHONY ORCHESTRA
James Ross, director

OBOE
Amanda Dusold
Elizabeth Eber

CLARINET
Nina Elhassan
Kristi Licare

BASSOON
Erica Yeager
Jacque Symon

HORN
Avery Pettigrew
Sam Weich
Laura Bent
Rob Williams

TRUMPET
Ed Jakuboski
Adam Janus

TROMBONE
Zenas Kim
David Foster
Steve Omelsky

TIMPANI
Natalie Hogg

PERCUSSION
Jan Nguyen
Graham Atherton
EDWARD MACLARY, conductor, has helped the UMD Choirs gain international renown through his masterful direction. In addition to his leadership of the graduate conducting program at Maryland, he was recently named Director of the Master Class in Conducting for the Oregon Bach Festival beginning in June 2014. Maclary has served as the chorus master for conductors such as Robert Shaw, Christoph Eschenbach, Marin Alsop, Iván Fischer, Helmut Rilling, Robert Spano, Matthew Halls and Bobby McFerrin. Choruses under his direction have performed with the Cleveland Orchestra, the Baltimore Symphony Orchestra and the National Symphony Orchestra to great acclaim. He also specializes in Renaissance literature, the music of Bach and Brahms, as well as the most challenging a cappella repertoire of the 20th and 21st centuries. Maclary graduated with honors in conducting from the Indiana University School of Music after earning a graduate degree in musicology from Boston University. In the following years, he worked closely on many projects with both Robert Shaw and Helmut Rilling.

NICK OLCOTT, director, is the Interim Director of the Maryland Opera Studio, where his past productions include Die Zauberflöte, Amelia al ballo, Die Entführung aus dem Serail, L’élisir d’amore, Le nozze di Figaro, Serre, 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, 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 Così fan tutte (performed in French) with Philodeni’s Les femmes vengées, which played at the Kennedy Center in Washington, Lincoln Center in New York and the Opéra Royal in Versailles.

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 Maryland 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 Mazel’s Castleton Festival. Lee received her 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 Lawrence Brownlee as well as residencies with the Marilyn Horne Foundation, the Châteauvillain Foundation, the Manchester Music Festival and the Cleveland Art Song Festival.

ALLAN LAINO, assistant conductor, 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 bohème and Die Zauberflöte) and chorus master (Idomeneo) for the Maryland Opera Studio. For their current season, he served as musical director for Love/Hate, part of the New Works Reading Series. 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.

GREG GRAF (Farmington, MO), chorus master, is a doctoral candidate in choral conducting at the University of Maryland, College Park where he serves as assistant director of the UMD Chamber Singers and chorus master. Graf taught at Mineral Area College in Park Hills, Missouri serving as director of choirs, voice instructor and departmental accompanist for seven years. During his tenure, the choral program quintupled in size. Graf has conducted performances of Fauré’s Requiem, Ola Gjeilo’s Sunrize Mass, Rutter’s Requiem and Gloria, Vivaldi’s Gloria and Handel’s Messiah and has prepared Gospel Mass for Robert Ray. He is also the past director of Tapestry, an award-winning chamber ensemble. Graf has served as a guest clinician for numerous honor choir festivals in Missouri. In 2013, he was awarded the Outstanding East-Central District Director Award with the Missouri Choral Directors Association. Graf earned his BM degree in voice performance and Master of Church Music degree in choral conducting from Bob Jones University in Greenville, South Carolina.

ALEX CHAN (Kuala Lumpur, Malaysia), pianist, is currently pursuing his master’s in collaborative piano, studying with Professor Rita Sloan at UMD. He graduated with a Bachelor’s in Music in piano performance from UCSI University (Malaysia) in 2012. He was also a member of the UCSI Concert Choir, the Dithyrambic Singers and a voice minor student of Dr. Yap Jin Hin and Associate Professor Ian Lim.

MILENA Gligic (Belgrade, Serbia), pianist, is currently a DMA student of Rita Sloan in the Collaborative Piano Department at the 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, Gligic sang with the female choir Collegium Musicum from Belgrade and participated in 400 performances all over the world both as a singer and pianist — the most recent one at Carnegie Hall in 2013. She is now a member of the UMD Chamber Singers.
KATHERINE ANN BRANDT (Salem, SC), Prince Orlofsky/Ilda, mezzo-soprano, began her career in musicals and plays. She performed roles such as Hedy La Rue/How to Succeed in Business Without Really Trying, Nancy/Oliver and Susan/Vernonica’s Room. In her undergraduate studies at Carnegie Mellon University, she focused her studies on classical music and performed roles including Marcellina/The Marriage of Figaro, Second Lady/The Magic Flute, The Sorcerer/Dido and Aeneas, Bessie/Das Kleine Mähderey and The Chinese Tea Cap/Enfant et les sortilèges. Brandt premiered the chamber version of Tobias Picker’s Fantastic Mr. Fox in the starring role of Mrs. Fox with the Microscopic Opera Company. She made her debut with The Edinburgh Opera Theater as The Baroness/Don Pasquale, the cover for Mercedes/Carmen and Gringrède in the world premiere of Eric Moe’s The Valkyrie Suite. Maryland Opera Studio credits include Nancy and Florence/Albert Herring and Nurse in Lee Hoiby’s Romeo and Juliet. Brandt currently sings with the St. Michael’s choir in Silver Spring.

KEITH BROWNING (Lake Spivey, GA), Dr. Falke, baritone, is a second-year master’s student in the Maryland Opera Studio studying with Dominic Cossa. He earned his undergraduate degree at Stetson University in Deland, Florida. His recent engagements include Mr. Gedge/Albert Herring, Bert Barry/42nd Street, Figaro/Il barbiere di Siviglia, Schmunir/La bohème and Peter/Hänsel und Gretel. In 2013, Browning performed the role of Mercutio in a reading of Lee Hoiby’s Romeo and Juliet. He has also performed the roles of Count Almaviva/Le nozze di Figaro, Le Gendarme/Les mamelles de Tirésias and Walt Dreyer/The Threepenny Opera, as well as scenes from Porgiacci, Coi fan tutte, Don Pasquale and L’Italiana in Algeri. He has performed with the Seagle Music Colony in Schroon Lake, New York and the Janiec Opera Company at Brevard Music Center in Brevard, North Carolina. Browning has been a featured soloist in Bach Cantata: BWV 140 and master works such as Handel’s Messiah, Mozart’s Requiem, Haydn’s Paukenmesse and Bach’s Magnificat.

ARYSSA BURRS (Philadelphia, PA), Chorus, soprano, is a first-year undergraduate student, double majoring in choral music education and music performance, studying voice with Carmen Balthrop. She sings in the UMD Chamber Singers and has received scholarships for her education from the UMD School of Music, International Thespian Society and the Marian Anderson Foundation. She is incredibly excited to be a part of her first UMD opera.
ABOUT THE ARTISTS

MADELINE CAIN (Aromas, CA), Rosalinde, soprano, graduates this spring from the Maryland Opera Studio. She has studied under esteemed professors Linda Malbs and Jennifer Casey Cabot here at UMD. She holds a BM in vocal performance from the Eastman School of Music, where she studied under Katherine Ciesinski. She recently performed Lady Billows in the Maryland Opera Studio’s production of Albert Herring. Last spring, Cain was seen as Lady Capulet in a concert of excerpts from Lee Hoiby’s Romeo and Juliet, and she performed scenes with the Maryland Opera Studio as Nedda/Pagliacci, Fiordiligi/Cost fan tutte, Female Chorus/The Rape of Lucretia and more. Favorite past roles include: Elvira/Don Giovanni, Ciesca/Gianni Schicchi, the Newspaper Woman/Les mamelles de Tiresias, Witch/Dido and Aeneas and L’architecte/Le arts florissants. Noted for her ease and skill with contemporary music as well as traditional opera repertoire, Cain has performed as a soloist with Ossia New Music ensemble in Rochester, New York as well as the Marays Ensemble in New York City.

LEANNE CANTENA, wig and makeup design, is an alumni of the University of North Carolina School of the Arts. She currently works for the Washington National Opera.

JAELY CHAMBERLAIN (Winchester, VA), Chorus, soprano, 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 operatic productions, her favorites being Canegonde/Candidate and Le Feu/L’enfant et les sortilèges. 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 Gretell/Hänsel und Gretel and Adele/Die Fledermaus. She is in her first year with the Maryland Opera Studio, studying under Carmen Balthrop.

LAURA “MISSY” CURL (Bethesda, MD), Chorus, soprano, is pursuing a dual degree in vocal performance and Italian at UMD and is thrilled to be performing in her third opera with the Maryland Opera Studio. 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 Turandot 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 in 2012. Curl is a student of Carmen Balthrop.

ABOUT THE ARTISTS

ROBERT DENTON, lighting design, third-year MFA candidate in lighting design and member of USA-829. Lighting design: Spring awakening (University of Maryland), West Side Story (The Muny), Minkado (Memphis Opera), Rumplestiltskin (Imagination Stage), You Are Dead. You Are Here (HERE Art Center), Madame Butterfly (The Minnesota Opera), La bohème (Opera Theatre of Saint Louis), Samson et Dalilah (Florida Grand Opera). Associate lighting design: By the Way, Meet Vera Stark (Geffen Playhouse), Sucker Punch (Studio Theatre). Assistant lighting design: The Book of Mormon (1st National Tour).

ALEC DONALDSON (Winchester, VA), Eisenstein, tenor, is excited to be returning for his second year with the Maryland Opera Studio where he studies with Gran Wilson. He has recently appeared as Tony “the Tenor” Candolino in Shakespeare & Company’s production of Masterclass, where he also performed in Broadway in the Berkshires. He has also recently collaborated with Ensemble for the Romantic Century in None But the Lonely Heart. Last year, Donaldson played the role of Parpignol in the Opera Studio’s production of La bohème. Donaldson received his undergraduate education from Baldwin-Wallace College, where he earned a degree in vocal performance. While at Baldwin-Wallace, Donaldson portrayed the role of Don Giovanni in the Mozart opera of the same name. He also appeared with Oberlin in Italy and at the Chautauqua Summer Music Festival.

ETHAN LEE GREENE (Hamlet, NC), Chorus, baritone, is an emerging artist in the Washington DC metropolitan area. On the stage, Greene had the opportunity to perform in numerous opera roles including Don Magnifico/La Cenerentola, Pirate King/Pirates of Penzance, Jupiters/Orphée aux enfers and most recently performed scenes as Blick/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 received his bachelor’s degree in vocal performance from Wingate University. Greene is pursuing his Master of Music in Opera Performance as a first-year member of the Maryland Opera Studio, studying with Dominick Cossa. Greene is pursuing his Master of Music in Opera Performance as a first-year member of the Maryland Opera Studio, studying with Dominick Cossa and is the recipient of the Marriott McCoy Opera Assistantship.

ANNA HARRIS (Huntington, NY), Chorus, mezzo-soprano, is a junior pursuing her Bachelor of Music Education degree in choral/general music and her Bachelor of Arts degree in voice performance. She is a recipient of a Stringer Foundation Performing Arts Scholarship and currently studies with Professor Martha Randall. Harris has sung with UMD vocal ensembles including the Women’s Choir and the University Chorale. She especially enjoyed performing Mendelssohn’s Elijah with the NSO, conducted by Helmuth Rilling, and recently Britten’s War Requiem with the BSO, conducted by Marin Alsop. This is her first opera performance.
PAIGE HATHAWAY, scenic designer, is a University of Maryland third-year MFA candidate for scenic design. This is her first time working with the School of Music at the University of Maryland. Scenic designer: The Matchmaker (Kay Theatre), In Time of Roses (Kogod Theatre). Assistant scenic designer: Hairspray (Signature Theatre), Graano (Arden Theatre), The Diary of Anne Frank (Milwaukee Repertory Theatre), The Mostly True Adventures of Homer P. Figg (John F. Kennedy Center for the Performing Arts), A Raisin in the Sun (Arden Theatre), South Pacific (MUNY), Mary Poppins (MUNY), End of the Rainbow (Milwaukee Repertory Theatre), I and You (Olney Theatre Center), A Christmas Carol (2014 anticipated, Milwaukee Repertory Theatre) and The Tempest (ART). She received her BFA in scenic design from the University of Oklahoma in 2011. She will be graduating from the University of Maryland in May and is planning on staying in the DC area.

CARL HENGEN (Baltimore, MD), Chorus, tenor, continues to build his experience on the operatic stage with this production of Die Fledermaus. He has sung principal roles in Ned Rorem’s A Childhood Miracle and Douglas Moore’s Gallantry. Hengen has sung in the chorus at Annapolis Opera in productions of La bohème (March 2014) and Rigoletto (March 2013) under the baton of Maestro Ron Gretz (Peabody Conservatory). Last year, he achieved recognition at the Community College of Baltimore County, Essex Campus in receiving the school’s Outstanding Music Student and Outstanding Vocalist awards and received his Associate of Fine Arts degree from CCBC, magna cum laude. Hengen studies voice at the University of Maryland, College Park with Gran Wilson. He has also studied voice with Braxton Peters (Annapolis Opera) and Robert Cantrell (Washington National Opera, The Metropolitan Opera). Hengen also sings and plays guitar for the Baltimore-based rock band, Migration of the Herd.

TERESA HITCHCOCK (Laramie, WY), Chorus, soprano, 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. At Purchase College she sang the roles of the mother and the witch in Humperdinck’s Hänsel und Gretel, Doorethoie in Massenet’s Cendrillon and most recently Rosalinde in Strauss’ Der Fledermaus. Hitchcock completed her bachelor’s degree in voice performance at SUNY Purchase College, studying with Bonnie Hamilton. Hitchcock is currently pursuing her Master of Music in Opera Performance degree as a first-year member of the Maryland Opera Studio, studying with Carmen Balthrop.

CARLOS HOWARD-GOMEZ (Santa Ana, El Salvador), Chorus, baritone, is a student at the University of Maryland where he is pursuing his Bachelor of Music degree under the tutelage of Martha Randall. Howard-Gomez has appeared with the Maryland Opera Studio in the choruses of Amelia al ballo (Menotti), Il tabarro (Puccini), Miss Havisham’s Fire (Argento), Die Zauberflöte (Mozart) and La bohème (Puccini). Howard-Gomez is also a member of the Undergraduate Opera Workshop with whom he will perform scenes from Lehár’s Die lustige Witwe this spring. An active member of UMD’s choral department, Howard-Gomez is part of the UMD Chamber Singers with whom he will perform in the 10th World Symposium on Choral Music in Seoul, South Korea. Also a member of the UMD Concert Choir, he has performed Mendelssohn’s Elijah, Handel’s Messiah and Mozart’s Requiem with the National Symphony Orchestra and Benjamin Britten’s War Requiem with the Baltimore Symphony Orchestra.

SAMMY HUH (Ridgefield, NJ), Chorus, tenor, is a first-year student in the Maryland Opera Studio under the tutelage of Gran Wilson. He graduated from The Juilliard School with a Bachelor of Music in vocal performance. At Juilliard Opera, he performed the role of Leandri/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 debut in Alice Tully Hall singing Reynaldo Hahn melodies. In 2012, he was a Young Artist with the Aspen Opera Theatre Center where he covered Tobias Ragg in Sweeney Todd. He is the recipient of awards such as the Shirley Rabb Winston Scholarship, Young Singers Foundation Scholarship and the Lucrezia Bori Grant. This summer, he will be a featured Young Artist at the Chautauqua Opera Company.

KELSEY HUNT, costume design, is a third-year MFA design student with the School of Theatre, Dance, and Performance Studies, Studio Theatre: Edgar & Annabel, Skintight; Theatre J: Body Awareness; Chesapeake Shakespeare Theatre: All’s Well That Ends Well, Pride & Prejudice; Triad Stage: A Man, His Wife, & His Hat, Adventure Theatre: Little House Christmas; Elsewhere Artist’s Collaborative: One Flea Spare; UMD: Sandwukal, Dead Man’s Cell Phone, Triad Stage: The Glass Menagereie, Tobacco Road, Ghosts, Brother Wolf, Black Pearl Sings, Bloody Blackbeard, Beautiful Star, The Masquerade, A Moon for the Misbegotten, Educating Rita and many others. Assistant design: Folger Theatre: TAMING of the SHREW; The Washington Ballet: THE SUN ALSO RISES; Woolly Mammoth: THE COVERT. Hunt served for six seasons as Resident Costume Designer at Triad Stage, North Carolina, and is a two-time recipient of the Marian A. Smith Award.

SUZANNE KARPOV (Oceanide, NY), Chorus, soprano, is currently a first-year student in the Maryland Opera Studio, pursuing her Master of Music in Opera Performance. She is a graduate of Boston University, where she earned her 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 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/Le nozze di Figaro at the Atlantic Music Festival. Most recently, she portrayed Justice Ruth Ginsburg in Derrick Wang’s Scalia/Ginsburg with the Maryland Opera Studio. Karpov was awarded second place in the Classical Singer Competition, University Division (2013). This summer, Karpov can be seen as Pamina/Die Zauberflöte with the American Singers’ Opera Project. Karpov is a student of Jennifer Casey Cabot.
ABO UT THE ARTISTS

PATRICK KILBRID E (Hawthorn Woods, IL), Alfred/Dr. Blind, tenor, is pursuing his MM degree at the Maryland Opera Studio as a recipient of the Victor Rice Opera Assistantship and holds his BM from Northwestern University as a Helen Heims Endowed Scholarship recipient. He has performed with the Aspen Music Festival, Boston Early Music Festival and the Castleton Music Festival. Previous roles performed/covered include Gherardo/Gianni Schicchi, Un Soldato pretoriano, Lucano/L’incoronazione di Poppea, Beadle Barnard/Sweeney Todd, Flute/A Midsummer Night’s Dream with the Aspen Opera Theater Center, Osman in the North American premiere of Handel’s Almira with the Boston Early Music Festival, Albert Herring/Albert Herring, Arbasel/Idomeneo, Tybalt/Romeo and Juliet, Venditore di Cazzone/Il tabarro with the Maryland Opera Studio, Monostatos/Die Zauberflöte, Marquis, Lathersman/The Ghosts of Versailles, Don Curzio/Le nozze di Figaro with Northwestern University and Flick/ The Beggar’s Opera with Castleton. He has been a soloist in the Chicago area in works by Bach, Handel, Haydn, Monteverdi, Mozart and Telemann. Kilbride is also an avid composer. He studies with Gran Wilson.

JAMES KRABBENDAM (Chattanooga, TN), Frank, bass, is in his second year as a member of the Maryland Opera Studio. Roles performed include Sarastro/Die Zauberflöte and Dr. Dulcamara/L’elisir d’amore, both with Bel Cantanti Summer Opera Festival, as well as Ser Amario 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, Amelio at ballo, Eugene Onegin, Florencia en el Amazonas, Shadowboxer and Il barbiere di Siviglia. Other chorus work includes Carmen, I Capuleti e i Montecchi and I Pagliacci. Krabbendam is a student of Carmen Balthrop.

CALEB LEE (Columbia, MD), Chorus, baritone, is a first-year undergraduate student double majoring in music education and vocal performance in the studio of Dominic Cossa. Die Fledermaus will mark his first appearance in an opera. As part of the University Chorale, he has performed in collaborations with the Baltimore Symphony Orchestra and the National Symphony Orchestra in the fall and winter of 2013. As part of the UMD Chamber Singers, he has sung for the National Collegiate Choral Organization and has been invited to participate in the International Federation for Choral Music to be held in Seoul, Korea in Fall 2014.

JOHN LESCAULT, Frasch, recently appeared with the NSO at The Kennedy Center as Dvořák in presentation of “From the New World Symphony.” Kennedy Center credits include: The Lectors/Defiant Requiem; Poinsett in Sancha Panca and Montauciel in Le Deserteur for Opera Lafayette. International credits: Defiant Requiem at the Prague Spring Music Festival. New York credits: Le Deserteur for Opera Lafayette at Lincoln Center. Washington DC credits: Measure for Measure, Henry V, Richard II, Edward II, Don Carlos, Tamburlaine and The Winter’s Tale at The Shakespeare Theatre; A Midsummer Night’s Dream, Romeo and Juliet, Macbeth and The School for Scandal at The Folger Theatre; The Music Man at Arena Stage; Our Town and A Christmas Carol at Ford’s Theatre; Brother Russia, ‘Ar’t, Crave, Angels in America, at Signature Theatre; The Lyons, Fehrenheit 451, Heartbreak House at Round House Theatre; From Prague, Yankee Tavern, at CATF; The Psychic Life of Savage and Heaven at Woolly Mammoth Theatre. Film/TV credits: Lincoln, The Duel, The Day Lincoln Was Shot and Unsolved Mysteries. Other opera credits: Toby the Mute in The Medium for Augusta Opera. Lescault has been a proud member of Actors’ Equity since 1982.

CLAIRE MARTINEZ (Bethesda, MD), Chorus, mezzo-soprano, is a junior pursuing a Bachelor of Music degree in voice performance at the University of Maryland where she studies with Delores Ziegler. This is her first production with the Maryland Opera Studio and she is so excited to work with them. Martinez has previously performed in the ensemble of Le nozze di Figaro with the Maryland Opera Society and this summer she will perform the role of Nineno in Handel’s Giulio Cesare at the Halifax Summer Opera Festival.

STEFANIE POLONIO (Mirimar, FL), Chorus, mezzo-soprano, is a first-year student at the University of Maryland where she is pursuing a Master of Music with the Maryland Opera Studio. She 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/Le nozze di Figaro, Diol/Dido and Arne and Tigrana/Edgar and the Third Wood Sprite/Rouseda. 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’infermiere/Suor Angelica. She also performed La Zia Principessa alongside of internationally acclaimed soprano Susan Neves at the Orlando International Opera Summer Program. This summer she looks forward to participating at the Napa Valley Music Festival performing the role of Florence Pike in Albert Herring.

IAN CHRISTOPHER SCOTT (Wilmington, DE), Chorus, tenor, is a freshman voice performance major. He has been singing since he was a young boy and has always had a passion for it. This is his first opera with the University of Maryland and he couldn’t be more excited.

IRENE SPIEGELMAN, German diction, has been the German coach at the Metropolitan Opera since 1977, and also coaches singers in its Lindemann Young Artist Development Program for their opera as well as Lied recital projects. Raised and educated in Berlin, she obtained undergraduate and graduate degrees in English literature, drama and pedagogy. She earned a PhD in 19th-century German literature from New York University. Specializing in interpretation, diction and spoken dialogues, she served as German language coach for the New York Philharmonic, Glimmerglass Opera, Wolf Trap Opera and Seattle Opera. Since 2004 she has been the Lieder coach at the Marlboro Music Festival.
AMANDA STAUB (Frederick, MD), Chorus, mezzo-soprano, is a second-year music education and music performance double major studying voice with Gran Wilson. This is her first appearance in an opera at the University of Maryland. Staub is a member of the UMD Chamber Singers as well as Femmes de Chansons, a student-run chamber ensemble of which she is one of two assistant directors. She also enjoys working as an intern in the choral activities office here in the UMD School of Music. In the summer, Staub functions as music director, instructor and counselor at various local performing arts camps.

HAYLEY TEVELOW (Taylorsville, MD), Chorus, mezzo-soprano, is a junior music education and vocal performance double major studying with Martha Randal. She is very excited to perform in her second Maryland Opera Studio production, following her experience as a chorus member in the Fall 2012 production of Mozart’s Die Zauberflöte. Outside of the opera world, Tevelow enjoys singing with the UMD Chamber Singers and leading the university’s newest competing a cappella group, DaCadence.

AMANDA TITTLE (Memphis, TN), Prince Orlofsky/Ida, mezzo-soprano, is studying with the fabulous Delores Ziegler at the University of Maryland. She received her bachelor’s of music in performance from the University of Tennessee in Knoxville where she performed the role of Nancy Waters with the University of Tennessee Opera Theater and Antinna in La Traviata with Knoxville Opera. This past summer, Tittle sang The Muse and Nicklausse in the Harrower Opera Workshop production of Les contes d’Hoffmann. This summer, she will be a concert artist with the Oberlin in Italy program.

GREG VOINIER (Rockaway Township, NJ), Chorus, baritone, is an active artist from the New York metropolitan area, known for his full, rich sound. Most recently seen as George in Jack Perlis’s Love/Hate in the MOS New Works Reading. Voinier has also performed as Reverend Baines/Elmer Gantry, Il Collonello/Il Giudice Grau, Nardo/Le fina giardiniera, Germano/La scala di seta and Belmonte/L’elisir d’amore. Voinier also brings his artistry to the concert stage. Last 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 Messe 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 a first-year member of the Maryland Opera Studio at the University of Maryland, studying with Dominic Cossa.

BRIAN WALLIN (New Brighton, MN), Alfred/Dr. Blind, tenor, is a second-year graduate student in the Maryland Opera Studio studying with Gran Wilson. He received his BM in vocal performance from the University of Maryland in 2012. This past summer he performed Peter Quint/The Prologue in Benjamin Britten’s The Turn of the Screw at the Siena Music Festival in Siena, Italy. Other MOS credits include Albert Herring/Albert Herring, Gran Sacerdote di Nettuno/Idomeneo, 2nd Priest & 1st Man in Armast/Die Zauberflöte, and selected scenes in a new works reading of Lee Hoiby’s Romeo and Juliet where he performed the role of Romeo. In 2012 as an Young Artist in the Janiec Opera Company at the Brevard Music Center, Wallin performed the roles of Le Chevalier de la Force/Dialouges of the Carmelites and Parpignol/Le bohéme. Wallin 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/Susanah. Wallin is currently a staff chorister at the Basilica of the National Shrine of the Immaculate Conception.

LOGAN WEBBER (Colorado Springs, CO), Chorus/assistant stage manager, tenor, has been studying voice for more than 11 years. He has performed with the Colorado College Vocal Arts Symposium, Colorado Springs Fine Arts Center, Opera Theater of the Rockies, A.J. Fletcher Opera Institute, Piedmont Opera in North Carolina, the 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 in 2012 where he was awarded a William R. Kenan, Jr. Excellence Award from the William R. Kenan, Jr. Charitable Trust where he studied under Dr. Marilyn Taylor, Chair of the Voice Department at UNCSA. Webber is currently a first-year member of the Maryland Opera Studio, studying with Delores Ziegler.

ALCINE WILTZ (Mount Airy, MD), choreographer, is Professor Emeritus and former Chair of the Department of Dance, University of Maryland (1983–2004). At Southern Illinois University Edwardsville, he served as Artist-in-Residence and founding Director of Dance (1963–1983). He co-founded and directed the Mid America Dance Company, a professional touring, contemporary dance company in St. Louis, Missouri. MAD/CO is currently celebrating its 38th year. Wiltz has directed/choreographed more than 60 musical theatre productions and created in excess of 50 concert dance works, receiving prestigious awards for his choreography. His 50-year career has combined academic and professional endeavors emphasizing dance performance, teaching and choreography.
BRIDGET WOODBURY (Bethesda, MD), stage manager, is an arts manager and administrator based in Washington DC. Recent stage management credits: *Albert Herring* (Maryland Opera Studio), *Action* (Opera Lafayette, at the John F. Kennedy Center for the Performing Arts); *Home* (Repstage); *Our Class* (Theatre J). Helen Hayes Nominee for Outstanding Play, ASM; *La Traviata, Le nozze di Figaro, Faust* (Lyric Opera Baltimore), ASM. Woodbury received her bachelor’s degree in theatre from the University of Maryland, College Park and is currently pursuing a master’s degree in arts administration at Goucher College. She is a proud member of the American Guild of Musical Artists and Actors’ Equity Association.

DON’T MISS OUR FINAL EVENT

_Opera Scene Study_  
Thursday, April 24, 2014  12:30PM  
Opera al Fresco  
Grand Pavilion  
**FREE**

Thursday, May 1, 2014  7:30PM  
Friday, May 2, 2014  7:30PM  
Goldsmith 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.

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Director of Production and Technology  
Production Manager  
Stage Operations Manager

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Costume Drapers

Crafts  
Wig and Makeup Crew

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Studio Principal Coach  
Orchestra Manager  
Orchestra Librarians  
Choral Activities  
Rehearsal Pianists  
Assistant Stage Manager  
Publications Coordinators  
Videographer  
Supertitle Operators  
Stage Running Crew  
Dance Captain

PRODUCTION CREDITS

ASHLEY POLLARD  
JUSTINA LEE  
MARK WAKEFIELD  
JUSTIN DREW, EDWARD JAKUBOSKI  
LAURI JOHNSON  
ALEX CHAN, MILENA GLIGIC, CHRISTOPHER KOELZER  
LOGAN WEBBER  
LOGHAN BAZAN, KEITH BROWNING  
BELINDA SHAO  
ANTHONY EVERSEOLE, EMILY RILEY  
RYAN POSNELL, ALEXIS THOMPSON  
KATHERINE BRANDT

KYLE KWEDE  
RYAN KNAPP  
BILL BRANDWEIN

JEN DASZCZYSZAK  
SUE CHAING  
TESSA HARTE  
MOYENDA KULEMEKA, BRETT SPRINGERTH  
DOOROTHY BARNES, EMILY HOEM, VERONICA STEVENS  
LISA PARKEL BURGESS  
ANISA ADKINS, CHRISTINE BROWNE-MUNZ, HALEY YOUNG

MARK RAPACH  
JON SHIMON  
MICHAEL DRIGGERS  
ANN CHISMAR
A NIGHT IN OLD VIENNA

A CABARET PERFORMANCE BY THE OPERA WORKSHOP

Saturday, April 12, 2014 . 7PM
Tuesday, April 15, 2014 . 7PM
Ina & Jack Kay Theatre

The Maryland Opera Studio and the School of Music acknowledge the School of Theatre, Dance, and Performance Studies and their MFA design students. The designs for Die Fledermaus are part of an on-going partnership between MOS and the TDPS Design and Production program.

The Production Department acknowledges our deepest thanks to the following: David Hanlon, Adrienne Nelson, Craig Kier, Bill Dorland, Cathy Barks and the UMD Honors College and our special School of Music Faculty Guest Artists.

PRODUCTION CREDITS

SCENERY CONSTRUCTION

Set Construction Crew
Alex de Almeida, Michael Delaney, Jeffery Dorfman, Matt Gisztel, Reuven Goren, Kyle McGruther, Alex Miletich, Ryan Ponsell, Mike Steiner, Christian Sullivan, Sean Zakielarz

Assistant Scenic Charge
Jessica Wade

Scenic Painters
Chloe Baert, Pallas Bane, Riley Barmelburgh, Jessica Cooperstock, Jocelyn Daniels, Ariel Fortiz, Xinyi Jiang, Cindy King, Grace Lee

PROPERTIES

Properties Manager
Tim Jones

Prop Shop Assistants
Andrea Moore, Mary Seng, Pam Weiner

Properties Construction
Collin Baker, Hannah Marsh, Rebecca Mount, Jenna Schueler, James Stubbs, THET 479 Students

ELECTRICS

Assistant Manager of Electrics and Video
Nathaniel Grand

Electrics Coordinator
Jeffrey Reckeweg

Master Electricians
David Greene-Allison, Berkeley Herndon

Light Board Operator
Rachael Spires

Follow Spot Operators
Matt Baran, Kaille Farrell

Assistant Manager Audio Services
Jamie O’Connell

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