The Gazette & Gazette-Star

is a proud supporter
of the Clarice Smith
Performing Arts Center

13501 Virginia Manor Road,
Laurel, Maryland 20707
240.473.7500 ~ Fax 240.473.7501
To Advertise Call 240.473.7532 ~ Fax 240.473.7567
www.gazette.net

Die Zauberflöte (The Magic Flute)

CLARICE SMITH PERFORMING ARTS CENTER,
UMD SCHOOL OF MUSIC, MARYLAND OPERA STUDIO
PRESENTS

An Opera in Two Acts
Composed by Wolfgang Amadeus Mozart
Libretto by Emanuel Schikaneder
English dialogue by Nick Olcott
Performed in German with English dialogue and titles.

Friday, November 16, 2012 ~ 7:30PM
Sunday, November 18, 2012 ~ 3PM
Monday, November 19, 2012 ~ 7:30PM
Tuesday, November 20, 2012 ~ 7:30PM
Ina & Jack Kay Theatre
Die Zauberflöte (The Magic Flute)

CAST AND SETTING

Cast (in order of singing):

Tamino
Yoni Rose

Three Spirits
Joanna Jones
Caitlin Redding
Rebecca Vanover

Head Priest
Matt Moeller (Nov. 16 and 19)
Andrew Pardini (Nov. 18 and 20)

Acolyte
Brian Wallin

Queen of the Night
Lauren-Rose King

Sarastro
Michael Dane

Monostatos
Patrick Cook

Pamina
Jazmin Grollemund (Nov. 16 and 19)
Emily Kate Naydeck (Nov. 18 and 20)

Papageno
Jazmin Grollemund (Nov. 18 and 20)
Emily Kate Naydeck (Nov. 16 and 19)

Singing Chorus

Movement Chorus
Thomas Beheler, Olivia Brann, Justin Le, Nadia Mohebban

Conductor: Robert Wood
Director: Nick Olcott
Lighting Designer: Alberto Segarra
Music Director: Justina Lee
Assistant Conductor and Chorus Master: Allan Laino
Pianists: Hsiang-Ling Hsiao, Edward Kim
German Diction Coach: Irene Spiegelman
Movement Consultant: Izumi Ashizawa
Fight Choreography: Karin Abromaitis
Production Stage Manager: Keely Borland
Assistant Stage Manager: Amanda Tittle
Superstitles: Nick Olcott
Die Zauberflöte (The Magic Flute)

Prologue

In ancient days, the gods Isis and Osiris battled with their brother Set for possession of the sun. With the dawning of the modern age, custody of the sun passed to a mortal man and woman. But these two fought, and the world was plunged into darkness. The man, Sarastro, now holds the sun in his possession, while the woman has embraced the darkness and crowned herself Queen of the Night. But there is a prophecy that a new pair, man and woman, will arise to restore light to the world.

Act I

Tamino, a wandering knight, flees from a vicious monster. He begs for help (“Zu Hilfe! Zu Hilfe!”), but faints just as the mysterious Three Ladies arrive to save him. They fight over the handsome youth but finally leave to tell their Queen of his arrival.

Tamino awakes and hears someone approaching. He hides to observe the arrival of Papageno, a man who makes his living catching wild birds and selling them (“Der Vogelfänger bin ich ja”). Papageno confides in us that what he wants most in life is someone to love. Tamino thinks Papageno has rescued him from the monster, and Papageno is happy to let him think so. The Three Ladies return, however, and put a magic lock on Papageno’s mouth to punish him for telling lies.

The Ladies then inform Tamino that the Queen needs his help and show him a portrait of the Queen’s daughter, Pamina. Tamino falls in love with her on the spot (“Die Bildnis ist bezaubernd schön”). The Ladies warn him that Pamina is in the clutches of Sarastro, a wicked sorcerer.

Pamina awakes and learns from Papageno that Tamino is on the way to save her. When she hears that Tamino loves her, she is enraptured. Papageno and Pamina discover that they both live for the ennobling power of love (“Bei Männern, welche Liebe fühlen . . .”). They set off to find Tamino.

DIRECTOR’S NOTE

By Nick Olcott

Die Zauberflöte is a masterpiece. It’s also a bit of a mess.

The program for its 1791 premiere affords a clue as to why. Below the title stand the words: “a grand opera … by Emmanuel Schikaneder.”

Who?

Schikaneder was a major star of the Vienna stage. In addition to playing Papageno, he directed, produced and wrote both dialogue and lyrics. He also owned the theatre. He had a lot to say about the creation of Die Zauberflöte.

Mozart never publicly complained, but contemporary accounts hint at his struggle to prevent Schikaneder from making Papageno the center of attention, instead of Tamino, the supposed protagonist. The role of Pamina seems to have suffered the most in the process.

In the original, Pamina’s actions in the second act simply make no sense.

In their adaptation of the opera, poets W.H. Auden and Chester Kallman found an elegant solution to this problem. While our production does not use their beautiful English translation, we have followed their brilliant restructuring of the drama.

To those who objected to his meddling with Mozart’s musical key relationships, Mr. Auden responded: “If there are ears which can carry through each passage of spoken dialogue a memory of the last chord before it began, while anxiously anticipating the first chord after it has ended, they are more sensitive and less attentive than ours.”

I leave that argument to others. Instead, let me invite you to take in our telling of this tale of light and dark, good and evil, hate and love. At the end, I trust we’ll all agree it’s a masterpiece.

SETTING: Long Ago during the Age of Darkness

There will be one 15-minute intermission between acts.
SYNOPSIS

The Three Spirits bring Tamino to the Temple of Wisdom, where Sarastro rules ("Zum Ziel führt dich diese Bahn"). The High Priest challenges Tamino's right to enter the Temple and tells him he is mistaken about Sarastro: it is the Queen who is in the wrong, and Sarastro in the right. Not sure whom to believe, Tamino decides that saving Pamina is his only goal, and he calls upon the magic flute to help him. The flute has the power to tame wild animals, but at first offers no help in finding Pamina until Tamino hears Papageno's pipe answering the flute's notes. In hopes that Papageno has found Pamina, Tamino rushes to join him.

He evidently runs in the wrong way, however, because Pamina and Papageno enter from the other direction. Monostatos finds them and attempts to take them prisoner. Papageno is able to repel the attack by using his magic bells, but the arrival of Sarastro (with the fact that they stop to sing about their victory) prevents their escape.

Pamina begs Sarastro's forgiveness for her attempted escape and tells him of Monostatos's wickedness. Sarastro forgives her but refuses to give her freedom, even when she begs to return to her mother. The Queen, he tells her, is a danger to Pamina's very happiness.

Impressed by this proof of Sarastro's mercy and justice, Tamino decides he was mistaken about Sarastro. He and Pamina allow themselves to be taken into the Temple.

Act II

Sarastro gathers his followers in the Temple to announce that he has found the holy pair who are to restore the light. He and his Priests pray for them to withstand the trials before them ("O Isis und Osiris"). He separates Pamina from Tamino; each must face the trials alone.

Tamino and Papageno are instructed in their first two tests: they may take no sustenance and speak to no one. The High Priest and his Acolyte warn them especially to avoid the tricks of the Queen and her Three Ladies ("Bewahret euch vor Weiβtückchen"). No sooner have the Priests left than these very women appear and tell Papageno and Tamino to break their vows and run away ("Wie? wie? wie?"). Tamino resists, but Papageno can't hold his tongue. Sarastro's followers discover the intruders and expel them from the Temple.

Next appear the Three Spirits, tempting them with food and drink ("Seid uns zum zweiten Mal willkommen"). Papageno once again succumbs, but Tamino stands fast, and the Spirits encourage him to remain true to his vows.

Sarastro and the Priests return to remove Papageno; he has failed the tests. Tamino now faces an even harder ordeal: he must not speak to Pamina, even when she asks if he loves her. His silence causes her great pain ("Ach, ich fühlt"); but her love for him remains firm. Sarastro returns: this was a test of them both, and both have passed. Tamino now may speak to her, but only to say farewell. She must set out on a journey into the very jaws of hell and face possible death ("Soll ich dich Teurer nicht mehr seh'n").

When Tamino leaves without glancing back, Pamina wavers. She thinks his love is false and decides to return to her mother. She loses her way in the labyrinth of the Temple, however, and Monostatos discovers her. He tells us of his right to have her ("Ach, ich fühlt der Liebe Freuden") and seizes her as she seeks a way out. The Three Ladies stop him just in time, and the Queen appears to make a demand of Pamina: she must kill Sarastro ("Der Höllle Rache"). If Pamina fails, the Queen will disown her.

Monostatos overhears and offers to do the deed for her if she will give herself to him in return. She refuses and overpowers him just as Sarastro finds them. Faced with the chance to kill him, Pamina finds herself unable to do so and flees.

Monostatos claims that he was struggling with Pamina in order to defend Sarastro against her murderous intentions. He urges Sarastro to seek revenge on her. Sarastro instructs him in a basic tenet of his Order: love, not vengeance, must guide the heart ("In diesen heil'gen Hälten"). Monostatos pretends to accept the lesson. After Sarastro leaves, however, he declares his intention to help the Queen defeat Sarastro and thereby win Pamina.

Papageno, meanwhile, has been brought to a different chamber, and he thinks he is facing punishment. Instead, an old woman arrives and offers him wine. When he drinks it, she turns into a beautiful girl and runs away. Papageno follows.

The Priests of Sarastro's order pass, leading Tamino to his final trial.

Papageno returns, having failed to find the girl. He reiterates his need for a mate ("Ein Mädchen oder Weibchen") and begs the mysterious forces around him to give him one. The girl appears once more but quickly vanishes, Papageno in pursuit.

The Three Spirits predict that Tamino will succeed in bringing light back to the earth ("Bald prangt, den Morgen zu verkünden, die Sonne auf goldner Bahnh"). But they discover Pamina attempting suicide: she has chosen her own death over Sarastro's. The Spirits stop her and promise to lead her to Tamino.

The High Priest and his Acolyte instruct Tamino in his final trial: he must walk through fire, water, earth, and air and overcome the fear of death ("Der, welcher wandert dieser Stufe voll Beschwendung"). He is about to undertake the trial when Pamina arrives to declare that she will stand by his side through it all. With the help of the magic flute and the encouragement of the Priests, the pair brave all four elements and conquer fear. Sarastro arrives. Tamino and Pamina have passed their trials, and they may enter the Temple.
Papageno is still seeking the girl who brought him the wine (“Papagena! Papagena! Papagena!”). When he can’t find her, he threatens to commit suicide, but the Three Spirits arrive to stop him. They tell him to use his magic glockenspiel. He does so, and Papagena finally arrives. United, the couple plans their life together.

The Queen, Three Ladies and Monostatos, meanwhile, have penetrated the Temple with the intention of overthrowing Sarastro. Lightning and thunder drive them away and banish them to eternal darkness as Sarastro and his followers arrive to bestow the sun on Tamino and Pamina. Once it is in their joint possession, harmony is restored to the world, and lights once again flood over the face of the earth.
presented in various countries: The Blue Rocks (Romania; Iran; Japan; USA), Bakeneko Kyoushoku (Russia), Gilgamesh (USA), Le Morte de La Fontaine (Australia); Hauna and the Warrior (Iran), Il Gillo (USA), Minotaur (CSPAC, USA; Iran), Dreams in the Arms of the Binding Lady (Peru; USA). She has won numerous awards including the Medal of Honor for Cultural Excellence from the City of Piura in Peru, Kennedy Center American College Theatre Festival Faculty Achievement Award Excellence in Directing and Technology, Capital Fringe Director’s Award, Tehran Municipality Culture and Arts Organization Award and Australian Government Fund for the Arts. Ashizawa holds an MFA from the Yale School of Drama and she serves as an Assistant Professor of Directing and Devising at SUNY, Stony Brook.

Irene Spiegelman. German diction coach, 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.

Thomas Beheier (Annapolis, MD). movement chorus, is a junior at the University of Maryland. He is extremely excited to be in the Maryland Opera Studio's production of Die Zauberflöte. Other theatrical credits include Bismarck/Bismarck Comes Back and Patrick/Labor Day with the Colonial Players of Annapolis and Wild One/Raising Cane with Grain of Sand Theater in this year’s Capital Fringe Festival. Film credits include Pens/Vampires: Rise of the Fallen and Chris/Awesome Movie as well as Discovery ID’s show Evil Twins where he plays the twins Greg and Jeff. He is also a member of the improvisation troupe, Free Range Improv. Enjoy the show!

Keely Bosworth Borland (Pittsburgh, PA). stage manager, is excited to join the University of Maryland Opera Studio as a first-time stage manager. While in graduate school, Borland worked as the assistant stage manager for Gianni Schicchi, Three Decembers and La Finta Giardiniera. In 2012, Borland was the young artist administrative intern for Opera Theater Pittsburgh’s SummerFest. Primarily a singer, Borland’s operatic roles include Noral/Riders to the Sea, Mrs. Hayes (cover)/Susannah, Papagena/Die Zauberflöte, Cathleen/Riders to the Sea, Princess Laoula/L’étoile, Anne Page (cover)/The Merry Wives of Windsor, Suor Genovieffa/Suor Angelica, Bastienel Bastien & Bastienne and Second Lady/The Magic Flute. Borland graduated with an MM in vocal performance from USC Thornton School of Music and a BM in vocal performance/BA in art history from Lawrence University/Conservatory of Music.

Katherine Ann Brandt (Salem, SC). chorus, 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, Porgy/Playboy of the Western World and Susan/Veronica’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 Sorceress/Dido & Aeneas, Bessiel Das Kleine Mahegoney and The Chinese Tea Cup/Enfant et les sortilèges. Outside of school, Brandt premiered the chamber version of Tobias Picket’s 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 Baronness/Candide, Mercedes (cover)/Carmen, and Grimegerde in the world premiere of Eric Moe’s The Valkyrie Suite.

Olivia Brann (College Park, MD). movement chorus, Creative and Performing Arts Scholar and Presidential Scholar, is a junior theater/Chinese double major. Her performances include Kay Theatre: A Midsummer Night’s Dream (Cobweb), Enchanted April (Costanza); Kogod Theatre: Gilganeeb (Bird, Tavern Woman), Minotaur (Immigrant). Outside productions: Gongyi (The American) with Zaifen Huangmei Opera Art Company, and NaoHuaDeng (Wang’s Wife).

Amy Broadbent (Rockville, MD). chorus, soprano, is thrilled to be in her first opera at Maryland. She is a junior vocal performance and music education double major, studying voice with Carmen Balbreop. While at Maryland, she has performed with the UMD Chamber Singers internationally in France, as well as with the National Symphony Orchestra at the Kennedy Center under the baton of Rinaldo Alessandrini, Matthew Halls and Helmuth Rilling. She is a frequent collaborator on new music, and recently in 2012, premiered James Levy’s “Passion” oratorio as the soprano soloist. She has also been seen locally in musicals including City of Angels, Sweeney Todd, The Sound of Music and Fiddler on the Roof. Broadbent currently sings at Warner Memorial Presbyterian Church in Kensington, and with the Washington Master Chorale.

Christine Browne-Munz (Vancouver, British Columbia, Canada). chorus, mezzo-soprano, is in her second year of studies at the University of Maryland pursuing a BM in Vocal Performance, where she studies with Delores Ziegler. Browne-Munz is a 2011 recipient of the Winspear Scholarship Fund, which is helping her study at the University of Maryland. This past summer she participated in Scuola Italia’s Summer Program for Young Opera Singers in Sant’Angelo in Vado, Italy, where she performed scenes as Marcellina/Le nozze di Figaro and Dorabella/Coit fan tutte. Browne-Munz recently appeared in the chorus of Amelia al ballo and Miss Havisham’s Fire with the Maryland Opera Studio.
ABOUT THE ARTISTS

Keith Browning (Lake Spivey, Georgia), *chorus/Papageno cover*, baritone, is a first-year master's student in the Maryland Opera Studio studying with Dominick Cossa. He received his undergraduate training at Stetson University in Deland, Florida. His recent engagements include the roles of Figaro in *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 Tiriésias, Waltraut/Tannhäuser and Carl/Agentur in New York City. He is thrilled to be a part of the Maryland Opera Studio where he now studies with Gran Wilson.

Madeline Cain (Aromas, CA), *Chorus/First Lady cover*, 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 Tiriésias* and L’architect 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 Maysas Ensemble in New York City. She is thrilled to be performing with the Maryland Opera Studio.

Jack Colver (Richmond, VA), *chorus*, tenor, is a junior Vocal Performance major, currently studying with Gran Wilson. Most recently, he participated in the Fairbanks Summer Arts Festival where he sang the role of Arturo in the sextet from *Lucia di Lammernoor*. He has sung in the chorus of Maryland Opera Studio’s *Miss Havisham’s Fire*, and is also a member of the U.M.D. Chamber Singers.

Michael Done (Charlotte, NC), *Sarastro, bass*, made his operatic debut with Opera Carolina as Count Paris in Gounod’s *Roméo et Juliette*. His success with Opera Carolina brought him back as Fiorello in Rossini’s *Il barbiere di Siviglia*. In Charlotte, 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/Il Conte Robinson and Monterone/Rigoletto with La Musica Lirica in Novafeltria, Italy, returning to Orveito, Italy this past summer to perform Leporello in *Don Giovanni*. Dane completed his bachelor’s in voice at the University of North Carolina in Greensboro. Dane is attending the University of Maryland as a member of the renowned Master’s of Opera Studio and is a student of the internationally acclaimed baritone Dominick Cossa. Throughout his adolescence, he performed regularly on the East Coast and in Europe as a concert violinist. Upcoming performances include Nettuno/Idomeneo, Colline/ *La bohème* and Mephistopheles/Faust.

Alec Donaldson (Silver Spring, MD), *chorus*, baritone, is absolutely thrilled to be a part of the Maryland Opera Studio where he now studies with Dominick 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*.

Amanda Fink (Cleveland, OH), *Second Lady, 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 Estrella in Domingo’s *Miss Havisham’s Fire*, and performed in scenes programs as Herman/A Midsummer Night’s Dream, Cherubino/*Le nozze di Figaro*, Meg/Falstaff and Ottavia/*L’incoronazione di Poppea*. 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*. This spring, Fink will perform the role of Idamante in Mozart’s *Idomeneo* with the Maryland Opera Studio.
Andrew Gast (Pasadena, MD), *chorus*, tenor, is a freshman bioengineering major at the University of Maryland. Additionally, he sings with the UMD Chamber Singers. *Die Zauberflöte* marks his operatic debut.

Caitlin Gompf (Elkton, MD), *chorus*, mezzo-soprano, is a sophomore vocal performance major studying with Martha Randall. She writes songs and performs in a variety of musical genres. She was the Alto Soloist for Bach Cantata *Der Herr ist mein getreuer Hirte*, and is a member of the UMD Chorale. She is currently the alto section leader at the Christ Lutheran Church in Washington DC.

Jazmin Grollemund (Clove, SC), *Pamina/Papagena*, soprano, graduated from Furman University where she studied with Gail Schoonmaker. While earning a BM degree in vocal performance, she had many solo opportunities in oratorio and opera. Her opera roles include Mother/Amahl and the Night Visitors (Furman Opera Theatre) and Flo/Sands of Time (Furman Opera Theatre). She spent the summer of 2009 in France as a young artist at Lyrical-en-Mer, an opera festival in the Brittany region. There, she was in the chorus of *Madama Butterfly* National Council Auditions South Carolina District. In April 2011, Grollemund was selected to participate in a masterclass and perform with Frederica von Stade.

Hsiang-Ling Hsiao (Changhua, Taiwan), pianist, is a second-year doctoral student of Rita Sloan. Hsiao holds degrees from Maryland and UT Austin. While an undergraduate, 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 she also looks forward to performing Rachmaninoff’s First Piano Concerto with UMRO in November as a result of being a prize winner in the 2011 UMD Concerto Competition.

Carlos Howard-Gomez (Hyattsville, MD), *chorus*, baritone, is delighted to work with the Maryland Opera Studio in this amazing production. He is a junior at the University of Maryland where he is pursuing his bachelor of music education. He is excited to perform with the Opera Chorus for a third time. Howard-Gomez has performed in the choruses of Menotti’s *Amelia al Ballo*, Puccini’s *Il tabarro* and Argento’s *Miss Havisham’s Fire*. He studies voice under soprano Martha Randall.

James Wesley Hunter (Ocala, FL), *chorus*, tenor, a transfer student from the College of Central Florida, is in his senior year at the University of Maryland pursuing a BM in vocal performance with a minor in Germanic studies. He studies voice with Carmen Baltrop and is currently the tenor section leader at Christ Lutheran Church in Washington DC and also sings in the internationally award-winning UMD Chamber Singers ensemble. Hunter has most recently been seen on stage as Monostatos in Hub Opera’s *The Magic Flute*, and in the choruses of *Miss Havisham’s Fire*, *Amelia al ballo*, *Il tabarro* and *Il barbiere di Siviglia*. He has also performed as a soloist for the Orlando Chamber Singers, the Orlando Chorale, the College of Central Florida, as well as for First Christian Church in Ocala, Florida.

Joanna Jones (Gaithersburg, MD), *1st Spirit*, soprano, is currently completing her undergraduate studies at the University of Maryland with a double major in piano and vocal performance. She studies piano under Dr. Mikhail Volchkov and voice with Carmen Baltrop. Jones has performed in festivals internationally and is excited to make her operatic debut as the Erste Knabe in this production of *Die Zauberflöte*.

Samuel Keeler (Manassas, VA), *chorus*, tenor, his past performances include the roles of Don Curzio/Le nozze di Figaro, with the Maryland Opera Society, as well as chorus 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 Manumission Requiem*.

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 Marizan Hahn, Marilyn Neely and members of the Emerson String Quartet.

Leaun-Rose King (Whitinsville, MA), *Queen of the Night*, soprano, was praised for being “delicious to both hear and watch; with a lovely, clear voice” (Berkeley Fine Arts). King graduated in 2008 from the New England Conservatory, where she was the recipient of the William David Brohn Musical Theatre Scholarship. At NEC she performed the roles Laetitia/ *Old Maid and the Thief* and Madame Alcieri/ *La Divina*. Awards include first place in Boston NATS competition, first place in New England Conservatory Concerto Competition and third place in 5 Towns Young Artists competition. During the summers of 2008 and 2009, King sang with the College Light Opera Company where she performed Gianetta/ *Les Huguenots*, Magnolus/ *Show Boat*, Phyllis/ *La Nouba*, Mrs. Nordstrom/ *A Little Night Music* and Josephine/H.M.S. *Pinafore*. Recent repertoire includes Le Feu/ *L’enfant et les sortilèges* (Pocket Opera of New York), Soeur Constance/ *Les dialogues des Carmélites*. 
ABOUT THE ARTISTS

James Krabbendam (Chattanooga, TN), chorus, bass, is in his first year as a member of the Maryland Opera Studio. Roles performed include Sarastro in The Magic Flute and Dr. Dulcamara in L'elisir d'amore, both with Bel Cantanti Summer Opera Festival, as well as Ser Amanio di Nicrolo and Maestro Spinelloccio in 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.

Karen Lockey (Bowie, MD), chorus, soprano, was a chorus member last year with MOS in Amelia al ballo and Miss Havisham's Fire. She has performed scenes as Fiordiligi in Così fan tutte at the University of Maryland, Gretel in Hannel and Gretel at the Fairbanks Summer Arts Festival, as well as masterclasses with faculty of the University of Maryland, DePaul University and Arizona State University. In September, she was a soprano soloist in Igor Stravinsky's Mass with the Soldiers' Chorus of the U.S. Army Field Band and the UMD Chamber Singers. She studies with Carmen Balthrop.

Allen Leino (Los Angeles, CA), assistant conductor and chorus master, is a first-year DMA choral conducting student at the University of Maryland. He served as a 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.

Justin Le (Hometown, MD), movement chorus, senior theatre major, Kogod Theatre: Sandwalk (Company Member), Weekday Players: Butterflies Are Free (stage manager), Original Works Project Two Crooks (Stan), The Deal (Ben). Fresh Produce: Stop/Kiss (Peter), Kay Theatre: Enchanted April (assistant sound designer), Clarice Smith Performing Arts Center (Student Electrician, Audio Technician, Events Trainee), Gymkana Gymnastics Troupe (Member).

Shaina Martinez (Germanstown, MD), chorus, soprano, is a sophomore vocal performance major at University of Maryland. As a student of Carmen Balthrop, she has performed with the UMD Chamber Singers and Opera Chorus. She is a former member of the Children's Chorus of Washington's Concert Chorus and Chamber Chorus, where she was a soloist in their Viva Italia tour, where Martinez performed at several cathedrals across Italy, most notably the Vatican. She has had the pleasure of performing with the National Symphony Orchestra for three years at the Kennedy Center and Strathmore. Aside from studying voice for nine years, she has studied classical guitar and piano for seven years. She has performed in the Washington National Opera's productions of Brundibar and Dream of the Pacific at Kennedy Center Millennium Stage. She plans to pursue a career in opera.

Jasmine Mays (Tempe Hills, MD), chorus, mezzo-soprano, is from Prince George's County studying with Delores Ziegler. She is a junior at the University of Maryland and has featured in the Opera Chorus of Amelia al ballo. She is active in the university's choral program, where she is a member of the UMD Chamber Singers.

Anna Mendham (Calgary, Canada), chorus, soprano, is completing her third year at Maryland where she is achieving her bachelor of music performance under Professor Delores Ziegler. Born in Calgary, Canada, Mendham has participated in numerous competitions and masterclasses in Alberta, where she studied voice at the Alberta College Conservatory of Music. Stage credits include chorus in Miss Havisham's Fire (UMD).

Matt Moeller (Austin, TX), Papageno/Head Priest, baritone, holds bachelor's degrees in music education and vocal performance from Louisiana State University. Most recently he performed the title role in Don Giovanni with the Scagle Music Colony. Other operatic credits include Count Almaviva in Le nozze di Figaro, Mescutio/Roméo et Juliette, Mr. Lindquist/A Little Night Music, Juniur/Il Rape of Lucretia, Toymaker/Toy Shop, Dr. Dulcamara in L'elisir d'amore, Daperrutto & Lindos/Les Contes d'Hoffmann, Betto/Gianni Schicchi and Gideon Marche/Little Women. He is currently a second-year master's student of the Maryland Opera Studio. Upcoming engagements in the Opera Studio include Marcello/Schaunard in La bohème. He has worked with Des Moines Metro Opera, Seagle Music Colony, the Janiec Opera Company, LSU Opera and Spotlight on Opera. He studies with Dominic Cossa.

Nadia Mohebban (North Potomac, MD), movement chorus, is a senior transfer student theatre performance major at the University of Maryland. This is her second production at UMD and she is a theater CAPA scholar.
Emily Kate Naydeck (Pittsburgh, PA), Pamina/Papagena, 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 Young Miss Havisham/ Miss Havisham’s Fire (MOS), Pearl from selected scenes of the New Works Reading S (MOS), The RosalThe Little Prince (Ithaca College) and choruses of Amelia al ballo (MOS), Il tabarro (MOS) and Don Giovanni (Sieur DuLuth Opera). 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 Babylonia and Mendelssohn’s A Midsummer Night’s Dream. This spring, Naydeck will perform the role of Ilia in Idomeneo with the Maryland Opera Studio.

Andrew Thomas Pardini (Modesto, CA), Papageno/Head Priest, baritone, is a second-year member of the Maryland Opera Studio, pursuing an MM in opera performance, studying with Dominic Cossa. Pardini graduated from the USC’s Thornton School of Music with a BM in vocal performance. Pardini recently garnered acclaim as a “delightful and roguish Papageno” (Berkshire On Stage) in Hubbard Hall Opera Theater’s production of Die Zauberflöte. Past roles include Gianni Schicchi/Gianni Schicchi, Aeneas/Dido and Aeneas, Maestro Spinelloccio/Gianni Schicchi, Brighella (cover)/Das Liebesverbot, Marullo/Rigoletto, Schuman/Le bohème and Samuel/Un ballo in maschera. Roles at Maryland include Orlick & Pumblechook/Miss Havisham’s Fire, A Man with a Shoe Sample Kit (cover)/Postcard from Morocco, Il marito (cover)/Amelia al ballo and Amor/Le Nozze di Figaro. Upcoming engagements include Marcello & Schaunard/Le bohème at the Maryland Opera Studio. Pardini dedicates his every operatic pursuit, with love and admiration, to the memory of his voice teacher and mentor, Maestro Erik Buck Townsend.

Erin Passmore (Edmonton, Canada), Third Lady, mezzo-soprano, is in her final year of studies at the University of Maryland pursuing a master’s degree 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, which allowed 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 Arsamese/Sarse and Hansel/Hansel and Gretel. In February 2011 Passmore made her orchestral debut with the University of Maryland Wind Orchestra, singing Tommasini’s Three Spanish Songs. This summer she performed Mauryal/Riders to the Sea with Halifax Summer Opera and Marcellina/Le nozze di Figaro with Vancouver Summer Opera.

Cailltin Redding (Galena, MD), 3rd Spirit, mezzo-soprano, is a junior vocal performance and Italian double major at the University of Maryland, studying with Dominic Cossa. Redding has participated in multiple music festivals in the U.S. and Italy, the most recent being the 2011 Fairbanks Summer Arts Festival in Fairbanks, Alaska where she performed scenes as Rosina/Il barbiere di Siviglia and Nicklausse/Le contes d’Hoffmann and the 2012 Scuola Italia program in Le Marche, Italy. Redding has worked closely with members of the Metropolitan Opera, Washington National Opera, Wolf Trap Opera and the Peabody Conservatory faculty; as well as the Soldiers’ Chorus and the U.S. Army Field Band. She is a member of the University of Maryland Chamber Singers, and has performed as an alto soloist in the University’s Bach Cantata Series. Redding appeared in the chorus of Amelia al ballo and Miss Havisham’s Fire. Die Zauberflöte will be her third opera at the University of Maryland.

Luis Reyes (Asunción, Paraguay), pianist, has performed extensively both as a violist and pianist throughout South America and the U.S. As a violist, he has played and toured with numerous ensembles, including the Camerata Miranda, Orquesta de la Universidad del Norte, the Arkansas Philharmonic Orchestra, the Symphony of Northwest Arkansas and the Ohio Light Opera. As a keyboard player, he has collaborated with the UMD Symphony Orchestra, UMD Wind Orchestra and The Aspen Philharmonic Orchestra. In summer of 2012, Reyes attended the Aspen Music Festival and School as a recipient of the Vincent Wilkinson Scholarship. He is also a second-year winner of a scholarship awarded by the National Fund of the Arts and Culture of Paraguay. Reyes is currently pursuing a master's degree in collaborative piano at the University of Maryland, under Professor Rita Sloan.

Yoni Rose (Baltimore, MD), Tamino, spent this past summer as a studio artist at Wolf Trap Opera, where he sang in the choruses of Don Giovanni and The Rake’s Progress, and was a soloist in The Composer’s Progress. As a first-year member of the Maryland Opera Studio, Rose covered Mr. Owen in Postcard from Morocco and Bentley Drummle in Miss Havisham’s Fire. In the summer of 2011, Rose was a young artist at the Glimmerglass Festival, where he covered Giasone and was in the chorus of Medea, chorus of Annie Get Your Gun and covered the role of Sheldon/Later the Same Evening. Rose made his professional debut in the role of Normanno/Lucy of Lammermoor (Opera Vivente). Rose also appeared in two seasons with the Janiec Opera Company. Rose was a 2010 Washington DC district winner in the Metropolitan Opera National Council Auditions, and performed at the Kennedy Center. Rose is in the Maryland Opera Studio at the University of Maryland pursuing a MM in opera studying with Gran Wilson. This year at MOS, in addition to singing Tamino in Die Zauberflöte, Rose will be singing Rodolfo in La bohème. In the Summer of 2013, Rose will be an apprentice artist at the Santa Fe Opera, where he will sing The Ballif in the World Premiere of Oscar.

Joy Schaefer (Halethorpe, MD), chorus, tenor, is in his first opera performance, but he is no stranger to singing on stage. He started singing for performances in high school, when he was a member of the chorus in a production of Grease. He went on to play the role of Twimbil in How to Succeed in Business Without Really Trying. In college, Schaefer joined the University Men’s Chorus and also became a member of the Choral Department’s student-led, all-male a cappella chamber choir, MannerMusik. He is also a regular choir member and cantor for the Catholic Student Center. Schaefer will graduate in May with a BS in Civil and Environmental Engineering and plans to go into the field of transportation planning and design.
Alyssa Schaffer (River Vale, NJ), *chorus*, mezzo-soprano, is a sophomore voice student, studying under Linda Mabbs. Past theatre credits include: *Snout*! *A Midsummer Night’s Dream*, Kate Stie/Museum, *Cinderella*! *Into The Woods* and *Narrator/The Complete Works of Shakespeare: Abridged*. Past music credits include: NJMEA All-State Opera, Claudette Peterson Vocal Studio Operafest on Martha’s Vineyard, Bergen County Chorus, NJ Region I Choir, PVHS Chamber Choir, UMD Chorale, Walter Engelfestival of Young Performers (first place), Don Bosco Young Artist’s Competition (first place) and Chorus in Mendelssohn’s *Elis* at The Kennedy Center in 2012. Schaffer is also a member of Alpha Lambda Delta, Phi Eta Sigma, Primannum Honors Society and OMSE Academic Honors Society.

Amber Schwarzrock (Frazee, MN), *First Lady*, started her musical career as a country music singer. Schwarzrock attended the University Latinia 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.

Alberto Segarra (Mayaguez, Puerto Rico), *lighting design*, is a first-year MFA lighting design student in TDPs. Segarra holds a BA from the University of Puerto Rico and has worked professionally in theatre since 1997. He worked as Assistant Technical Director in the Centro de Bellas Artes Luis A. Ferré. In 2006, he became a freelance full-time lighting designer. Designs include: *Una noche de amor y pasión*, conducted by Plácido Domingo; the ASES Gala, with Joshua Bell and Karita Mattila; *El indio en América* (Exhibition, 2006); *Un diâ de*, by Anaité Vacaro (2011); *Onze on this Island; Celia … Vida y música; Hair; Cabaret; Salsa Gorda; La Charca; Tun Tun de Pasa y Grifería; Boeing Boeing; Dangerous Liaisons; The Glass Menagerie; El Jucio; La llamarada; Ballet Concierto de Puerto Rico’s Festival de Coreógrafos and A Midsummer Night’s Dream*. He was also the resident designer for CoDa21, as well as the resident technical director and designer for Andanza. Awards: *Mujeres sin coro* (2010); *Hair* (2010).

Amanda Tittle (Memphis, TN), assistant stage manager/Second Lady cover, mezzo-soprano, is in her first year with the Maryland Opera Studio. She is excited to be studying with the fabulous Delores Ziegler and trying her hand at the technical side of opera. 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.

Hayley Tsevelow (Taylorsville, MD), *chorus*, is a vocal performance and music education double major studying under Professor Martha Randall. She participated in musical theatre in high school, performing roles such as Tooffee (*Zombie Prom*) and Carmen (*Fame*). She is currently Music Director for UMD’s DaCadence A Cappella and a member of UMD Chamber Singers, and is very excited to perform in her very first opera.

Rebecca Vanover (Raytown, MO), *2nd Spirit*, soprano, is a junior choral/general music education and vocal performance double major at UMD, studying with Martha Randall. This is her second opera, having appeared in *Miss Havisham’s Fire* as a chorus member last semester. She has been seen recently in regional musical theatre productions, specifically with the Academy of the Holy Cross’s Summer Stock Theater. She is a member of the UMD Chamber Singers, Femmes de Chanson, and aspires to someday pursue graduate work with language and its relationship to music. Vanover is the Director of Music at the Catholic Student Center on campus, and enjoys accompanying as a side job.

Brian Walin (New Brighton, MN), *Acolyte/Tamino cover*, 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 Foeck/Dialogues of the Carmelites and Parpignol/ *La bohème* as well as performing in the chorus of *Il barbiere di Siviglia* and *H.M.S. Pinafiero*. 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/Coût fan tutte, Tony/ *West Side Story* and Little Bat/ *Suzannah*. 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.

Rachel Weinstock (Scarsdale, NY), *chorus*, soprano, is a junior vocal performance major and Israeli studies minor currently studying with Carmen Balthrop and is a member of UMD Chamber Singers. This past summer Weinstock participated in two programs abroad: Oberlin in Italy and Miami in Salzburg. While abroad she was in the chorus of *La bohème*. Earlier in the spring, Weinstock was privileged to make her debut at Temple Israel Center’s Annual Opera Concert. Weinstock is also a frequent National Anthem singer at UMD sporting events. She is excited to be in the chorus of *Die Zauberflöte* and looks forward to continuing her studies in the School of Music.
WHERE ARE THEY NOW?

Mandy Brown (MOS '12) was a studio artist with Chautauqua Opera this past summer.

Ashley Briggs (MOS ’12) sang the National Anthem for a wreath-laying ceremony honoring the 250th anniversary of the Morrill Act at the Lincoln Memorial in front of 100 Land Grant University Presidents and dignitaries.

Monica Soto-Gil (MOS ’11) was a member of Artist Training Program at Central City Opera (summer 2012) and will be an extra chorus member at the Metropolitan Opera this spring.

Jarrod Lee (MOS ’10) was the Mikado in The Mikado this summer at the Young Victorian Theatre Company.

Andrew Owens (MOS ’10) will be singing in Vienna, Austria at the Theater an der Wien in the spring of 2013.

Aaron Agulay (MOS ’09) had his professional debut in 2012 at Stadththeater, Bern, Switzerland.

Jennifer Forni (MOS ’09) will have her Metropolitan Opera debut as Erster Knappe in Parsifal in 2013.

Chris Newcomer (MOS ’09) made his Broadway debut as Mary Sunshine in Chicago during the summer of 2012.