An opera inspired by
dfive paintings of Edward Hopper

Later the Same Evening

April 8–16, 2022
KAY THEATRE
at The Clarice
Welcome To The Maryland Opera Studio’s (MOS) spring opera production of John Musto and Mark Campbell’s *Later the Same Evening*. Commissioned by the University of Maryland and premiered here in The Clarice’s Kay Theatre in 2007, we’re thrilled to “welcome home” this opera in a new production, designed by M.F.A. design students from the School of Theatre, Dance, and Performance Studies.

An imagined work, this opera brings to life individuals seen in five paintings by the American artist Edward Hopper: “Room in New York,” “Hotel Window,” “Hotel Room,” “Two on the Aisle” and “Automat.” We witness these individuals’ seemingly unrelated lives intersect as they encounter each other while attending a Broadway musical on one evening in Manhattan in 1932. This moment of shared connection, coming from familiar, complicated individual circumstances, has provided each of us an opportunity of continued reflection as we reengage with live performances as both performers and audience members.

John Musto’s vivid musical landscape weaves together these characters through unique themes that infuse the 75-minute work. Expertly, these themes become increasingly familiar in their placement throughout each scene. The complicated nature of many of these musical devices has been an important pedagogical exploration for our singers, the result of which you will witness in these vibrant performances from all involved.

With this production, we honor the memory of Miah Im, former Maryland Opera Studio music director, who was integral to the success of not only this MOS premiere, but countless other productions during her time at UMD. Miah passed away in September 2021 after a battle with pancreatic cancer at the age of 47 and is honored not only with this production, but also the fitting tribute the founder of MOS, Leon Major, shares in this program..

Finally, we give thanks to our beloved principal coach, Justina Lee, as she departs MOS to join The Juilliard School in the newly created role of associate artistic director of the Bachelor of Music Program in the Institute for Vocal Arts. Justina’s unflagging dedication to MOS is led by her inspired artistry and desire to help all of us share richly honest stories onstage. We have all, performers and audience members alike, been the privileged beneficiaries of her behind the scenes work at MOS since 2008. Brought to MOS through her friend and colleague, the late Miah Im, we give thanks for these two remarkable musicians whose legacies will live on in each of us well beyond our time at UMD.

*Craig Kier, Director of Maryland Opera Studio*
University of Maryland School of Music’s
Maryland Opera Studio Presents

LATER THE SAME EVENING

An opera inspired by five paintings of Edward Hopper

Music by John Musto
Libretto by Mark Campbell

Performed in English

CAST

Elaine O’Neill................................................................. Rhiannon Vaughn
Gus O’Neill................................................................. Casey Germain
Estelle Oglethorpe...................................................... Connor Locke (April 8 & 13)

Jessica Harika (April 10 & 16)
Ruth Baldwin.............................................................. Clare Lillig (April 8 & 13)
Francesca Napolitano (April 10 & 16)
Ronaldo Cabral.............................................................. Craig Smith
Sheldon Segal............................................................ Lawrence Barasa
Rose Segal............................................................... Amanda Densmoor (April 10 & 16)

Morgan Paige (April 8 & 13)
Thelma Yabolnski ................. Connor Locke (April 10 & 16)
Jessica Harika (April 8 & 13)
Jimmy O’Keefe.............................................................. Michael Butler
Valentina Scarcella ............... Amanda Densmoor (April 8 & 13)
Morgan Paige (April 10 & 16)
Joe Harland............................................................... Matthew Payne

New York City. Early evening. 1932.

Performance is approximately 75 minutes with no intermission

Used by arrangement with Songs of Peer, Ltd.

This production of Later the Same Evening is lovingly dedicated to the memory of Miah Im, Maryland Opera Studio’s music director from 2003–2008
ARTISTIC STAFF

Conductor ................................................................. Craig Kier
Director ................................................................. David Lefkowich
Principal Coach ....................................................... Justina Lee
Musical Preparation ............................................... Erica Guo
ecretary ...................................................................... Pei-Hsuan Lin
Scenic Designer ......................................................... Gavin Mosier
Costume Designer ..................................................... Stephanie Parks
Wig and Makeup Designer .......................................... Rachel Kirby
Lighting Designer ........................................................ Eric Pitney
Projection Designer ................................................... Mark Williams
Production Stage Manager .......................................... Erin Taylor

ORCHESTRA

Violin I
  Amir Norouz Nasseri
  Tong Li
  Anna Kelleher

Violin II
  Anna Luebke
  Kiran Kaur
  Joanna Choi
  Lauren Palfreyman

Viola
  Nathan Hoffman
  Jane Lee
  Ayocuan Pacheco

Cello
  Syneva Colle
  Sarah Bennett
  Henry Bushnell

Bass
  Chad Rogers
  Kayla Compson

Flute
  Matthew Ober

Oboe
  Stephanie Treat

Clarinet
  Lauren Walbert

Bass Clarinet
  Alex Villa

Bassoon
  Christian Whitacre

Horn
  Emerson Miller
  Garrett Cooksey

Trumpet
  Maria Carvell

Trombone
  Ted Adams

Percussion
  Thomas Glowacki
  Devon Rafanelli

Piano
  Pei-Hsuan Lin
Later the Same Evening

Later the Same Evening was inspired by five Edward Hopper paintings: “Room in New York,” “Hotel Window,” “Hotel Room,” “Two on the Aisle” and “Automat.” The opera imagines the lives of the figures in these paintings and connects them as characters—both directly and tangentially—on one evening in New York City in 1932.

A young married couple in their apartment avoids the encroaching estrangement in their marriage—she by playing piano, he by reading the newspaper—before she angrily leaves to see a Broadway musical without him. At the same time in a hotel lobby, a recently widowed older woman nervously awaits her date who will be taking her to a Broadway musical.

And in a hotel room, a young woman composes a letter to her boyfriend telling him that she is leaving New York and returning to Indianapolis after a failed career as a dancer. All three women see their changing lives through a window.

Minutes later, these women intersect with others in the audience of a Broadway musical: a young man from Lynchburg visiting New York for the first time, an older Jewish couple whose bickering is a form of love, an elegant woman from Italy confounded by the musical and her new country, and a young man who plants an engagement ring on a theatre seat for his girlfriend who happens to be a dancer from Indianapolis. As the houselights dim, the strangers are connected as an audience watching the musical—only to break apart again outside the theatre in the pouring rain.

Later in an automat, the usher from the theatre muses about her work and the odd excitement of city life. She encounters the young man with the engagement ring and they leave the automat together.
Composer and pianist John Musto is that all too rare exemplar, the classical composer whose work is both critically acclaimed and widely performed, who has also distinguished himself as an instrumental soloist and chamber musician. His activities encompass virtually every genre: orchestral and operatic, solo, chamber and vocal music, concerti, and music for film and television. His music embraces many strains of contemporary American concert music, enriched by sophisticated inspirations from jazz, ragtime and the blues. These qualities lend a strong profile to his vocal music, which ranges from a series of operas – Volpone, Later the Same Evening, Bastianello and The Inspector – to a catalogue of art songs that is among the finest of any living American composer. As a pianist, he has performed repertoire from Galuppi sonatas to Bolcom études, Bach keyboard concerti to Bernstein’s Age of Anxiety, his own piano concerti, Schubert lieder to the Great American Songbook. He also performs frequently with his wife, soprano Amy Burton, in recital and cabaret. Mr. Musto was a Pulitzer Prize finalist for his orchestral song cycle Dove Sta Amore, and is a recipient of two Emmy awards, two CINE Awards, a Rockefeller Fellowship at Bellagio, an American Academy of Arts and Letters award, and a Distinguished Alumnus award from the Manhattan School of Music. He is currently on the piano faculty of the CUNY Graduate Center in New York, where he also serves as Coordinator of the D.M.A. Program in Music Performance. Musto’s work has been recorded by Bridge, Harmonia Mundi, Nonesuch, Cedille, The Milken Archive, Naxos, Harbinger, CRI and EMI, Hyperion, MusicMasters, Innova, Channel Classics, Albany, and New World Records. He is published by Peermusic Classical.

Mark Campbell’s work as a librettist is at the forefront of the contemporary opera scene in this country. A prolific writer, Campbell has created 39 opera librettos, lyrics for 7 musicals, and the text for 6 song cycles and 3 oratorios. His works for the stage have been performed at more than 90 musical venues around the world and the names of his collaborators comprise a roster of the most eminent composers in classical music and include three Pulitzer Prize winners. Campbell’s best-known work is Silent Night, which received a Pulitzer Prize in Music and is one of the most frequently produced operas in recent history. The (R)evolution of Steve Jobs, an audience favorite, received a 2018 GRAMMY Award for Best Opera Recording. Campbell’s other successful operas include The Shining, Stonewall, Later the Same Evening, The Nefarious, Immoral but Highly Profitable Enterprise of Mr. Burke & Mr. Hare, The Manchurian Candidate, As One, The Other Room, Empty the House, Approaching Ali, A Letter to East 11th Street, Dinner at Eight, Volpone, Frida Kahlo and the Bravest Girl in the World, Bernadette’s Cozy Book Nook, Stone Soup, and Bastianello/ Lucrezia. His musicals include Songs from an Unmade Bed, The Audience and Splendora. He has also created a successful new adaptation of Stravinsky/ Ramuz’s The Soldier’s Story. Mark has received many other prestigious prizes for his work, including the first Kleban Foundation Award for Lyricist, a Grammy nomination for Best Classical Recording, two Richard Rodgers Awards from the American Academy of Arts and Letters, three Drama Desk nominations, a Jonathan Larson Foundation Award, a New York Foundation for the Arts Playwriting Fellowship, the first Dominic J. Pelliotti Award, and a grant from the New York State Council of the Arts. Future premieres include The Secret River for Opera Orlando (Stella Sung, composer); A Nation of Others for the Oratorio Society of New York (Paul Moravec, composer); Edward Tulane for Minnesota Opera (Paola Prestini, composer); A Sweet Silence in Cremona for the Villa la Pietra–Continuum Theater, Florence (Roberto Scarcella Perino, composer); Supermax for Saratoga Opera (Stewart Wallace, composer; Michael Korie, co-librettist); A Thousand Acres for Des Moines Metro Opera (Kristin Kuster, composer) and the book for the musical Les Girls (Cole Porter, composer).
In the 2014–15 season, CRAIG KIER joined the University of Maryland School of Music as the director of the Maryland Opera Studio and in 2020, assumed the role of artistic and music director of the Annapolis Opera. Productions since the beginning of his tenure have included Mozart’s Don Giovanni, Le nozze di Figaro, Così fan tutte and La clemenza di Tito, Handel’s Ariodante, Janáček’s The Cunning Little Vixen, Ravel’s L’enfant et les sortilèges, Blitzstein’s Regina, Rossini’s L’occasione fa il ladro, Gluck’s Orfeo ed Euridice, Britten’s The Rape of Lucretia, Offenbach’s Orpheus in the Underworld and Poulenc’s Dialogues of the Carmelites. This season includes this production of Mozart’s The Magic Flute and John Musto’s Later the Same Evening with the Maryland Opera Studio and La Cenerentola, La bohème and Into the Woods with Annapolis Opera. In the 2019–20 season, he led Tosca with Annapolis Opera, was scheduled to return to the Brevard Music Center to conduct their season opening concert and Die Enführung aus dem Serail, returned to Houston Ballet to lead gala performances and The Nutcracker, which he has done since 2011, and continued his association with the National Symphony Orchestra, assisting Gianandrea Noseda. In the 2018–19 season, he made his San Francisco Merola Opera Center debut, Indianapolis Opera debut and returned to Opera Birmingham and Houston Ballet. At the University of Maryland, he served as artistic director of the year-long Kurt Weill Festival, conducting performances of The Road of Promise, Mahagonny Songspiel and Street Scene. Recent season highlights include conducting debuts with Wolf Trap Opera leading Britten’s The Rape of Lucretia, Brevard Opera Center leading La cenerentola, Anchorage Opera leading Don Pasquale, Arizona Opera leading Madama Butterfly and Opera Saratoga leading Verdi’s Falstaff. From 2010–13, Kier was associate conductor under Patrick Summers at Houston Grand Opera. During his time with the company, he led dozens of performances including Madama Butterfly, Il barbiere di Siviglia, Die Fledermaus, Trial by Jury and the world premiere of Huang Ruo’s Bound. Additional guest engagements for Kier include La bohème with Lyric Opera of Kansas City, Il barbiere di Siviglia with Atlanta Opera, Kurt Weill’s Lost in the Stars with the Glimmerglass Festival, The Sound of Music with Central City Opera, Thomas’ Hamlet and La traviata with Opera Birmingham, L’italiani in Algeri with Opera Santa Barbara and The Music Man at Royal Opera House Muscat, Oman.

DAVID LEFKOWICH, stage director, is an accomplished stage director and fight choreographer and has enjoyed success with esteemed companies including the Metropolitan Opera, Teatre alla Scala, San Francisco Opera, New York City Opera, Minnesota Opera, and Glimmerglass Opera. Upcoming directing engagements include La Traviata with Out of the Box Opera and Opera Columbus, La Bohème with the Grand Tetons Music Festival and Cavalleria Rusticana at Opera Colorado. Recent directing engagements include Tosca at Austin Opera at a Formula 1 racetrack, a site-specific Acis and Galatea for Out of the Box Opera in the catacombs of a former Pillsbury Mill in Minneapolis, a fully-immersive Pagliacci at Boston Lyric Opera, La Cenerentola at Annapolis Opera and Pagliacci at Opera Colorado. Lefkowich is a guest artist and performs master classes at several Young Artist programs and universities including the San Francisco Opera Center Adler Fellowship Program, Atelier Lyrique at L’Opéra de Montréal, Maryland Opera Studio and Ithaca College. A graduate from Northwestern University with a Bachelor’s of Science in Theatre, Lefkowich has a certificate from École Jacques-Lecoq in Paris, France. Lefkowich is the Artistic Director of Out of the Box Opera in Minneapolis, a company dedicated to creating high-quality operatic experiences in site-specific locations, most notably with Diva Cage Match, an epic battle of voices, egos and talent in a boxing gym.
JUSTINA LEE, principal coach, has served as assistant conductor, pianist and coach in such venues as the Metropolitan Opera, Washington National Opera, Seattle Opera, the Glimmerglass Festival, the Wolf Trap Opera Company and the Castleton Festival. Internationally, she has worked with the International Opera Performing Experience and is on faculty with the Prague Summer Nights Music Festival. In recital, Lee has accompanied acclaimed tenor Lawrence Brownlee, also appearing with him on NPR’s Tiny Desk Concert series. She has also collaborated in recitals with other artists including Tamara Wilson, Lisette Oropesa, Dimitri Pittas, Alyson Cambridge and Linda Mabbs. She has appeared under the auspices of the Marilyn Horne Foundation residency program, and on such recital series as On Wings of Song, the Harriman-Jewell Series and, most recently, Renée Fleming’s VOICES recital series. Lee is an alumna of the distinguished Lindemann Young Artist Development Program at the Metropolitan Opera, and holds degrees from the University of California, Los Angeles, and the Manhattan School of Music. She joined the University of Maryland faculty in 2008, where she currently serves as principal coach of the Maryland Opera Studio.

LAWRENCE BARASA, (Kenya) Sheldon Segal, tenor, developed his artistic profile as a member and assistant production manager of the Kenyan Boys Choir. In this capacity he interacted and performed with artists including the Jonas Brothers, Ellie Goulding, Ciara and Demi Lovato. Barasa has performed the roles of Spoletta in Astoria Music Festival and Eugene Opera’s production of Tosca. He also appeared as Don Basilio and Don Curzio in Le nozze di Figaro at the Astoria Music Festival in 2018, Hoffmann in Les contes d’Hoffmann and Don José in La Tragédie de Carmen at the University of Oregon. Barasa completed training at the Savannah Voice Festival 2019–20 under the tutelage of Sherrill Milnes and Maria Zouaves. Barasa graduated from the University of Oregon with a vocal performance degree under Dr. Karen Esquivel. He is currently a graduate international student at the University of Maryland studying with Professor Delores Ziegler.

MICHAEL BUTLER (Bowie, MD) Jimmy O’Keefe, tenor, is a first-year student in the Maryland Opera Studio. He is a graduate of the University of Maryland School of Music, earning his B.M. in vocal performance in 2021. Butler’s most recent roles include Arnold Murray in Justine Chen’s The Life and Death(s) of Alan Turing, Monostatos in Mozart’s Die Zauberflöte, Prince Sou-Chong in Lehár’s Das Land des Lächelns, Dancaïre in Bizet’s Carmen, Messenger in Verdi’s Aida, Tamino in Mozart’s Die Zauberflöte, Borsa in Verdi’s Rigoletto, Ivan Lykov in Rimsky-Korsakov’s The Czar’s Bride and the title role in Rossini’s Le Comte Ory. Upcoming engagements include concerts with Baltimore Concert Opera and the title role of Gounod’s Faust in March 2022, and a Renée Fleming Fellowship at Aspen Music Festival in the Summer of 2022. Butler is a student of bass-baritone Kevin Short.
AMANDA DENSMOOR (Bogor, Indonesia) Valentina Scarcella & Rose Segal, soprano, is a second-year student in the Maryland Opera Studio. Densmoor recently graduated from the University of Maryland where she earned a Bachelor of Music in vocal performance, summa cum laude. Densmoor’s recent roles include the Queen of the Night in Die Zauberflöte, Servilia in La Clemenza di Tito (2021), Nella in Gianni Schicchi, Suor Genovieffa in Suor Angelica, Patience in Patience (2019), Counsel in Trial by Jury (2018), Second Woman in Dido and Aeneas (2017) and Kate in The Pirates of Penzance (2016). As a concert soloist, Densmoor has sung in Carissimi’s Jephte, Haydn’s Missa in Angustiis (2016) and Mozart’s Requiem (2018). Densmoor is a student of Jennifer Casey Cabot.

CASEY GERMAIN (Kalamazoo, MI) Gus O’Neill, bass, is a second-year graduate student at the University of Maryland. In 2020, Germain graduated with a Bachelor of Music degree in vocal performance at The New England Conservatory of Music. At NEC, Germain sang Raphael in Haydn’s Die Schöpfung with the NEC Philharmonia. He also sang the roles of King Balthazar in Amahl and the Night Visitors, Littore in L’incoronazione di Poppea and Colline in La bohème. Germain recently performed as Officer Smith in the premiere of Sunder and Sarastro in Die Zauberflöte with the Maryland Opera Studio. Germain previously studied with Michael Meraw at NEC. Germain is a student of Kevin Short.

JESSICA HARIKA (Richmond, VA) Estelle Oglethorpe & Thelma Yablonski, mezzo-soprano, is a Lebanese-American first-year D.M.A. student. She holds degrees from Virginia Commonwealth University (B.M. magna cum laude) and The New England Conservatory of Music (M.M. with honors). Last semester, she was seen as 3rd Lady in Die Zauberflöte. Recent productions include Heartbeat Opera’s acclaimed adaptation of Der Frieschütz, and Friday After Friday, a new work by Leanna Kirchoff (winner of Opera America’s Grant for Female Composers), with libretto by Rachel Peters. Harika has also been seen with dell’Arte Opera Ensemble, Natchez Festival of Music, Opera Theatre St. Louis, Opera Maine and The Janiec Opera Company. Harika has been heard in concert with Bach in the Heights, The Brevard Music Festival Orchestra, The Cape Cod Chorale and The NEC Philharmonia. She has been seen in masterclass with Marilyn Horne, Stephanie Blythe and Jane Eaglen. She is a student of Delores Ziegler.

RACHEL KIRBY (Charlottesville, VA) wig and makeup designer, is a wig maker in the DC area, originally from Charlottesville, Virginia. Her work has previously been seen at Washington National Opera, Wolf Trap Opera and Annapolis Opera. She is excited to be designing at the University of Maryland for Later the Same Evening.
CLARE LILLIG (Naperville, IL) Ruth Baldwin, soprano, is a second-year student in the Maryland Opera Studio where she most recently was seen as Pamina in *Die Zauberflöte*. She is a graduate of Anderson University, where she earned her dual degrees in voice performance and dance. There she was a recipient of the Excellence in Music Performance award, and winner of the Concerto and Aria Competition. Her roles there included Monica in Menotti’s *The Medium*, Susanna in Mozart’s *The Marriage of Figaro* and Miss Pinkerton in Menotti’s *The Old Maid and the Thief*. She performed the role of Juliska in Kalman’s *The Csardas Princess* with Chicago Folks Operetta and was a chorus member with Indianapolis Opera in their Chorus in Concert performance. Lillig had the opportunity to study and perform scenes for the roles of Marzelline from Beethoven’s *Fidelio* and Hannah in Lehar’s *Die Lustige Witwe* at the young artist program Musiktheater Bavaria in Oberaudorf, Germany. Lillig is a student of Jennifer Casey-Cabot.

CONNOR LOCKE (Kansas City, MO) Estelle Oglethorpe & Thelma Yablonski, mezzo-soprano, is a second-year student in the Maryland Opera Studio. She is a graduate of DePauw University, where she earned her bachelor’s degree in vocal performance and a major in German, magna cum laude. Last summer, Locke performed the title role in Rossini’s *La cenerentola* (2021) with La musica lirica. Locke’s other recent roles include Second Lady in Mozart’s *Die Zauberflöte* (2021), Hänsel in Humperdinck’s *Hänsel und Gretel* (2020), the title role in Massenet’s *Cendrillon* (2019), Cherubino in Mozart’s *Le nozze di Figaro* (2018) and Jenny in Kurt Weil’s *Street Scene* (2017). Locke’s musical theater credits include Sibella in Robert L. Freedman’s *A Gentleman’s Guide to Love and Murder* (2019) and Inga in Mel Brook’s *Young Frankenstein* (2017). Locke is a student of Delores Ziegler.

GAVIN MOSIER (Auburn, IN) scenic designer, is a scenic designer and artist for theatre, opera and film. He is based in the greater Washington D.C. area and is currently pursuing his MFA in scenic design at the University of Maryland’s Department of Theatre, Dance, and Performance Studies. He is elated to have worked on *Later the Same Evening* with so many incredible collaborators. Most recently, Mosier was working for Disney Parks Live entertainment as a CAD Designer, as well as a free-lance scenic designer and art director in the greater Orlando area. Mosier received his Bachelor of Science degree in Theatrical Design and Technology from Ball State University’s Department of Theatre and Dance in 2017.

FRANCESCA NAPOLITANO (Danvers, MA) Ruth Baldwin, soprano, is a second-year student in the Maryland Opera Studio. She earned her bachelor’s degree in voice performance from the University of Michigan School of Music, Theatre, and Dance. Napolitano’s most recent roles include Pamina in Mozart’s *Die Zauberflöte* (2021) with the Maryland Opera Studio, Morgana in Handel’s *Alcina* (2019) and Barbarina in Mozart’s *Le nozze di Figaro* (2018) with the University of Michigan Opera Theatre, and Berginella in Offenbach’s *La Périchole* and Kate in Gilbert and Sullivan’s *The Pirates of Penzance* with College Light Opera Company (2018). Recent musical theater roles include Fraulein Kost in *Cabaret* and Eulalie Mackecknie Shinn in *The Music Man* with College Light Opera Company (2018). Napolitano is a student of Gran Wilson.
MORGAN PAIGE (Los Angeles, CA) Valentina Scarcella & Rose Segal, soprano, is a second-year student in the Maryland Opera Studio. She is a graduate from the University of Oregon, where she earned her bachelor’s degree in vocal performance, cum laude. Paige’s most recent roles include the Queen of the Night in Mozart’s *Die Zauberflöte* with Maryland Opera Studio (2021), Joy in the Annapolis Opera and Maryland Opera Studio’s production of *Sunder* by Nailah Nombeko and Alicia Haymer (2021), Olympia in Offenbach’s *Les Contes d’Hoffmann* (2019) as well as Susanna in Mozart’s *Le Nozze di Figaro* (2018) with the University of Oregon Opera Ensemble. Paige recently attended the Musiktheater Bavaria summer program where she performed various opera scenes from *Fidelio* and *Hänsel und Gretel* in Oberaudorf, Germany (2019). Paige is a student of Kevin Short.

STEPHANIE PARKS (Hereford, MD) costume designer, is in her second year pursuing an M.F.A. in costume design. Her UMD credits include *Hookman* and *Overscore*. Before coming to UMD, Parks was the resident costume designer and costume shop manager at The Hippodrome State Theatre in Gainesville, FL. Hippodrome credits include *Million Dollar Quartet*, *Scrooge in Rouge*, and *Miracle on South Division Street*. Parks is a founding member of Submersive Productions, an immersive theater company based in Baltimore, MD. Submersive credits include *rECHOllection*, *Mesmeric Revelations* and H.T. Darlington’s *Incredible Musaeum*. As a technician, Parks has worked on and off Broadway. Broadway credits include *Cinderella* and *Motown*.

MATTHEW PAYNE (Skaneateles, NY) Joe Harland, baritone, is a second-year student in the Maryland Opera Studio. He is a graduate of Oberlin Conservatory and College, where he earned a bachelor’s degree in vocal performance and another in biology. Last summer, Payne was a young artist at Central City Opera, where he covered the role of Marullo and Count Monterone in Verdi’s *Rigoletto*. Payne’s most recent roles include Aaron in Nailah Nombeko’s new work reading of *Sunder* with Annapolis Opera and Maryland Opera Studio, Billy Bigelow in Rodgers and Hammerstein’s *Carousel* with Skaneateles Summer Theater (2019) and Lackey in Romberg’s *The Student Prince* with the Chautauqua Institution (2018). Payne has been a fellow at the prestigious Tanglewood Music Center, an artist at the Chautauqua Institute and a studio artist with Opera Neo. Payne has also been a soloist with the Mid Atlantic Symphony Orchestra, Chautauqua Symphony Orchestra and Oberlin Conservatory Orchestra. Payne is a student of Kevin Short.

CRAIG FRANCIS SMITH (Rochester, NY) Ronaldo Cabral, baritone, is a first-year student in the Maryland Opera Studio. Smith has performed with the Janiec Opera Company at The Brevard Music Center and the award-winning Crane Opera Ensemble. Recent credits include the title role in Gianni Schicchi, the title role in Le Nozze di Figaro, the Duke in Romeo et Juliette, Ivan in Die Fledermaus and The Superintendent in Tom Cipullo’s world premiere of Mayo. In the 2021-2022 season, Smith will be singing Armoured Man/First Priest in Die Zauberflöte and Ronaldo Cabral in Later the Same Evening. Smith has received a Bachelor of Music degree from the Crane School of Music at SUNY Potsdam, where he studied with Colleen Skull. Smith is a student of Kevin Short.

RHIANNON VAUGHN (Pittsburgh, PA) Elaine O’Neill, soprano, is a second year DMA student in the Maryland Opera Studio. She is a graduate of both the New England Conservatory, where she earned a master’s degree in vocal performance, and the University of Rochester, where she earned bachelor’s degrees in both History and Music. Most recently with the Maryland Opera Studio, Vaughn sang the roles of Erste Dame in Die Zauberflöte and Mrs. Julian in Benjamin Britten’s Owen Wingrave and scenes from Die Fledermaus, Eugene Onegin and Così fan tutte. She is a student of Jennifer Casey Cabot.

MARK WILLIAMS (Philadelphia, PA) projections designer, is a second-year MFA Design candidate. He is a multi-disciplinary Artist and Designer from Philadelphia who works with Media, Puppetry, Props and Cinematography. UMD design credits include Fall Dance Concert: Coastal Paradox (Media), Fefu and Her Friends (Design Assistant: Cinematographer). Professional company credits include Geffen Playhouse’s Someone Else’s House (Assoc. Media Design, Set Dresser), Hangar Theatre Company 2019 Season (Puppets/Props Design), and Opera Delaware’s 2019 Spring Festival (Props Design).
PRODUCTION STAFF

Production Manager
Ashley Pollard

Orchestra Manager
Mark Wakefield

Orchestra Librarian
Shun Yao

Production Stage Manager
Erin Taylor

Supertitle Operator
Erica Guo

CLARICE SMITH CENTER MANAGEMENT

Director of Operations
Ryan Knapp

WARDROBE, WIGS & MAKE-UP

Costume Shop Manager
Jen Daszczyszak

Assistant Costume Shop Manager & Draper
Susan Chiang

Costume Crafts & Draper
Lisa Burgess

Costume Tailor & Draper
Tessa Lew

Costume Draper
Katie Stomps

First Hand
Amy VanderStaay

Costume Graduate Assistants
Clare Lillig, Connor Locke

Costume Technicians
Kareena Foley, Mel Mader
Amelia Yasuda

Sisters
Amelia Yasuda, Layali Aljiraﬁ
Mel Mader, Nicole Panebianco
Katy Cawley, Anna Adhikarí
Kayleigh Gallagher, Leah Packer
Grace Guzman

SCENIC

Technical Director
Mark Rapach

Assistant Technical Director
Michael Driggers

Technical Coordinator
Sandy Everett

Scene Shop Coordinator
Reuven Goren

Lead Carpenter
Earl Browne

Carpenters
Devon Kohn, Carl Ostrenge
Kelley Li, Katy Cawley
Kailee Goldberg, Frank Bowles

Student Carpenters
Paetyn Lewis, Celia Richardson
Elta Goldstein, Sabrina Lenett
Adam Hawley, Gabrielle Scott
Alana Isaac

Scenic Charge Coordinator
Ann Chismar

Scenic Charge Artist
Andrea Ball

Scenic Painters
Bobbie Carter Dewhurst
Sarah Beth Hall, Gray Walters

Student Scenic Painters
Max Abramovitz, Sarah Bennett
Natalia Corvoisier, Casie Curry,
Brooke Melton, Nicole Panebianco

PROPERTIES

Properties Manager
Timothy Jones

Props Shop Artisan
Trey Wise

Props Graduate Students
Mark Williams, Abigail Bueti

PROP SHOP STUDENT ARTISANS

Adam Hawley, Troy Mohammad
Gharibani, Marcus Campbell
Roxy King, Josie Danckaert

TECHNOLOGY

Technology Manager
Jeffrey Reckeweg

Lighting Coordinator
Carrie Barton

Lead Electricians
Cameron Smith, James Newman,
Malory Hartman, Lauren Hawley
Zachary Rupp, Erin Taylor
Taryn Carone, Christina Smith
Christian Henriquez

Student Electricians
Emily Pan, Evan Thanicatt,
Mel Mader, Max Abramovitz
Dylan Speiser, Hanna Zakharenko
Stephen Lyons, Gabrielle Cramer
Jillian Harvey

Projections Coordinator
Devon Kinch

Projection Technicians
Cassandra Saulski, Sam Biuk
Deja Collins, Jerran Kowalski

Production Assistant
Luis Garcia

Light Board Operator
Taryn Carone

Programmer
Lauren Hawley

Followspot Operator
Jillian Harvey

Assistant Manager Audio Services
James O’Connell
What you Won’t See (or Hear) in this Evening’s Performance

A Note from the Composer and Librettist

An opera that explores the “meanings” of Hopper’s paintings. We never met Edward Hopper. We’re sure he was a nice man and had all sorts of profound ideas when he painted, but we leave that for the art experts to talk (and talk) about. This is not a staged dissertation. We created this story based on how we saw the paintings; we have made no attempt to dramatize what we think he intended when he painted them.

An opera with tableaux vivants. There will be no meticulously detailed re-creations enacted onstage, à la the first act finale of Sunday in the Park with George or as beautifully rendered in Edith Wharton’s The House of Mirth. First, we don’t have the budget for that. And second, we think what the actors and director can do to suggest certain paintings are more interesting.

An opera that depicts alienation in modern society. Many people (and critics) can’t look at the figures in a Hopper painting without uttering the “A” word. While we believe that alienation is part of Hopper’s world, we also know it would have been damn hard – to say nothing of repetitive – to create an opera in which every character soliloquizes “I’m lonely, so very lonely – and I’m looking out a window.” If you’re in the market for alienation, you have many modern operas to choose from. Start with Wozzeck. While this opera, however, contains musical and lyrical moments that occur in solitude – which by the way is not always lonely – there are also touches of humor, and warmth, and even connection. If anything, Later the Same Evening is a love letter to New York and its inhabitants’ almost religious belief in the forces of serendipity and chance.

John Musto and Mark Campbell, October 2007

The Maryland Opera Studio and the School of Music acknowledge the School of Theatre, Dance, and Performance Studies and their M.F.A. design students. The designs for Later the Same Evening are part of an ongsoing partnership between MOS and TDPS’ Design and Production program.

MARYLAND OPERA STUDIO FACULTY AND STAFF

Jennifer Casey Cabot, English Diction ~ Amanda Consol, Director of Acting
Mark Jaster, Mime ~ Naomi Jacobson, Improvisation
Craig Kier, Director of Maryland Opera Studio, Conductor and Coach
Justina Lee, Principal Coach ~ David Lefkowich, Mask
Jenny Male, Stage Combat ~ Ashley Pollard, Studio Manager
Lori Şen ~ Vocal Pedagogy ~ Kevin Short, Italian Diction ~ Rita Sloan, Director of Collaborative Piano ~ Gran Wilson, French Diction ~ Delores Ziegler, German Diction

UMD SCHOOL OF MUSIC VOICE FACULTY

Diba Alvi, Diction ~ Jennifer Casey Cabot, Soprano
Edward Maclary, Director of Choirs ~ Kevin Short, Bass-Baritone
Gran Wilson, Tenor ~ Delores Ziegler, Mezzo-Soprano
FOR MIAH IM

In 2002, I was in a Toronto coffee shop waiting to meet Miah. Her experience and credentials as a pianist/opera coach and conductor were formidable and I was there to interview her for the coaching job at the University of Maryland Opera Studio. Due to an unforeseen circumstance she arrived late and because I had to leave Toronto at a specific time it left us only 15 minutes together, but 15 minutes was all it took to know that she was perfect for MOS.

Fortunately, she accepted our offer.

Miah laughingly once told me, and not in confidence, that her hanging wardrobe was color graded. Blue clothes were followed by green, followed by…

I think it is the perfect example of a neat, orderly, and perhaps obsessive mind. But it is these characteristics mixed with the love of music that made Miah such a formidable musician, pianist, and teacher.

A confident, tough, generous, knowledgeable, and unflappable person she was in total command of the vocabulary of opera and operatic training and relentless in getting her students to achieve the highest standards, the same standards she set for herself.

She has left a strong legacy in the demanding world of music and music education.

My time with Miah was always warm and joyful, always creative and stimulating. She was such a joy to be around. An honest, fun loving, adventurous, unafraid, and wonderful woman dedicated to her students and colleagues.

All of us felt bereft when she left the Studio. We watched, proudly, as she went on to a formidable career in Toronto, London, Los Angeles and finally Houston.

The irony of her death, when she reached her perfect job in Houston, is not lost on those of us who survive her. She kept working until the end. She did “…not go gentle into that good night…” - she, who had given so much, and had so much more to give.

So, this production is to and for Miah with love …

Leon

Leon Major
Professor Emeritus
Founder, Maryland Opera Studio
UPCOMING SCHOOL OF MUSIC VOICE & OPERA EVENTS

OPERA AL FRESCO
MARYLAND OPERA STUDIO
THU, APR 21 • 12:30PM
FREE, NO TICKETS REQUIRED
Drop in for some light opera in The Clarice's expansive indoor Grand Pavilion. This afternoon audience favorite offers a casual preview of the Maryland Opera Studio’s scene study performances scheduled for the following week.

OPERA SCENE STUDY
MARYLAND OPERA STUDIO
APR 28–29 • 7:30PM
FREE, NO TICKETS REQUIRED
First-year opera students demonstrate their talent in this showcase featuring scenes from a wide operatic repertory. To keep the focus on beautiful, pure sounds and vivid acting, the performance is accompanied only by piano and minimal props.

SPRING CHORAL SHOWCASE
UMD CHAMBER SINGERS
SUN, MAY 1 • 7:30PM
PAY WHAT YOU WISH
Under the direction of Professor Edward Maclary, the UMD Chamber Singers perform music new and old, featuring Brahms' *Liebeslieder Waltzes* with faculty soloists Rita Sloan and Justina Lee. This will be Maclary’s final concert before his retirement after more than two decades of service at UMD.

SPRING A CAPELLA CONCERT
FEMMES DE CHANSON & MÄNNERMUSIK
MON, MAY 2 • 8:00PM
FREE, NO TICKETS REQUIRED
These two School of Music student-led a cappella ensembles present an array of familiar standards and exciting new arrangements.

UMD SCHOOL OF MUSIC ADMINISTRATION & STAFF

GREGORY MILLER
Director

KENNETH ELPUS
Associate Director for Faculty Affairs & Graduate Studies

GRETCHEN HORLACHER
Associate Director for Academic Affairs & Undergraduate Studies

LORI DEBOY
Associate Director for Administrative Affairs

AARON MULLER
Senior Assistant Director for Productions & Operations

KELSEY EUSTACE
Marketing Communications Coordinator

VÉRONIQUE FILLOUX
Admissions Specialist

ADAM GRISE
Systems & Data Analyst

TINA HOITT
Athletic Bands Coordinator

LAURI JOHNSON
Choral Administrator

SHARON KEYSER
Assistant Director for Finance

JEREMY MAYTUM
Athletic Bands Inventory & Communications Coordinator

KATHERINE MCCARTHY
Community Engagement Coordinator

LAUREN MCDONALD
Assistant Director for Admissions & Financial Aid

ALEX MILLIGAN
Admissions & Recruitment Coordinator

HEATHER MUNDWILER
Undergraduate Student Services Coordinator

JEANNETTE OLIVER
Business Manager

ASHLEY POLLARD
Opera Manager

CHRISTINE TAYLOR
Administrative Assistant

JOSH THOMPSON
Graduate Student Services Coordinator

MARK WAKEFIELD
Ensembles Manager

Visit [music.umd.edu/directory](http://music.umd.edu/directory) for a complete listing of faculty and staff.