University of Maryland School of Music’s Maryland Opera Studio Presents

ARIODANTE
Music by George Frideric Handel
Libretto by Antonio Salvi

November 21 - 25, 2019
KAY THEATRE
at The Clarice
University of Maryland School of Music’s
Maryland Opera Studio Presents

**ARIODANTE**

Music by George Frideric Handel
Libretto by Antonio Salvi

Performed in Italian, with English Supertitles

**CAST**

Ariodante................................... Esther Atkinson (Nov 22, 25), Jazmine Olwalia (Nov 21, 24)
King of Scotland.................................. Jack French (Nov 21, 24), Jeremy Harr (Nov 22, 25)
Ginevra ........................................ Judy Chierno (Nov 22, 25), Erica Ferguson (Nov 21, 24)
Lurcanio........................................ Charles Calotta (Nov 21, 24) Mike Hogue (Nov 22, 25)
Polinesso ........................................ Jesse Mashburn
Dalinda ........................................ Michele Currenti (Nov 22, 25), Joanna Zorack-Greene (Nov 21, 24)
Odoardo ......................................... Charles Calotta (Nov 22, 25), Mike Hogue (Nov 21, 24)

**CHORUS**

Abigail Beerwart, Andy Boggs, Amanda Densmoor, Henrique Carvalho,
Colin Doyle, Nora Griffin, Dirk Holzman, Katherine Kincaid, Gal Kohav,
Seth McKenzie, Jacob Mitchell, Collin Power, Erin Ridge, Christian Simmons, Sarah
Stembel, Özнуr Türüoğlu

Conductor: Craig Kier
Director: Garnett Bruce
Principal Coach: Justina Lee
Assistant Conductor & Chorus Master: Jonathan King
Musical Preparation: Alexander Kostadinov, JuYoung Lee
Continuo: Nicole Boguslaw, Synneva Colle, William Woodward
Italian Diction Coach: Corradina Caporello
Lighting Designer: Eric Pitney
Costume Coordinator: Susan Chiang
Fight Choreographer: David Lefkowich
English Supertitles: Kim Witman
Production Stage Manager: Ben Walsh

**Performance is approximately 3 hours, including one intermission**
In mythical times, Scotland could only be ruled by a man. Hence, a king without a male heir could choose his successor (not unlike ancient Roman emperors). If a woman was guilty of infidelity, the punishment was death unless a nobleman rose to defend her honor.

PART ONE
Princess Ginevra is in love with the knight Ariodante. She confides to Dalinda, her lady-in-waiting, that she intends to marry him and hopes he will ask her father, the King of Scotland for permission. Polinesso, Duke of Albany, also claims to love the princess, but she rejects him. When Ariodante and his brother Lurcanio arrive at court, he is not only allowed to wed Ginevra but also named heir to the throne. Polinesso swears revenge, as he felt entitled to rule Scotland. Lurcanio falls in love with Dalinda, but she deflects his advances, having an ongoing affair with Polinesso. The court plans for a royal wedding.

That evening, Polinesso persuades Dalinda to dress in Ginevra's royal robes and admit him into her chambers for the night. He meets Ariodante and accuses Ginevra of being unfaithful. Ariodante and Lurcanio fall for this trap, and the despondent Ariodante hurls himself into the sea.

PART TWO
The next morning, Polinesso rejects and humiliates Dalinda. The King learns of Ariodante's death and breaks the tragic news to his daughter. When Lurcanio confronts the King and accuses Ginevra of infidelity, the King chooses the law over paternal feelings. Ginevra is immediately imprisoned and will die the following day if no one defends her.

Ariodante washes up on the shore still alive and meets the bitter and confused Dalinda. She explains the disguise and realizes she was the unwitting cause of his anguish. They race back to the court. Meanwhile, Polinesso has announced his intention to defend Ginevra if he is allowed to wed her and claim the throne. The King agrees and a duel with Lurcanio ensues. Lurcanio kills Polinesso and challenges the king himself when a mysterious knight arrives. Ariodante reveals himself, absolves Dalinda, and redeems Ginevra. The opera ends with celebrations of a wedding and a coronation.

Ariodante is the work that made me fall in love with opera. As a college sophomore, I had never heard about Handel's operas, only his oratorios. I arrived for a summer internship at The Santa Fe Opera and quickly saw this would be the most challenging production of the summer - nearly 4 hours in length and 47 scene changes all done the old fashioned way: by hand. But it was precisely this challenge that grabbed our collective spirit and this music became the theme of our summer. Time stood still as amazing singers embodied the legendary story and made it their own. We rehearsed for hours on end, faced myriad obstacles (including the weather at the outdoor theater) and celebrated crossing the finish line every night. I seem to encounter Ariodante again every 10 or 11 years and it still dazzles me.

If you are a first-time listener, it’s helpful to know about the expectations of the da capo aria - an initial theme or quatrain is modified by a short “B” stanza, and then we return to the beginning to revisit the first theme with added contrast or ornaments. For these performances, we are not including every da capo, but choosing to present the ones that reveal the most insight into character.

Handel was under tremendous pressure writing this opera - it was his first for a new theater in London at Covent Garden. Rival Italian opera companies had appeared in the city, and his patron George I had died. Now he had to rely on the public to embrace and support his operas. He was rewarded with a tremendous success and several more commissions. Ariodante was forged under duress, but the extra effort involved in making a lasting work of art pays the greatest dividends.

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-- Garnett Bruce

OPERA RESONATES DISCUSSION

Sunday, November 24 . 1:30PM
Michelle Smith Performing Arts Library
Free, No Tickets Required

George Frideric Handel’s 1735 opera seria Ariodante, his first opera performed at the Theatre Royal, Covent Garden, tells the story of extreme choices with vivid music. At its core, we see the desire for power play out before our eyes through deceit. The dishonest actions by others lead fundamentally good people toward unthinkable reactions. How does the psychology of power influence our actions? What has history shown us when the desire for power leads people to do anything? Have we ever been unknowingly influenced by others’ desire for power? What universality – from the past to the present – do we witness in the actions of those who desire power? This discussion will add vital context to the emotional and psychological underpinnings that shape Ariodante.

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-- Garnett Bruce
VIOLIN I
Yasha Borodetsky, Concertmaster
Sarit Luban
Callie Wen
Micca Page

VIOLIN II
Bea Baker
Matt Musachio
Calvin Liu
Wolfgang Koch-Paiz

VIOLA
Linnea Marchie
Alanah Cunningham

CELLO
Nicole Boguslaw
Synea Colle

DOUBLE BASS
Jason Gekker

FLUTE
David Le
Emma Hammond

OBOE
Lydia Consilvio
TJ Wagman

HORN
Cosette Ralowicz
Emerson Miller

TRUMPET
Brandon Almagro
Kevin Businsky

HARPISCHORD
William Woodward

In the 2014-2015 season, CRAIG KIER became the director of the Maryland Opera Studio at the University of Maryland School of Music. 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, Ravel’s L’enfant et les sortilèges, Blitzstein’s Regina, Rossini’s L’occasione fa il ladrò, Gluck’s Orfeo ed Euridice, Britten’s The Rape of Lucretia, Offenbach’s Orpheus in the Underworld and Poulenc’s Dialogues of the Carmelites. In the 2019-2020 season, he leads Tosca with Annapolis Opera, returns to Brevard Music Center to conduct their season opening concert and Die Entführung aus dem Serail, Houston Ballet to lead gala performances and The Nutcracker, which he has done since 2011, and returns to assist Gianandrea Noseda with the National Symphony Orchestra. With the Maryland Opera Studio, he conducts Handel’s Ariodante and Janáček’s The Cunning Little Vixen. In the 2018-2019 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 Madame Butterfly and Opera Saratoga leading Verdi’s Falstaff. From 2010-2013, Kier was associate conductor under Patrick Summers at Houston Grand Opera. During his time with the company he led dozens of performances including Madame 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.

Stage Director GARNETT BRUCE’S body of work includes directing at the Lyric Opera of Chicago, San Francisco Opera and his European opera debut staging Turandot for the Teatro di San Carlo in Naples. From 2008 to 2011, he was the artistic adviser and principal stage director for Opera Omaha, where he led a cycle of the Mozart-Da Ponte operas. He began directing for the Peabody Conservatory of Johns Hopkins University in 2004, receiving a faculty appointment in 2006. He has been on staff at the Aspen Music Festival and School since 1993 and the faculty since 1997. Born in Washington, D.C., Bruce was a choirboy at Washington National Cathedral and holds degrees in English and drama from Tufts University. After internships with Hal Prince and Leonard Bernstein in the early ’90s, he joined the staffs of The Santa Fe Opera, Washington National Opera, The Dallas Opera and Opera Colorado. His award-winning production of La Cenerentola for Kansas City has traveled to Austin, Orlando and Madison. Known especially for his large-scale work of the standard repertoire, he has created stagings of Turandot, Carmen, Tosca, Aida, Pagliacci and La bohème that have been seen coast to coast. In 2019, he became co-artistic advisor with Loren Meeker of Opera San Antonio, in addition to directing Faust at WNO and La Traviata for Utah Opera.
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 recital with other artists including Dimitri Pittas, Alex Richardson, 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.

ESTHER ATKINSON (Bangor, Northern Ireland) Ariodante, mezzo-soprano, is a second-year student in the Maryland Opera Studio. She is a graduate of Ouachita Baptist University, where she earned her Bachelor of Music in musical theater. Atkinson’s most recent roles include, Tisbe in Rossini’s La Cenerentola at Brevard Music Center (2018), Waitress in Michael Ching’s Speed Dating Tonight (2017) and Virginia Clinton in Bonnie Montgomery’s Billy Blythe: An American Folk Opera (2016) both performed at her alma mater. Atkinson’s musical theater credits include Mrs. Mayor in Seussical The Musical (2018), Tzeitel in Fiddler on the Roof (2017) and Aunt Spiker in James and the Giant Peach The Musical (2015). In the 2019-2020 season Atkinson will be performing with the Mid-Atlantic Symphony for their Holiday Pops concert, singing the roles Gold-Spur the Fox and Lapák the Dog in The Cunning Little Vixen with the Maryland Opera Studio. Atkinson is a student of Kevin Short.

CORRADINA CAPORELLO Italian Diction, was born in Rome, trained with Evelina Colorni and is the author of The Bocaccian Novella: Creation and Waning of a Genre. Caporello has coached Italian operas at the Bel Canto Institute, Banff Centre for the Arts and the Walton Foundation opera course (Italy). A member of the Italian Honor Society, she has taught master classes in the US, Taiwan and Japan, and Italian language and literature at Post Long Island University. Caporello received her B.A. from Columbia University where she won the Medaglia d’Oro Award, her M.A. from Queens College and her M. Ph. and Ph.D. from Columbia University. She has been on the faculty at The Juilliard School since 1984, and has taught at the Curtis Insitute of Music since 1985. Caporello has been coaching Maryland Opera Studio students since 2014.

CHARLES CALOTTA (New York, NY) Lurcanio / Odoardo, tenor, is a second-year student in the Maryland Opera Studio. He graduated from Vanderbilt University in 2017, having won awards in collaborative and operatic performance. Calotta’s most recent roles include the premier of three roles in Elisabeth Mehl Greene’s new work, Hajar (2019); scenes from Tchaikovsky’s Eugene Onegin, Mozart’s Così fan tutte, and Britten’s Albert Herring (2019); as well as Mr. Buchanan and Mr. Fiorentino in Weill’s Street Scene (2019). With the National Music Festival, Calotta sang the tenor solo in Beethoven’s Mass in C, conducted by Maestro Mladen Tarbuk (2019), and in July, he was a resident artist with the opera North festival in Hanover, NH (2019). This spring, Calotta will perform the Mosquito and the School Master in Janácek’s The Cunning Little Vixen. Calotta is currently studying under tenor, Gran Wilson.

JUDY CHIRINO (Tijuana, Mexico) Ginevra, soprano, is a second-year student in the Maryland Opera Studio. She is a graduate of The Hartt School, where she earned her bachelor’s degree in vocal performance, cum laude. Chirino’s most recent roles include Anna in Lehár’s The Merry Widow (2018), The Fox in Janáček’s The Cunning Little Vixen (2017), La Divina in Pasatieri’s La Divina (2016) and Diana in Offenbach’s Orpheus in the Underworld with The Hartt School (2016). In competition, Chirino was awarded first place in the Hartt Vocal Division Competition (The Hartt School, 2018) and third place in the American Opera Idol Competition (Opera Connecticut, 2018). In the 2019-2020 season of the Maryland Opera Studio, Chirino will be playing Chocholka and Mrs. Páskova in Janáček’s The Cunning Little Vixen. Chirino is a student of Jennifer Cabot.

Michele Currenti (Mountain Lakes, NJ) Dalinda, soprano, is thrilled to be in her second year at the University of Maryland. She will sing the roles of Dalinda (Ariodante) and the Vixen (The Cunning Little Vixen) in her 2019-2020 season at the Maryland Opera Studio. Her recent roles include Susanna (Le nozze di Figaro) with the NJ Vocal Arts Collaborative, Ismail (Hajar) with the Maryland Opera Studio and covering the role of Rose Maurrant (Street Scene). Additionally, Currenti was the soprano soloist with the University of Maryland Bach Cantata Series (Christmas Oratorio, BWV 248), ChorSymphonica (Jesu, meine Frueude, BWV 227) and was the winner of the Camille Coloratura Awards. Currenti completed a Bachelor of Music in voice at the Eastman School of Music and a Bachelor of Science in brain & cognitive sciences at the University of Rochester. Currenti is a student of Delores Ziegler.
ERICA MARIE FERGUSON (Rockville, MD) Ginevra, soprano, is a second-year student in the Maryland Opera Studio. She is a graduate of Towson University, where she earned her bachelor’s degree in vocal performance. Ferguson’s most recent roles include the title role in Gilbert and Sullivan’s *Princess Ida* with the Victorian Lyric Opera Company (2019), the title role in Elisabeth Mehl Greene’s *Hajar* at the Maryland Opera Studio (2019), Contessa d’Almaviva in Mozart’s *Le nozze di Figaro* at Towson University (2018), Laetitia in Menotti’s *The Old Maid and the Thief* at Towson University (2017) and Lola Markham in Douglas Moore’s *Gallantry* at Towson University (2017). In the spring, Ferguson will be performing The Rooster/Woodpecker in Janáček’s *The Cunning Little Vixen*. Ferguson is a student of Carmen Balthrop.

JACK FRENCH (San Diego, CA) King of Scotland, baritone, has been described as having a “beautiful baritone, infectious smile, casual gait and acting chops” by members of the San Diego press. He is currently a second-year student in the Maryland Opera Studio. French has performed multiple roles such as Cascada in *The Merry Widow* where he also covered Danilo Danilovitsch, Boni in *Die Csardasfürstin*, Graf von Eberbach in *Mozart’s Le nozze di Figaro* at Towson University (2018), Laetitia in Menotti’s *The Old Maid and the Thief* at Towson University (2017) and Lola Markham in Douglas Moore’s *Gallantry* at Towson University (2017). In the spring, Ferguson will also be performing The Forester in Janáček’s *The Cunning Little Vixen* performed in Czech. French is a student of Kevin Short.

JEREMY HARR (Grosse Pointe, MI) King of Scotland, bass, is a second-year student in the Maryland Opera Studio. He is a graduate of Oberlin College and Conservatory where he earned his bachelor’s degree in vocal performance and theater. Harr’s most recent roles include Lackey in Strauss’s *Ariadne auf Naxos*, Death cover in Ullmann’s *Der Kaiser von Atlantis* and Officer/Basilio cover in Rossini’s *Il barbiere di Siviglia* with Wolf Trap Opera and Ramfis in Verdi’s *Aida* with Washington Opera Society (2019). Previous roles with the Maryland Opera Studio include Figaro in Mozart’s *Le nozze di Figaro* (2018), Jimmy in Weill’s *Mahagonny Songspiel* and Frank Maurrant cover in Weill’s *Street Scene* (2019). In the 2019-2020 season of the Maryland Opera Studio, Harr will sing Re di Scozia in Handel’s *Ariodante* and the Badger/Parson/Harašta in Janáček’s *The Cunning Little Vixen*. Harr is a student of Kevin Short.

MIKE HOGUE (Hershey, PA) Lurcanio / Odoardo, tenor, has been hailed by *The Philadelphia Inquirer* for having “extra warmth and passion.” Hogue has been seen with the Delaware Valley Opera Company, Janiec Opera Company at Brevard Summer Music Festival and as featured soloist with The Chamber Orchestra of Philadelphia, The Philadelphia Singers and Singing City. Upcoming 2019-2020 performances include the Schoolmaster in Maryland Opera Studio’s *The Cunning Little Vixen* and Don Ottavio in *Don Giovanni* with the Wilmington Concert Opera in Wilmington, Delaware. Hogue is a student of Gran Wilson.

DAVID LEFKOWICH fight choreographer, is an accomplished stage director and fight choreographer and has enjoyed success with different companies including the Metropolitan Opera, Teatrealla Scala, San Francisco Opera, New York City Opera, Minnesota Opera and Glimmerglass Opera. Lefkowich was thrilled to fight direct the world premieres of Philip Glass’s *Appomattox* at San Francisco Opera, *Miss Lonelyhearts* at Juilliard, *La fanciulla del west* at New York City Opera and the New York Off-Broadway run of *A Clockwork Orange*. Lefkowich is a guest artist and performs masterclasses at several young artist programs and universities including the San Francisco Opera Center Adler Fellowship Program, Atelier Lyrique at L’Opéra de Montréal, McGill School of Music and Ithaca College.

JESSE MASHBURN (Hartselle, AL) Polinesio, mezzo-soprano, is a second-year student in the Maryland Opera Studio. Mashburn’s most recent roles include Olga Olsen in Maryland Opera Studio’s production of *Street Scene* (2019), Bradamante in Handel’s *Alcina* with Hawaii Performing Arts Festival (2018) and Baba in Menotti’s *The Medium* with Oberlin Chamber Opera (2018). Other roles include: Marcellina in Mozart’s *Le nozze di Figaro* at Oberlin Conservatory (2017) and Nicklausse in Offenbach’s *Les contes d’Hoffmann* at Miami Summer Music Festival (2017). Additional roles include Madame de la Haltière in Massenet’s *Cendrillon* at Oberlin Conservatory (2017) and Bianca in Britten’s *The Rape of Lucretia* at Oberlin Conservatory (2015). He is looking forward to her first roles in Czech as the Forester’s Wife and the Owl in Janáček’s *The Cunning Little Vixen* (2020).

JAZMINE OLWALIA (Fort Worth, TX) Ariodante, mezzo-soprano, is a second-year student in the Maryland Opera Studio. She is a graduate of the University of Houston, earning her bachelor’s degree in vocal performance. Olwalia’s most recent roles include Giovanna in Bel Cantanti’s *Rigoletto* and Iman/Xochitl in the world premiere of *Hajar* with the Maryland Opera Studio (2019). She has also portrayed roles such as Princess Peyai in *Amazing Grace* with Utah Festival Opera and Musical Theatre (2018), as well as Tituba in *The Crucible* (2016) and Agafia Milhailovna in Anna Karenina (2016) with Moores Opera Center. This past May, Olwalia was awarded third place in the Pre-Professional Division of the George Shirley Vocal Competition, as well as receiving the Hilda Harris Mezzo-Soprano Prize. In the spring, Olwalia will be performing the Fox in *The Cunning Little Vixen*. Olwalia is a student of Delores Ziegler.

ERIC PITNEY (Abilene, TX) Lighting Designer, is a first-year Master of Fine Arts candidate in the School of Theatre, Dance, and Performance Studies. His other University of Maryland credit to date was *The Visit* (Assistant Lighting Design). Outside credits include *Man of La Mancha* at Abilene Convention Center (Lighting Design) and *Bridges of Madison County* and *Mary Poppins* at the Legacy Theater (Technical Director). Pitney has a Bachelor of Fine Arts in theatre design and tech from Abilene Christian University.
JOANNA ZORACK-GREENE (Alexandria, VA) Dolinda, soprano, is a second-year student of Delores Ziegler in the Maryland Opera Studio. She is a graduate of the University of Maryland where she earned a Bachelor of Music in piano performance and a Bachelor of Arts in vocal performance. This spring, she will be performing the Vixen in Janáček’s The Cunning Little Vixen. Zorack-Greene’s recent roles include Jennie Hildebrand in Weill’s Street Scene and Barbarina in Mozart’s Le nozze di Figaro with the Maryland Opera Studio, Countess Stasi in Kálmán’s Die Csárdásfürstin with the Washington Opera Society, Königin der Nacht in Mozart’s Die Zauberflöte with the Bethesda Summer Music Festival and La Fée in Viardot’s Cendrillon with Bel Cantanti Opera. She also recently performed as a soloist in the Rutter Requiem with the St. Joseph Chamber Orchestra in New York and in the Fauré Requiem with the National Presbyterian Church Orchestra in DC.

PRODUCTION STAFF
Production Manager: Ashley Pollard
Studio Coach: Justina Lee
Rehearsal Pianists: Alexander Kostadinov, JuYoung Lee
Orchestra Management: Mark Wakefield
Choral Administrator: Lauri Johnson
Production Stage Manager: Ben Walsh
Supertitle Operator: Alexander Kostadinov
Publications Coordinator: Joanna Zorack-Greene

THE CLARICE MANAGEMENT
Director of Operations: Ryan Knapp
Operations & Facility Manager: Bill Brandwein

WARDROBE, WIGS & MAKE-UP
Costume Shop Manager Jen Daszczyszak
Draper: Amber Harrison
First Hand: Amy VanderStaay
Graduate Assistants: Michele Currenti & Jazmine Olwalia
Costume Shop Assistants: Elizabeth Beers, Anu Odusanya, Katie Park
Stitchers: Sandra Bazumbwabo, Atlas Hill, Aliyah Jackson, Corinne Kuntz, Abigail Olshin, Victoria Scherini, Margo Trouvé, Yihan Zhao
THET 284 Students: Lauren Alberg, Olivia Litteral, Jasmine Mitchell, Yanran Qian, Sophia Sorenson, Margot Trouve
Wardrobe Assistant: Elizabeth Beers
Wardrobe Crew: Abigail Beerwart, Amanda Densmoor, Colin Doyle, Nora Griffin, Katherine Kincaid, Christian Simmons, Sarah Stembel, Öznur Tülüoğlu

SCENIC
Technical Director: Mark Rapach
Assistant Technical Director: Michael Driggers
Scene Shop Coordinator: Reuven Goren
Technical Coordinator: Sandy Everett
Scenic Charge Coordinator: Ann Chismar
Set Construction Crew: Earl Browne, Ryan Coia, Adam Deutch, Devin Kohn, Liezel Werner, Charlie Youngmann
Student Set Construction Crew Virginia Coldren, Buruk Daniel, Olivia Litteral, Bardia Memar, Andres Poch, Emily Ray, Alex Shiryaev, Wileen Tam, Zoe Thomas, Kennedy Tolson, Cameron Tucker-Robinson, Aaron Ward
Scenic Artists: Sarah Beth Hall, Andrea Ball, Katie Arnold, Ghazal Bazargan, Samara Brown, Winnie Dong, Michael Weiss
PROPERTIES
Properties Manager: Timothy Jones
Assistant Properties Manager: Linda DiBarnardo
Properties Construction: Rachele Mac, Zavar Blackledge, Isabel Layton, Morgan Fitrell, Troy Gharibani, Sophia Mattison, Sarah Hoboiter

ELECTRICS
Interim Technology Manager: Jeffrey Reckeweg
Assistant Lighting Designers: Mallory Hartman, Jacob Hughes
Lighting Coordinator: Carrie Barton
Projections Coordinator: Devin Kinch
Light Board Operator: Sam Biuk
Spotlight Operator: Taryn Carone
Assistant Manager Audio Services: James O’Connell

The School of Music’s Maryland Opera Studio acknowledges the School of Theatre, Dance, and Performance Studies and their M.F.A. design students. The designs for *Ariodante* are part of an ongoing partnership between the two schools.

The Production Department acknowledges our deepest thanks to the following: Adriane Fang, Aaron Muller, Ken Weiss & the WNO Young Artist Program.
UPCOMING MARYLAND OPERA STUDIO PERFORMANCES

NEW WORK READING: FOUR FREEDOMS
FRI, FEB 15 • 7:30PM
FREE, NO TICKETS REQUIRED
Inspired by FDR’s 1941 State of the Union address — the “Four Freedoms” speech — Joseph C. Phillips, Jr.’s new opera explores these four philosophical pillars and our relationship to them now.

THE CUNNING LITTLE VIXEN
APR 3 - 11
$25 PUBLIC / $10 STUDENT/YOUTH / UMD STUDENTS FREE
Blurring the boundaries between the human and animal experience, The Cunning Little Vixen follows the story of a sharp, young, female fox (a vixen) and the gamekeeper who tries to control her. Inspired by a comic strip, this Czech opera by Leoš Janáček explores the ways in which human beings interact with the natural world while hinting at the underlying forces that govern us all. Sung in Czech with English supertitles.

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

OPERA SCENE STUDY
MAY 7 & 8 • 7:30PM
FREE, NO TICKETS REQUIRED
After a year of deconstructing their craft and sculpting it from the ground up, Maryland Opera Studio first-year students are paired in operatic scenes from a wide variety of repertory. Accompanied only by piano and minimal props, these performances give our young artists a chance to shine in the purest of forms.

UMD SCHOOL OF MUSIC ADMINISTRATION & STAFF

JASON GEARY
Director
GREGORY MILLER
Associate Director for Academic Affairs & Director of Undergraduate Studies
PATRICK WARFIELD
Associate Director for Graduate Studies & Strategic Initiatives
LORI DEBOY
Associate Director for Engagement & Enrollment Management
AARON MULLER
Senior Assistant Director for Productions & Operations
CHRISTINE CASTILLO
Administrative Assistant
KELSEY EUSTACE
Marketing Communications Coordinator
THEODORE GUERRANT
Accompanist
TINA HOITT
Athletic Bands Coordinator
LAURI JOHNSON
Choral Administrator
SHARON KEYSER
Assistant Director for Finance
MING LI
Piano Technology
JEREMY MAYTUM
Athletic Bands Inventory & Communications Coordinator
LAUREN MCDONALD
Assistant Director for Admissions & Financial Aid
HEATHER MUNDWILER
Undergraduate Student Services Coordinator
JEANNETTE OLIVER
Business Manager
ASHLEY POLLARD
Opera Manager
JOSH THOMPSON
Graduate Student Services Coordinator
GERRI VINES
Administrative Coordinator & Assistant to the Director
MARK WAKEFIELD
Ensembles Manager
ANDREA BROWN
Director of Athletic Bands
ROBERT DILUTIS
Director of Community Engagement
CRAIG KIER
Director of the Maryland Opera Studio
EDWARD MACRARY
Director of Choral Activities
DAVID NEELY
Director of Orchestral Activities
TIM POWELL
Interim Director of Jazz Studies
DAVID SALNESS
Director of Chamber Music Activities
MICHAEL VOTTA
Director of Bands
J. LAWRENCE WITZLEBEN
Coordinator of World Music Ensembles