

NATIONAL  
ORCHESTRAL  
INSTITUTE  
FESTIVAL  
JUNE 1 - 29, 2019

# RAVEL, BRITTEN AND STRAUSS



JUNE  
22

8PM  
DEKELBOUM CONCERT HALL  
@ The Clarice

## RAVEL, BRITTEN AND STRAUSS

National Orchestral Institute Philharmonic  
with Wolf Trap Opera

Ward Stare, conductor

**Benjamin Britten** (1913-1976)

*Four Sea Interludes from Peter Grimes, Op. 33a* (16 min)

Dawn: Lento e tranquillo

Sunday Morning: Allegro spiritoso

Moonlight: Andante comodo e rubato

Storm: Presto con fuoco

**Richard Strauss** (1864-1949)

*Suite from Der Rosenkavalier, Op. 59* (22 min)

- INTERMISSION -

**Mauric Ravel** (1875-1937)

*L'heure espagnole* (55 min)

Cast:

Torquemada, a clockmaker ..... Ian Koziara, tenor

Concepcion, Torquemada's wife ..... Taylor Raven, mezzo-soprano

Gonzalve, a young bachelor ..... Joshua Lovell, tenor

Ramiro, a muleteer ..... Joshua Conyers, baritone

Don Iñigo Gomez, a banker ..... Calvin Griffin, bass-baritone

Creative Team:

Emily Cuk, director

C. Murdock Lucas, production designer

Joel Ayau, assistant conductor

Kristen Ahern, associate costume designer

## FOUR SEA INTERLUDES FROM PETER GRIMES, OP. 33A

**Benjamin Britten** (1913-1976)

Composed: 1944-1945

Premiered: June 7, 1945 in London

The story of Benjamin Britten's opera deals with Peter Grimes' relationship to his community. Grimes, a fisherman, has had one apprentice die under suspicious circumstances, and, though a court trial has officially cleared him of guilt, the rumors in the village continue. One of the few who support him is the schoolmistress, Ellen Orford, and Grimes believes all will be well if he could only marry her. Grimes takes another apprentice and, despite Ellen's pleadings, treats the boy roughly. The villagers decide to take the law into their own hands, and their march on Peter's shack produces such excitement that the boy, in running to assess the commotion, slips over the cliff to his death. Balstrode, Grimes' only other friend, arrives ahead of the mob, and advises Peter to sail his boat into the sea and scuttle it, taking his secrets and his unhappiness to a watery grave.

*The Four Sea Interludes* not only set the moods for the scenes to follow but also reveal the conflicts and motivations of the characters. The first, Dawn, describes the somber atmosphere of the little fishing village at daybreak as the men begin their day's work. Its craggy sonority also suggests the harsh, continuing struggle of the villagers against the forbidding natural forces that shape their world. Dawn contains only two musical elements: one, a bleak melody high in violins and flutes punctuated by swift arpeggios from harp, clarinet and viola, like a sudden glint of sunlight off a grey wave; the other, slow, hard chords from the brass. The second Interlude, Sunday Morning, portrays, with a certain sullen numbness, the call to worship on the day of rest. Church bells, large and small, echo through the town. Three times the sweeping arch of Ellen's song ("Glitter of waves and glitter of sunlight"), a broad theme begun by violas and cellos, soars above this background tintinnabulation.

The third Interlude, Moonlight, paints the scene of the village at night with music of troubled restlessness. Edward Downes wrote, "[It] suggests anything but a glamorous moonlit scene. The mood is lonely, brooding and stark, as if the moon could only emphasize the surrounding blackness." The closing, Storm, describes not only the frightening wind and waves crashing upon the shore, but also the tempest raging in Peter's troubled soul. The tumult of the storm slackens three times near the end of the movement to admit Peter's arching melody, "What harbour shelters peace? ... What harbour can embrace terrors and tragedies?" This music, rather the eye of the hurricane than the passing of the tempest, is, like Peter's life, soon swept away by the unhearing ocean.

**SUITE FROM DER ROSENKAVALIER, OP. 59****Richard Strauss** (1864-1949)*Composed: 1909-1910**Premiered: January 26, 1911 in Dresden, Germany*

The libretto for *Der Rosenkavalier*, by the gifted Austrian man of letters Hugo von Hofmannsthal, is one of the masterworks of its type for the lyric stage. It gently probes the budding, young love of Octavian and Sophie, poignantly examines the fading youth of the Marschallin and humorously exposes the blustering Baron Ochs. It is a superb evocation of sentiment, wit and vigor wedded to one of the most opulently glorious musical scores ever composed.

Former *New York Times* critic Harold Schonberg wrote of the opera, “In *Der Rosenkavalier*, there are no Jungian archetypes, only the human condition. Instead of long narratives, there are Viennese waltzes. Instead of a monumental Liebestod, there is a sad, elegant lament from a beautiful, aristocratic woman who begins to see old age. Instead of death, we get a bittersweet and hauntingly beautiful trio that in effect tells us that life will go on as it has always gone on. People do not die for love in Hofmannsthal’s world. They face the inevitable, surrender with what grace they can summon up, and then look around for life’s next episode. As Strauss himself later said, “The Marschallin had lovers before Octavian, and she will have lovers after him.”

*Der Rosenkavalier* is an opera wise and worldly, sophisticated and touching, sentimental and funny that contains some of the most memorable music to emerge from the opera house in the 20th century. The Suite that Strauss extracted from *Der Rosenkavalier* includes the Prelude to Act I, the luminous *Presentation of the Rose* from Act II, the blustering *Baron Ochs’ Arrival and Waltz* from Act II, the glorious trio and duet in the opera’s closing scene, and a selection of rousing waltzes from the score.

**L’HEURE ESPAGNOLE****Maurice Ravel** (1875-1937)*Composed: 1907**Premiered: May 19, 1911 in Paris*

On October 28, 1904, the Théâtre de l’Odéon in Paris premiered a one-act farce titled *L’heure espagnole* (“The Spanish Hour”) by the prolific 32-year-old poet, novelist, biographer and playwright Maurice Étienne Legrand, who had adopted the nom de plume Franc-Nohain, after a river near his birthplace, Corbigny. *L’heure espagnole* was well suited to the French taste for broad comedy and sexual innuendo (critic Gaston Carraud called it “mildly pornographic vaudeville”) and it ran for more than a hundred performances at the Odéon and was published in the *Revue de Paris*.

Among the play’s early audiences was Maurice Ravel, three years Franc-Nohain’s junior, who had earned some local notice for such compositions as the virtuosic *Jeux d’eau* (“Fountains”) and the atmospheric *Pavane pour une infante défunte* (“Pavane for a Dead Princess”), and was eager to further his reputation with an opera, in no small part out of respect for his father, a devoted operaphile who had been unwaveringly supportive of his son’s career. As early as 1898, Ravel had sketched some ideas for an opera based on *One Thousand and One Nights*, but only got as far as composing a concert overture on that subject. He considered (and rejected) nearly a dozen other possibilities (including E.T.A. Hoffmann’s fantastic tales, which Jacques Offenbach had used for his masterful 1880 *Les Contes d’Hoffmann*), but found nothing suitable until seeing *L’heure espagnole*. Ravel approached Franc-Nohain about acquiring the rights to the play, and — after the author got over marveling that anybody would actually want to set his words to music — received his permission.

Ravel fashioned his own libretto from Franc-Nohain’s comedy, making just a few small cuts and revisions, but did not get around to composing the score until autumn 1907, when his opera-loving father was already mortally ill. “I no longer have any hope that he will see my work on stage,” he wrote in November to a friend. “He is already too far gone to understand it.” Durand published the score of *L’heure espagnole* in 1908, excerpts from it were well received at a try-out, and its premiere was planned for the Opéra-Comique, but the company’s director, Albert Carré, ultimately decided not to take a chance on such a risqué piece. It took the intervention of Louise Cruppi, wife of an influential French cabinet minister, a piano student of Gabriel Fauré and an early supporter of Ravel, to get the production back on track. In appreciation, Ravel dedicated the opera to her and commemorated her son killed in World War I in a movement of *Le Tombeau de Couperin*. *L’heure espagnole* was finally premiered by the Opéra-Comique at the Salle Favart on May 19, 1911, three years after Pierre-Joseph Ravel had died. Public and critical reactions were mixed — some were scandalized, some puzzled, some enthusiastic. What was clear to all, however, were Ravel’s gifts for succinct character delineation, meticulous text-setting, musico-dramatic timing, evocative exoticism and luminous orchestral sonority, enduring qualities that have made *L’heure espagnole* one of the most delightful entries in the operatic repertory.



**SYNOPSIS:**

*L'heure espagnole* is set in Torquemada's clock shop in 18th century Toledo, Spain. The muscular muleteer Ramiro enters to have his watch repaired. Torquemada tells him he has to go on his weekly rounds to regulate the city clocks, but will be back in an hour. Ramiro says he will wait. Concepcion, Torquemada's wife, awaits the young poet Gonzalve, one of the paramours she receives during her husband's regular absences, and tries to get rid of Ramiro by asking him to carry a large clock up to her bedroom. Gonzalve arrives but ducks behind a clock case when Ramiro returns. Concepcion tells Ramiro she has changed her mind and wants another clock in her room. Gonzalve hides inside his clock case. At that inopportune moment, the portly banker Don Iñigo Gomez, also eager to enjoy Concepcion's favors, arrives. But so does Ramiro, clock No. 1 on his shoulder. Ramiro carts off the second clock, Gonzalve inside. Don Iñigo figures his only chance to be alone with Concepcion is to hide in the returned clock and wait until Ramiro is gone. Ramiro enters, and Concepcion, now impressed with his strength and stamina, sends him on another exchange, this one swapping the clock of Gonzalve for the one containing Don Iñigo. When Ramiro returns Don Iñigo on his next switch, Concepcion is smitten. "To my room, Monsieur, do you wish to return?" "Yes, but tell me which clock I should take." "Neither." They go off together. In the final scene, Torquemada returns and all assemble in the shop to deliver the tale's moral, taken from the 14th century Italian humanist Boccaccio: "There arrives a moment in the pursuit of love, When the muleteer has his turn!"

©2019 Dr. Richard E. Rodda

**ABOUT WOLF TRAP OPERA**

Since its inception in 1971, Wolf Trap Opera has provided important opportunities for our nation's most promising emerging professional opera singers. As one of America's most highly regarded residency training programs, Wolf Trap Opera perfectly combines two key goals of Wolf Trap Foundation's mission: to foster the next generation of young artists and to present performances of exceptional quality. Wolf Trap Opera provides aspiring young singers with outstanding training and performance opportunities that are not readily available elsewhere, serving singers of exceptional achievement and potential who are ready to make the transition to full-time professional careers. Each season singers are selected through a highly competitive nationwide audition process, the most extensive talent search of any program of its kind. In addition to the young professional singers, the company also features the work of emerging designers, directors, and conductors; and provides opportunities for aspiring stage managers, administrators, coaches, stage directors, and technical theatre professionals.



**WARD STARE** is hailed by the *Chicago Tribune* as "a rising-star in the conducting firmament." He was appointed Rochester Philharmonic Orchestra's 12th Music Director in 2014. Stare has been praised for "inspiring musicians to impressive heights" by *The New York Times*, and as "a dynamic music director" by *Rochester CITY Newspaper*. In demand as a guest conductor, Stare has conducted the symphony orchestras of Baltimore, Sydney (Australia), Pittsburgh, Grant Park (Chicago), Atlanta, Detroit, Toronto as well as the New World Symphony and Calgary Philharmonic. He made his Metropolitan Opera debut in 2017, conducting nine performances of Franz Lehár's *The Merry Widow*, with Grammy-winning mezzo-soprano Susan Graham in the title role. Stare's frequent collaborations with Lyric Opera of Chicago began in 2012, conducting a production of *Hansel and Gretel*, returning in 2013 for *Die Fledermaus* and again in 2014 to lead *Porgy and Bess* to rave reviews. Stare also served as resident conductor of the Saint Louis Symphony Orchestra between 2008 and 2012 and, in 2009, made his highly successful Carnegie Hall debut with the orchestra, stepping in to lead H. K. Gruber's *Frankenstein*. Stare has enjoyed an ongoing relationship with the SLSO since and returns frequently as a guest.



**JOEL AYAU** is a graduate of Washington National Opera's Domingo-Cafritz Young Artist Program and has assisted on eleven productions at WNO that include Bizet's *Carmen*, Verdi's *Aida* and Tchaikovsky's *Eugene Onegin*. Ayau has also served on the creative teams of North Carolina Opera, Portland Opera, Opera Memphis, and Charlottesville Opera. During his three seasons on the music staff of Castleton Festival, Ayau prepared choruses for Gounod's *Roméo et Juliette* under Rafael Payarre, and Lorin Maazel's productions of Mozart's *Don Giovanni* and Puccini's *Madama Butterfly*. Ayau also assists in the preparation of operas, musicals and oratorio at the National Symphony Orchestra. He has served as cover conductor for more than 20 Pops and Declassified concerts, assisting such conductors as Gianandrea Noseda and Steven Reineke. Ayau holds a Doctor of Musical Arts degree in Collaborative Piano from University of Michigan and a Master of Music degree in Collaborative Piano from The Juilliard School.



**KRISTEN AHERN** is a recent Master of Fine Arts graduate of the University of Maryland. Recently, she designed Maryland Opera Studio's production of Kurt Weill's *Street Scene*. Other credits at University of Maryland include *The Amish Project* and *Love & Information*. Locally Ahern has designed for Imagination Stage, Adventure Theatre, Monumental Theatre Co. and assisted at Studio Theatre and Ford's Theatre, among others. In Chicago, she has designed and assisted for Chicago Folks Operetta and DePaul Opera. Also in Chicago, Ahern served as Artistic Director of Strange Bedfellows Theatre, where she produced *Inventing Van Gogh* and new work *Badfic Love*. These experiences sparked an enthusiasm in Ahern for teaching history, cultures and human interaction through her work, while also building a stronger foundation for environmentally and socially conscious art.



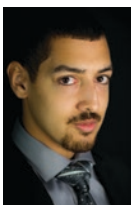
**CHRISTOPHER BRUSBERG** is a New York based lighting designer for theater, opera and dance. Throughout the last ten years, Brusberg has worked with Imagination Stage, New Rep Theater, Lyric Stage Company of Boston, Actor Shakespeare Project, Company One, Boston Midsummer Opera, ART Institute, Caborca w/ART, Boston Opera Collaborative, Guerilla Opera, Gotham Early Music Scene, University of Maryland, Northeastern University, Cal Lutheran University and Vassar College. Brusberg holds a Bachelor of Fine Arts degree in Lighting Design from Boston University and a Master of Fine Arts in Theater/Lighting Design from University of Maryland.



**JOSHUA CONYERS** is a member of Washington National Opera's Domingo-Cafritz Young Artist Program for the 2018-2019 Season. Conyers' roles include Giorgio Germont in *La Traviata*, British Major in *Silent Night*, Donkey in *The Lion*, *The Unicorn and Me*, Jason in the world premiere of Matt Boehler's *75 Miles* for the American Opera Initiative and Zaretsky in *Eugene Onegin*. During the 2017-2018 Season, Conyers fulfilled his residency at the Benenson Young Artist Program at Palm Beach Opera, performing Yamadori in *Madama Butterfly*, Marullo in *Rigoletto*, Sciarrone in *Tosca*, Captain in *Candide* and covered Conte Almaviva in *Le nozze di Figaro*. Conyers also joined the Glimmerglass Festival in summer 2017 covering the roles of Porgy in *Porgy and Bess* and Eustachio in Donizetti's rarely performed *L'assedio di Calais*. In summer 2019, Conyers returns to Wolf Trap Opera as a Filene Artist, performing Musiklehrer in *Ariadne auf Naxos* in addition to his National Orchestral Institute + Festival engagements.



**EMILY CUK** has distinguished herself in a variety of creative productions in academic, community and professional venues. This season, she staged a production of Gilbert and Sullivan's *Iolanthe* with the Opera Naples Summer Youth Program. In the spring, Cuk made her debut with Pegasus Early Music directing a semi-staged concert of Handel's *Acis and Galatea*. Cuk recently graduated with a Master of Music degree in Opera Directing from the Eastman School of Music, where she directed Hindemith's *Hin und Zurück*, Vaughan Williams's *Riders to the Sea* and Barber's *A Hand of Bridge*. Also a graduate of Bard College, Cuk studied music with an emphasis on opera performance and frequently returns as a guest Stage Director for the Undergraduate Opera Program.



**CALVIN GRIFFIN** has performed with Atlanta Opera as Mother in *The Seven Deadly Sins* and Morales in *Carmen*, Opera Birmingham singing Escamillo in *Carmen*, Opera on the James as Leporello in *Don Giovanni*, Opera Orlando singing Alidoro in *La Cenerentola*, and returned to Arizona Opera to sing Dr. Bartolo in *Il barbiere di Siviglia*. This season, Griffin is making his debut with Minnesota Opera in *Fellow Travelers* and in *The Fix*, and has also covered Zuniga in Dallas Opera's production of *Carmen*. Griffin recently returned to Florida Grand Opera to sing the title role in *Le nozze di Figaro*. He has participated in the Glimmerglass Festival, Santa Fe Opera, Aspen Music Festival and School and Des Moines Metro Opera. At Wolf Trap Opera, Griffin is also singing Bartolo in *Il barbiere di Siviglia*.



**IAN KOZIARA** recently made his Metropolitan Opera debut as Enrique in Thomas Adès' *The Exterminating Angel* and also appeared in the company's production of Wagner's *Parsifal* under Yannick Nézet-Séguin. In 2016, Koziara was a finalist for the Houston Grand Opera's 28th Annual Eleanor McCollum Concert of Arias. Recent roles performed include the title character in *Idomeneo* with Wolf Trap Opera, the title character in Mozart's *La clemenza di Tito* at the Aspen Music Festival and School, and the title role in Verdi's *Stiffelio* with The Juilliard School Orchestra. *The Washington Post* hailed Koziara's performance in the title role of Mozart's *Idomeneo* at Wolf Trap Opera as "sung with striking beauty of tone... his King was royal and haunted and evoked nothing so much as Benjamin Britten's Peter Grimes." This season at The Metropolitan Opera, Koziara has also performed principal roles in *La Fanciulla del West*, *Marnie* by Nico Muhly and *Die Zauberflöte*. Future seasons see his debut in a Wagner rarity at the Glimmerglass Festival.



**JOSHUA LOVELL** is in his final year at Lyric Opera of Chicago's The Patrick G. and Shirley W. Ryan Opera Center. Lovell is the 2018 Grand Prize and Opera Prize winner at the 52nd Annual International Vocal Competition. In 2018-2019, Lovell performs Odoardo in *Ariodante*, Le Doyen de la Faculté in *Cendrillon*, a Trojan in *Idomeneo*, Count Almaviva in *Il barbiere di Siviglia* and Don Ottavio in *Don Giovanni*. Lovell will also cover the roles of Arbace in *Idomeneo*, the Young Servant in *Elektra* and Lurcanio in *Ariodante*. An avid concert soloist, Lovell debuts Bach's Coffee Cantata with Music of the Baroque, Handel's *Messiah* with The International Music Foundation and Apollo Chorus, select Bach cantatas and the *Magnificat* with Baroque ensemble I Musici de Montréal, as well as the Evangelist in Bach's *St. Matthew Passion* with the Victoria Philharmonic in Canada. Next season, Lovell will join the Ensemble of Wiener Staatsoper in Vienna, Austria.



**C. MURDOCK LUCAS** is a scene and media designer based in San Diego, CA. Lucas has designed for companies including American Stage, Duke City Repertory Theatre, Ohio Light Opera, Texas Shakespeare Festival, The Shakespeare Theatre of New Jersey, Barter Theatre, Gulfshore Playhouse, Flux Theatre Ensemble, Virginia Stage Company, Broadway Rose Theatre Company, Eastman Opera Theatre, PCPA, Cygnet Theatre, Skylight Music Theatre and Daejeon Arts Center, among others. His work has been exhibited at the 2019 and 2011 Prague Quadrennial of Performance Design and Space, the Robert L.B. Tobin Director-Designer Showcase sponsored by OPERA America, Mozawa's Y PORTRAITS: AWAKENING in Chicago and the DELURK Gallery. Lucas is currently the Head of Scene Design and Head of Projection and Integrated Media Design at San Diego State University.



**TAYLOR RAVEN** is a member of the Domingo-Colburn-Stein Young Artist Program with LA Opera. On the company's mainstage, she performed as Vanderdendur in *Candide*, Tebaldo in *Don Carlo*, Sandman in *Hansel and Gretel* and Annio in *La clemenza di Tito*. As a 2018 Filene Artist with Wolf Trap Opera, she performed as a soloist in Bernstein's Songfest and Gertrude in *Roméo et Juliette*. Raven was a Pittsburgh Opera Resident Artist in the 2016-2017 Season, where she performed as Oronte in Handel's *Riccardo Primo* and Hannah-after in *As One*. In 2016, Raven performed in the Schwabacher Summer Concert with San Francisco Opera's Merola Opera Program and returned to present a Schwabacher solo recital. Raven also won First Place in the 2018 Loren L. Zachary Competition. She is a recipient of the 2017 Sara Tucker Study Grant from the Richard Tucker Music Foundation.

## NOI+F FAMILY CONCERT: *PETER AND THE WOLF*

SUN, JUNE 23 . 3PM

FREE, NO TICKETS REQUIRED

Animals come to life in this family-friendly classic! Arrive early at 2PM for a fun and free crafting session with Arts on a Roll!

## MASTERCLASS WITH YUMI KENDALL, CELLO

MON, JUNE 24 . 7PM

TICKETS \$5

ARTSPASS SUBSCRIBERS FREE  
UMD STUDENTS FREE

Get an insider's view on the training NOI+F musicians receive during their time at the Institute. Yumi Kendall joined The Philadelphia Orchestra in September 2004 as assistant principal cello, immediately following graduation from the Curtis Institute of Music, where she studied with David Soyer and Peter Wiley.

## CHAMBER MUSIC SHOWCASE

THU, JUNE 27 . 7PM

FREE, NO TICKETS REQUIRED

Hear the young artists of the National Orchestral Institute + Festival perform in a variety of chamber music groups. Repertoire to be announced from the stage.

## OPEN REHEARSAL WITH MICHAEL STERN, CONDUCTOR

FRI, JUNE 28 . 9:30AM

TICKETS \$5

ARTSPASS SUBSCRIBERS FREE  
UMD STUDENTS FREE

Ever wondered what happens in the rehearsals before the concert? NOI+F's open rehearsals are a unique opportunity to hear rehearsal from the DeKelbourn Concert Hall's choir loft and stage boxes.

## MAHLER'S SYMPHONY NO. 5

FRI, JUNE 29 . 8PM

TICKETS STARTING AT \$20

\$10 STUDENT/YOUTH  
UMD STUDENTS FREE

Michael Stern leads a triumphant conclusion to the 2019 National Orchestral Institute + Festival with Gustav Mahler's towering Symphony No. 5. The concert includes Anna Clyne's turbulent *This Midnight Hour* and Richard Wagner's ethereal Prelude to Act I from *Lohengrin*.

# YEAR OF IMMIGRATION

Every community owes its existence and vitality to generations from around the world who contributed their hopes, dreams and energy to making the history that led to this moment. Some were brought here against their will, some were drawn to leave their distant homes in hope of a better life and some have lived on this land for more generations than can be counted. Truth and acknowledgment are critical to building mutual respect and connection across all barriers of heritage and difference.

In this Year of Immigration at UMD, which seeks to transform dialogue into impact on urgent issues related to immigration, global migration and refugees, the Artist Partner Program at The Clarice, which believes that artists can be catalysts for community change, leadership and empowerment, has chosen to begin the effort of building bridges across cultures by acknowledging what has been buried by honoring the truth.

We are standing on the ancestral lands of the Piscataway People, who were among the first in the Western Hemisphere to encounter European colonists. We pay respects to their elders and ancestors.

Please take a moment to consider the many legacies of violence, displacement, migration and settlement that bring us together here today.

## Immigrants Make the University of Maryland Stronger.

Join us for a #YearofImmigration as we create community and conversations around immigration, global migration and refugees.

[yearofimmigration.umd.edu](http://yearofimmigration.umd.edu)



# SPONSOR A STUDENT

## SPONSORSHIP LEVELS INCLUDE:

- + Full Student Sponsorship - \$5,000  
*(tuition & housing)*
- + Tuition Sponsorship - \$3,500
- + Housing Sponsorship - \$1,500

You can also create a lasting impact through establishing an endowed fund to support the future of NOI+F. To learn more about becoming a Student Sponsor, or endowing a named fund, contact Norah Quinn at [naquinn@umd.edu](mailto:naquinn@umd.edu) or 301.405.6485.

## THANK YOU TO OUR COMMUNITY PARTNERS

**CAMBRIA**  
hotels & suites

The preferred festival hotel of the  
National Orchestral Institute + Festival

**OLD MARYLAND GRILL**  
EST.  EST.

7777 Baltimore Ave, College Park, MD 20740

Show your festival ticket to receive  
10% off your check, and an additional  
10% will go toward student sponsorship.