

*University of Maryland School of Music's
Maryland Opera Studio Presents*

LA BOHÈME

Music by Giacomo Puccini

Libretto by Luigi Illica and Giuseppe Giacosa



November 12, 13, 15, 16, 2022

KAY THEATRE

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**



MARYLAND OPERA STUDIO

Craig Kier, *Director of Maryland Opera Studio*

Corinne Hayes, *Director of Acting*

Steven Bailey, *Principal Coach* | Ashley Pollard, *Manager*

The Maryland Opera Studio is both a degree program and a performance ensemble within the UMD School of Music. A two-year program awarding the Master of Music or Doctor of Musical Arts in Opera Performance degree, the Studio provides complete education and training of the opera singer in preparation for professional performance. The program includes work in all areas of vocal and theatrical training, including voice & repertoire, movement & dance, language & diction, fencing & combat, mask & mime and improvisation & acting (including a Shakespeare course).

During their four semesters in the Maryland Opera Studio, singers perform in two fully staged operas. The first of these, presented in the fall of the second training year, receives a minimal production: a chamber orchestra, very little in the way of sets or props and simplified costumes. The purpose is both practical and pedagogical. Minimal production costs allow MOS to present two full productions, instead of just one (as is the practice in most training programs), ensuring that singers graduate with two complete roles on their resumes. Even more important, however, is a principle central to the mission of the Maryland Opera Studio: the training of singers who use their voices, acting, and physical presence to tell an effective dramatic story, without the crutches of sets, costumes, wigs and makeup. The fall opera is the art form at its most elemental: the singer, the story, and the music take center stage.

MARYLAND OPERA STUDIO FACULTY AND STAFF

Jennifer Casey Cabot, *English Diction* ~ Corinne Hayes, *Director of Acting*

Mark Jaster, *Mime* ~ Naomi Jacobson, *Improvisation* ~ Craig Kier, *Director of Maryland Opera*

Studio, Conductor and Coach ~ Steven Bailey, *Principal Coach* ~ David Lefkovich, *Mask*

Ashley Pollard, *Studio Manager* ~ Lori Şen~ *Vocal Pedagogy* ~ Mai-Linh Pham, *Opera Repertory* ~

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* ~ Jason Max Ferdinand,

Director of Choirs ~ Kevin Short, *Bass-Baritone*

Gran Wilson, *Tenor (Division Coordinator)* ~ Delores Ziegler, *Mezzo-Soprano*

University of Maryland School of Music Presents

LA BOHÈME

Music by **Giacomo Puccini**

Libretto by **Luigi Illica and Giuseppe Giacosa**

Performed in Italian, with English supertitles

CAST

Mimi	Kira Neary
Musetta	Victoria McGrath (Nov. 13, 16) Aleea Powell (Nov. 12, 15)
Rodolfo	Lawrence Barasa (Nov. 13, 16) Michael Butler (Nov. 12, 15)
Marcello	Henrique Carvalho
Schaunard	Craig Smith
Colline	Daren Jackson*
Benoît & Alcindoro.....	Kevin Short^
Guard	Anthony Anderson
Soldier	Louis Cleare

CHORUS

Anthony Anderson, Josh Bates, Amelia Brooks-Everist, Bella Cadirola, Louis Cleare, Solomon Collins, Valérie Filloux, Jessica Harika, Claire Iverson, Jacob Lincoln, Catherine Moss, Grace Null, Olivia O'Brien, Jonas Rimkunas, Aiden Wilbur

Conductor: Craig Kier

Stage Director: Erin Ridge

Assistant Conductor: Mariana Corichi Gomez

Musical Preparation: Steven Bailey, Guzal Isametdinova, Pei-Hsuan Lin

Chorus Master: Mark Helms

Lighting Designer: Heather Reynolds

Costume Coordinator: Sue Chiang

Reduced Orchestration by Jonathan Lyness

*Alumni of the Maryland Opera Studio

^UMD Voice Faculty

Program is approximately 2 hour 30 minutes, with 2 intermissions

Since its premiere in 1896, Puccini's *La bohème* has established itself as a time-honored staple of the repertoire and an enduring favorite of opera audiences both old and new. Based on Henri Murger's 1851 novella *Scènes de la vie de bohème*, it is a timeless tale of youth, friendship, passion and ultimately, our shared human desire to feel alive and connected to the world around us.

While the term "bohemian" in 1840's France did have a politically charged definition, Puccini's beloved group of artists steer clear of any explicit politics and instead define a simpler brand of bohemianism through their friendship and shared artistic fantasy. Their story is one of ordinary people laboring under the common delusion that they are extraordinary for simply living outside the societal norm. The close bond between these men is felt immediately in their playful antics, witty discourse and communal lifestyle. For them, the poverty of their chosen, unconventional life is romantic, a necessary adversity for a life dedicated to the arts. And as men in 1840's France, they have the freedom to express their independence by choosing such a life, however, when we first meet them, their art takes on no greater responsibility and their relationships go no deeper than surface level.

The women, on the other hand, truly are extraordinary for their time: Mimi lives alone as a young woman in the city, providing for herself despite a terminal illness and Musetta has managed to spin a poor upbringing into a life as a rich, desirable socialite. Without accessibility to the bohemian fantasy and the freedom it affords, these ladies are obligated to view themselves as defined by their modern-day class structure. And yet each of them still finds a way to maneuver these societal boundaries on her own terms.

Our characters are brought together by their basic need to survive and their youth-driven search for love, adventure and fulfillment in the present. Yet, when faced with the true hardships of life, we see them challenge one another to be better versions of themselves, unwittingly exchanging their illusion of bohemia for the beautiful reality of honest relationships. And that is the enduring charm of *La bohème*, a story of ordinary people transformed by something as simple as genuine connection and love for each other. One can only imagine how their story continues once the curtain closes, but my hope is that their journey demonstrates to all of us that the connected world we seek to create lives in each ordinary moment we share with one another.

—Erin Ridge

VIOLIN I

Anna Luebke, *Concertmaster*

Joanna Choi

Yu-Shin Lee

VIOLIN II

Anna Kelleher

Kiran Kaur

Clare Hofheinz

VIOLA

Brian Shoop

Jane Lee

Maya Seitz

CELLO

Wesley Hornpetrie

Sarah Bennett

DOUBLE BASS

Joshua Rhodes

FLUTE

Thomas Wible

CLARINET

Chase Hogan

HORN

Isaac Vallecillo

TRUMPET

Theresa Bickler

TIMPANI

Jonathan Monk

HARP

Guzal Isametdinova



In 2014, **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 productions of Puccini's *La bohème*, Kurt Weill's *Lost in the Stars* and Mozart's *Le nozze di Figaro* with Annapolis Opera. He also leads productions of *La bohème*, Mozart's *Don Giovanni* and Missy Mazzoli's *Proving Up* with Maryland Opera Studio and returns to Brevard Music Center. Future seasons include debuts with Opera Columbus and Knoxville Opera. Last season, he led Mozart's *The Magic Flute* and John Musto's *Later the Same Evening* with the Maryland Opera Studio and *La cenerentola* 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 Entführung 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.



ERIN RIDGE *stage director*, is a multidisciplinary artist making a name for herself in the opera industry as both a director and lyric soprano. As an avid storyteller and performer, Ridge has found particular purpose in dramatically coaching singers through character embodiment and narrative exploration. This passion has led her to directing and she is thrilled to make her official directing debut with the Maryland Opera Studio as Director of *La bohème*. Most recently she was the Assistant Director with MOS for their 2021 production of *Die Zauberflöte* and with Annapolis Opera for their production of *La bohème* with director Joshua Horowitz and guest director Alison Mortiz. As a singer, Ridge regularly performs across the DMV with groups including Baltimore Musicales, Annapolis Opera, Opera Baltimore and Washington Concert Opera and was recently an Opera Fellow with Sewanee OperaFest. Ridge holds degrees from Vanderbilt University and the University of Maryland, where she earned her B.M. in Voice Performance in 2015 and M.M. in Opera Performance in 2021.



LAWRENCE BARASA (Nairobi, Kenya) *Rodolfo, tenor*, is the performance director of The Kenyan Classical Singers' Organization. A tenor from Kenya, Barasa developed his artistic profile as a member and assistant production manager of The Kenyan Boys Choir. He 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, and he also appeared as Hoffmann in *Les contes d'Hoffmann* and as Don José in *La tragédie de Carmen* at the University of Oregon School of Music and Dance. He also completed training at the Savannah Voice Festival in 2019 and 2020 under the tutelage of Sherrill Milnes and Maria Zouaves. This spring, he will sing Don Ottavio in *Don Giovanni*. Barasa graduated from the University of Oregon with a Vocal Performance Degree under Dr. Karen Esquivel. Barasa is a student of Delores Ziegler.



MICHAEL BUTLER (Bowie, MD) *Rodolfo, tenor*, is a second-year student in the Maryland Opera Studio. Butler has performed with companies such as New York City Opera, Des Moines Metro Opera and Baltimore Opera. This past summer, Butler debuted the role of Fenton in Verdi's *Falstaff* in Aspen Opera Theater's production with Sir Bryn Terfel in the title role. Recent accolades include First Place in the 2020 Sue Götz Ross Memorial Voice Competition, First Place in the 2020 National Classical Singer Competition and Encouragement Award in the 2020 Metropolitan Opera National Council Auditions (Capitol District). He sang the title role in Washington Opera Society's production of Gounod's *Faust*, and will reprise the role with Opera Baltimore next season. Butler is a student of Kevin Short.



HENRIQUE CARVALHO (São Paulo, Brazil) *Marcello, baritone*, is a second-year student in the Maryland Opera Studio. He earned his Bachelor's degree in Voice Performance from the University of Maryland School of Music. Carvalho's most recent roles include the Sergeant in Annapolis Opera's *La bohème* (2022), the title role in Puccini's *Gianni Schicchi* at the Montefeltro Festival (2022), covering Joe Harland and Ronaldo Cabral in the Maryland Opera Studio's production of *Later the Same Evening* by John Musto (2022), Alan Turing in scenes from Justine F. Chen's *The Life and Death(s) of Alan Turing* with the Maryland Opera Studio (2022), Jake in the Annapolis Opera and Maryland Opera Studio's co-production of the New Work Reading: *Sunder* by Nailah Nombeko and Alicia Haymer (2021) and the title role in Thomas Pasatieri's *Signor Deluso* with the University of Maryland's student-run opera company OperaTerps (2020). Carvalho is a student of Kevin Short.



MARIANA CORICHI GOMEZ (Mexico City, Mexico) *assistant conductor*, is a conductor, vocalist and composer. Gomez has conducted choral and orchestral ensembles in the U.S., Mexico and Europe. During 2021-2022, Gomez served as the Associate Director of Choirs at Princeton University's Department of Music. In this role, she co-directed the Princeton Glee Club along with its new ensemble, *Alegría*, a choir dedicated to Latin American & Latino repertoire. Gomez is currently a conductor of the UMD University Orchestra and is Assistant Conductor to UMSO and MOS. As a consort singer, Gomez has performed with acclaimed U.K. choirs: *Tenebrae* and *Gallicantus*. She presented her original song cycle, *La Casa del Árbol: An Immigrant's Story of Loss and Forgiveness* as her senior thesis, for which she won the Louis Sudler Prize in the Arts. Gomez graduated *summa cum laude* from Princeton University and is pursuing a masters in orchestral conducting at UMD, studying under David Neely.



MARK HELMS (Auburn, AL) *chorus master*, is an active conductor, singer and organist. He is pursuing a Doctor of Musical Arts degree in choral conducting at the University of Maryland, and also serves as assistant director of music at First Lutheran Church in Ellicott City, MD. Prior to UMD, Helms was based in the Philadelphia area, where he served as director of choral activities and liturgical music at DeSales University and also as director of music and the arts at Doylestown Presbyterian Church. He is a graduate of the Eastman School of Music, where he earned a Master of Music degree in choral conducting, and also of Furman University, where he graduated *summa cum laude* with a Bachelor of Music in church music. Helms has studied conducting with Jason Max Ferdinand, Edward Maclary, William Weinert, Brad Lubman and Hugh Ferguson Floyd.



DAREN JACKSON (Wilmington, NC) *Colline, bass*, received his undergraduate degree in vocal training at University of North Carolina School of the Arts, before receiving his Masters of Music degree from UMD in 2016. Since then, he has garnered an online fanbase for his internet show "Rap Critic", a comedy review show of past and present hip-hop songs, as well as occasionally returning to live theater for productions such as this production of *La bohème* and earlier this year in Winston-Salem, NC for Piedmont Opera's *Ragtime*.



VICTORIA MCGRATH (New York, NY) *Musetta, soprano*, is a master's candidate at the Maryland Opera Studio, where she studies with Kevin Short. Her performance experience includes concert work, opera and new music. Recent engagements include singing Papagena with Washington Opera Society, performing as a semifinalist for the Camille Coloratura Awards, fundraising concerts for the Ukraine with Baltimore Musicales and Aquilon Music Festival in Oregon and curating recitals for Easton Art Academy and the Columbus Citizens Foundation. She is an advocate for new music and has covered roles in operas such as Musto's *Later the Same Evening* and Davies' *Ourland*, performed scenes from Chen's *The Life and Death(s) of Alan Turing* and premiered and recorded Daniel Ficarri's "Ave Maria", which subsequently aired on Christ Cathedral's radio program, "Music from the Tower." She holds bachelor's degrees in Vocal Performance and History from Queens College, where she graduated *magna cum laude* with a full scholarship.



KIRA NEARY (New York, NY), *Mimi, soprano*, is currently pursuing her master's degree at the Maryland Opera Studio, after having completed her undergraduate study at Northwestern University. Recent roles include Pamina in *Die Zauberflöte* with Washington Opera Society, Donna Elvira in *Don Giovanni* at Prague Summer Nights, Sara Turing in scenes from *The Life and Death(s) of Alan Turing* and Papagena in *Die Zauberflöte* with Maryland Opera Studio, La Musica in Northwestern University's online production of *L'Orfeo*, Mother in David T. Little's *Dog Days* and Theodora in Handel's *Theodora* with Northwestern University Opera Theater and Poppea in *L'Incoronazione di Poppea* at Miami Music Festival. She also sang First Wren in a workshop of Justine F. Chen's *The Life and Death(s) of Alan Turing* with Chicago Opera Theater. This spring, she will sing Donna Elvira in Maryland Opera Studio's *Don Giovanni*. Neary is a student of Kevin Short.



ALEA POWELL (Baltimore, MD) *Musetta, soprano*, is a second-year student at the Maryland Opera Studio. She is a graduate of The Juilliard School, where she earned her bachelor's degree. During her undergraduate study, she was the recipient of the Cecille Weber, Hans J. Heinz and Tatiana Troyanos Scholarships. Powell's engagements this season are *Musetta* in *La bohème* and Donna Elvira in *Don Giovanni*, both with the Maryland Opera Studio. Her recent opera scene roles include Donna Anna in *Don Giovanni* (2022), Léontine in *L'amant Anonyme* (2022), Madama Cortese in *Il viaggio a Reims* (2022) and Joan Clark in the new opera by Justine Chen and David Simpatico, *The Life and Death(s) of Alan Turing* (2022). Powell has also been featured in works such as Natalia Katjukova's *Liederabend* (2020), and has sung Blanche in *There's Blood Between Us*, excerpts from *Dialogue of the Carmelites* (2019) and Cleopatra in *Guilio Cesare* (2019). Powell is a student of Kevin Short.

HEATHER REYNOLDS (Ocala, FL) *lighting designer*, is a third-year lighting design MFA candidate. Her credits at UMD include *Owen Wingrave* and *Don Giovanni* (upcoming) for Maryland Opera Studio. For the Department of Theatre, Dance, and Performance Studies: *By the Way, Meet Vera Stark!*, *Hookman*, *Lost Patterns* and *Finally, Fairies!*. Additional credits include *Head Over Heels* (George Mason University), *Urinetown*, *Assassins*, *The Laramie Project* for Southern Utah University, *Hamlet* (Utah Shakespeare Festival), *The Buddy Holly Story* (The Palace Theatre in the Dells) and *A Christmas Story* (Arizona Broadway Theatre). She has also worked with Shakespeare Theatre Company, the Vineyard Theatre, the Folger Theatre, the Old Globe, Williamstown Theatre Festival, Maine State Music Theatre and Sundance Summer Theatre.



CRAIG FRANCIS SMITH (Rochester, NY), *Schaunard, baritone*, is a second-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 Ronaldo Cabral in *Later the Same Evening*, Armored Man/First Priest in *Die Zauberflöte*, the title role in *Gianni Schicchi*, the title role in *Le nozze di Figaro*, the Duke of Verona in *Roméo et Juliette*, Ivan in *Die Fledermaus* and The Superintendent in Tom Cipullo's world premiere of *Mayo*. In the 2022-2023 season, Smith will sing the roles of Schaunard in Puccini's *La bohème*, The Sodbuster in Missy Mazzoli's *Proving Up* and Leporello in Mozart's *Don Giovanni*. Smith received his Bachelor of Music degree from the Crane School of Music at SUNY Potsdam, where he studied with Dr. Colleen Skull. He is a student of Kevin Short.



KEVIN SHORT (Washington, D.C.), *Benoît & Alcindoro, bass-baritone*, is Professor of Voice at both the Maryland Opera Studio and The Juilliard School, as well as a sought-after performer for companies such as the Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Washington National Opera, Los Angeles Opera, Seattle Opera, Opera Company of Philadelphia, Santa Fe Opera, Florida Grand Opera, Paris's Opera Comique, Welsh National Opera, Theatre Caen, Grand Theatre du Luxembourg, Oper der Stadt Köln, Stadttheater Stuttgart, Theater Aachen, Theater Basel and many more. He has also performed on the concert and recital stage, including with the Boston Symphony, Philadelphia Orchestra, San Francisco Symphony, Cleveland Orchestra, St. Louis Symphony, National Symphony, Baltimore Symphony, Royal Stockholm Philharmonic Orchestra, Czech Philharmonic Orchestra, Netherlands Filharmonisch Orkest and the like. His solo CD on the Pentatone label, *Mephistopheles and Other Bad Guys*, was listed by WQXR as one of the outstanding classical recordings of 2018.

PRODUCTION STAFF

Production Manager: Ashley Pollard
 Principal Coach: Steven Bailey
 Rehearsal Pianists: Guzal Isametdinova, Pei-Hsuan Lin
 Orchestra Management: Mark Wakefield
 Choral Administrator: Lauri Johnson
 Production Stage Manager: Erin Taylor
 Assistant Stage Manager: Sarah Greenberg
 Supertitle Operator: Pei-Hsuan Lin
 Publications Coordinator: Kira Neary

CLARICE SMITH CENTER MANAGEMENT

Director of Operations: Ryan Knapp
 Operations & Facility Manager: Bill Brandwein

WARDROBE, WIGS & MAKE-UP

Costume Shop Manager Jen Daszczyszak
 Drapers: Susan Chiang, Tessa Lew, Katie Stomps
 Crafts: Lisa Burgess
 Millinery: Lisa Burgess
 First Hand: Dennis Kitmore
 Costume Shop Assistants: Victoria McGrath, Olivia O'Brien
 Stitchers: Karenna Foley
 Wardrobe Crew: Anthony Anderson, Claire Iverson, Valérie Filloux, Olivia O'Brien

SCENIC

Technical Director: Mark Rapach
 Assistant Technical Director: Michael Driggers
 Scene Shop Coordinator: Reuven Goren
 Lead Carpenter: Earl Browne
 Carpenters: Devin Kohn, Carl Ostrenga, Kelley Li, Frank Bowles, Ariella Cohn
 Technical Coordinator: Sandy Everett
 Scenic Charge Coordinator: Ann Chismar
 Graduate Student Assistant: Sophia Tepermeister
 Backstage Crew: Louis Cleare, Jessica Harika, Catherine Moss, Jonas Rimkunas

PROPERTIES

Properties Manager: Timothy Jones
 Assistant Properties Manager: Amanda Henney

ELECTRICS

Technology Manager: Jeffrey Reckeweg
 Assistant Lighting Designer: Emily Pan
 Lighting Coordinator: Carrie Barton
 Projections Coordinator: Devin Kinch
 Light Board Operator: Scott Monnin, Mike Riggs
 Assistant Manager Audio Services: James O'Connell

The Maryland Opera Studio and the School of Music acknowledge the School of Theatre, Dance, and Performance Studies and their MFA design students. The designs for *La bohème* are part of an ongoing partnership between MOS and TDPS Design and Production program.



In Gratitude for Sue Chiang

Since the opening of The Clarice in 2001, Sue Chiang has been a stalwart of the costume shop. She is responsible for patterning and building costumes for all of the theatre, dance and opera performances. Additionally, she teaches Stage Costume Construction I, works with the costume shop graduate assistants and supervises all of the student workers in the Costume Shop. Sue holds an MFA in Costume Design from the George Washington University as well as a BA in French Literature from the University of Maryland. She has designed costumes for many professional theatres including Theatre J, Woolly Mammoth Theatre, Imagination Stage and Olney Theatre. From 2002-2022, Sue managed the Costume Shop for Wolf Trap Opera Company and since 2011, Sue has been the coordinator for all of the Maryland Opera Studio Fall Opera performances.

“Sue taught me the importance of responsibility and of kindness in all that we do. She was very intent on teaching people of every level of experience and making sure that they walked out the door with more than what they came in with. I walked out of the costume shop after my two years as a graduate assistant with new skills and a new understanding of costuming because of Sue.”

-Jazmine Olwalia (MOS 2020)

MOS salutes Sue Chiang on her retirement and will be forever grateful for her care, guidance, and attentiveness she devoted to both TDPS and MOS in her 22 years at UMD. Congratulations Sue!