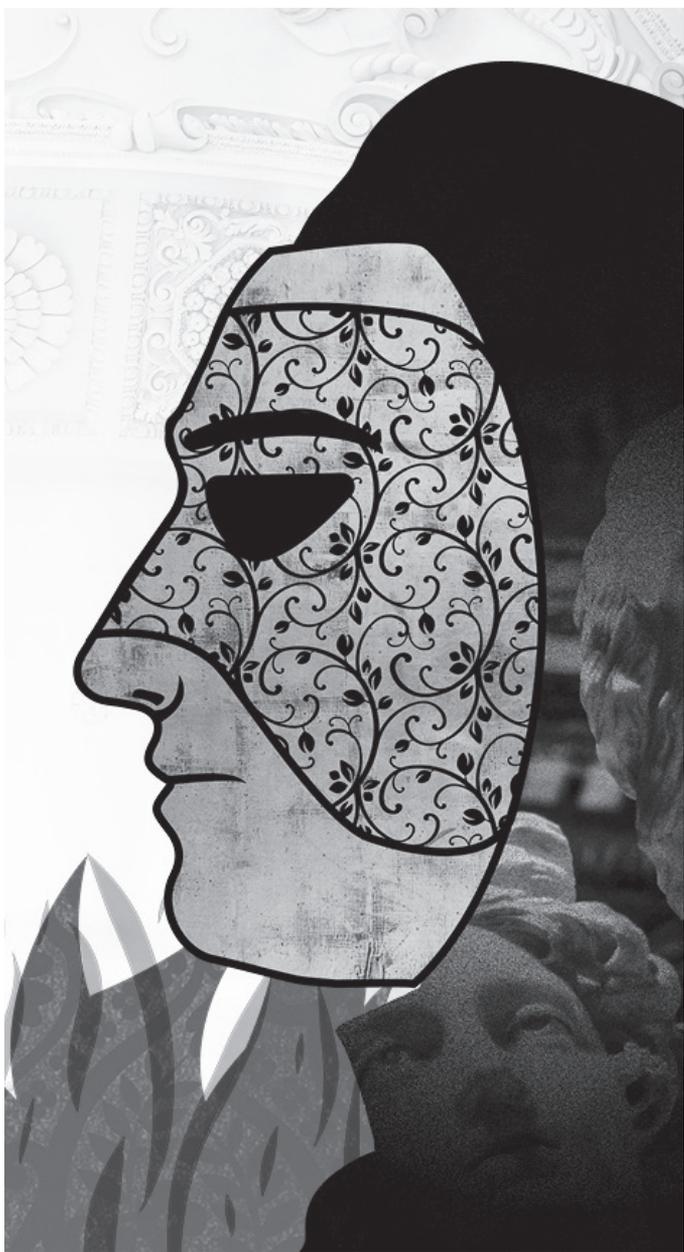


*University of Maryland School of Music's
Maryland Opera Studio Presents*

DON GIOVANNI

Music by Wolfgang Amadeus Mozart

Libretto by Lorenzo Da Ponte



April 14, 19, 21, 23, 2023

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).

In the first semester, the focus is on extracting information about a character through exploration of the character's words and music. The second semester, concentrates on email ensemble scenes, beginning the process of investigating scenes that include multiple characters. The third & fourth semester focus on the preparation of complete roles. The choice of repertoire and roles is dependent on the singers' voice type and the composition of the current class. Operas are carefully chosen to address the needs of each student.

Performance opportunities for studio members include excerpt evenings, staged readings of new works, staged operas with chamber orchestra in the fall and fully produced operas with orchestra every spring. The seasons are presented in The Clarice Smith Performing Arts Center's beautiful Ina & Jack Kay Theatre. As a performance ensemble, the studio has a devoted following and routinely draws large audiences and critical praise for its productions.

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, *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* ~ 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

DON GIOVANNI

Music by Wolfgang Amadeus Mozart

Libretto by Lorenzo Da Ponte

Performed in Italian, with English supertitles

CAST

Don Giovanni.....	Henrique Carvalho
Leporello	Craig Smith
Donna Anna	Rhiannon Vaughn
Donna Elvira	Kira Neary
Zerlina.....	Victoria McGrath
Masetto.....	Justin Harrison*
Don Ottavio	Lawrence Barasa
Il Commendatore.....	VaShawn Mcllwain-Lightfoot*

*MOS Alumni

CHORUS

Anthony Anderson, Sydney Black, Amelia Brooks-Everist, Bella Cadirola, Louis Cleare, Valérie Filloux, Lily Gallihue, Claire Iverson, Jacob Lincoln, Catherine Moss, Grace Null, Olivia O'Brien, Jonas Rimkunas, Aiden Wilbur

ARTISTIC STAFF

Conductor: Craig Kier

Stage Director: Corinne Hayes

Assistant Conductor: Mariana Corichi Gómez

Chorus Master: Mark Helms

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

Italian Diction: Corradina Caporello

Scenic Design: Brandon Roak

Lighting Design: Heather Reynolds

Costume Design: Becca Janney

Wig and Makeup Design: Priscilla Bruce

Choreographer: Sarah Beth Oppenheim

Fight & Intimacy Direction: Casey Kaleba

Assistant Director: Jessica Harika

Stage Manager: Allison Bailey

Program is approximately 3 hours

ACT 1

The opera opens late at night, with Leporello waiting outside a house for his master, Don Giovanni. A disheveled Giovanni rushes out of the house pursued by Donna Anna; the skirmish awakens her father, the Commendatore, who tries to defend his daughter. A duel ensues and Giovanni kills the Commendatore. Anna mourns her father while her fiancé, Don Ottavio, pledges to avenge his death.

In the light of day, Giovanni and Leporello encounter Donna Elvira, who is seeking the man who betrayed her. Giovanni, the culprit, tries to console her before realizing her identity. He makes a quick getaway, leaving Leporello to explain to Elvira that she is just another one of Giovanni's many conquests.

The scene changes to Zerlina and Masetto's wedding – Leporello joins his master and a group of peasants to celebrate. Giovanni sends the wedding party to his home while he flirts with Zerlina. Elvira makes an unexpected appearance, and convinces Zerlina to think twice about Giovanni. Anna and Ottavio arrive and ask Giovanni for his assistance in finding the man who killed the Commendatore, unaware of his identity. Elvira returns once again to warn all of them of Giovanni's character, but he makes another quick exit. Suddenly, Anna realizes who he is and tells Ottavio the full story, demanding that he find Giovanni and avenge her father's death.

A party begins at Giovanni's home with all of the wedding guests. Anna, Ottavio and Elvira appear at the house in masks and are invited to join the party. At the party, Giovanni tries to isolate Zerlina from the other guests; she screams and everyone rushes to rescue her. Giovanni blames Leporello. Anna, Ottavio and Elvira move their masks and accuse Giovanni, who manages to escape.

ACT II

Giovanni sets his amorous sights on Elvira's maid, and switches clothes with Leporello to woo her without getting caught. Mistaking Leporello for Giovanni, Elvira comes down to be led away by him. Masetto appears with a group of armed villagers, on the hunt for Giovanni. Still disguised as Leporello, Giovanni offers to help them. After sending the villagers off on a wild goose chase, Giovanni tricks Masetto into giving up his weapons, gives him a beating, and makes a quick exit.

Later on, Leporello, still dressed as Giovanni, is confronted by Anna, Ottavio, Zerlina and Masetto. A panicked Leporello reveals his true identity before escaping. Ottavio asks the others to look after Anna as he seeks to avenge her.

After fleeing, Leporello joins his master in a cemetery where they notice a statue of the Commendatore. Suddenly, a voice from the statue warns Giovanni of his impending doom. Leporello is terrified but Giovanni thinks it is a joke. Giovanni invites the statue to dinner and it accepts.

As Giovanni and Leporello prepare for dinner, Elvira appears and begs Giovanni one last time to change his ways, but he rebuffs her. A loud scream sounds, and everyone looks – the statue arrives to offer Giovanni a final choice: repent, or face eternal punishment. Giovanni refuses and is consumed by the flames of hell. The others appear in an epilogue, attempting to move on with their lives and warning the audience of the dangers of sinful behavior.

The *Don Giovanni* story exposes many unacceptable and traumatic behaviors, which include sexual violence. We join campus and advocacy organizations across the nation in recognizing Sexual Assault Awareness Month and are grateful to our campus community organizations who are providing resources for this production. We encourage you to utilize these resources as we work to prevent and respond to sexual violence at UMD and beyond. In addition to the resources available in the lobby, community members looking for support can contact:

Campus Advocates Respond and Educate to Stop Violence (CARE)

Phone: 301-314-2222

Crisis Line: 301-741-3442

Email: uhc-care@umd.edu

The Office of Civil Rights and Sexual Misconduct (Title IX Office)

Phone: 301-405-1142

Email: TitleIXCoordinator@umd.edu

Counseling Center

Phone: 301-314-7651

After-Hours Crisis Line: 301-314-7651

*Language as the tool of the libertine:
Don Giovanni and the destruction of his elegant mask*

Nicole Steinberg
Ph.D candidate, Musicology

Traditor, scellerato, briccone – traitor, scoundrel, rogue! Don Giovanni serves as the characteristic definition of immoral excess, adapted from the legendary fictional character of Don Juan, the ultimate libertine and transgressor. Devoid of moral principle or a sense of responsibility (particularly in seduction and sexual pursuits), Don Juan began his formal rise to literary prominence in Tirso de Molina’s 1612 play *El Burlador de Sevilla y Convidado de Piedra* (*The Trickster of Seville and the Stone Guest*). Though he had been present in Europe centuries prior, it is Molina’s *Don Juan* that then travelled the continent in translations, adaptations, and inspirations for thousands of retellings by some of history’s most influential writers such as Molière, Zorrilla, Pushkin, Kierkegaard, and Byron. Giuseppe Gazzaniga and Giovanni Bertati presented the first operatic version, the little-known *Don Giovanni Tenorio* in February of 1787, followed by Mozart and Da Ponte’s masterpiece little more than nine months later. No matter the medium, in each iteration of *Don Juan/Don Giovanni* the titular character brandishes his most influential weapon of moral contempt: language and, in the case of Mozart’s opera, music.

Don Giovanni's conquests are won with lies and deception, with the clever placement of a mask or with silver tongued promise, if not both. His disregard for the sanctity of spoken truth and commitment is audible in his lyrical line and, of course, evident in his actions. What makes Don Giovanni so dangerous is his deft persuasion, his ability to transform himself and his language in response to his surroundings. Don Giovanni musically crosses back and forth between the social classes, elegantly and skillfully enhancing his allure and confounding social structure, as is his libertine charge. He masters both the virtuosity and lush lyricism conventionally reserved for those characters of higher class, a hallmark of the opera seria tradition, and the simpler melody and patter of the opera buffa style. He shows both a confidence and gentle simplicity in nobility, while also imitating the musical language of those hierarchically beneath him.

Take, for example, the duet "La ci darem la mano" in Act 1 in which Don Giovanni seduces the young peasant Zerlina on the day of her wedding to Masetto. Adjusting to the task at hand, Don Giovanni does not deploy the full musical arsenal of his aristocratic background; rather he displays an alluring nobility veiled in a simple melody and accompaniment, almost no opera seria style of ornamented, technical virtuosity to be heard. Zerlina imitates his lines, musically suggesting her acceptance of his favor, in awe and yet not frightened of his station. His ruse works and he almost seduces us, the audience, in the process. Luckily, Donna Elvira, one of Don Giovanni's former abandoned lovers, rushes in to reveal his treachery.

This is, of course, not Don Giovanni's sole display of prowess in seduction. He proves himself a talented deceiver once again in a rather surprising scene; this time involving Donna Elvira, the very woman who has been seeking retribution and exposing his true nature to others. In the sensual trio, "Ah taci, in giusto core," Don Giovanni employs the luxurious, rich lyricism of his noble station to lure Donna Elvira, also of noble status, once again into his trap. Imitating her own vocal style, Don Giovanni sings of her beaming beauty that has ignited his heart once more. To our horror, Donna Elvira's resolve wanes! Though textually calling to remain steadfast in her purpose, she sings in increasingly ornamented, falling lines; and we know the battle is lost. What Elvira does not know is that Don Giovanni is simply inflating his ego in taking on this challenge to woo one he so wronged before. He laughs, more sure of himself than ever as he revels in the lie.

Don Giovanni's success does not last long; we get to see him at his better end. At the close of the opera, we see his mask stripped by the Commendatore (the Stone Guest in Molina's version, and the ghost of Donna Anna's father in Mozart's). The Commendatore implores Don Giovanni to repent, but the villain of our story steadfastly refuses, condemning himself to Hell as the ingrate he is. In this production we will see Don Giovanni's elegant mask not only metaphorically but visually stripped, revealing the hollowness of his character. His music can no longer save him. All this done, perhaps most satisfyingly, in the presence of his spurned conquests: the women subject to his subterfuge who thus reclaim their power and agency in his damnation.

The Devil pulls the strings which make us dance;
 We find delight in the most loathsome things;
 Some furtherance of Hell each new day brings,
 And yet we feel no horror in that rank advance.

— Charles Baudelaire

Why are we still performing *Don Giovanni*? In the last several years, we have seen many a production of this warhorse lauded (or self-proclaimed) as a “Giovanni for the #MeToo era.” As the creative team and I dove into the piece, with the question “why *Don Giovanni*?” as our touchstone, it struck us time and again - Mozart and da Ponte’s *Don Giovanni* already speaks clearly to our contemporary (and wildly overdue) conversations around consent and power. *Don Giovanni*, to put it bluntly, is the story of a very bad day for a very bad guy. Throughout the opera, we only hear tell of Giovanni’s past conquests rather than seeing them play out; the pain and fury of the women he has wronged is the unstoppable force that drives him toward his inevitable damnation. With apologies to Baudelaire, we feel great horror in that rank advance, both we the audience and we the storytellers - but we are shown the path to redemption by Giovanni’s “victims” (a naming that feels both accurate and grotesque). The women of *Don Giovanni* cry out for vengeance, for justice - but they cry like Valkyries, like Furies, and they will not be ignored.

And if I laugh at any mortal thing, 'tis that I may not weep.

— Lord Byron

A note on laughter: With *Don Giovanni*, Mozart and da Ponte masterfully employed a trendy storytelling form known as *dramma giocoso*, made popular by playwright and librettist Carlo Goldoni; today, we might call *Don Giovanni* a dramedy. But why would these storytellers want us to laugh at such deplorable, unforgivable behavior? To borrow another phrase from antiquity, I think of *Don Giovanni* as a narrative example of *chiaroscuro*: Without the dark, the light is blinding; without the light, the dark is impenetrable. A *Giovanni* without laughter may move us to pity his victims, but that pity is doomed to be shallow, blunted by relentless exposure to suffering; refracted through the antics of Leporello, the mercurial reinvention of Elvira, the swing-and-a-miss bluster of Masetto, we cut through the opaque darkness, revealing paths to deeper understanding and empathy.

—Corinne Hayes

VIOLIN I

Amir Nasser, *concertmaster*
Glen Kuenzi
Yuan-Ju Liu
Nina Staniszewska
Kiran Kaur

VIOLIN II

Jonathan Toomer, *principal*
Anna Leubke
Anna Kelleher
Yu-Shin Lee

VIOLA

Ayocuan Pacheco, *principal*
Brian Shoop
Maya Seitz

CELLO

Wesley Hornpetrie, *principal*
Simone Pierpaoli
Roland Kahn

DOUBLE BASS

Asa Dawson, *principal*
Omar Martinez Sandoval

FLUTE

Matthew Ober
Ksenia Mezhenny

OBOE

Nathaniel Wolff
Ayeesha Fadlaoui

CLARINET

Emma Selmon
Sophia Ross

BASSOON

Christian Whitacre
Lurr Ragen

HORN

Molly Flanagan
William Hernandez

TRUMPET

Aunna Marzen
Jacob Weglarz

TROMBONE

Eusung Choe
Marlia Nash
Ted Adams

TIMPANI

Bruce Perry

PIANO FORTE

Pei-Hsuan Lin



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.



CORINNE HAYES, *stage director*, is a stage director and educator, and has recently been named Director of Acting for the Maryland Opera Studio at the University of Maryland; this spring, she led a staged reading of *TWA*, a new work by Justine F. Chen and Jacqueline Goldfinger and a new production of *Don Giovanni* in collaboration with the UMD School of Theatre, Dance and Performance Studies. The 22-23 season continues with a company debut at Annapolis Opera (*Le nozze di Figaro*) and a return to Miami Music Festival (*L'incoronazione di Poppea*).

In recent seasons, Hayes has created new productions for Miami Music Festival (*Le nozze di Figaro*, *La rondine*, *L'Orfeo*), Opera Mississippi (*Rigoletto*) and Winter Opera St. Louis (*Così fan tutte*). As an assistant and associate director, Hayes is honored to have worked with such notable artists as Francesca Zambello, Ken Cazan, James Darrah and the late Tito Capobianco; beyond the rehearsal hall, Hayes has presented courses and lectures at the University of Maryland, Temple University, University of North Carolina-Chapel Hill and Webster University. Hayes serves as Artistic Advisor for DC-based opera theater company IN Series, where she works closely with Artistic Director Timothy Nelson; with IN Series, Hayes conceived and directed a virtual production of Melissa Dunphy's *The Gonzales Cantata*, directed the world premiere of ZAVALA-ZAVALA and served as Creative Producer on *Black Flute*, *BOHEME in the Heights* and *OTHELLO/DESDEMONA*.



LAWRENCE BARASA (Nairobi, Kenya) *Don Ottavio, 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. Barasa graduated from the University of Oregon with a Vocal Performance Degree under Dr. Karen Esquivel. Barasa is a student of Delores Ziegler.



PRISCILLA BRUCE, *wig and makeup designer*, is an east coast-based wig, hair and makeup artist. She has spent over 15 years in nearly every corner of the industry from opera and theatre design, to wig building, commercial print work, film, photoshoots, bridal hair and makeup. Bruce holds a BA in Theatre Arts from Salisbury University and received her license and training in cosmetology from Aveda Institute Chicago. Notable engagements include; *Il Trovatore* at Washington National Opera, *Into The Woods* at Annapolis Opera, *The Mortification of Fovea Munson* and *Acoustic Rooster's Barnyard Boogie* at The Kennedy Center, *Bluebeards Castle/Alma Maher* at Boston Lyric Opera, *Fellow Travelers*, *The Fix*, *Elektra*, *Carmen*, *Daughter of the Regiment* and *Don Giovanni* at Minnesota Opera and *Faust* at Wolftrap.



HENRIQUE CARVALHO (São Paulo, Brazil) *Don Giovanni, 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*, the title role in Puccini's *Gianni Schicchi* at the Montefeltro Festival, covering Joe Harland and Ronaldo Cabral in *Later the Same Evening* by John Musto, Alan Turing in scenes from Justine F. Chen's *The Life and Death(s) of Alan Turing* with the Maryland Opera Studio, Jake in the Annapolis Opera and Maryland Opera Studio's co-production of the New Work Reading: *Sunder* by Nailah Nombeko and Alicia Haymer and the title role in Thomas Pasatieri's *Signor Deluso* with the University of Maryland's student-run opera company OperaTerps. Carvalho is a student of Kevin Short.



JUSTIN HARRISON (Bowie, MD) *Masetto, baritone*, most recent operatic performance was John Kumalo in *Lost in the Stars* with Annapolis Opera. He originated the role of Giovanni in the premiere of Frances Pollock's *Briscola the Magician* and performed the role of Marullo in *Rigoletto* with Bel Cantanti Opera. A frequent concert soloist, his repertoire includes Handel's *Messiah*, *Voices from the Killing Jar* (Soper), *Seven Last Words* (Dubois), Fauré's *Requiem*, BWV 8: Liebster Gott... and Ravel's *Don Quichotte à Dulcinée*. Harrison is the 2nd place winner of the Mary E. Singletary Vocal Arts Competition for Emerging Artists. During his two years with the Maryland Opera Studio, he appeared as Harry Easter (*Street Scene*), Billy (*Mahagonny Songspiel*), Count Almaviva (*Le nozze di Figaro*), Marquis de la Force (cover), and 1st Officer (*Dialogues des Carmélites*) and Ed Larson in the world premiere of Theo Popov's *Town Hall*.



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.



BECCA JANNEY (South Burlington, VT) *costume designer*, is delighted to have designed costumes for this production of *Don Giovanni*. Janney is a second-year costume design MFA candidate. Other design credits include: UMD (*Last Dance Lost Dance*, *Lost Patterns*, *Fefu and her Friends*), Baylor Theatre (*Dancing at Lughnasa*, *Peter and the Starcatcher*, *Rhinoceros*, *She Kills Monsters: Virtual Realms*), WaterTower Theatre (*Everything is Wonderful*, *Godspell*, *Harvey*) and Stage West Theatre (*Ada and the Engine*). Website: beccajanney.com.



CASEY KALEBA, *fight and intimacy director*, has coordinated violence for opera, television, music videos, and more than 500 productions with professional, community and academic theatres. That work includes arranging fights at the Guthrie Theatre, Spoleto Festival USA, Ford's Theatre, Folger Theatre, Signature Theatre, Round House Theatre, Keegan Theatre, Rorschach Theatre, Wolf Trap Opera, Avant Bard, NextStop Theatre, Washington National Opera, Olney Theatre Center and Constellation Theatre. Kaleba has staged fights for knights, musketeers, princesses, zombies, wolves, pirates, ninjas and at least one alien tentacle. Kaleba has trained with movement artists from across the globe, including Fight Directors Canada, the Society of Australian Fight Directors, British Academy of Stage and Screen Combat, Dueling Arts International, Dell'Arte, Combat Circus, Rapier Wit and the British Academy of Dramatic Combat. Recently he has served as the audition choreographer for Marvel Universe Live. As an Intimacy Director, Kaleba has trained with Theatrical Intimacy Education, Intimacy Directors and Coordinators and Intimacy Coordinators of Color.



VICTORIA MCGRATH (New York, NY) *Zerlina, 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 *summa cum laude* with a full scholarship.



VASHAWN MCILWAIN-LIGHTFOOT (Washington, D.C.) *Il Commendatore*, *bass-baritone*, is a graduate of the Duke Ellington School of the Arts, holds a BM from the University of Northern Iowa and an MM from the University of Maryland, College Park. An Alumni of the Maryland Opera Studio and current Doctoral McNair Fellow. Equally comfortable in the concert hall and theater; his national credits include Marcello in Puccini's *La bohème*, Morales in Bizet's *Carmen*, Leporello in Mozart's *Don Giovanni*, and Papageno in Mozart's *Die Zauberflöte*. International credits include Jake and Jim in Gershwin's *Porgy and Bess* and Guglielmo in Mozart's *Così fan tutte*. Savoy's recent performances include Spencer Coyle in Britten's *Owen Wingrave*, Officer Jones in Nembeko's *Sunder*, and his debut in Tulsa Opera's 75th Anniversary production as Haly in Rossini's *L'Italiana in Algeri*, where he serves as a 2022-2023 Resident Artist. Upcoming performances include FKP Scorpio's European tour as Amonasro in Verdi's *Aida*.



KIRA NEARY (New York, NY) *Donna Elvira*, *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; Ma Zegner in *Proving Up*, 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. Neary is a student of Kevin Short.



SARAH BETH OPPENHEIM (Modesto, CA) *choreographer*, comes from: 38 dance studios, 4 particular kitchens, and 2 synagogues from the Wild Wild West, skyscraped NYC, trampoline sidewalks of Berlin, and begudgingly beautiful sunsets over the Potomac. She likes to use scraps, abandoned tools, and painters tape to cut and paste curious inquiries into everything from pelvis-motored site-specific choreography to burritos. She believes in deepest plie to bend traditions, antiracist pedagogy to bend academia, and dance as an everything salve. As an Artist Mom, she mines, swaps, and alchemically mixes choreographic research, community engagement, and arts & crafts between stage, studio, classroom, and nursery. Work/love currently supports her as a Teaching Artist at Dance Place, Adjunct Professor at AU and UMD, and BlackLight Summit Mentorship & Education Coordinator. Her most rewarding artistic moments are spent dreaming up risky-lush, razor-sharp, hypermagicalrealism with the dancers of Heart Stück Bernie. She's so pleased to join the creative team for *Don Giovanni*!

HEATHER REYNOLDS (Ocala, FL) *lighting designer*, is a third-year lighting design MFA candidate. Her credits at UMD include *Owen Wingrave* and *Don Giovanni* 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* and *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. In August, Reynolds will be joining Illinois State University as an Assistant Professor in Lighting Design.

BRANDON ROAK (Big Rapids, MI) *scenic designer*, is a second year MFA Scenic Design candidate. *Don Giovanni* is the second production that Brandon has designed here at the University of Maryland. Other University of Maryland Credits include *Fefu and Her Friends* (Scenic Designer) and *The Late Wedding* (Scenic Designer) (upcoming Spring 2023). Outside Credits include *The Tempest*, Round House Theatre (Assistant Scenic Designer); *The Flick*, The Warehouse Theatre (Scenic Designer), *Cry it Out*, Lean Ensemble Theater (Scenic Designer).



CRAIG FRANCIS SMITH (Rochester, NY) *Leporello, 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 be singing the roles of Schaunard in Puccini's *La bohème* and Leporello in Mozart's *Don Giovanni*. Smith has received a 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.



RHIANNON VAUGHN (Pittsburgh, PA) *Donna Anna, soprano*, is currently pursuing her DMA in Opera Performance with the Maryland Opera Studio. She is a graduate of 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. With the Maryland Opera Studio, Vaughn sang the roles of Mrs. Julian in Benjamin Britten's *Owen Wingrave*, Erste Dame in *Die Zauberflöte* and Elaine O'Neill in *Later the Same Evening*, as well as

scenes from *Die Fledermaus*, *Eugene Onegin* and *Così fan tutte*. In Fall of 2022 she took on her most exciting role to date as Matilda's Mom! In Spring 2023 she looks forward to singing Donna Anna with MOS and working on her final performance project. She is a student of Jennifer Casey Cabot.

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: Allison Bailey
 Assistant Stage Manager: Mel Mader
 Supertitle Operator: Guzal Isametdinova
 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
 Assistant Shop Manager: Susan Chiang
 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: Karena Foley, Mackenzie Gardner, Adam Hawley, Jasmine Voon, Alex Wong
 Wardrobe: Aitana Garrison, Katie Stomps, Wendy Couchman, Seana Benz

SCENERY

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, Keshav Gulati,
 Olivia Dejulio, Terence Ngwafor, Casie Curry
 Carpenter Graduate Students: David Wilson, Sofia Olivar
 Student Carpenters: Kailee Goldberg, Karena Foley, Gabriella Loshin,
 Abdulfaruq Seriki, Miele Murray, Raymond Zajic, Charlotte Macko,
 Rachel Timmerman, Jasmine Caffee, Avital Dresin, Abdulfaruq Seriki
 Technical Coordinator: Sandy Everett
 Scenic Charge Coordinator: Ann Chismar
 Graduate Student Assistant: Sophia Tepermeister
 Scenic Painters: T. Carnes, Gray Walters
 Student Scenic Painters: Mars Burggraf, Casie Curry, Nicole Panebianco,
 Nekko Sanders, Harshal Shirsath

PROPERTIES

Properties Manager: Timothy Jones

Prop Shop Artisan: Tyra Bell, Mercedes Blankenship

Prop Shop Student Artisans: Adam Hawley, Robert Pang, Sabrina Rachel Lenett

Prop Shop Graduate Student: Amanda Lee Henney

TECHNOLOGY

Technology Manager: Jeffrey Reckeweg

Assistant Lighting Designer: Scott Monin

Lighting Coordinator: Carrie Barton

Lighting Supervisor: Cameron Smith

Lead Electricians: James Newman, Zachary Rupp, Evan Thanicatt, Leo Grierson,
Mike Riggs, Malory Hartman, Madi McManaway, Tim Kelly

Student Electricians: Max Abramovitz, Emily Pan, Hanna Zakharenko, Alana Isaac,
Jalen Wilhite, Amelia Talbot, Erin Sanders,
Liza Raney, Jillian Harvey

Projections Technicians: Cassandra Saulski, Sam Biuk, Deja Collins, Jerran Kowalski

Light Board Operator: Cassandra Saulski, Jerran Kowalski

Spotlight Operators: Jess Reed, J. Royal Miller

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 *Don Giovanni* are part of an ongoing partnership between MOS and TDPS Design and Production program.

UPCOMING SCHOOL OF MUSIC PERFORMANCES

UMD WIND ENSEMBLE MAY CONCERT

UMD WIND ENSEMBLE

THURSDAY, MAY 4, 2023 • 8PM

NO TICKETS REQUIRED

Join the UMD Wind Ensemble on a journey through space and time in their May concert. Hike through the misty mountains of Mt. Rainier National Park in Jake Runestad's Rivers of Air and venture among the stars with Donald Hunsberger's arrangement of the legendary Main Theme from Star Wars. Also featuring works by Eric Whitacre, Roger Zare, Erika Svanoe and Robert Linn, this program promises to be an exciting close to UMWE's season.

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OPERA SCENE STUDY

MARYLAND OPERA STUDIO

THURSDAY, MAY 4, 2023 • 7:30PM

FRIDAY, MAY 5, 2023. 7:30PM

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.

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BARTÓK AND STRAUSS

UMD SYMPHONY ORCHESTRA

FRIDAY, MAY 5, 2023 • 8PM

TICKETS REQUIRED

The UMD Symphony Orchestra presents its season finale concert featuring Johann Strauss, Jr.'s, Overture to Die Fledermaus (The Bat) and Hungarian composer Béla Bartók's Concerto for Orchestra.

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MOZART'S "GRAN PARTITA"

UMD WIND ORCHESTRA

SATURDAY, MAY 6, 2023 • 8 PM

TICKETS REQUIRED

The UMD Wind Orchestra concludes its season with Wolfgang Amadeus Mozart's beloved "Gran Partita" and works by Karel Husa and J.S. Bach. Widely recognized as one of the most notable works for wind band, Mozart's "Gran Partita" leaves quite a bit up to musical interpretation, leading to the masterwork's ever-evolving nature.

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