

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

ALBERT HERRING

Music by Benjamin Britten

Libretto by Eric Crozier



November 11, 12, 14, 15, 2023

KAY THEATRE

AT THE CLARICE SMITH PERFORMING ARTS CENTER



SCHOOL OF
MUSIC



MARYLAND OPERA STUDIO

Corinne Hayes, Interim Director of Maryland Opera Studio

Craig Kier, Advisor of Maryland Opera Studio

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

Teri Bickham, *English Diction* ~ Steven Bailey, *Principal Coach*

Corinne Hayes, *Interim Director of Maryland Opera Studio*

Mark Jaster, *Mime* ~ Naomi Jacobson, *Improvisation* ~ Casey Kaleba, *Stage Combat*

Craig Kier, *Advisor to Maryland Opera Studio* ~ David Lefkovich, *Mask*

Sarah Oppenheim, *Movement* ~ Ashley Pollard, *Studio Manager*

Lori Sen~ *Vocal Pedagogy* ~ Kevin Short, *Italian Diction*

Rita Sloan, *Director of Collaborative Piano* ~ Gran Wilson, *French Diction*

Delores Ziegler, *German Diction*

UMD SCHOOL OF MUSIC VOICE FACULTY

Diba Alvi, *Diction* ~ Teri Bickham, *Soprano* ~ Jason Max Ferdinand, *Director of Choirs*

John Holiday, Jr, *Countertenor*, Kevin Short, *Bass-Baritone*

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

University of Maryland School of Music Presents

ALBERT HERRING

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CAST

Lady Billows, an elderly autocrat	Claire Iverson
Florence Pike, her housekeeper	Valérie Filloux (Nov 12, 15)
.....	Olivia O'Brien (Nov 11, 14)
Miss Wordsworth, a school teacher	Catherine Moss
Mr. Gedge, the vicar	Noah Mond
Mr. Upfold, the mayor	Chris Alfonso
Superintendent Budd	Louis Cleare
Sid, a butcher's assistant	Anthony D. Anderson
Albert Herring, from the greengrocer's	Jonas Rimkunas
Nancy, from the bakery	Valérie Filloux (Nov 11, 14)
.....	Olivia O'Brien (Nov 12, 15)
Mrs. Herring, Albert's mother	Amanda Fink*
Emmie	Grace Null
Cis	Ana Lane
Harry	Sydney Black

ARTISTIC STAFF

Conductor	Joseph Mechavich
Director	Stephanie Sadownik*
Assistant Conductor	Mariana Corichi Gómez
Musical Preparation	Steven Bailey, Rhys Burgess, Guzal Isametdinova
Costume Coordinator	Moyenda Kulemeka
Scenery and Lighting Designer	Christina Kouni Laverty
Projections Designer	Tim Kelly
Stage Manager	Paige C. Washington

*Alumni of the Maryland Opera Studio

Performance is approximately 2 hours and 45 minutes with 2 intermissions
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Act I

The scene is 1947 in Loxford, a small market town midway between Ipswich and Aldeburgh, in East Suffolk. Loxford's local zealous autocrat, Lady Billows, has been dismayed by the growing impropriety of the town's unmarried young women. To turn back time and restore the town's 'dignity,' Lady Billows and her committee of local authoritative figures devise to bring back the Loxford May Day Festival, which hasn't been celebrated since before World War 2. They have gathered on April 10th to discuss potential May Queen candidates and Lady Billows offers a 25-pound prize to the winner. Name after name is suggested, yet all are rejected by the keen investigative eye of Lady Billow's housekeeper, Florence Pike. Not one girl is seen to uphold the proper May Queen principles! With their plan nearly in shambles, Superintendent Budd saves the day by suggesting nominating a *May King* instead! He knows just the lad- Albert Herring! He is unassuming, a hard worker, and best of all, known for maintaining virginal ideals. The Committee agrees: why should virtue be a prerogative of the female sex? Lady Billows grasps at the chance of snubbing the unforgivable Loxford girls, and the whole committee sets off to break the news to Albert and his Mother, the owner of a greengrocer shop in town.

At the greengrocer we meet Sid, Albert's Navy veteran friend who is insistent on loosening Albert up a bit. Albert objects, but with the arrival of Nancy, Sid's girlfriend, and a display of their intimacy, Albert thinks twice about what could be. Just then Florence Pike arrives to announce the incoming May Day Committee and their decision to crown Albert the May Day King. Mrs. Herring is thrilled about the 25-pound prize, but Albert objects strongly to the idea.

Act II

May Day has arrived and Nancy and Sid are making last-minute preparations for the banquet while everyone else is at the service in the Parish Church celebrating Albert's coronation. Sid persuades Nancy to help him in a practical joke: they fill all the glasses with lemonade, and dose Albert's glass with a stiff lacing of rum.

Miss Wordsworth leads a final rehearsal of the ode she has written for the occasion, until the guests begin arriving – Albert last of all, in a neat and ostentatiously clean white suit. Bouquets are presented, speeches made and applauded, the purse of sovereigns delivered, and all join in a toast to their May King. Albert takes a long swig from his glass, demands more 'lemonade' and becomes immediately much brisker. The scene ends with everyone settling down to the food.

Later that evening Albert comes home in a state of considerable exhilaration. Mum is visiting her sister, and Albert can enjoy the memories of the magnificent feast; he is interrupted by Sid and Nancy on their way for a walk. They stop to chat under the lamp-post outside the shop, laugh at the quaint picture Albert made in his white suit, but soon forget him in their own flirtation, which Albert overhears with horrible fascination. When they have gone, his excitement, embarrassment and indignation combine in a wild desire for escape. He suddenly makes up his mind to enjoy one night's freedom and slips out into the night. Mum returns, locks up and heads wearily off to bed, thinking Albert is in and asleep already.

Act III

Next day the whole town is feverishly alarmed by the May King's disappearance. Business stops, the search spreads wider and wider round the district, and rumours abound. Mum is broken-hearted at the loss of her boy. Suspicion hardens into dreadful certainty when a solemn procession arrives at the shop bearing the little wreath of orange-blossom Albert wore at his coronation. It has been found on the Ipswich road, crushed by a cart. All join in a threnody of lamentation around the wreath, which is broken by the arrival back of Albert himself – filthy, dishevelled and defiant. Albert's night of excess is appalling to the May Day Committee- but he shows no regrets, sends out the shocked committee and gives their outdated morals a Jolly Good Riddance!

VIOLIN

Anna Luebke, concertmaster
Glen Kuenzi

VIOLA

Seth Goodman

CELLO

David Agia

BASS

Broc Mertz

FLUTE

Erica Spear

OBOE

Michael Homme

CLARINET

Emma Selmon

BASSOON

Qun Ren

HORN

Joshua Thompson

HARP

Guzal Isametdinova

PERCUSSION

John McGovern

PIANO

Rhys Burgess

Albert Herring, Benjamin Britten's third opera and only comedy, came about as a companion piece to *The Rape of Lucretia*, a great success for Britten. The English Opera Group, a newly formed company with an emphasis on developing new British operas that required few resources, singers, and players, contracted Benjamin Britten to write *Albert Herring* for their premier season in 1947. Eric Crozier, the librettist, suggested translating Guy de Maupassant's *Madame Husson's Rose King* and bringing the story from Normandy to East Suffolk, Britten's hometown. In exchange, Britten gifted Crozier Arrigo Boito's libretto of Verdi's *Falstaff* as a model and for some encouragement. During the creation of the libretto, Crozier and Britten worked closely together and used several personal references throughout the score from character names to nearby towns. Britten and Crozier worked meticulously to bring out specificity in every character and the orchestration reflects these efforts. There is a wealth of canons, fugues, ensemble moments, and inventive use of recitative throughout the score. Nearly every character has small individual highlights, which deepen the character and the story. One recurring theme is that of Time: time of day, time of year, time ticking away, and especially for our protagonist, time goading us to move forward and make our lives our own.

Our production has moved the setting of *Albert Herring* forward from 1899 to 1947, the year the opera premiered. In Post-World War II Great Britain, the power, influence, and money of aristocratic society had begun to decline. The dwindling of conventional values combined with the added boom of post-war birth rates created an impending crisis for Lady Billows, Loxford's local autocrat, and her committee of morality police. The shock and outrage at the town's lack of virgins causes Lady Billows to call for a return to the virtues of Victorian times. As our contemporary post-pandemic selves know, in times of deep stress there are always those who are looking to 'go back to the good 'ole days,' and post-war Britain was no different. To give context to the world events at the time, we've included post-war footage from British news sources. Similar to the newsreels that were shown at the cinema, our footage features VE Day Celebrations, the rebuilding of Britain, and the waning of the British Empire as India gained independence. The end of the war marked the beginning of a massive change that rippled down through society, affecting people from all walks of life. In our production, those ripples sway even the smallest person to make a change. Please enjoy the Maryland Opera Studio's 2023 production of Benjamin Britten's *Albert Herring* and may the nudging of time lead you to action.



Conductor **JOSEPH MECHAVICH**'s passion and commitment to excellence in the art form has helped to forge career-defining relationships with numerous opera companies, composers and orchestras in the United States and abroad. Mechavich has presided over productions of *Porgy and Bess* for Deutsche Oper Berlin/Cape Town Opera, *Nixon in China* for Auckland Philharmonia/New Zealand Opera, *Il barbiere di Siviglia* for The Washington National Opera, *Everest* for Austin Opera, and *Florencia en el Amazonas* for San Diego Opera.

Maestro Mechavich's 2023-24 season includes *La traviata* for both North Carolina Opera and Knoxville Opera, *Lucia di Lammermoor* for New Orleans Opera, *La Bohème* for Florida Grand Opera, and the world premiere of Jake Heggie's *Before It All Goes Dark*. In addition to his impressive command of the standard operatic repertoire, Mechavich is deeply committed to American opera. He is a champion of the music of Carlisle Floyd and Jake Heggie having paced productions of Floyd's *Susannah*, *Of Mice and Men*, and *Cold Sassy Tree* and recorded *Wuthering Heights*; as well as acclaimed productions of Heggie's *Moby-Dick*, *Great Scott*, *Out of Darkness: Two Remain, Three Decembers*, and *Dead Man Walking*. Mechavich studied at Oberlin College Conservatory of Music and Yale University School of Music.



STEPHANIE SADOWNIK, *stage director*, is a dynamic and versatile director, performer, and producer. She is a Faculty Associate at Arizona State University where she teaches voice and frequently directs for their Music Theatre and Opera program. Recent productions include *We've Got Our Eye on You* by Nkeiru Okoye, *The Infinite Energy of Ada Lovelace* by Kamala Sankaram, Bernstein's *Trouble in Tahiti*, a double-bill of *Nora at the Alter-Rail & A Hand of Bridge* and an original adaptation of Purcell's *The Fairy Queen*. This Spring, she will be directing the 2023 National Opera Association Chamber Opera Competition Winner *Sanctuary and Storm*

by Tawnie Olsen, composer, and Roberta Baker, librettist. As a performer, Sadownik has been an Apprentice Artist with Sarasota Opera, a Young Artist with PORTopera, and a three-time Opera Fellow awardee for the Aspen Opera Center. She has earned praise for her portrayals of Marcellina/*Le nozze di Figaro*, Madame Flora/*The Medium*, La Zia Principessa/*Suor Angelica*, Mrs. Lovett/*Sweeney Todd*, Arnalta/*L'incoronazione di Poppea* and Samira/*Ghosts of Versailles*. Passionate about new music and creating collaborative spaces, Sadownik is the Artistic Director of the Arizona Women's Collaborative, a new-works initiative for marginalized genders. To date, the AWC has premiered 28 new pieces with themes centered on climate change, sisterhood, the voiceless, hope, and enduring through challenge. Sadownik holds a B.M. in voice from Indiana University, a M.M. in opera performance from University of Maryland and a D.M.A. in vocal performance from Arizona State University.



MARIANA CORICHI GÓMEZ (Mexico City, Mexico) *assistant conductor*, is a conductor, vocalist, and composer. During the 2021-2022 season, Gómez served as the Associate Director of Choirs at Princeton University. In this role, she co-directed the Princeton Glee Club along with its new ensemble, Alegría, a choir dedicated to Latin American & Latino repertoire. Gómez is currently a conductor of the UMD University Orchestra and is Assistant Conductor to UMSO and the Maryland Opera Studio. In June of 2023, Gómez was a Conducting Fellow at the National

Orchestral Institute + Festival where she studied with Marin Alsop and conducted a world premiere in concert. Further conducting studies include masterclasses with Gustavo Dudamel, Jonathan Hayward, Joseph Young, and Jim Ross. As a consort singer, Gómez has performed with acclaimed U.K. choirs: Tenebrae and Gallicantus. Gómez graduated *summa cum laude* from Princeton University and is pursuing a Masters in orchestral conducting at UMD, studying under David Neely.



CHRIS ALFONSO (Miami, FL) *Mr. Upfold, tenor*, is a 1st-year student in the Maryland Opera Studio studying with Professor Gran Wilson. Alfonso received his Bachelor of Music in Vocal Performance at the University of Miami's Frost School of Music, studying with Dr. Frank Ragsdale. There, Alfonso performed his first role as Bill in Samuel Barber's short opera *A Hand of Bridge* in the spring of 2021. Other roles include Basilio and Don Curzio in Mozart's *Le nozze di Figaro*. While at the University of Miami, Alfonso sang with Seraphic Fire on their concert tour "First | Last", performed the tenor solo in *Carmina Burana* with the Frost Symphony Orchestra, and sang the role of Sam in Joe Illick's *Stone Soup* with Florida Grand Opera.



ANTHONY D. ANDERSON (Washington, D.C.) *Sid, baritone*, is a second-year student with the Maryland Opera Studio after graduating from the Oberlin Conservatory with a B.M. in Voice Performance. Anderson's recent operatic appearances include Jim (*Porgy and Bess*), Emperor Norton (*Emperor Norton*), and Guglielmo (*Così fan tutte*). A champion of modern opera, Anderson has made world premieres in roles such as Todd Duncan in *Dear Mr. Duncan* and as Joe/ Gil's Father in *The Puppy Episode*. He debuted with the Cantate Chamber Singers as their first inaugurated Young Artist of Color. Anderson appeared with Des Moines Metro Opera and at MusikTheater Bavaria as a young artist. Along with his work in the operatic sphere, Anderson is a frequent recitalist having most recently performed Robert Schumann's *Dichterliebe* at the German Consulate.



SYDNEY BLACK (Holland, PA) *Harry, soprano*, is a junior vocal music education major. This is her second performance with Maryland Opera Studio, previously performing in the chorus of *Don Giovanni*. She also recently performed in the UMD School of Theatre, Dance, and Performance Studies production of *The Prom*. Black is a student of Delores Ziegler.



LOUIS CLEARE (Nassau, Bahamas) *Superintendent Budd, bass*, is a second-year student with the Maryland Opera Studio and a graduate of Oakwood University where he received his Bachelor of Arts in Music. He also holds a Bachelor of Science in Small Island Sustainability. He has performed as a bass soloist with several choral ensembles featuring excerpts from Handel's *Messiah* and Bach's *Magnificat* and has toured as a soloist in the United States, South Africa, and The Bahamas. In 2022, he made his operatic stage debut as a sergeant in Puccini's *La bohème* with the Maryland Opera Studio. He has studied with Dr. Iris Fordjour-Hankins and currently studies with Kevin Short.



VALÉRIE FILLOUX (Redwood City, CA) *Nancy/Florence, mezzo-soprano*, is a member of the Maryland Opera Studio where she covered Zerlina (*Don Giovanni*) and sang Younger Sister/Parent B in the premiere of Justine F. Chen and Jaqueline Goldfinger's *TWA*. She has spent summers with Aspen Music Festival and the Janiec Opera Company at the Brevard Music Center, with whom her assignments have included Zita (*Gianni Schicchi*), Mrs. Grose (*Turn of the Screw*), The Baker's Wife (cover, *Into the Woods*), several recitals and multi-genre concerts, and a new work in collaboration with Gala Flagello as part of the Aspen Composition Project. She finished her undergraduate studies at Northwestern University, earning a Bachelor of Music in Voice & Opera with program honors along with a Bachelor of Arts in Communication Studies. She looks forward to performing Paula in *Florencia en el Amazonas* in the spring.



AMANDA FINK (Cleveland, OH) *Mrs. Herring, mezzo-soprano*, is a 2013 alumna of the Maryland Opera Studio. She has performed as a soloist with: Opera Neo in San Diego, CA; Teatro Nuovo in NYC; Cleveland Opera Theater; Charlottesville Opera; Land of Enchantment Opera in New Mexico, and Brott Musical Festival in Ontario, Canada. Local performances include solos/roles with: Castleton Festival (Rappahannock County, VA), Teatro Lirico (DC), Cumberland Choral Society, Choral Arts Society of Washington, and the National Cathedral Choral Society. She has been a mezzo Artist-in-Residence at Pensacola Opera and Dayton Opera. Favorite roles performed include Cherubino/*Le nozze di Figaro*, 2nd Lady/*Die Zauberflöte*, Pippo/*La gazza ladra*, Zosha/*Two Remain* (Heggie), Olga/*Merry Widow*, and Mercedes/*Carmen*. She dedicates this performance to Professor Carmen Balthrop, who was her teacher and mentor while a student at UMD.



CLAIRE MARGUERITE IVERSON (Baltimore, MD), *Lady Billows, soprano*, is a member of the Maryland Opera Studio studying with Teri Bickham. She is a graduate of Johns Hopkins University and Peabody Conservatory, where she received a BA in International Studies and French Language and Literature and a BM in Voice Performance. Recently, she covered Donna Elvira in Maryland Opera Studio's *Don Giovanni* and premiered the role of Older Sister in new chamber opera *TWA*. During her time at Peabody, Iverson sang the roles of The Governess (*The Turn of the Screw*), Jane Bennet (Kirke Mechem's *Pride and Prejudice*), and Émilie (Kaija Saariaho's *Émilie*). Other recent operatic credits include Zerlina (*Don Giovanni*) and an opera scenes concert featuring excerpts from *Dialogues of the Carmelites* (Blanche), *Die lustigen Weiber von Windsor* (Frau Fluth), and *Xerxes* (Romilda). Iverson is an enthusiastic performer of classical vocal music from all eras, ranging from early music to new works.



TIM KELLY (Norfolk, UK) *projection designer*, graduated from the University of York with a BA in Writing, Directing, and Performance in 2016 before moving to London to work as a freelance theatre creative and technologist with work spanning disciplines including lighting, set, video, and interactive media. Now at the University of Maryland pursuing an MFA in Media Design, he is excited to further develop his craft. He's passionate about work that plays with form and sits at the intersection of performance, accessibility, and technology. Selected credits: *Waffle House: The Musical* (Andy's Summer Playhouse, Projection Designer), *Trade* (Lighting and Projection Designer, UK Tour). *This Beautiful Future* (Lighting and Projection Designer, Jermyn Street Theatre, London, UK). *Antigone* (Lighting Design & Production Manager, New Diorama, London, UK). *Electrolyte* (Lighting Designer, UK Tour) www.timothykelly.co.uk

MOYENDA KULEMEKA, *costume designer*, is a Costume Designer based in the Washington DC area, whose recent credits include *Lady Day at Emerson's Bar and Grill* and *Tiny Beautiful Things* at Baltimore Center Stage; *Radio Golf* at Round House Theatre; *Good Bones* and *John Proctor is the Villain* at Studio Theatre; *Selling Kabul*, *Daphne's Dive*, and *Detroit '67* at Signature Theatre; *Jump* at Everyman Theatre; *Monumental Travesties*, *In His Hands*, *Bars and Measures*, *Marys Seacole*, and *Fabulation, or the Re-Education of Undine* at Mosaic Theater; *Gloria: A Life and Intimate Apparel* at Theater J; *Mlima's Tale* and *The Brothers Size* at 1st Stage; *La Tía Julia Y El Escribidor*, *Exquisita Agonía*, and *En el Tiempo de las Mariposas* at GALA Hispanic Theatre, among others. Kulemeke holds a B.A. from the University of Maryland and is a proud member of United Scenic Artists, Local 829, IATSE. www.moyendadesigns.com



ANA LANE (Towson, MD) *Cis, soprano*, is a third year vocal performance major at the University of Maryland. During her pre-collegiate years, Lane primarily studied musical theatre, her most recent show being *The Fantasticks* at the Vagabond Players (Luisa). Since her performance in *Le nozze di Figaro* at the Brancaleoni International Music Festival, Lane's excitement to study opera (and Albert Herring!) has only grown. She would like to thank all the MOS directors, choreographers, & collaborators who made this spectacular production possible.



CHRISTINA KOUNI LAVERTY (Phillipsburg, NJ) *lighting designer*. Third Year Lighting Design M.F.A. Candidate. University of North Carolina at Charlotte, class of 2020. University of Maryland Credits: *Men on Boats* (2024), *Rainbow Bridge* (2023), *The Late Wedding* (2023), *Last Dance Lost Dance* (2022), *Bodily Intelligence* (2022), *The Magic Flute* (2021). Professional Credits: Assistant Designer, *Underground: Out of the Box Ballet*, DuPont Underground & Washington National Ballet (2023); Designer: *Concierto: Tito Puente Orchestra*, Publick Playhouse (2023), Assistant Designer, *Trouble in Mind*, Hartford Stage (2023); Assistant Designer, *A Nice Indian Boy*, Olney Theatre Center (2023); Associate Designer, *Heroes of the Fourth Turning*, Studio Theatre (2022); Assistant Designer, *Grass is Green*, UNA Productions (2022). First generation Greek-American. Research: Art Made by Women for Women.



CATHERINE MOSS (Ann Arbor, MI), *Miss Wordsworth, soprano* has recently appeared as Norina (*Don Pasquale*), Josephine (*The H.M.S. Pinafore*), and die Königin der Nacht (*Die Zauberflöte*). Moss will appear as Miss Wordsworth (*Albert Herring*) and Rosalba (*Florenca en el Amazonas*) with the Maryland Opera Studio in their 2023/2024 season. She has appeared as a young artist for the Taos Opera Institute and an apprentice artist with Opera NEO. Moss's concert work includes performances as the soprano soloist in *Amadeus*, Handel's *Dixit Dominus*, and Faure's *Requiem*. Moss is an avid performer of early and Baroque repertoire, appearing with Harmonious Blacksmith as their featured soloist. Moss is the winner of the University of Michigan Friends of Opera Competition, performed as a finalist in the University of Michigan Concerto Competition (*Knoxville: Summer of 1915*), and a semi-finalist for the Camille Coloratura Award.



NOAH MOND (Stony Brook, NY) *Mr. Gedge, bass*, is a first-year Master's student at the Maryland Opera Studio at the University of Maryland. He received his Bachelor of Musical Arts in Voice Performance with a minor in Computer Science from Vanderbilt University's Blair School of Music, where he studied with Amy Jarman. At Vanderbilt, his notable roles included Guglielmo (*Così fan tutte*) and Superintendent Budd (*Albert Herring*). Other roles include Seneca (*L'Incoronazione di Poppea*) with the Trentino Music Festival and Masetto (*Don Giovanni*) with the Vienna Summer Music Festival. He has worked on multiple opera world premieres, including his operatic directorial debut this past April of *La Muñeca Menor* by Jason Brauer. Mond is a student of Kevin Short.



GRACE NULL (Lutherville, MD), *Emmie, soprano*, is a junior voice performance major at the University of Maryland. She recently performed the role of Cherubino from *Le Nozze di Figaro* at the 2023 Brancaloneoni International Music Festival. Previously, Null has performed in the chorus of Maryland Opera Studio's 2022-2023 productions of *La bohème* and *Don Giovanni*. Null is a student of Delores Ziegler.



OLIVIA O'BRIEN (Chapel Hill, NC), *Nancy/Florence, mezzo-soprano*, is in her second year of the M.M. program at Maryland Opera Studio, where she studies with Delores Ziegler. In 2022, O'Brien graduated from Northwestern University where she earned a B.M. in Voice & Opera with a minor in Music Criticism. During her time at Northwestern, O'Brien was the continual recipient of the Dorothy Vetter Music Scholarship. Last year, O'Brien debuted the role of Younger Sister in Justine F. Chen's workshop of *TWA Sisters: a chamber opera*, presented a night of opera scenes with her colleagues, and covered Zerlina in Mozart's *Don Giovanni* while performing as chorus and dance captain. This past summer, O'Brien sang Cherubino in *Le Nozze di Figaro* with Chicago Summer Opera and next semester, O'Brien is excited to return to the Kay stage as Paula in Daniel Catan's *Florenzia en el Amazonas*.



JONAS RIMKUNAS (Gorham, ME), *Albert Herring, tenor*, is a second year student in the Maryland Opera Studio, and a recent graduate from The University of Southern Maine's Osher School of Music. In his early 20s, Rimkunas was set to pursue a career in wooden boat building, but shifted course when singing with a barbershop quartet inspired him to seek a degree in music performance. Rimkunas had the privilege of singing Tamino in USM's production of *The Magic Flute*, Rinuccio in the Miami Music Festivals production of *Gianni Schicchi*, as well as multiple roles in their production of *L'enfant et les Sortilège*. Rimkunas also performed in Opera Maine's *L'elisir d'amore* in 2021, and *The Flying Dutchman* in 2022 and has been named the 2022 Ellen Chickering Young Artist. Rimkunas is excited to be performing the title role of *Albert Herring* this fall as well as Arcadio in UMD's spring production, *Florenzia en el Amazonas*. Rimkunas is a student of Gran Wilson.

PRODUCTION STAFF

Production Manager: Ashley Pollard
 Principal Coach: Steven Bailey
 Rehearsal Pianists: Rhys Burgess, Guzal Isametdinova
 Production Stage Manager: Paige C. Washington
 Assistant Stage Manager: Nicole Plummer, Nuria Shin
 Supertitles: Corinne Hayes
 Publications Coordinator: Kat Norman, Olivia O'Brien

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: Lisa Burgess
 Drapers: Tessa Lew, Steven Simon, MJ Hromek
 Crafts: Lisa Burgess
 Millinery: Lisa Burgess
 First Hand: Dennis Kitmore
 Costume Shop Assistants: Olivia O'Brien
 Stitchers: Mackenzie Gardiner, Ilana Mongilio, Jasmine Voon
 Wardrobe Supervisor: Seana Benz
 Dressers: Chris Alfonso, Noah Mond, Kat Norman, Kevin Webb

SCENERY

Acting Technical Director: Michael Driggers
 Scene Shop Coordinator: Reuven Goren
 Lead Carpenter: Earl Browne
 Carpenters: Olivia Dijulio, Keshav Gulati, Kelley Li, Gabriella Loshin, Sarah Mack,
 Zach McKay, Terence Ngwafor, Ryan Nock, Sophia Tiedt
 Carpenter Graduate Students: Trey Pope, David Wilson
 Student Carpenters: Preston Jones
 Scenic Charge Coordinator: Ann Chismar
 Graduate Student Assistant: Thea Luo, Margarita Syrocheva
 Backstage Crew: Wallace Brown, Lourdes Rodriguez

PROPERTIES

Prop Shop Manager: Timothy Jones
 Prop Shop Artisans: Tyra Bell, Mercedes Blankenship
 Prop Shop Graduate Students: Amanda Lee Henney
 Prop Shop Student Artisans: Adam Hawley, Robert Pang, Sabrina Rachel Lenett

TECHNOLOGY

Technology Manager: Jeffrey Reckeweg
 Assistant Lighting Designer: Mariah Faulkner
 Lighting Coordinator: Carrie Barton
 Technology Shop Technician: Cameron Smith
 Lead Electricians: Max Abramovitz, Eli Bendel-Simso, Alex Bryan-Taff, Buruk Daniel,
 Isaac DeMarchi, Malory Hartman, James Newman, Liza Raney, Trey Wise
 Student Electricians: Briana Bush, Mariah Faulkner, Jadyne Fine, Ella Gammel, Alana Isaac,
 Jerran Kowalski, Mel Mader, Royal Miller, Drew Okoye, Emily Pan, Erin Sanders,
 Ronak Shah, Pranav Shinde, Dylan Speiser, Amelia Talbot
 Projections Coordinator: Zachary Rupp
 Projections Technicians: Cassandra Saulski
 Light Board Operators: Erin Sanders, Max Abramovitz
 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 *Albert Herring* are part of an ongoing partnership between MOS and TDPS Design and Production program.