



University of Maryland School of Music Presents

BEGINNINGS: OVERTURES TO THE NEW YEAR
University of Maryland Symphony Orchestra

Friday, February 23, 2024 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music Presents

BEGINNINGS: Overtures to the New Year

University of Maryland Symphony Orchestra

Craig Kier

Guest conductor

- Overture..... Joseph Bologne, Chevalier De Saint-Georges
from *L'Amant anonyme* (1745–1799)
- “Gelido in ogni vena” Antonio Vivaldi
from *Farnace* (1678–1741)
John Holiday, *countertenor*
- “Neghittosi, or voi che fate?” George Friedrich Händel
from *Ariodante* (1685–1759)
Véronique Filloux, *soprano*
- “Io t’abbraccio” George Friedrich Händel
from *Rodelinda* (1685–1759)
Véronique Filloux, *soprano*
John Holiday, *countertenor*
- Overture..... Wolfgang Amadeus Mozart
from *Die Zauberflöte* (1756–1791)

INTERMISSION

- Prelude to Act III Richard Wagner
from *Lohengrin* (1813–1883)
- “Dich, teure Halle” Richard Wagner
from *Tannhäuser* (1813–1883)
Adia Evans, *soprano*
- Prelude and opening scene Giuseppe Verdi
from *La traviata* (1813–1901)
Adia Evans, Violetta
Lawrence Barasa, Alfredo
Maryland Opera Studio
- Overture..... Leonard Bernstein
from *Candide* (1918–1990)
- “Make our Garden Grow” Leonard Bernstein
from *Candide* (1918–1990)
Maryland Opera Studio
Members of the UMD Concert Choir
School of Music Alumni



American Conductor **CRAIG KIER** has received high praise for his “Tesla-like intensity” and “impeccable orchestral support” while leading performances throughout the United States and on international stages. Since becoming the Director of the Maryland Opera Studio (MOS) at the University of Maryland, Kier has expanded the footprint of the program’s activities, connecting the MOS curriculum and programming to areas across campus and beyond. In addition to his work as a conductor, his research includes the exploration of combining virtual reality with diverse musical genres to increase access to music and how such technologies can be utilized in medicine. His research has been published in the journal *Pain* and presented at virtual reality conferences throughout the United States.

He has also established an annual commissioning prize as part of the Maryland Opera Studio New Work Reading Series, engaging historically underrepresented composers and librettists to cultivate their creative voices, allowing emerging artists an opportunity to work directly with a creative team on a work written specifically for them, and audiences an opportunity to be exposed to new work and observe the creative process. Along with his dedication to the development of New Work, Kier was a key member of the planning committee for the UMD campus wide 2018/2019 *Year of Immigration* which included serving as Artistic Director for the festival celebrating the works of Kurt Weill. In collaboration with The Kurt Weill Foundation for Music, this year-long festival created programming and curriculum that included nearly every area of the UMD School of Music.

In 2023, Kier joined the ARHU Dean’s office as Director of the Presidential initiative, Arts for All, and currently serves as Advisor for the Maryland Opera Studio. In 2020, he was named Artistic and Music Director of the Annapolis Opera, where he continues to lead performances, programming and community engagement activities.

Recent conducting highlights for Kier include productions with San Francisco Opera’s Merola Opera Program, Wolf Trap Opera, Arizona Opera, Houston Ballet, the Brevard Music Center’s Janiec Opera Company, Anchorage Opera, Indianapolis Opera and Opera Saratoga. From 2010-2013, he was Associate Conductor 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 appearances with Lyric Opera of Kansas City, Atlanta Opera, Atlanta Ballet, the Glimmerglass Festival, Central City Opera, Opera Birmingham, Opera Santa Barbara and the Royal Opera House Muscat, Oman.

Kier began his career as part of Seattle Opera’s music staff, serving in a variety of roles including Assistant Conductor, Coach/Accompanist and Chorus Master. He also served on the music staffs of The Santa Fe Opera, Cincinnati Opera, Atlanta Opera, Opera Colorado and Des Moines Metro Opera.



Tenor **LAWRENCE BARASA KIHARANGWA** began his musical training as a member of The Kenyan Boys Choir, where he performed with artists including The Tenors, Jonas Brothers, Nelly Furtado, Ellie Goulding, Ciara and Demi Lovato, among others. His contribution to the Choir is evident in its latest albums 'Liberty' and 'Furahia,' and he was named an ambassador of WE and Free the Children. On the opera stage, he has performed Spoletta with Eugene Opera's production of *Tosca*, Don Basilio and Don Curzio in *Le nozze di Figaro* with the Astoria Music Festival. In addition, he has performed the title role in *Les contes d'Hoffmann* and *Don José in La Tragedy de Carmen* at the University of Oregon School of Music and Dance.

In the 2022/2023 season, Barasa performed Rodolfo in *La bohème* and Don Ottavio in *Don Giovanni* with the Maryland Opera Studio. This past summer, he joined the Santa Fe Opera as an apprentice singer in the 2023 season.

He has received numerous competition awards, including an encouragement award at the Metropolitan Opera National Council Auditions, 2nd Prize in the Eugene Opera Emerging Artist Division, and 1st Prize in the National Opera Association Carolyn Bailey and Dominick Argento Vocal Competition. This past season, he was honored with prizes in the Premier Opera Foundation International Competition, the James Toland Vocal Competition, 2nd Prize in the Shreveport Opera's Mary Jacobs Singer of the Year Voice Competition, the Annapolis Opera Competition, and the 1st Prize in the Jenson Foundation Vocal Competition as well as The Sullivan Foundation Study Grant 2023.

Barasa attended the Savannah Voice Festival 2019-2020 under the tutelage of Sherrill Milnes and Maria Zouaves, participated in the Joyce DiDonato Masterclass series at Carnegie Hall 2022 and completed his graduate studies at Maryland Opera Studio at the University of Maryland in 2023.



Praised for her “big, beautifully projected voice with an attractive edge and sparkle” (Arts Knoxville), soprano **ADIA EVANS** is making her mark on the opera and concert world. Evans has recently performed with Santa Fe Opera, (covering Foreign Princess in *Rusalka* and the titular *Tosca*), Merola Opera (First Lady in *Die Zauberflöte*), Fort Worth Opera (High Priestess and *Aida* cover in *Aida*), Dallas Opera Guild, Opera Columbus, Tulsa Opera, Knoxville Opera, among others.

A formidable vocal competitor, Evans was most recently named a 3rd Place Winner of the Midwest Region in the 2024 Metropolitan Opera Laffont Competition; she recently traveled to Tbilisi, Georgia to compete as the sole representative of the USA in the Opera Crown Competition finals with the Tbilisi State Orchestra. Evans was a 2023 recipient of the prestigious Richard F. Gold Career Grant from the Shoshana Foundation and a 2022 William Matheus Sullivan Foundation Award Winner. In 2023, she was awarded 2nd Place and the Soprano Prize in the George Shirley Vocal Competition, 3rd Place in the Washington International Competition, 1st Place in the Dallas Opera Guild Lonestar Vocal Competition, 3rd Place in the Midwest Region of the Metropolitan Opera Laffont Competition, a career grant from the Pasadena Vocal Competition. In previous years, she was 1st Place and Audience Choice in the James Toland Vocal Competition, as well as several others.

Upcoming, Evans will be joining the Lyric Opera of Chicago’s Ryan Opera Center Ensemble for the 2024-2025 season. This season she made her debut at The Cliburn in Recital with Jake Heggie, her debut with Dayton Philharmonic as the soprano soloist in Handel’s *Messiah*, and her debut at Annapolis Opera as the First Lady in *The Magic Flute*. Later this season, she will perform with Borderland Arts Foundation as Mimi in *La bohème* and with the National Orchestral Institute as the soprano soloist in Beethoven’s 9th Symphony under the baton of Marin Alsop.



American soprano **VÉRONIQUE FILLOUX** spent her summer as a Wolf Trap Opera Filene Artist, singing Iris (*Semele*) and performing two recitals. In the 2023/24 season, she debuts with Berkshire Opera Festival as Musetta (*La bohème*), Livermore Valley Opera as Curley's Wife (*Of Mice and Men*), Alabama Symphony in Handel's *Messiah*, and Annapolis Opera as Adina (*L'elisir d'amore*). She returns to Arizona Opera as both Rosina (*Il barbiere di Siviglia*) and Zerlina (*Don Giovanni*). Filloux was thrilled to join The Metropolitan Opera as Helen in the workshop of *The Amazing Adventures of Kavalier and Clay*. Her 2024/25 season includes role debuts as Mrs. Fiorentino (*Street Scene*) and Marie (*La fille du régiment*).

Filloux spent the 2022/23 season in residence with Arizona Opera, singing Zerbinetta (*Ariadne auf Naxos*), Liesl (*The Sound of Music*), Pamina (*Die Zauberflöte*), and Agatha (*Frankenstein*-workshop). She also joined Washington Concert Opera as Miss Ellen (*Lakmé*) and Pacific Opera Project as Martesia in the US premiere of Vivaldi's *Ercole su'l Termodonte*. She spent two summers with Des Moines Metro Opera as L'Amour/ La Folie cover in Rameau's *Platée* and Peaseblossom/Tytania cover in *A Midsummer Night's Dream*. As a 2020-22 Pittsburgh Opera Resident Artist, she performed Despina (*Così fan tutte*), Chan Parker (*Charlie Parker's Yardbird*), Papagena (*The Magic Flute*), The Girl/Luna (*The Rose Elf*), Frasquita (*Carmen*), and Handel's titular *Semele*.

In recent seasons, Filloux has been proud to perform with companies including Opera Lafayette, Chicago Opera Theater, Bach Collegium San Diego, Musicians Club of Women and Music of the Baroque in Chicago. She spent two summers with Central City Opera, singing Papagena and the title role in *La damoiselle élue*. Filloux has won 1st Place in the Zenith Opera Competition, the Dorothy Lincoln-Smith Competition of Arizona, the Mildred Miller Vocal Competition and the Camille Coloratura Awards. She has earned prizes from organizations including the Orpheus Competition, Annapolis Opera Competition, Arizona Commission on the Arts and the Musicians Club of Women Competition. She is a two-time Laffont Competition District Winner. She is a graduate of Northwestern University and the University of Maryland Opera Studio.



Countertenor **JOHN HOLIDAY** has established himself as “one of the finest countertenors of his generation” (*Los Angeles Times*). His voice has been praised as “a thing of astonishing beauty” (*New Yorker*), “arrestingly powerful, secure and dramatically high” (*Wall Street Journal*), and “timeless” (*Washington Post*). Holiday’s unique voice and powerful story have been the subject of profiles in *The New Yorker*, CNN’s *Great Big Story*, *Los Angeles Times*, and more.

Holiday began his 2023-24 season as a featured soloist with the Handel and Haydn Society in a performance of Handel’s *Messiah* this past November. In January 2024 Holiday performed the role of Nerone in Handel’s *Agrippina* with the Dutch National Opera, and earlier in February, he performed at Washington Adventist University in a recital alongside world-renowned bass Morris Robinson, as well as Brandie Sutton, Aaron Crouch and more, followed by a solo recital at Pensacola Opera later that same month. In March, Holiday will be featured at “Jazz at Lincoln Center” for an American Songbook recital, and join the Los Angeles Chamber Orchestra to perform Pergolesi’s *Stabat Mater* in a program conducted by Jaime Martín, also featuring soprano Amanda Forsythe. At PAC NYC, in conjunction with Trinity Church Wall Street, Holiday will be a featured soloist in the premiere of Luna Pearl Woolf’s Oratorio in April, then return to The Metropolitan Opera to reprise his roles in the restaging of Kevin Puts’ *The Hours*, following last season’s highly-anticipated stage premiere. To finish out the season, Holiday will perform at Bayerische Staatsoper (Bavarian State Opera) in the role of Prince Go Go in György Ligeti’s *Le Grand Macabre*. Holiday will also appear at Arizona Opera and the University of Michigan for recitals and masterclasses.

In his 2022-23 season, Holiday was a featured artist with the Gay Men’s Chorus of Los Angeles. He then continued to Quantum Theatre in Claire van Kampen’s production of *Idaspe*, where he made his debut in the title role alongside mezzo-soprano Vivica Genaux, followed by the screening and streaming release of his acclaimed film *After/Glow* on the Opera Philadelphia Channel as part of their event *Shorts: The Opera We Made*. In 2023, Holiday debuted as a featured artist in the world premiere of *Four Portraits* (Caroline Shaw/Jocelyn Clark) at the Lyric Opera of Chicago. Holiday also joined the Pittsburgh Opera in May to star as John Blue in their production of *We Shall Not Be Moved*, directed and choreographed by Tony Award-winner and Kennedy Center Honoree Bill T. Jones.

Holiday has been the recipient of numerous major competitions and award programs such as the 2017 Marian Anderson Vocal Award; the 2014 Richard Tucker Foundation’s Sara Tucker award; first place at the 2013 Gerda Lissner International Vocal Competition, the 2012 Sullivan Foundation, and the 2011 Dallas Opera Guild Vocal Competition; and third place winner in the 2014 OPERALIA competition. In addition, Holiday was selected among WQXR prestigious *20 for '20 Artists to Watch*, named one of BroadwayWorld’s “New York Opera Gifts that Keep on Giving,” nominated for “Newcomer of the Year” by the German magazine *Opernwelt*, and listed as one of Yerba Buena Center for the Arts 100 honorees for 2018. In May 2023, Holiday announced his appointment as an Associate Professor of Voice at the University of Maryland School of , beginning in Fall 2023.

Holiday received a Bachelor of Music in vocal performance from Southern Methodist University in Dallas, Texas, a Master of Music in vocal performance from the University of Cincinnati College – Conservatory of Music and the Artist Diploma in Opera Studies from The Juilliard School in New York City. Holiday grew up in Rosenberg, Texas, located near Houston, and attended the town's public schools.

The acclaimed **MARYLAND OPERA STUDIO** is both a degree program and a performance ensemble within the University of Maryland School of Music. A two-year program awarding the Master of Music in Opera Performance degree, the Studio provides complete education and training of the opera singer in preparation for a professional operatic career. The program includes work in all areas of vocal and theatrical training, language study and performance experience. Scene study, voice lessons and coaching are accompanied by a comprehensive study of movement, dance, stage combat, acting, improvisation, mask, mime and diction.



Overture from *L'Amant anonyme*

Joseph Bologne, Chevalier de Saint-Georges

Premiering in 1780, *L'Amant anonyme* is the sole surviving opera of Joseph Bologne, the Chevalier de Saint-Georges. An early Black European composer, St.-Georges' music was wildly popular in his lifetime but is frequently overlooked today. This opera showcases a complicated love triangle, hidden identities, and a secret admirer, all while tying in questions of class and status.

“Gelido in ogni vena” from *Farnace*

Antonio Vivaldi

While Antonio Vivaldi is perhaps better known today for his purely instrumental compositions than those for voice, his opera *Farnace* was very popular at its premiere in 1727 and for several years afterwards. The story was a trendy one in the 18th century, with several composers looking to put it to music, but Vivaldi's setting is the one that has best stood the test of time. The plot concerns King Pharnaces II (Farnace) of Pontus, who commands his wife to kill their son after suffering defeat at enemy hands. In this aria, Farnace laments his situation and mourns the loss of his child.

“Neghittosi or voi che fate” from *Ariodante*

George Frideric Händel

George Frideric Händel's operatic output spans 42 titles, in addition to 25 oratorios and over 120 cantatas. With such a prolific body of work, it is no wonder he is celebrated today as a preeminent composer of baroque opera. Premiering in 1735, *Ariodante* takes place in medieval Scotland and tells a story rife with various plots of love and trickery. In this aria, Dalinda has been wronged by the man she loves, and she calls upon the heavens to aid her in seeking her revenge.

“Io t’abbraccio” from *Rodelinda*

George Frideric Händel

Rodelinda, widely regarded as one of Händel’s greatest works, tells a story of a throne usurped and a couple separated. In order to save his wife and child, King Bertarido of Lombardy fakes his own death after his crown has been stolen from him. Hiding his identity, he returns to his palace and reunites with his wife, Rodelinda. The couple is discovered and Bertarido is threatened anew with death; in this duet, the pair profess their love to one another as they bid each other adieu.

Overture from *Die Zauberflöte*

Wolfgang Amadeus Mozart

Die Zauberflöte is Wolfgang Amadeus Mozart’s final opera, premiering a few months before his death in 1791. The opera showcases an allegorical plot and many fairy-tale elements with a fantastical cast of characters moving through various trials. Ultimately, they discover light triumphing over dark, love over hate, and knowledge over ignorance and fear. *Die Zauberflöte* is largely considered as one of Mozart’s top musical achievements, and the overture is frequently performed as a standalone selection in concerts.

Prelude to Act III from *Lohengrin*

Richard Wagner

While Richard Wagner is a controversial political figure, his work as a composer nonetheless revolutionized the operatic genre. His concept of *Gesamtkunstwerk*, or “total work of art,” reflects the union of multiple art forms to best serve the story being told on stage. Wagner’s music is known for its rich orchestration and complex harmonies. *Lohengrin* features preludes before both acts two and three, though the act three prelude is particularly well-known. The prelude precedes Wagner’s famous *Bridal Chorus*, as the two protagonists, Elsa and Lohengrin, commence celebrations of their marriage.

“Dich, teure Halle” from *Tannhäuser*

Richard Wagner

Tannhäuser tells an allegorical story of the power of love and redemption. This famed aria is sung by Elizabeth at the beginning of the opera’s second act. Elizabeth’s love, Tannhäuser, has left their village and no one knows where he has gone. Upon learning of his departure, Elizabeth withdraws from her society into herself. However, when news reaches her of Tannhäuser’s imminent return, she enters the great halls and sings joyfully of being reunited with her love.

***La traviata*, Prelude and Opening Scene**

Giuseppe Verdi

One of the most beloved operas of all time, *La traviata* tells the tragic love story of Violetta and Alfredo. In this opening scene, Violetta and Alfredo meet for the first time at one of Violetta’s indulgent parties. The guests celebrate their evening by singing a *brindisi*, or drinking song, and general merriment ensues.

Overture to *Candide*

Leonard Bernstein

Leonard Bernstein’s *Candide* originally premiered as a musical on Broadway in 1956, not making its official opera house premiere until a 1982 production at the New York City Opera. With its rich orchestration, the overture has been firmly established as a stand-alone piece of orchestral repertoire since shortly after the first Broadway production. Several main themes in the opera are featured in the overture, including melodies from the opening duet “Oh, Happy We” and Cunegonde’s celebrated aria, “Glitter And Be Gay.”

“Make our Garden Grow” from *Candide*

Leonard Bernstein

Based on Voltaire’s novel of the same name, *Candide* follows two protagonists through multiple twists and turns before an ultimately happy resolution. After countless separations, trials, and tribulations, Candide and Cunegonde agree to set aside their differences and establish a life together. This beautiful finale has become a beloved classic in its own way, featuring an optimistic and somewhat philosophical message woven into a striking melodic landscape.

Craig Kier, *Guest Conductor*
 Mark Wakefield, *Manager of Instrumental Ensembles*

VIOLIN

Glen Kuenzi, *Concertmaster*
 Yuan-Ju Liu, *Concertmaster*
 Zoe Kushubar, *Principal Second*
 Eleanor Sturm, *Principal Second*
 Anton Doan
 Jing Fan
 Alexandra Fitzgerald
 José Antonio Guzman
 Clare Hofheinz
 Anthony Holc
 Max Jacobs
 Lina Kang
 Kiran Kaur
 Anna Kelleher
 Ellie Kim
 Elsa Kinnear
 Yu-Shin Lee
 Yiyang Li
 Mykenna Magnusen
 Hoclin Molina
 Elisa Pierpaoli
 Felipe Rodas
 Nina Staniszewska
 Camden Stohl
 Ruth Swope
 Anna Weiksner
 Alan Whitman
 Jessica Zhu

VIOLA

Seth Goodman, *Principal*
 Madeline Stohl, *Principal*
 Emily Bussa
 Yu-Hsuan Chen
 Fabio Dantas de Araujo Costa
 Nathan Hoffman
 Anna Lee
 Xach Lee-Llacer
 Micah McCready
 Rohan Prabhakar
 John Ross
 Brian Shoop

CELLO

Henry Bushnell, *Principal*
 David Agia
 Jenna Bachmann
 Sarah Bennett
 Gavriel Eagle
 Rory Gallo
 Ethan Gullo
 Noah Hamermesh
 Nailah Harris
 Wesley Hornpetrie
 Eva Houlton
 John Keane
 Simone Pierpaoli
 Quinn Taylor

DOUBLE BASS

Britney Hansford, *Principal*
 Teddy Hersey, *Principal*
 Jason Gekker
 Benjamin Knight

FLUTE

Courtney Adams
 Julion Beckham
 Lisa Choi
 Kennedy Wallace

OBOE

Aaron Emerson
 Ayesha Fadlaoui
 Oscar Krug

ENGLISH HORN

Oscar Krug

CLARINET

Jenna Dietrich
 Ashley Hsu
 Hallie Pike
 Emma Selmon

E-FLAT CLARINET

Ashley Hsu

BASS CLARINET

Jenna Dietrich

BASSOON

Temon Birch
 Jolene Blair
 Alex Wiedman

CONTRABASSOON

Alex Wiedman

HORN

Andrew Bures
 Alex Choiniere
 Kristin Dan
 William Hernandez
 Elijah Kee

TRUMPET

Allison Braatz
 Isai Hernandez
 Joseph Reid

TROMBONE

Marlia Nash
 David Wilson

BASS TROMBONE

Skyler Foster

TUBA

Justin Mitch

HARP

Lauren Twombly

PERCUSSION

Kyle Graham
 Pete Handerhan
 Bruce Perry
 Bud Wilson
 Corey Sittinger

TIMPANI

Bruce Perry

HARPSICHORD

Rhys Burgess

ORCHESTRA LIBRARIAN

Mariana Corichi Gómez

ORCHESTRAL OPERATIONS**GRADUATE ASSISTANT**

Erica Spear

MARYLAND OPERA STUDIO

Corinne Hayes, *Interim Director*
 Steven Bailey, *Principal Coach*
 Ashley Pollard, *Manager*

SOPRANO

Claire Iverson
 Catherine Moss
 Kat Norman
 Lourdes Rodriguez
 Nuria Shin

MEZZO SOPRANO

Valérie Filloux
 Olivia O'Brien
 Nicole Plummer

TENOR

Chris Alfonso
 Jonas Rimkunas
 Kevin Webb

BASS/BARITONE

Anthony Anderson
 Wallace Brown
 Louis Cleare
 Noah Mond