



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

FLORENCIA EN EL AMAZONAS

Composed by Daniel Catán

Libretto by Marcela Fuentes-Berain

April 13, 17, 19, 21, 2024

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).

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 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

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

Corinne Hayes, *Director of Acting* ~ Mark Jaster, *Mime* ~ Naomi Jacobson, *Improvisation*

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

Ashley Pollard, *Studio Manager* ~ Lori Şen- *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

Florencia en el Amazonas

Composed by Daniel Catán
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CAST

Riolo	Louis Cleare
Rosalba	Catherine Moss
Paula	Valérie Filloux (April 17, 21) Olivia O'Brien (April 13, 19)
Alvaro	Anthony D. Anderson
Capitán	Andrew Adelsberger*
Florencia Grimaldi	Claire Iverson
Arcadio	Jonas Rimkunas

*Alumni of the Maryland Opera Studio

CHORUS

Chris Alfonso, Sydney Black, Wallace Brown, Megan Flynn, Maggie Flynn-Lebischak, Lily Gallihue, Noah Mond, Jason New, Kat Norman, Grace Null, Nicole Plummer, Jude Reagan, Lourdes Rodriguez, Nuria Shin, Kevin Webb, Aidan Wilbur

ARTISTIC STAFF

Conductor	David Neely
Conductor	Mariana Corichi Gómez (April 21)
Director	Corinne Hayes
Musical Preparation	Steven Bailey, Rhys Burgess, Guzal Isametdinova
Chorus Master	Nathan Lofton
Diction	Rosemarie Ruiz Houghton
Choreographer	Sarah Beth Oppenheim
Fight and Intimacy Coordinator	Casey Kaleba
Scenic Designer	August Henney
Costume Designer	Cody von Ruden
Wig and Makeup Designer	Priscilla Bruce
Lighting Designer	Scott Monnin
Projections Designer	Jerran Kowalski
Stage Manager	Alika Codispoti

Performance is approximately 2 hours with 1 intermission

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Violin

Anna Kelleher, *concertmaster*
Ruth Swope, *principal 2nd*
Yuanju Liu
Yu-Shin Lee
Glen Kuenzi
Nina Staniszewska
Max Jacobs
Kiran Kaur
Elisa Pierpaoli

Viola

Seth Goodman, *principal*
Fabio Dantas
Emily Bussa
Brian Shoop

Cello

Wesley Hornpetrie, *principal*
Sarah Bennett
Rory Gallo

Bass

Britney Hansford

Flute

Ksenia Mezhenney
Larissa Hsu

Oboe

Aaron Emerson
Ayeesha Fadlaoui

Clarinet

Sophie Ross
Matthew Vice

Bass Clarinet

Emma Selmon

Bassoon

Temon Birch
Jolene Blair

Contrabassoon

Jolene Blair

Horn

William Hernandez
Gavin Gibson
Drew Mincey

Trumpet

Isai Hernandez
Allison Braatz

Trombone

David Wilson
Colton Wilson

Tuba

Grace Tifford

Harp

Lauren Twombly

Piano

Guzal Isametdinova

Timpani

Sam Goecke

Marimba

Bud Wilson

Percussion

Trent Bowman
Kyle Graham

Act 1

The title character, Florencia Grimaldi, is a famous opera soprano returning to her homeland to sing at the opera house in Manaus with the hope that her performance will attract her lover Cristóbal, a butterfly hunter who has disappeared into the jungle. She boards the steamboat El Dorado for a trip down the Amazon River, along with several passengers who are traveling to hear her sing. The passengers, however, are unaware of her identity. One of them, Rosalba, is a journalist planning to write a book about Grimaldi and hoping to interview her. In preparation, Rosalba has compiled a notebook for two years with information about the diva.

Florencia spends her time on the boat brooding about Cristóbal. She does not interact much with the other passengers initially, and the thread connecting the subplots in the story is provided by the ship's mate, Ríolobo, who also is the focus for the elements of magical realism. Ríolobo functions as a narrator, one of the characters, and the intermediary between reality and the mystical world of the river.

Meanwhile, Rosalba is beginning to fall in love with the steamboat captain's nephew, Arcadio, who rescues her notebook when it falls overboard. The two play a game of cards with Paula and Álvaro, a bickering couple who are also looking forward to Grimaldi's performance. After the game, a storm develops and Álvaro saves the boat but is thrown overboard. With the captain knocked unconscious and Ríolobo having disappeared, Arcadio takes the helm but the ship runs aground. Ríolobo reappears in the form of a river spirit and the storm stops after he calls upon the river gods.

Act 2

The characters recover from the storm. Florencia seems to feel Cristóbal's presence and is unsure whether she is alive or dead. Rosalba, focused on her objective, resists the attraction she and Arcadio feel for each other. Meanwhile, Paula, in spite of their constant fighting, recognizes that she still loves Álvaro and mourns his loss. Again Ríolobo appeals to the river and Álvaro is suddenly returned to the ship.

In the storm, Rosalba's precious notebook has been lost again, and when it is recovered again it has been ruined by the water. Distraught, Rosalba argues with Florencia about the meaning and value of its contents when suddenly she discovers that the woman she has been arguing with is the very singer she has been longing to interview. Realizing how Florencia draws inspiration from love, Rosalba decides to give in to her feelings for Arcadio.

The boat arrives in Manaus, but a cholera outbreak keeps the passengers quarantined aboard the ship. Florencia despairs of a reunion with Cristóbal, but in the end she is magically transformed into a butterfly, to represent her spirit going off to be reunited with her lover.

El amor es eterno mientras dura.

Love is eternal while it lasts.

- Gabriel García Márquez

The world of *Florencia en el Amazonas*, the world of the Amazon, is above all else alive. This place, this story, is overflowing with life and all that accompanies it - love, loss, change, death. The story of *Florencia* is steeped in the magical realism of García Márquez, a label that sat uncomfortably with the writer. He wrote "It always amuses me that the biggest praise for my work comes for the imagination, while the truth is that there's not a single line in all my work that does not have a basis in reality. The problem is that Caribbean reality resembles the wildest imagination." In many Latin American cultures, there is an awareness of and a reverence for quotidian magics - the everyday miracles that call to mind a lost loved one or nudge us toward an important decision. The opera holds several outsized miracles of transformation and transfiguration; it seemed necessary then to populate this world with magic in miniature, little gods that reveal to us, from the first moments of the work, that anything is possible.

As we imagined what form our journey on the El Dorado would take, the design team and I began with indigenous Amazonian art, eager to see the rainforest through the eyes of its generational inhabitants. As we dove into this research, we came to a rather telling realization: while the indigenous artwork was bursting with color, the European representations of the Amazon were.... green. Just green. It was as if the eye of the outsider was incapable of seeing the true kaleidoscopic richness that the rainforest has to offer. This idea of seeing/not seeing began to inform our telling of this story - what secrets does the Amazon reveal when one can truly see? Over the course of their trip along the Amazon, each of the opera's characters experiences profound transformation, allowing them to see the world in technicolor - each of these discoveries is rooted in love. *Florencia en el Amazonas* is anchored in the miraculous and the mundane: the ends and the beginnings of eternal love.

-Corinne Hayes



Born in Dayton, Ohio, conductor **David Neely** has been described by Opera News as “a ninja warrior with a baton” (Opera News). He maintains an active career in symphonic, opera, ballet, and educational settings.

As Music Director and Principal Conductor of Des Moines Metro Opera, a position he has held since 2012, Neely has elevated the company’s musical profile and developed one of the nation’s finest opera orchestras. He has led critically-acclaimed performances of a broad range of new and traditional repertoire that includes the recent world premiere of Kristin Kuster and Mark Campbell’s *A Thousand Acres*, the in-person premiere of Damien Geter and Lila Palmer’s *American Apollo*, regional Emmy award-winning productions of *Manon* and *Billy Budd* for Iowa Public Television, and approximately 30 other works including *Wozzeck*, *Pikovaya Dama*, *Yevkeny Onegin*, *Rusalka*, *Jenůfa*, *Falstaff*, *Elektra*, *Peter Grimes*, *Dead Man Walking*, *Flight*, *Macbeth*, *Don Giovanni*, *Candide*, *La Fanciulla del West*, *Turandot*, and most recently *Bluebeard’s Castle* and *The Love for Three Oranges*. He has led productions with Atlanta Opera, Sarasota Opera, Intermountain Opera and numerous European opera houses including Bonn and Dortmund. Upcoming operas include *Salome* and the world premiere of *American Apollo* in a new full-length version. His performances have been praised in Opera News, Opera Today, Opernwelt, the Chicago Tribune and the Wall Street Journal.

Neely has led concerts with the Memphis Symphony Orchestra, Portland Symphony Orchestra, Dortmund Philharmonic, Bochumer Philharmoniker, Eutin Festival Orchestra, Bregenz Symphony Orchestra and is a regular conductor with the D.C. area’s Apollo Orchestra. He has led ballets with Dortmund Opera and the Indiana University Ballet Theater.

Neely is the Director of Orchestras at the University of Maryland School of Music, where recent highlights include Bartók’s Concerto for Orchestra, Mahler’s Symphony No. 2, Valerie Coleman’s *Umoja*, Carlos Simon’s *The Block*, Prokofiev’s Symphony No. 5, Emilie Mayer’s Symphony in F minor and world premieres of Erich Stem’s *Kayak* and Maria Newman’s *Our Rights and Nothing Less*. He is a regular guest conductor and guest conducting teacher at the Indiana University Jacobs School of Music, where he recently conducted Osvaldo Golijov’s Flamenco opera *Ainadamar*.

Concerto soloists with whom he has collaborated include Hai-Ye Ni, David Chan, Eric Kutz, Roberto Diaz, Joshua Roman, Bella Hristova, Benjamin Beilman, Delfeayo Marsalis, Ricardo Morales, Ben Lulich, Phillipe Cuper, Nicholas Daniel and Rainer Honeck. He has appeared as a collaborative pianist with numerous vocalists, including a recent recital with acclaimed mezzo soprano Joyce Castle and Schubert’s *Winterreise* with baritone David Adam Moore. He serves as a guest teacher with Washington National Opera’s Cafritz Young Artist program, and was the conductor for WNO’s American Opera Initiative in 2021. He recently appeared with the American Lyric Theater in New York and with the National Orchestra Institute + Festival. His NOI performance of Florence Price’s Symphony No. 3 was recently featured on NPR Performance Today.



CORINNE HAYES, *Stage Director*, is a stage director, dramaturg and educator, and has recently been named Interim Director of the Maryland Opera Studio at the University of Maryland, where she also serves as Director of Acting. In the 23-24 season, Hayes leads new productions of *Die Zauberflöte* (Annapolis Opera) and *Florencia en el Amazonas* (Maryland Opera Studio). Highlights of the 22-23 season included a new production of *Don Giovanni* with the Maryland Opera Studio, a staged reading of a new work by composer Justine F. Chen and playwright Jacqueline Goldfinger (*TWA*, based on a 17th-century murder ballad), a new staging of *Le nozze di Figaro* for Annapolis Opera, and a return to Miami Music Festival for *L'incoronazione di Poppea*. In addition to her role at UMD, 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 has served as Creative Producer on *Black Flute*, *BOHEME in the Heights*, and *OTHELLO/DESDEMONA*. Hayes's long association with Washington National Opera includes serving as Assistant Director to Francesca Zambello (*Candide*, *The Little Prince*) and E. Loren Meeker (*Don Giovanni*). In recent seasons, Hayes has created new productions for Miami Music Festival, Opera Mississippi, and Winter Opera St. Louis; 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.



MARIANA CORICHI GÓMEZ (Mexico City, Mexico) *Conductor*, is a conductor, vocalist, and composer. During 2021-2022, 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, *Alegria*, 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. Starting September 2024, Gómez will be a Conducting Fellow at the Curtis Institute of Music and study with Yannick Nézet-Séguin and James Ross. Gómez graduated *summa cum laude* from Princeton University and is pursuing a Masters in orchestral conducting at UMD, studying under David Neely.



ANDREW ADELSBERGER (Kensington, MD) *Capitán, bass-baritone*, Adelsberger's previous Roles include Dr. Bartolo in *Le nozze di Figaro*, Annapolis Opera; Death in *The Emperor of Atlantis*, The InSeries; Dulcamara in *L'elisir d'Amore*, Hubbard Hall Opera Theater; Dr. Bartolo in *Il barbiere di Siviglia*, Opera Ft Collins/Ashlawn Opera/HHOT/Maryland Opera Studio; Don Magnifico in *La Cenerentola*, Opera Ft Collins; Major General Stanley in *The Pirates of Penzance*, Young Victorian Theater; Benoit/Alcindoro in *La Bohème*, Annapolis Opera; Sacristan in *Tosca*, Annapolis Opera; Gianni Schicchi, *Gianni Schicchi*, Hubbard Hall Opera Theater; Charles Guiteau in *Assassins*, Next Stop Theater.



ANTHONY D. ANDERSON (Washington, D.C.) *Alvaro, baritone*, returns to complete his final year with the Maryland Opera Studio after graduating from the notable Oberlin Conservatory with a B.M. in Voice Performance. Anderson's recent operatic appearances include Sid (*Albert Herring*), 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 the titular role of *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. He is set to graduate with a MM in Opera Performance from the University of Maryland in May 2024.



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.

(* indicates upcoming production, + indicates world premiere)



LOUIS CLEARE (Nassau, Bahamas) *Riolo, bass*, is a second-year bass Master of Music Student and a graduate of Oakwood University having 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. This 2023-24 season with the Maryland Opera Studio, he previously performed the roles of Superintendent Budd in Benjamin Britten's *Albert Herring*. He spends his free time involved in community health programs and environmental awareness initiatives.



VALÉRIE FILLOUX (Redwood City, CA) *Paula, mezzo-soprano*, A second-year member of the Maryland Opera Studio, she performed Nancy (*Albert Herring*) and Florence Pike (*Albert Herring*), 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 recently 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. Filloux is a student of Delores Ziegler.

AUGUST HENNEY (Oakland, CA) *Scenic Designer*, is a scenic design M.F.A. candidate at the University of Maryland. Henney received a B.S. in Human Physiology and Theatre Arts at the University of Oregon. Some of Henney's previous production roles include scenic design for *Once* at the University of Oregon, assistant to scenic designer Timothy Mackabee for multiple productions including *Natasha, Pierre & The Great Comet of 1812* at Pittsburgh CLO, and assistant to the lighting designer Courtney Johnson for *Vanya, Masha, Sonia and Spike* at Contra Costa Civic Theatre. Henney has been awarded the KCACTF Region 7 2021 Honorable Mention for Future Promise in Scenic Design for *The Rocky Horror Show* and KCACTF Region 7 2022 NPP One-Act Play Semi-finalist for *The Feelings We Forget*.



ROSEMARIE RUIZ HOUGHTON, *Diction Coach*, is a specialist in Spanish and Latin American vocal repertoire. Houghton teaches graduate-level courses at The Catholic University of America in Spanish Lyric Diction, Combined Latin and Spanish Lyric Diction, and Survey of Vocal Literature. She also writes translations for Spanish and Latin American Art Songs. A member of the Latin American Music Center, Houghton has produced recitals of Spanish and Latin American art songs including music from Puerto Rico and Cuba, Sacred Music from Spain and Latin America, and Sephardic Music with guest artists Ramon Tasat and Arianna Zuckerman. Houghton received a Bachelor of Music from the University of Miami and a Master of Arts in Teaching from Jacksonville University. She has studied voice extensively with opera singers Mildred Miller, Frances Yeend, and George Gibson.



CLAIRE MARGUERITE IVERSON (Baltimore, MD) *Florenca Grimaldi*, 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. Earlier this season, she performed as Lady Billows in Benjamin Britten's *Albert Herring*. Recently, she covered Donna Elvira in *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.

JERRAN KOWALSKI (Lanesville, IN) (*she/her*), *Projections Designer*, is a 3rd year MFA Media Design Candidate at UMD. Her previous UMD credits include The NextNOW Festival, *The Prom*, *A Bicycle Country* (Associate Video Design), A Book Club Play (Video Programmer), and *As You Like It* (Assistant Video Design). Her regional credits include *Travels* (Associate Video Design) (Ars Nova), *Lifespan of A Fact* (Repertory Theatre of St. Louis), and *Cinderella: A Salsa Fairytale* (Imagination Stage).



NATHAN LOFTON (San Francisco, CA), *Chorus Master*, is currently a doctoral candidate in choral conducting at the University of Maryland, College Park, and an Associate Conductor of The Washington Chorus. At UMD, Lofton has worked with all five curricular choirs; taught undergraduate conducting classes; and has assisted in preparing the UMD choirs for multiple programs with the Baltimore Symphony and National Symphony Orchestras. Prior to beginning his studies at UMD, Lofton was based in Philadelphia,

where he prepared choruses for the Philadelphia Orchestra, Philadelphia Mural Arts, History Making Productions, and NFL Films. As a choral singer, Lofton has performed with the Boston Symphony, Boston Pops, and Philadelphia Orchestras, and is currently a staff singer at St. John's Church, Lafayette Square, in Washington, DC. Lofton holds degrees in composition from New England Conservatory and choral conducting from Temple University. His principal conducting teachers have included Jason Max Ferdinand, Edward Maclary, David Neely, and Paul Rardin.

SCOTT MONNIN (Granville, OH) *Lighting Designer*, is a 2nd Year MFA Lighting design candidate. Past UMD Credits include *El Bodegon de la Bruja*, *Mi Vida in Rhythm*, *With This Lies the Need to be Together*, and *DancexDance*. Upcoming credits include *Metamorphoses* next fall as well as the Spring Opera in 2025. Selected professional credits: Islander US Tour (Associate) at multiple locations, Fall Dance Concert American University, *The Creeps* at Playhouse 46 in Manhattan, *Rocky Horror* at Pendragon Theater in Saranac Lake, *Wit* at Seeing Place Theatre in Manhattan. Upcoming professional work Islander US Tour at Olney, Spring Dance Concert at American University, *Dua the Monsters Story* at Prometheus Theater, *Playing Wolves* at Auckland Theatre Co in New Zealand. In addition to their own work, Monnin can be found assisting and associating at venues across DC including Woolly Mammoth Theater, Olney Theater, and Wolf Trap Opera.



CATHERINE MOSS (Ann Arbor, MI) *Rosalba*, soprano, has been hailed for her comedic ability and vocal elegance. She has recently appeared as Norina (*Don Pasquale*), Josephine (*The H.M.S. Pinafore*), and die Königin der Nacht (*Die Zauberflöte*). Moss appeared as Miss Wordsworth (*Albert Herring*) 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. Moss is a student of Gran Wilson.



OLIVIA O'BRIEN (Chapel Hill, NC) *Paula*, mezzo-soprano, is a second-year in the Maryland Opera Studio's M.M. program, where she studies with Delores Ziegler. In 2022, O'Brien graduated from Northwestern University's Bienen School of Music where she earned a B.M. in Voice & Opera with a minor in Music Criticism. During her time at Northwestern, she was the continual recipient of the Dorothy Vetter Music Scholarship. O'Brien was recently in Maryland Opera Studio's production of *Albert Herring*, alternating the roles of Nancy and Florence Pike. Last year, O'Brien debuted the role of Younger Sister in Justine F. Chen's workshop of *TWA* and covered Zerlina in Mozart's *Don Giovanni* while performing as chorus and dance captain. Other recent operatic credits include Cherubino (*Le Nozze di Figaro*), Arsamene (*Serse*), Rachel (*If I Were You*), a concert setting of excerpts from *La Traviata* (Flora), and an opera scenes concert featuring excerpts of *Die Lustigen Weiber von Windsor* (Frau Reich).



SARAH BETH OPPENHEIM (Modesto, CA) *Choreographer*, comes from: 38 dance studios, 4 particular kitchens, and 2 synagogues from the Wild Wild West, skyscrapered NYC, trampoline sidewalks of Berlin, and begrudgingly beautiful sunsets over the Potomac. She likes to use scraps, abandoned tools, and painters tape to cut and paste curious inquisitions 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.



JONAS RIMKUNAS (Gorham, ME) *Arcadio, 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's love of opera was found when he performed the role of Tamino in USM's production of *The Magic Flute*. Rimkunas sang Rinuccio in

the Miami Music Festival 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, *The Flying Dutchman* in 2022 and was a 2022 Ellen Chickering Young Artist. Rimkunas was thrilled to perform the title role of *Albert Herring* in The University of Maryland Opera Studio's fall production. This summer, Rimkunas will be performing in Robert Ward's *The Crucible* with Opera in the Pines, Rickey Ian Gordon's *Rappahannock County* with Opera Maine's Studio Artist Program and Verdi's *Aida* in their main stage production. Rimkunas is a student of Gran Wilson.



CODY VON RUDEN (Cashton, WI) (*he/him*), *Costume Designer*, is completing his Costume Design M.F.A. at the University of Maryland. He has worked with Studio Theatre, Signature Theatre, Theatre J, Steppenwolf Theatre Company, Berkeley Repertory Theatre, and Wolf Trap Opera, as well as many theaters in the DC Metro Area. University of Maryland Productions Include: *By The Way*, *Meet Vera Stark*, *The Book Club Play*, *El Bodegon De La Bruja*, and *Mi Vida En Rhythm*

PRODUCTION STAFF

Production Manager: Ashley Pollard
 Orchestra Manager: Mark Wakefield
 Principal Coach: Steven Bailey
 Rehearsal Pianists: Rhys Burgess, Guzal Isametdinova
 Associate Choreographer: Amber Chabus
 Production Stage Manager: Alika Codispoti
 Assistant Stage Manager: Mel Mader
 Supertitle Operator: Rhys Burgess
 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 Costume Designers: Colin Franz, Bailey Hammett
 Assistant Wig and Makeup Designer: Alana Kolb
 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
 Dressers: Seana Benz, Sam Eisenstein-Bond, Nicole Panenbianco

SCENERY

Technical Director: Michael Driggers
 Scene Shop Coordinator: Reuven Goren
 Lead Carpenter: Earl Browne
 Carpenters: Ella Gammel, Eliana Kindred, Sarah Mack, Maura Martin, Terence Ngwafor,
 Harsh Senjaliya, Sophia Tiedt
 Carpenter Graduate Students: Trey Pope, David Wilson
 Student Carpenters: Preston Jones
 Scenic Charge Coordinator: Ann Chismar
 Graduate Student Assistants: Thea Luo, Margarita Syrocheva
 Scenic Artists: Aiden Galbraith, Nicole Panebianco, Fred Via
 Student Scenic Artists: Mars Burggraf, Kayla Harvey-Ali, Layla Nordrum,
 Guinivere Roberts, Hudson White
 Stage Carpenter: Sophia Tiedt

PROPERTIES

Prop Shop Manager: Timothy Jones
 Prop Shop Artisans: Tyra Bell
 Prop Shop Graduate Students: Jonas Rimkunas
 Prop Shop Student Artisans: Adam Hawley, Chris Lee, Charlotte "C" Macko,
 Seth Mohan, Robert Pang

TECHNOLOGY

Technology Manager: Jeffrey Reckeweg

Assistant Lighting Designer: Malory Hartman

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, Jady 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 Programmer: Buruk Daniel

Light Board Op: J. Royal Miller

Spot Light Operators: Carrie Barton, Ella Gammel

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 *Florencia en el Amazonas* are part of an ongoing partnership between MOS and TDPS Design and Production program.



UPCOMING MOS PERFORMANCES

OPERA AL FRESCO

THURSDAY, APRIL 25, 2024 • 12:30PM

NO TICKETS REQUIRED

Drop in for some light opera in The Clarice's expansive indoor Grand Pavilion. This afternoon audience favorite offers a casual preview of the Maryland Opera Studio's scene study performances scheduled for the following week.

OPERA SCENE STUDY

THURSDAY, MAY 2, 2024 • 7:30PM

FRIDAY, MAY 3, 2024 • 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.