

The Maryland Opera Studio Presents
LA CLEMENZA DI TITO
by Wolfgang Amadeus Mozart



November 17-21, 2017
KAY THEATRE
at The Clarice



SCHOOL OF
MUSIC



THE MARYLAND OPERA STUDIO'S FALL OPERA PRESENTATION: THE "WHITE OPERA"

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. Because the basis for the fall opera's costuming over the years has been a set of white muslin mock-ups of period clothing originally produced for classroom use, it has become known informally as the "white opera." 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 "white" 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

Isabelle Anderson, *Mask* • Carmen Balthrop, *Opera Repertory* • Mark Jaster, *Mime*
Naomi Jacobson, *Improvisation* • Craig Kier, *Director of MOS, Conductor & Coach*
Marsha LeBoeuf, *Costume and Period Clothing Instruction* • Justina Lee, *Principal Coach*
Linda Mabbs, *English Diction* • Jenny Male, *Stage Combat* • Ashley Pollard, *Studio Manager*
Martha Randall, *Vocal Pedagogy* • Kevin Short, *Italian Diction*
Rita Sloan, *Director of Collaborative Piano* • Gran Wilson, *French Diction*
Alcine Wiltz, *Movement and Dance* • Delores Ziegler, *German Diction*

UMD SCHOOL OF MUSIC VOICE FACULTY

Diba Alvi, *Diction* • Carmen Balthrop, *Soprano (Coordinator)* • Linda Mabbs, *Soprano*
Edward Maclary, *Director of Choirs* • Timothy McReynolds, *Coach* • Martha Randall, *Soprano*
Kevin Short, *Bass-Baritone* • Gran Wilson, *Tenor* • Delores Ziegler, *Mezzo-Soprano*

The Clarice Smith Performing Arts Center,
the University of Maryland School of Music, and
the Maryland Opera Studio present

LA CLEMENZA DI TITO

Music by Wolfgang Amadeus Mozart
Libretto by Caterino Mazzolà

Performed in Italian, with English Titles

Program is approximately 3 hours, including one intermission

CAST:

Tito..... Terriq White (Nov 17, 20)
David Blalock* (Nov 19, 21)
Vitellia Allysa Packard (Nov 17, 20)
Kylena Parks (Nov 19, 21)
Servilia..... Véronique Filloux (Nov 17, 20)
Emily Honzel (Nov 19, 21)
Sesto Jordan Swett
Annio..... Zarah Brock
Publio..... Mark Wanich
Chorus..... Andrew Boisvert, Noah Calderon,
Helena Crothers, Zyda Culpepper-Baldwin,
Amanda Densmoor, Dallas Gray, Justin Harrison,
Dirk Holzman, Shafali Jalota, Samuel Keeler,
Ashley Kitchelt, Zachary Mallory, Tanya Malykh,
Seth McKenzie, Raha Mirzadegan, Amanda Staub

**Guest Alumni Artist*

Conductor..... Craig Kier
Director..... Joshua Borths
Principal Coach..... Justina Lee
Assistant Conductor..... Tiffany Lu
Chorus Master..... Aaron Peisner
Musical Preparation..... leSeul Yoen, JuYoung Lee, Josiah Stocker
Italian Diction Coach..... Corradina Caporello
Lighting Designer Lauren Gallup
Costume Coordinator Susan Chiang

Orchestral reduction by Tony Burke © Pocket Publications

The great stage director Robert Carsen once said, "You can create a completely authentic performance, but you can't create an authentic audience." No matter when an opera was written, it is a modern experience because we bring the individual perspective from our own lives to the opera house.

Additionally, when Mozart's operas premiered, they were performed in the modern dress of the time, a contemporary commentary on enlightened society. While today eighteenth century attire seems "traditional" and removed from our own fashions, trends and ideas, it is important to engage with these pieces as if they are receiving their world premiere.

In our production of *La clemenza di Tito*, we continue this tradition by holding up a mirror to our contemporary life. The deeper we gaze, the more we find this piece has much to offer us in 2017.

The historic Emperor Titus was one of the fourteen emperors who followed the model of imperial rule set up by Augustus following the death of Julius Caesar. Titus guided recovery efforts after the destruction of Pompeii, but he emerged during a period of intense turmoil in Rome as many factions competed to take power for themselves. In essence, self-interest undermined the public good.

This is a story of a good king during a terrible time. Tito is a good apple in a rotten barrel and asks hard questions of himself: what is our response to terrorism? What is the difference between mercy and justice? How much of our personal lives must we sacrifice in the name of the public good? Can a leader be strong and kind?

In the tradition of the Maryland Opera Studio's minimal "white" opera, we have chosen to evoke the ruins of Rome through the buildup of bureaucratic debris. Visually, Rome is a pile of rubble – a tinderbox – ready to explode. This abstract, modern space allows us to focus on the nuanced performances of our singers onstage.

By delving into the moral ambiguity of this piece, we have all grown as artists and citizens. Thank you for joining us as we present Mozart's glorious work to examine our own reflections.

- Joshua Borths

OPERA RESONATES!

Sunday, November 19, 2017 . 1:30PM

Michelle Smith Performing Arts Library

Join Craig Kier, Director of the Maryland Opera Studio, and Evangeline Athanasiou, M.A. in Musicology Graduate Student, as they discuss the musical and historical significance of *La clemenza di Tito*. Mozart's final staged work proves as revelatory and thought provoking today, some 225 years after its 1791 premiere.

ACT I

The Roman emperor Tito is in love with Berenice, daughter of the king of Judea. Vitellia, the former emperor's daughter, feels that she should hold the throne herself and asks her young admirer Sesto to assassinate Tito. Though he is a close friend of the emperor, Sesto will do anything to please Vitellia, so he agrees. When Sesto's friend Annio tells him that Tito, for reasons of state, will not marry Berenice, Vitellia becomes hopeful again and asks Sesto to put off the assassination plot. Annio reminds Sesto of his own wish to marry Sesto's sister Servilia. The two men affirm their friendship.

At the forum, the Romans praise Tito. The emperor tells Annio and Sesto that since he has to take a Roman wife he intends to marry Servilia. Diplomatically, Annio assures Tito that he welcomes his decision. Tito declares that the only joy of power lies in the opportunity to help others. When Annio tells Servilia of the emperor's intentions, she assures him of her love.

In the imperial palace, Tito explains his philosophy of forgiveness to Publio, the captain of the guard. Servilia enters and confesses to the emperor that she has already agreed to marry Annio. Tito thanks her for her honesty and says he will not marry her against her wishes. Vitellia, unaware that Tito has changed his mind, furiously insults Servilia and asks Sesto to kill the emperor at once. He assures her that her wish is his command. After he has left, Publio and Annio tell Vitellia that Tito has decided to choose her as his wife. Vitellia desperately tries to stop Sesto but realizes it is too late. Sesto has launched the conspiracy and set fire to the Capitol. Full of shame, he runs into Annio, evades his questions and rushes off. Servilia appears, then Publio, and finally Vitellia. They are all searching for Sesto and believe that Tito has died. Sesto returns, looking for a place to hide. He is about to confess his crime but is silenced by Vitellia.

ACT II

In the palace, Annio tells Sesto that the emperor is still alive. When Sesto confesses his assassination attempt but refuses to give any reason, Annio advises him to admit everything to Tito and hope for forgiveness. Vitellia rushes in, begging Sesto to flee, but she is too late: a fellow conspirator has betrayed him, and Publio enters with soldiers to arrest him. Sesto asks Vitellia to remember his love.

The Roman people are thankful that the emperor has survived. Tito struggles to understand the conspirators' motives and doubts Sesto's disloyalty. Publio warns him against being too trusting. When it is announced that Sesto has confessed and been sentenced to death by the Senate, Annio asks Tito to consider the case compassionately. The emperor will not sign the death decree until he has had the chance to question Sesto himself. Alone with Tito, Sesto assures him that he did not want the throne for himself, but he hesitates to implicate Vitellia. Tito, not satisfied with this explanation, dismisses him. Sesto asks Tito to remember their friendship and is led off. The emperor signs the decree, then tears it up: he cannot become a tyrant and execute a friend. He cries out to the gods, saying that if they want a cruel ruler, they have to take away his human heart. Servilia and Annio beg Vitellia to help save Sesto. She realizes that she must confess her crime rather than accept the throne at the price of Sesto's life.

In a public square, Tito is about to pronounce Sesto's sentence, when Vitellia appears and admits that she alone is responsible for the assassination attempt. The bewildered emperor explains that his intention was to forgive Sesto anyway. He finally decides to pardon all the conspirators. The Roman people praise Tito for his kindness and ask the gods to grant him a long life.

THE OCCASION

When the Holy Roman Emperor Joseph II died in February 1790, he left behind a disillusioned and increasingly restless population. A drawn-out war against the Turks had caused social unrest as the middle and lower classes suffered the demands of war taxes and forced conscription. Joseph II's efforts to ease these troubles made the upper class uneasy and fearful of losing power. In response to this fear, the wealthy made plans to revolt, a threatening possibility after the eruption of the French Revolution a year earlier. It was in this climate of mistrust in the monarchy and general social unrest that Leopold II, younger brother of Joseph II, took the throne.

An experienced leader who served as Archduke of Tuscany for twenty-five years, Leopold II decided to confront the threat of revolution by reaffirming the enlightened absolutist ideals previously established by Joseph II. While the tenets of enlightened absolutism did not include the divine right of monarchs, they did deem the monarchy part of a social contract that held the authority figure accountable for the well-being of the people in exchange for popular support. Written in 1791, Wolfgang Amadeus Mozart's *La clemenza di Tito* explored the ideas of enlightened absolutism and also reflected the contemporary political and social climate of Vienna, speaking both to the people of Vienna, and to Leopold II.

Mozart had hoped to obtain the prestigious position of Kapellmeister following Leopold's succession; after all, he was by now the most famous composer in Vienna. In April 1790, two months after Leopold took the throne, Mozart wrote to his friend and long-time financial supporter Michael Puchberg, "You will gather...that I now have more cause to be hopeful than ever before.—I am standing at the threshold of my fortune;—If I can not make use of such an opportunity now, it will be gone forever." Unfortunately, after appeals directly to the court and through friends with close connections to the royal family, Mozart seemed to be less in Leopold's favor than he had originally hoped. A year later, an approaching festival in honor of Leopold offered Mozart the opportunity to write an opera celebrating the monarch. Presented with an opportunity to finally impress the Emperor, or perhaps a wealthy patron that could help with his expenses, Mozart did not hesitate; he interrupted his writing of *Die Zauberflöte* in July 1791 to accept a commission from Prague, and turned his attention to *La clemenza di Tito*.

THE LIBRETTO

The festival was to be held on September 6, 1791, leaving less than two months in which to write the libretto, compose the music, and prepare the production of a full-scale opera. The libretto was eventually chosen as a last resort. The contract for this "grand *opera seria*" clearly stated that, if there was no time to write an original libretto, the selected composer should set music to *La clemenza di Tito*, a work by the well-known librettist Pietro Metastasio.

Metastasio's 1734 libretto was seen as a fine alternative to an original libretto because it provided a favorable allegory for the contemporary political circumstance of the new Holy Roman Emperor.

Opera seria libretti, like *La clemenza di Tito*, were usually based on historical figures and had a moral lesson, and also had a happy ending for most, if not all, of the characters. This plot can be understood as both praise of and encouragement to Leopold II to defend truth and morality, while also denouncing revolutionary ideas and conspiracies as shameful and destructive. Although the entirety of Metastasio's original libretto was not used for Mozart's opera, the newly constructed libretto did retain these elements that made the story a fitting tribute to the new Emperor and his philosophies. Revision of the libretto fell to the writer Caterino Mazzolà, a primarily comic-opera librettist who was most likely selected because of the extreme time-constraints for production: he was already in Vienna at the time of the commission. Proximity allowed Mozart and Mazzolà to work very closely, cutting the original Metastasio libretto down from three acts to two, a common revision practice for works by Metastasio, which tended to be extremely verbose.

THE MUSIC

Mazzolà made two large-scale changes to Metastasio's libretto that affected Mozart's composition: the replacement of recitative with action-ensembles, and the addition of a chorus. These changes were supported by Mozart's willingness to break musical convention by adding structural elements of *opera buffa* (comic opera) to *opera seria* (serious opera). Although Mozart was familiar with *opera seria* when the commission arrived, he had not worked in the genre in since his first great operatic success, *Idomeneo*, a decade earlier. In the intervening years, he had dedicated most of his time to *opera buffa*, a genre loaded with lively ensembles of various sizes, particularly at the end of each act. We see the *buffa* tradition continued in *La clemenza di Tito*, with its numerous ensembles between lovers, friends, and even enemies. In the Act I finale, the chorus of Roman citizens combined with an almost full cast ensemble is typical of *buffa*, while its mournful text set to slow music in a minor key is more characteristic of *opera seria*.

A popular point of discussion among scholars is the origin of the simple recitatives in *La clemenza di Tito*, the only music entirely absent from Mozart's surviving autograph score. When Mozart arrived in Prague on August 28 to begin rehearsals, he had with him his wife, Constanze, and his student and assistant, Franz Xavier Süssmayer. Süssmayer's responsibilities were mainly copying, proofreading, and rehearsing with the musicians; however, it is very likely that he played a crucial role in writing the simple recitative. The recitative tessitura sits rather high for the treble voices, and has been criticized for its lack of musical nuance, which Mozart would have skillfully employed to reflect the Italian text; he perfected this skill in *Le nozze di Figaro*, *Don Giovanni* and *Così fan tutte* years before. However, what the simple recitative

may lack, the accompanied recitatives of Sesto (Act I) and Tito (Act II) make up for in emotional affect and dramatic power.

Mozart is known to have composed his vocal music with specific singers in mind. This is strikingly evident in the coloratura passages of Sesto's "Parto, parto," written for the famous castrato Domenico Bedini. Tenor Antonio Baglioni, who premiered Don Ottavio in Mozart's *Don Giovanni* four years earlier, sang the title role, and was the first of the cast to be chosen. Baglioni's was a voice of limited range, but with exceptional breath-control, which Mozart displayed generously in the long, legato phrases of his three arias. Vitellia was sung by Maria Marchetti Fantozzi, who was known for her portrayal of passionate and heroic women, and who reportedly had a strong, rich voice to match. Mozart wrote music not only to suit singers, but also the talented musicians in his ensemble. Anton Stadler—clarinet, basset horn (tenor clarinet), and "basset-clarinet" (low-range clarinet)—was one of Mozart's closest friends and Masonic brothers. Stadler's virtuosic ability on the basset-clarinet and basset horn is displayed respectively in perhaps the two most dramatically captivating arias: "Parto, parto" and "Non più di fiori." However, in modern-day performance they are both played on the clarinet. Mozart's ability to highlight his musicians' unique abilities provides the foundation of individuality for his characters, who in turn, created and continue to create a realistic portrayal of various human temptations, trials, and triumphs in *La clemenza di Tito*.

—Evangeline Athanasiou

Violin I	Flute
Ryan Gregory, <i>concertmaster</i>	Naomi Harrow
Lina Zhao	
James Worley	Oboe
	Michael Homme
Violin II	Clarinet
Micca Page	Melissa Morales
Katherine Smolen	
Carolina Muerkens	Bassoon
	Jonathan Zepp
Viola	Horn
Linnea Marchie	Derek Maseloff
Emma Baker	
Cello	Percussion
Peter Swanson	Laurin Friedland
Pecos Singer	
Double Bass	Piano Forte
Moisés Carrasco	JeSeul Yoen



In the 2014-2015 season, **CRAIG KIER** became the Director of the Maryland Opera Studio at The University of Maryland School of Music. Productions since the beginning of his tenure include Mozart's *Don Giovanni* and *Così fan tutte*, Ravel's *L'enfant et les sortilèges*, Blitzstein's *Regina* and Rossini's *L'occasione fa il ladro*. In the 2015-2016 season, guest engagements for Maestro Kier included his debut with Wolf Trap Opera leading Britten's *The Rape of Lucretia*, a return to Opera Birmingham in *La traviata* and Houston Ballet to lead their *Nutcracker* production, which he has done since 2011. Engagements in the 2016-2017 season included *Madama Butterfly* in his debut at Arizona Opera, his debut with Opera Saratoga leading Verdi's *Falstaff*, and performances of *The Nutcracker* with Houston Ballet. As Director of the Maryland Opera Studio, he led productions of *The Rape of Lucretia*, Gluck's *Orfeo ed Euridice*, and Offenbach's *Orpheus in the Underworld*. Current and future season highlights include his conducting debuts with San Francisco Opera's Merola Opera Program and Anchorage Opera, productions of *La clemenza di Tito* and *Dialogues of the Carmelites* with the Maryland Opera Studio, and his return to Houston Ballet. From 2010 – 2013, 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*. Guest engagements for Kier include *La bohème* with Lyric Opera of Kansas City, *Il barbiere di Siviglia* with Atlanta Opera, *The Sound of Music* at Central City Opera, Kurt Weill's *Lost in the Stars* at Glimmerglass Festival, Thomas' *Hamlet* with Opera Birmingham, *L'italiani in Algeri* with Opera Santa Barbara and *The Music Man* at Royal Opera House Muscat, Oman.



Known for his innovative and thoughtful productions, **JOSHUA BORTHS** currently serves as the Resident Stage Director and Director of Education at Arizona Opera where he has directed productions of *Il barbiere di Siviglia*, *Florenzia en el Amazonas*, *Rusalka*, and *The Sapphire Celebration* featuring Frederica von Stade. Borths is also on the directing staff of Des Moines Metro Opera where he works with the Apprentice Artist program in addition to the mainstage season. Recently, Borths served as a Visiting Assistant Professor of Music at SUNY-Potsdam, directing Mozart's *Die Zauberflöte*. Additionally, Borths has directed new productions for Opera Memphis, Seagle Music Colony, and the Crested Butte Music Festival, among others, and has assistant directed productions for Des Moines Metro Opera, Arizona Opera, Michigan Opera Theatre, and Wolf Trap Opera Company. Borths is a proud alumnus of the University of Michigan and Florida State University.



JUSTINA LEE, *Studio Coach*, has served as assistant conductor, pianist, and coach in such venues as the Metropolitan Opera, Washington National Opera, Seattle Opera, the Glimmerglass Festival, the Wolf Trap Opera Company and the Castleton Festival. Internationally, she has worked with the International Opera Performing Experience and is on faculty with the Prague Summer Nights Music Festival. In recital, Lee has accompanied acclaimed tenor Lawrence Brownlee, also appearing with him on NPR's Tiny Desk Concert series. She has also collaborated in recital with other artists including Dimitri Pittas, Alex Richardson, Alyson Cambridge, and Linda Mabbs. She has appeared under the auspices of the Marilyn Horne Foundation residency program, and on such recital series as *On Wings of Song*, the Harriman-Jewell Series, and most recently, Renée Fleming's VOICES recital series. Lee is an alumna of the distinguished Lindemann Young Artist Development Program at the Metropolitan Opera, and holds degrees from the University of California, Los Angeles, and the Manhattan School of Music. She joined the University of Maryland faculty in 2008 where she currently serves as principal coach of the Maryland Opera Studio.



ZARAH BROCK (Fredericksburg, VA) *Annio, soprano* recently performed the role of Zerlina/*Don Giovanni* with the Hawaii Performing Arts Festival. Brock earned her Bachelor of Music degree from Virginia Commonwealth University and performed various roles while there, including Casilda/*The Gondoliers*, Hanna Glawari/*The Merry Widow*, and First Spirit/*Die Zauberflöte*. Brock also trained at the late Lorin Maazel's Castleton Festival and had the opportunity to travel abroad to Oman to perform in *La bohème* with the festival. She looks forward to performing Soeur Constance/*Dialogues des Carmélites* with the studio in the Spring. She is a student of Delores Ziegler and a 2nd year member of the Maryland Opera Studio



DAVID BLALOCK (Burlington, NC) *Tito, tenor*, a former member of the Maryland Opera Studio, returns to sing the title role in *La clemenza di Tito*. His young career already includes singing leading roles with Atlanta Opera, Lyric Opera of Kansas City, North Carolina Opera, Virginia Opera, Fort Worth Opera, Madison Opera, and Opera Saratoga. Recent engagements include a debut with Washington National Opera as the Ring Announcer/*Champion*, Ferrando/*Così fan tutte* with Opera San Jose, a return to the Minnesota Orchestra to sing Second Jew/*Salome*, a concert of arias and opera highlights with the San Francisco Symphony, and Don Ottavio/*Don Giovanni* with Skylark Opera Theatre. He has also sung roles with Central City Opera and Santa Fe

Opera as a member of their young artist programs. Upcoming for Blalock will be a return to Virginia Opera to sing *Lysander/A Midsummer Night's Dream*, and *Messiah* with both the Fairbanks Symphony Orchestra and the Virginia Symphony.



VÉRONIQUE FILLOUX (Redwood City, CA) *Servilia*, soprano, spent her summer with Opera NEO, singing *Isifile/Il Giasone* and covering *Despina/Così fan tutte*. Previous Maryland Opera Studio credits include originating the role of Lily/*The Young King* as well as covering Lucia/*The Rape of Lucretia* and Amore/*Orfeo ed Euridice*. She looks forward to singing *Soeur Constance/Dialogues des Carmélites* this spring. Other roles include *Adele/Die Fledermaus*, *Olympia/Les Contes d'Hoffmann*, and *Silberklang/The Impresario*. Passionate about concert work, Filloux has been a soloist in Poulenc's *Gloria*, Handel's *Messiah*, Gordon/Lang/Wolfe's *Lost Objects*, and several Bach cantatas. Filloux is a second year graduate student with MOS, studying with Linda Mabbs.

LAUREN GALLUP (Houston, TX), *lighting designer*, is a first-year MFA candidate in lighting design in the School of Theater, Dance and Performance Studies. Gallup holds a B.A. in Theatre and Dance from The University of Texas at Austin. She has apprenticed with The Santa Fe Opera and The Olney Theatre Center, and served as The Oregon Shakespeare Festival's Lighting Design Assistant as part of the FAIR program. She has worked as an electrician all over the country including Actors Theatre of Louisville, Texas Performing Arts, and The Des Moines Metro Opera. At UMD: *Antigone* (ALD). Favorite designs include: "*Paix*" & "*Five*" and *Fame: The Musical*. Upcoming: *Akawantuo: Plight of the Immigrant*.



EMILY HONZEL (Bloomington, IL), *Servilia*, soprano, is currently a second year graduate student in the Maryland Opera Studio at the University of Maryland, where she studies with Martha Randall. A recent graduate of Northwestern University as a student of Pamela Hinchman, she was seen there as *Rose Maybud/Ruddigore*, in a student production that she also produced as *Lauretta/Gianni Schicchi*, and premiered a new opera entitled *The Loop*. At the University of Maryland, she has been seen in the annual New Work Reading as *The Young King/The Young King*, and in scenes as *Giulietta/Il Capuleti e i Montecchi* and *Miss Jessel/The Turn of the Screw*. In April, she will be seen as *Blanche/Dialogues des Carmélites*. Honzel has also been seen as *Sophie de Palma* (First Soprano) in Metrostage's production of *Master Class* in 2017, and directed *The Most Happy Fella* with Prairie Fire Theater.



TIFFANY LU (Tampa, FL), *Assistant Conductor*, is in her third year of doctoral studies at the University of Maryland. Lu is the co-conductor of the UMD Repertoire Orchestra and assistant conductor of the UMD Symphony Orchestra. This season, Lu also serves as Music Director for the Wilmington Community Orchestra in Delaware and assistant conductor of the Capital City Symphony in Washington, D.C. Lu attended the Pierre Monteux School from 2012-2015. Previous positions include cover conductor at the 2016 National Orchestral Institute and conductor of the DC Youth Orchestra's Young Artist Orchestra. Lu has also been assistant conductor at the Tampa Metropolitan Youth Orchestras (2011-2012) and at Ithaca College (2012-2015), where she earned her Masters' degree with Dr. Jeffrey Meyer. Lu began studying the violin at the age of three and has over fifteen years of orchestral, chamber, and solo experience.



ALLYSA PACKARD (Springville, UT) *Vitellia, soprano*, has performed various roles and scenes in programs including Opera NEO in San Diego, portraying the role of Ottavia/ *L'incoronazione di Poppea*, Utah Festival Opera covering Lauretta/*Gianni Schicchi*, as well as Opera Viva in Verona, Italy doing a scene as Susanna/*Le nozze di Figaro*. Last year she originated of the role of Lilac in *The Young King*. This spring, she will appear as Madame Lidoine/ *Dialogues des Carmélites*. She received her bachelor degree from Utah State University. Packard is a second year in the Maryland Opera Studio, studying with Linda Mabbs.



KYLENA PARKS (San Diego, CA), *Vitellia, soprano*, is in her second year at Maryland Opera Studio pursuing her Masters in Music, studying with Delores Ziegler. In Spring 2017, she premiered the role of Avarice in Martin Hennessy's new opera *The Young King* with Maryland Opera Studio and was awarded 2nd Prize at the Musical Merit Competition in San Diego. This spring, Parks will perform Blanche/ *Dialogues des Carmélites*. In recent seasons, she sang Despina/*Così fan tutte* with Old Towne Opera, and Adina/*L'elisir d'amore* and Susanna/*Le nozze di Figaro* with Opera Chapman.



AARON PEISNER (Portland, ME), *chorus master*, is pursuing a DMA in choral conducting at the University of Maryland, where he studies conducting with Edward Maclary. This season, as the assistant conductor of the Chamber Singers, he is preparing the ensemble for engagements with the Baltimore and National Symphony Orchestras. Peisner serves as the chorus master for the Maryland Opera

Studio and has directed the University Chorale. An active baritone, he sings in the choir at the Basilica of the National Shrine. Peisner holds a MM in choral conducting from the Yale School of Music and a BA in music from Wesleyan University.



JORDAN SWETT (Lebanon, CT) *Sesto, mezzo-soprano*, is in the second year of her Master's in Music at the University of Maryland, College Park, where she is a member of the Maryland Opera Studio and studies with Delores Ziegler. Swett was most recently seen in the ensemble and covering roles with the Maryland Opera Studio's spring 2017 season and at the Chautauqua Voice Institute for the Summer 2017. She was also a featured soloist in various scenes in the Maryland Opera Studio's Scenes performance. Swett has premiered two world premieres, and many original compositions. She has spent two summers in Arezzo, Italy, where she attended the Oberlin in Italy summer program, studying and performing a variety of roles. In the spring, Swett will be performing *Mère Marie/Dialogues des Carmélites*.



MARK WANICH, (Long Beach, CA) *Publio, baritone*, is a DMA student at UMD, having recently finished the Maryland Opera Studio program. Favorite roles include the title role in *Don Giovanni*, *il Conte/Le nozze di Figaro*, Captain Corcoran/*HMS Pinafore*, Papageno/*Die Zauberflöte*, and Harlekin/*Ariadne auf Naxos*. He has performed with Ash Lawn Opera, Opera New Jersey, Opera Cleveland and Nashville Opera. He was a Victoria J. Mastrobuono Emerging Artist with Opera New Jersey from 2011-2012. Wanich is a recipient of the Raphael Bundage Award at the national Orpheus Vocal Competition and the Daniel Curtin Award from Opera Cleveland. He currently studies with Delores Ziegler.



TERRIQ WHITE (Wilmington, NC) *Tito, tenor*, is currently pursuing his masters at the University of Maryland Opera Studio under the tutelage of Gran Wilson. Recently, White attended Pittsburgh Festival Opera where he premiered Victor in the social justice opera *A Gathering of Sons*. Other roles include Bishop/*Death/Sea Captain/The Young King*, Don Ottavio/*Don Giovanni*, Venditore di Canzonette/*Il tabarro*, Tony/*West Side Story* and Director/*The Bartered Bride*. While completing his Bachelor's degree at the University of North Carolina at Pembroke, White was a winner of the concerto competition. White was also awarded the Richard C. Pisano Scholarship and placed first at NATS Mid-Atlantic Region Competition.

PRODUCTION STAFF

Production Manager: Ashley Pollard
 Studio Coach: Justina Lee
 Rehearsal Pianists: leSeul Yoen, JuYoung Lee, Josiah Stocker
 Orchestra Management: Shafali Jalota
 Choral Administrator: Lauri Johnson
 Production Stage Manager: Ashley Pollard
 Assistant Stage Manager: Daniela Gomes
 Supertitle Operator: JuYoung Lee
 Publications Coordinators: Zyda Culpepper-Baldwin, Jordan Swett,
 Andrew Boisvert

THE CLARICE MANAGEMENT

Production Manager: Ryan Knapp
 Stage Operations Manager: Bill Brandwein

WARDROBE, WIGS & MAKE-UP

Costume Shop Manager: Jen Daszczyszak
 Draper: Dorothy Driggers
 First Hand: Amy Vander Staay
 Stitchers: Tifani T. Carnes, Jennifer Kasnadi, Anu Odusanya,
 Madeline Roura, Gabrys Wronka
 THET 284 Students: Noa Bass, Ghazal Bazargan, Elizabeth Beers,
 Kathleen Elliott, Vichita Jienjiltert, Aysia Morton, Abigail Reno,
 Andrew Saundry, Andrew Smith, Margot Trouve, Paige Weiss
 Wardrobe Supervisor: Moyenda Kulameka

SCENIC

Technical Director: Mark Rapach
 Assistant Technical Director: Michael Driggers
 Scene Shop Coordinator: Reuven Goren
 Scenic Charge Coordinator: Ann Chismar
 Assistant Scenic Charge: Indy Karmi
 Student Painters: Alex Beveridge , Lilia Hinojosa
 Set Construction Crew: William Babin, Karen Dolle, Kaitlin Graham,
 John Hobson, Jordan Jones, Devin Kohn, Dani Mader, Alex Miletich,
 Ruth Shatkay, Charlie Youngmann
 Backstage Crew: Erin Taylor

PROPERTIES

Properties Manager: Timothy Jones

Assistant Properties Manager: Jose Nunz

Graduate Student Worker: Shanek Reid

Student Workers: Karen J. Dolle, Georgina Gabbidon, Denisse Penaflor

ELECTRICS

Technology Manager: Matthew Wharton

Assistant Manager Technology: Jeffrey Reckeweg

Lighting Coordinator: Katrina Maurer

Assistant Lighting Designer: Peter Leibold

Light Board Operator: Daniel Smeriglio

Spotlight Operators: Grace Gibbons, Scottie Hanna, Cameron Smith

Assistant Manager Audio Services: James O'Connell

The Maryland Opera Studio and the School of Music
acknowledge the School of Theatre, Dance, and
Performance Studies and their MFA design students.

The designs for *La clemenza di Tito* are part of an
ongoing partnership between MOS and TDPS
Design and Production program.

UPCOMING MARYLAND OPERA STUDIO EVENTS

TAMARA WILSON, SOPRANO "WEIGHTLESS DREAMS"

SUNDAY, DECEMBER 3, 2017. 8PM

A 2017-18 University of Maryland School of Music Artist in Residence and 2016 Richard Tucker Award Winner, soprano Tamara Wilson appears in recital with pianist Justina Lee. Ms. Wilson explores the works of Fanny Mendelssohn, Marx, Debussy, Fauré, Copland, and Barber in the premiere of her song recital program, "Weightless Dreams."

NEW WORK READING: TOWN HALL

FRIDAY, FEBRUARY 9, 2018. 7:30PM

In a small town, somewhere in America, a community gathers to ask their senator questions about the politics of the day, and the proceedings are live-streamed on social media by a young intern. But the conversation turns into a heated debate with mortal stakes when a retired librarian takes the event hostage.

Maryland Opera Studio students premiere an opera by the winner of the annual Opera Composition Contest. Launched in 2016, the contest is a joint initiative of the Maryland Opera Studio and Artist Partner Program to support the cultivation and performance of new work.

DIALOGUES DES CARMÉLITES

SATURDAY, APRIL 14, 2018 –

SUNDAY, APRIL 22, 2018

Premiered in 1957, Poulenc's opera explores religious devotion and self-sacrifice through the story of Blanche de la Force, a young aristocratic woman who joins the Carmelite Order to escape the violence of the French Revolution's Reign of Terror.

OPERA SCENE STUDY

THURSDAY, MAY 3, 2018 . 7:30PM

FRIDAY, MAY 4, 2018 . 7:30PM

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.

UMD SCHOOL OF MUSIC: ADMINISTRATION AND STAFF

JASON GEARY

Director

EDWARD MACLARY

Associate Director for Academic Affairs

PATRICK WARFIELD

Associate Director for Graduate Studies and Strategic Initiatives

LORI DEBOY

Associate Director for Administrative Affairs

CRAIG ARNOLD

Advising and Student Services

ROBERT DiLUTIS

Community Engagement

PATRICE SHEFFIELD JACKSON

Finance

JENNY LANG

Admissions and Enrollment Management

AARON MULLER

Production & Operations

THEODORE GUERRANT

Accompanying

LAURI JOHNSON

Choral Administrator

MING LI

Piano Technician

HEATHER MUNDWILER

Assistant to the Director

JEANNETTE OLIVER

Business Manager

ASHLEY POLLARD

Opera Manager

EMILY SHEIL

Graduate Student Services

MARK WAKEFIELD

Orchestra Manager

CRAIG KIER

Director, Maryland Opera Studio

EDWARD MACLARY

Director of Choral Activities

JOSÉ-LUIS NOVO

Interim Director of Orchestral Activities

DAVID SALNESS

Director, Chamber Music Activities

CHRIS VADALA

Director of Jazz Studies

MICHAEL VOTTA

Director of Bands

J. LAWRENCE WITZLEBEN

Coordinator of World Music Ensembles