

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

FOUR FREEDOMS

Music and Libretto by Joseph C. Phillips, Jr.



February 14, 2020 • 7:30PM
GILDENHORN RECITAL HALL
at The Clarice



SCHOOL OF
MUSIC



Welcome to the annual Maryland Opera Studio (MOS) New Work Reading. Thanks to MOS founder Leon Major, commitment to new work has always been an integral part of our program’s identity. I’m particularly interested in creating opportunities to foster new work that connect composers and librettists to our singers throughout the creative process and that allow our audience to witness and take part in its creation. This past fall, our composer travelled to College Park to meet the first year MOS singers at the start of the school year. Singers read libretto excerpts with our creative team and explored the work in its earliest stages. This created a foundation that allowed the roles to be written for our specific singers – the result of this creative process is tonight’s reading.

MOS’ dedication to new work is our own response to the growing need to create opportunities for composers and librettists to explore their creative voices, for our singers to create roles and for our audiences to experience works for the first time. We’re excited to continue these commissions in the years ahead, discovering new compositional voices and introducing new work to the greater opera world!

– Craig Kier, Director of Maryland Opera Studio

MARYLAND OPERA STUDIO FACULTY AND STAFF

Carmen Balthrop, *Opera Repertory* ~ Jennifer Casey Cabot, *English Diction* ~ Amanda Consol, *Director of Acting* ~ Mark Jaster, *Mime* ~ Naomi Jacobson, *Improvisation*
 Craig Kier, *Director of Maryland Opera Studio, Conductor and Coach*
 Marsha LeBeouf, *Costume and Period Clothing Instruction* ~ Justina Lee, *Principal Coach*
 David Lefkovich, *Mask* ~ 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 (Division Coordinator)*
 Jennifer Casey Cabot, *Soprano* ~ Edward Maclary, *Director of Choirs*
 Martha Randall, *Soprano* ~ Kevin Short, *Bass-Baritone*
 Gran Wilson, *Tenor* ~ Delores Ziegler, *Mezzo-Soprano*

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

FOUR FREEDOMS

Music and Libretto by Joseph C. Phillips, Jr.

Performed in English

CAST

Act I Freedom of Speech

Commissioner 1 Sarah Stembel
 Citizen 1 Erin Ridge
 Citizen 2 Nora Griffin
 Citizen 3 Gal Kohav
 Citizen 4 Christian Simmons
 Commissioner 2 Colin Doyle

Act II Freedom of Worship

Woman 1 Öznur Tülüoğlu
 Women 2 Katherine Kincaid
 Judge Colin Doyle
 Owner Collin Power

Act III Freedom from Fear

Mother Amanda Densmoor
 Father Christian Simmons

Act IV Freedom from Want

Girl Abigail Beerwart

Music Director & Pianist: Jonathan King
 Stage Director: Amanda Consol
 Dramaturg: Kelley Roarke

**Performance and post-performance discussion
 are approximately 1 hour and 30 minutes**

Please join us for a discussion with the composer
 directly following the performance

I was commissioned by the University of Maryland Opera Studio last year to compose an opera that fits in with the themes of the Civic Maryland Initiative. After brief contemplation, I chose the topic of *The Four Freedoms*, a subject I've been thinking on a long time and wanting to tackle — even more so after reading Dr. Harvey Kaye's book "The Fight for the Four Freedoms: What Made FDR and the Greatest Generation Truly Great." In President Roosevelt's State of the Union speech from 1941 he outlined "Four Freedoms" that everyone should experience and live, "everywhere in the world": Freedom of Speech, Freedom of Worship, Freedom from Want, Freedom from Fear. Those ideals still resonated almost 80 years later as I wrote the words and story for my opera *Four Freedoms*, which I based on four contemporary topics (voter disenfranchisement, worship and discrimination, immigration and climate change) that all tie together to illuminate how far away as a country, and a world, we are from living up to those ideals.

– Joseph C. Phillips, Jr.

FOUR FREEDOMS

Prologue:
Everywhere in the World

Act 1
Freedom of Speech: "A quiet revolution"
A Town Hall. A community discusses Voting Rights Issues.

Act 2
Freedom of Worship: "It's not about the cake"
Scene 1: A Bakery. A same sex couple shops for their wedding cake.
Scene 2: A Courtroom. A judge rules in the ensuing dispute.

Act 3
Freedom from Fear: "We couldn't wait anymore"
Inspired by the plight of Óscar Alberto Martínez Ramírez and his daughter Valeria, who died while crossing the Rio Grande river.

Act 4
Freedom from Want: "Song of the Earth"
Inspired by young climate activist Greta Thunberg.

Epilogue:
Everywhere in the World

"Freedom means the supremacy of human rights everywhere."

Franklin D. Roosevelt made this statement during his 1941 State of the Union which soon became known as the Four Freedoms speech. Roosevelt looked forward "to a world founded upon four essential human freedoms": the freedom of speech and expression, the freedom of worship, freedom from want and freedom from fear. He made clear to his audience that people deserved those freedoms "everywhere in the world."

At the time, FDR was calling Americans to stand up for those freedoms and join the fight that quickly escalated into WW2. As the war ended, the four freedoms helped to foster a lasting peace and they were used as the basis for the Universal Declaration of Human Rights. FDR named these freedoms long ago, but they resonate with us still today as people continue to fight for human rights here at home and abroad.

This piece gives us a moment to reflect upon those rights at a time when our country is struggling to agree on how to best respect them. Here, in four vignettes, we see the struggles FDR recognized manifest in our own times, in town halls and bakeries, in courtrooms and between borders, the search for freedom continues.

– Amanda Consol



JOSEPH C. PHILLIPS, JR., *composer and librettist*, since the year 2000, composes for and conducts his large chamber orchestra Numinous, a collection of some of NYC's finest musicians. His latest project is *The Grey Land*, a 70-minute monoopera that features film, dance and music that explores "humanity and identity through the intractable triumvirate of race, class and power." He will be in the studio with Numinous in 2020 to record *The Grey Land* for New Amsterdam Records, which will be his 4th album with Numinous. Phillips has been interviewed or featured on NPR's Weekend Edition Sunday, the New Yorker, the New York Times, Brooklyn Rail, WNYC's New Sounds, Chronogram and his album "Changing Same" (2015, New Amsterdam Records) was lauded on a number of year-end Top Classical Recordings Lists for 2015. Phillips has been commissioned to write music by the Brooklyn Academy of Music (BAM) Next Wave Festival, the Kaufman Center and Ecstatic Music Festival, the NextNow Fest, the Festival of New Trumpet Music (FONT), the Maryland Opera Studio and a number of other musicians and ensembles. As an educator, Phillips taught an award-winning high school band and International Baccalaureate music program in Bellevue, WA, earning Educator of the Year for the city in 1996 and was a finalist again in 1998. Now, since 2005, Phillips has been teaching kindergarteners at PS 321 in Park Slope, Brooklyn how to sing pop songs from the 1980s, how to recognize major/minor/augmented/diminished chords, and how to compose their own music. www.numinousmusic.com



JONATHAN KING, *music director*, an active pianist and conductor based in Baltimore, MD, currently serves as associate music director at Church of the Resurrection in Lutherville, MD, and choral activities graduate assistant at the UMD School of Music, where he has directed the University Chorale and has served as assistant conductor and chorus master with Maryland Opera Studio. He has prepared choirs for eminent conductors including Leonard Slatkin, Marin Alsop and Gianandrea Noseda, and has assisted conductor John Nelson in several performances with the Chicago Bach Project, Orchestre de chambre de Paris and the MasterWorks Festival in Winona Lake, IN. As a pianist, King has served as répétiteur at the Lyric Opera of Chicago and the Oregon Bach Festival, and has collaborated with celebrated singers including Nicole Cabell, J'nai Bridges and Will Liverman. As a duo, King and Liverman have recorded with Odradek Records and Deutsche Grammophon. King is currently completing a Doctor of Musical Arts degree in choral conducting at UMD, and his musical mentors include Edward Maclary, Jerry Blackstone, Martin Katz and Julius Drake.



AMANDA CONSOL, *stage director*, productions include *The Turn of the Screw* at the University of Cincinnati's College-Conservatory of Music, *The Songs and Proverbs of William Blake* at the Bushwick Starr in Brooklyn and several additional productions including *Dialogues of the Carmelites* and *The Rape of Lucretia* at the Maryland Opera Studio where she recently joined the faculty as Director of Acting. Consol works frequently with the Young Artists of Washington National Opera, directing their American Opera Initiative 20-minute operas in 2020, preparing the young artists for mainstage performances of *Alcina* and *Carmen* and directing a scenes program for performances at the Smithsonian Renwick Gallery. Additional projects include young artist scenes programs at companies including Central City Opera and the Castleton Festival and Opera Outdoors with Opera Omaha. As an assistant director, she has collaborated often with directors including Francesca Zambello, James Darrah and Anne Bogart. Credits in this capacity include *Norma* at LA Opera, *Götterdämmerung* at Washington National Opera and the world premiere of *Breaking the Waves* at Opera Philadelphia.



KELLEY ROARKE, *dramaturg*, is a librettist, translator and dramaturg. Original libretti include *Lucy*, *Natural Systems* and *Stay* (with John Glover); *Wilde Tales* and *And Still We Dream* (with Laura Karpman); *The Jungle Book* (with Kamala Sankaram); and *Odyssey* and *Robin Hood* (with Ben Moore). Her work has been commissioned and performed by Washington National Opera, English National Opera, Welsh National Opera, Glimmerglass Festival, Opera Theatre of Saint Louis, Boston Lyric Opera, Young People's Chorus of NYC, Seattle Opera, Minnesota Opera, Carnegie Hall, Urban Arias, Met LiveArts, Houston Grand Opera's HGOco, San Francisco Conservatory, Milwaukee Opera Theatre, American Opera Projects, Atlanta Opera, Walnut Hill School for the Arts and Nautilus Music-Theater, among others. Roarke has been a guest lecturer at Boston University, Carnegie Mellon University, NYU's Tisch School of the Arts and Walnut Hill School for the Arts, and she is librettist mentor for Washington National Opera's American Opera Initiative.



ABIGAIL BEERWART (Beulah, MI) *soprano*, is a first-year student in the Maryland Opera Studio. She graduated from Wheaton College with a Bachelor of Music in vocal performance, where she was the recipient of the Dr. H William Nordin and Thomas Wilcox Voice scholarships, and the Presidential Honors in Music. Beerwart's most recent roles include La Messaggera and La Musica in Monteverdi's *L'Orfeo* (2018), Rosalinde in *Die Fledermaus* (2017) and Pamina in *Die Zauberflöte* (2016). She was the first-place recipient in her division of the Chicago Chapter NATS (2016 & 2019) and the Vocal Division of the Wheaton College Concerto Competition (2017). Beerwart also performed as a guest soloist with Grammy Award winner Michael W. Smith under the baton of David Hamilton (2018), and made her debut with the Columbus Philharmonic (of Indiana) under the baton of Dr. David Bowden in a Memorial Day concert (2019). Beerwart is a student of Delores Ziegler.



AMANDA DENSMOOR (Bogor, Indonesia) *soprano*, is a first-year student in the Maryland Opera Studio. Densmoor recently graduated from the University of Maryland where she earned a Bachelor of Music in vocal performance, *summa cum laude*. Densmoor's most recent roles include Kate in *The Pirates of Penzance* (2016), Second Woman in *Dido and Aeneas* (2017), Counsel in *Trial by Jury*, Mère Jeanne in *Dialogues des Carmélites* (2018), Patience in *Patience*, Suor Genovieffa in *Suor Angelica* and Nella in *Gianni Schicchi* (2019). As a concert soloist, Densmoor has sung in Carissimi's *Jephte*, Haydn's *Missa in Angustiis* (2016) and Mozart's *Requiem* (2018). Densmoor is a student of Jennifer Casey Cabot.



COLIN DOYLE (Boulder, CO) *tenor*, is a first-year student in the Maryland Opera Studio. He graduated from Oberlin Conservatory, where he majored in mathematics and vocal performance. Doyle's recent roles include the Evangelist in Bach's *St. John Passion* and Edwin in *Trial by Jury* (2019). Doyle co-hosted and performed in a concert on the east face of Longs Peak in Rocky Mountain National Park as part of the High Art Project's inaugural summer concert series (2018), and organized and performed in a concert series on the face of Yosemite's El Capitan (2019). Doyle has performed in concert as the tenor soloist in Handel's *Messiah*, Mozart's *Requiem*, Bach's *Magnificat*, Thomas Lloyd's *Bonhoeffer*, Barnett's *Bluegrass Mass*, and Debussy's *L'enfant prodigue* (2018). Doyle is a student of Gran Wilson.



NORA GRIFFIN (San Francisco, CA) *soprano*, is a first-year student of the Maryland Opera Studio. Griffin graduated from the New England Conservatory of Music where she earned her Bachelor of Music in vocal performance. Her most recent roles include Romilda in Handel's *Serse* (2018), Poppea in Monteverdi's *L'incoronazione di Poppea* and The Mother in Menotti's *Amahl and the Night Visitors* (2019). Griffin also participated as a fellow in the New England Conservatory's Community Performance and Partnership program, as part of the school's community outreach program. Griffin is a student of Delores Ziegler.



KATHERINE KINCAID (Jacksonville, FL) *mezzo-soprano*, is a first-year student in the Maryland Opera Studio. She graduated from Florida State University with a Bachelor of Music degree in voice performance, *magna cum laude*, and a minor in French. Kincaid's most recent roles include Mother and Grandmother in Barab's *Little Red Riding Hood*, Suzy in Puccini's *La Rondine* with Oberlin in Italy, La Sorella Infermiera in Puccini's *Suor Angelica* with the CCM Opera Bootcamp (2018), Mrs. Lowe in Kevin Puts' *The Manchurian Candidate*, Mother and Lord Tiger in Kamala Sankaram's *Monkey and Francine in the City of Tigers*, Bridesmaid in Mozart's *Le Nozze di Figaro*, Orphée in Gluck's *Orphée et Euridice* and Dorabella in Mozart's *Così fan tutte* (2019). In competition, Kincaid received first place in the Hannah J. Beaulieu Competition, was a semi-finalist in the Orpheus Vocal Competition (2018) and received second place in the Southeastern Regional NATS (2019). Kincaid is a student of Delores Ziegler.



GAL KOHAV (Israel) *mezzo soprano*, is a first-year student in the Maryland Opera Studio. She graduated from UCLA Herb Alpert School of Music where she earned a bachelor's degree in vocal performance, *summa cum laude*. Kohav's recent roles include Amadigi in Handel's *Amadigi* (2017), Satan in Michel Klein's one act opera *Akeidah*, Constance Fletcher in Virgil Thompson's *The Mother of Us All* (2018) and the Opera Box Ghost in *The Ghosts of Versailles* (2019). Kohav performed as the alto soloist in Prokofiev's *Alexander Nevsky Cantata* and Mozart's Mass in C Minor with the UCLA Philharmonia (2018). She premiered two leading roles with Opera UCLA: Julek in the West Coast premiere of Janice Hamer's *Lost Childhood*, and the title role in Carla Lucero's *Juana* (2019). She was the first-place recipient of the Saddleback Concerto Competition (2016), the Music Teachers' Association of California Competition and the Sigma Alpha Iota Competition (2017). Kohav is a student of Delores Ziegler.



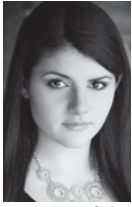
COLLIN POWER (Towson, MD) *baritone*, is a first-year student in the Maryland Opera Studio. He graduated from the University of Maryland where he earned a Bachelor of Music in vocal performance. Power's recent roles include Il Conte in *Le nozze di Figaro* (2019), Reginald Bunthorne in *Patience* (2019), Osmin in *Billy Goat's Gruff* (2018) and Sancho Panza in *Don Quichotte auf der Hochzeit des Camacho* (2017). In addition to singing he is an active organist and choir director in the D.C. and Baltimore areas. Power is a student of Kevin Short.



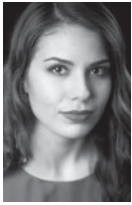
ERIN RIDGE (Nashville, TN) *soprano*, is a first-year student in the Maryland Opera Studio. She is a graduate of Vanderbilt University's Blair School of Music, where she earned her bachelor's degree in vocal performance, *cum laude*. During her time at Vanderbilt, Ridge performed the roles of Estelle Oglethorpe in *Later the Same Evening* (2012), Baker's Wife in *Into the Woods* (2013) and Adele in *Die Fledermaus* (2014), as well as various roles in original art song theater works. In the D.C. area, she is a regular chorister and soloist at Foundry UMC and was recently seen as a Schubert soloist at the National Portrait Gallery. Ridge is a student of Martha Randall.



CHRISTIAN SIMMONS (Hyattsville, MD) *bass-baritone*, is a first-year student in the Maryland Opera Studio. He graduated from Morgan State University with a Bachelor of Arts in music and became a member of one of the nation's first and largest music fraternities: Phi Mu Alpha Sinfonia Fraternity of America. Simmons' most recent roles include Jabez Stone in *The Devil and Daniel Webster* (2014), the Duke in *Romeo et Juliette* (2015), Figaro in *Le nozze di Figaro* (2016), Lion in *The Wiz* (2017) and Seneca in *L'incoronazione di Poppea* (2018). Simmons has been featured as the bass soloist in Franz Schubert's Mass in G Major, G.F. Handel's *Messiah*, J.S. Bach's *Magnificat*, Gabriel Fauré's *Requiem* (2017) and Giuseppe Verdi's *Requiem* (2018). He has also received first place in the Regional NATS (2016), the Harlem Opera Theater Vocal Competition (2017), NANM Regional (2019) and an honorary lifetime membership in CAAPA. Simmons is a student of Kevin Short.



SARAH STEMBEL (New Orleans, LA) *soprano*, is a first-year student in the Maryland Opera Studio. She graduated from the University of Southern Mississippi with her Bachelor of Music in vocal performance. Stembel's most recent roles include Christine Daaé in *The Phantom of the Opera*, Yum-Yum in Gilbert and Sullivan's *The Mikado* (2017) and Musetta in *La Bohème* (2019). Stembel received first place in the Gulfcoast Steinway Vocal Competition in Mobile, Alabama, second place in the Student Division of the Voices of Mississippi Competition (2016) and third place in the Student Artist category in the John Alexander National Voice Competition (2018). Stembel is a student of Delores Ziegler.



ÖZNUR TÜLÜOĞLU (Baltimore, MD) *soprano*, is a first-year student in the Maryland Opera Studio. She is a graduate of the New England Conservatory, where she earned her Bachelor of Music in vocal performance as well as a minor in music theory. Tülüoğlu's most recent roles include Adina in *L'elisir d'amore* (2018) and Damigella in *L'incoronazione di Poppea* (2019). In concert, Tülüoğlu premiered the following new works by composer Bosba Panh from 2017-2019: *Mad Girl Love Songs*, *Insomnia* and *Father Mine*. In her most recent engagements, Tülüoğlu recorded a song cycle written for her: *Sappho*, composed by Thomas Oboe Lee. Tülüoğlu is a student of Gran Wilson.

Cover photo: By Hank Willis Thomas and Emily Shur, ForFreedom.org

Libretto, written by Joseph C. Phillips, Jr., includes quotes from the following sources:

Act One

Supreme Court of the United States: *Rucho et al. v. Common Cause et al.* (2019)

Supreme Court of the United States: *Shelby County, Alabama v. Holder, Attorney General, et al.* (2013)

Supreme Court of the United States: *League of United Latin American Citizens et al. v. Perry et al.* (2006)

Lyndon B. Johnson, Remarks to Congress on the Signing of the Voting Rights Act (1965)

Michael Dorf, professor of law, Cornell University; Mike Malone, Randolph County, Georgia consultant, public meeting on the plan to close polling stations (2018);

Brian Kemp, secretary of state Georgia (2018)

Act Two

Supreme Court of the United States: *Masterpiece Cakeshop, Ltd., et al. v. Colorado Civil Rights Commission et al.* (2018)

Supreme Court of the United States: *Obergefell et al. v. Hodges, Director, Ohio Department of Health, et al.* (2015)

Marci A Hamilton, *The Constitution's Pragmatic Balance of Power Between Church and State*, 2-Fall NEXUE: A JOURNAL OF OPINION 33, 35 (1997) from yalejreg.org

Supreme Court of the United States: *Newman v. Piggie Park Enterprises, Inc.*, (1967)

Colorado State representative Humphrey Supreme Court of the United States: *County of Alleghany v. American Civil Liberties Union* (1989)

Dave Mullins statement from ACLU of Colorado United States of America's Declaration of Independence

Bible: James 4:12, Timothy 1:8-11, New Testament vv 4-6, Peter 2:17, Psalm 143:7-8

UPCOMING MARYLAND OPERA STUDIO PERFORMANCES

THE CUNNING LITTLE VIXEN

APR 3 - 11

\$25 PUBLIC / \$10 STUDENT/YOUTH / UMD STUDENTS FREE

Blurring the boundaries between the human and animal experience, *The Cunning Little Vixen* follows the story of a sharp, young, female fox (a vixen) and the gamekeeper who tries to control her. Inspired by a comic strip, this Czech opera by Leoš Janáček explores the ways in which human beings interact with the natural world while hinting at the underlying forces that govern us all. Sung in Czech with English supertitles.

OPERA AL FRESCO

THU, APR 30 • 12:30PM

FREE, NO TICKETS REQUIRED

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

OPERA SCENE STUDY

MAY 7 & 8 • 7:30PM

FREE, 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 repertoire. Accompanied only by piano and minimal props, these performances give our young artists a chance to shine in the purest of forms.

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