



THE MARYLAND OPERA STUDIO PRESENTS

THE RAPE OF LUCRETIA

composed by *BENJAMIN BRITTEN*

libretto by *RONALD DUNCAN*

November 18-22, 2016
KAY THEATRE
at The Clarice

UNIVERSITY of MARYLAND

SOM
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* • Dominic Cossa, *Italian Diction and 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*
Nick Olcott, *Director of Acting, Directing and Scene Study, Shakespeare*
Ashley Pollard, *Studio Manager* • Martha Randall, *Vocal Pedagogy* • Lewis Shaw, *Stage Combat* • Rita Sloan, *Director of Collaborative Piano* • Gran Wilson, *French Diction*
Aline Wiltz, *Movement and Dance* • Delores Ziegler, *German Diction*

UMD SCHOOL OF MUSIC VOICE FACULTY

Diba Alvi, *Diction* • Carmen Balthrop, *Soprano (Chair)* • Dominic Cossa, *Baritone*
Linda Mabbs, *Soprano* • Edward Maclary, *Director of Choirs* • Timothy McReynolds,
Coach • Martha Randall, *Soprano* • 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*

THE RAPE OF LUCRETIA

Composed by Benjamin Britten
Libretto by Ronald Duncan

Performed in English

Friday, November 18, 2015 at 7:30PM
Sunday, November 20, 2015 at 3:00PM
Monday, November 21, 2015 at 7:30PM
Tuesday, November 22, 2015 at 7:30PM

Male Chorus	Miles Herr (Nov 18, 21) James Smidt (Nov 20, 22)
Female Chorus.....	Alexis Aimé (Nov 20, 22) Esther Maureen Kelly (Nov 18, 21)
Collatinus.....	Daren Jackson*
Junius	Tshegofatso Moeng (Nov 20, 22) Mark Wanich (Nov 18, 21)
Tarquinius	Tshegofatso Moeng (Nov 18, 21) Mark Wanich (Nov 20, 22)
Lucretia	Sarah Best (Nov 18, 21) Jenny Anne Flory (Nov 20, 22)
Bianca	Katherine Fili*
Lucia	Amanda Baker

** Maryland Opera Studio Alumni*

Conductor: Craig Kier
Director: Amanda Consol
Principal Coach: Justina Lee
Assistant Conductor: Tiffany Lu
Musical Preparation: IeSeul Yoen, Christopher Koelzer
Lighting Designer: Peter Leibold
Costume Coordinator: Susan Chiang
Fight Choreographer: Jenny Male
Production Stage Manager: Taylor Kidd

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SETTING: Rome, 509 BC

Program is approximately two hours, 10 minutes, with one intermission

Benjamin Britten's *The Rape of Lucretia* tells a centuries-old story filled with topics that prove themselves all too timely today. The arts have a unique ability to bring light to issues we may otherwise avoid addressing, providing a forum for complex, difficult and crucially important conversations.

We invite you to participate in discussions that focus on the themes of this story and how they resonate in today's society.

Please join us for our series **Lucretia Speaks**.

November 18 . 6:30PM (pre-performance)

Lucretia Speaks, We See

Explore what Titian, Rembrandt, and scores of other artists have found in the story.

Aneta Georgievska-Shine, Lecturer,
UMD Department of Art History & Archaeology

November 20 . 1:30PM (pre-performance)

Lucretia Speaks, We Prepare

Hear from experts in many fields how the story resonates in our religious, civil, and campus life today.

Catherine A. Carroll, UMD Title IX Officer and
Director of the Office of Civil Rights & Sexual Misconduct

Amanda Consol, Guest Director, *The Rape of Lucretia*

Sheri Parks, UMD College of Arts & Humanities Associate Dean

Rev. Brett Pinder, United Methodist Chaplain

Craig Kier, Maryland Opera Studio Director, Moderator

November 20 . 5:30PM (post-performance)

Lucretia Speaks, We Consider

*Join the panel from **Lucretia Speaks, We Prepare** to discuss your experience of the opera. Moderated by Craig Kier*

The featured images projected in the lobby during this performance were curated by Ms. Aneta Georgievska-Shine. The pictorial and sculptural representations of the Lucretia story has been a topic for many artists. MOS is indebted to Ms. Shine for putting together this collection you see on the lobby wall.



A member of the CARE team is available at this performance for those audience members who wish to speak to a counselor.

*For more information on **Campus Advocates Respond and Educate to Stop Violence** please visit page 19 of this program.*

An Ongoing Conversation

The Maryland Opera Studio is a unique program, providing an amazing variety of opportunities to its young singers, and a piece like *The Rape of Lucretia* at the university level calls upon all levels of that work. I am so thrilled to be working with this wonderful group of young singers and the incredible faculty here at UMD.

The subject matter requires not only great passion and respect from its performers, but it also calls for a greater conversation around issues of sexual assault. These students have the privilege of being at a university that is stepping up to the plate to discuss these issues openly. I am so grateful for the support we have received from the university to help us navigate these tricky waters and bring these issues to a wider audience.

While this conversation is growing ever louder thanks to the bravery of victims and allies speaking out against all forms of sexual harassment and assault, the opera itself was written back in 1946, a time when the issue was rarely discussed. While the subject isn't hidden - it is front and center in the title for all to see - the rape is presented at a distance.

It is a historical tale (quite literally ancient history), told with the usual level of remove that opera provides: delivered via heightened, poetic language that is sung rather than spoken. And beyond this, the rape itself is a story nestled within the story.

The Male and Female Chorus serve as modern-day narrators, guiding us through this horrible tragedy with the help of their Christian faith. For some, this religious lens will be a way in, while for others it will be yet another layer of alienation.

These layers of remove give each of us the space to explore this topic from our own perspective. I hope this production is able to provide a safe space for us all to ask the questions that arise around this type of trauma and to continue the ongoing conversation.

—Amanda Consol

Lucretia: An Unpaintable Story

She said nothing: she had no voice or power of speech or thought in her whole breast. She simply trembled, like a little lamb that has left the fold and lies trapped under an attacking wolf.

What should she do? Fight? A woman is always defeated in a fight. Cry out? In his right hand was the sword forbidding that. Run away?

Ovid, *Fasti*, 2, 787ff

The emotional turmoil evoked in these lines feels so familiar, one can hardly imagine they were written close to two thousand years ago. With a characteristic brilliance, the Roman poet Ovid grasps the essence of Lucretia's predicament: what could she do at this moment of confrontation with her rapist? Nothing, his knife pressed at her neck, the same nothing we have read about in countless stories of rape in which the victim can neither fight back, nor flee, paralyzed by fear.

Lucretia is the daughter of a high official married to one of Rome's consuls, Lucius Tarquinius Collatinus. She becomes a victim of rape not by an enemy of her city, but as one of her husband's military superiors, Sextus Tarquinius, violates her after a banquet in her home.

This rapist, who is also the son of the Roman King, presents her with two equally revolting choices: to submit to his sexual advance or be killed, together with one of her slaves, and be accused of adultery. Though Lucretia surrenders, the next morning, she does something – the only thing within her power. Summoning her father and a witness, she tells them about her rape and vows to kill herself since she cannot live dishonored. Even as they assure her of her blamelessness, she takes her own life, asking for revenge. Within days, as her family carries her body through the streets of Rome, her suicide becomes a rallying point for a revolt, leading to an overthrown of the monarchy and the creation of the Roman republic.

Told by a number of writers, including the Roman historian Livy (59 bc -17 ce), this classic story about crimes of passion, revenge, and honor, continued to inspire authors ranging from Chaucer to Shakespeare. By the sixteenth century, it also became a favorite subject in the visual arts.

Early Modern painters usually focused on one of the two climactic moments: Lucretia's rape or her suicide. The greatest Venetian artist of the Renaissance, Titian (ca. 1490-1576), was drawn to her confrontation with Tarquinius. Yet, as he wrote to Phillip II of Spain, the "invention" of the painting on this subject had demanded more labor and skill than many of his other works commissioned by this patron. In saying this, he was

possibly acknowledging the greatest challenge of this story: how to depict rape in a social environment that often rationalized or condoned sexual violence of men against women, and where painted female nudes were, almost invariably, objects of voyeuristic pleasure. He succeeded, creating not one, but two versions of her rape that stand out in their emotional complexity from those of many of his contemporaries, who often relished the spectacle afforded by this event.¹

Still, it was not Titian but another Early Modern artist who painted Lucretia with unsurpassed psychological sensitivity: Rembrandt van Rijn (1606-1669). One of these paintings, dated to 1664, is a veritable jewel in the collection of the National Gallery of Art in Washington. Instead of Lucretia's confrontation with her rapist, he shows her in a moment of an even greater conflict – with herself. Holding a short dagger in one hand, she contemplates it with a gaze that defies words, lifting her other hand towards us in a gesture of self-defense, as well as a silent appeal – not to prevent her from doing what she is about to do.² The other one, dated to about the same time is in the Minneapolis Institute of Arts. Here, Lucretia is slowly bleeding to death, still standing, Stoic in her acceptance of what she has done.

Unlike most other painters, both of these scenes of suicide show this victim of rape clothed. In the National Gallery version, Lucretia feels especially resplendent, with her gold-embroidered dress and the precious pendant glistening against the white skin of her chest. This is not the helpless female envisioned by so many other painters – that lovely nude to be pitied, but also (secretly) desired. This is Lucretia as grand as a queen – affirming her freedom to act, even as we recognize the tragic consequences of her action.



ⁱ Titian, *Rape of Lucretia*, 1571, Cambridge, Fitzwilliam Museum;

ⁱⁱ Rembrandt, *Lucretia*, 1664, National Gallery of Art

Lucretia's Relevance Today

I want to thank the Maryland Opera Studio for reaching out to me to make sure its production of *The Rape of Lucretia* not only raises awareness about the issue of campus sexual assault, but importantly how such an old story remains relevant today.

The Rape of Lucretia has many parallels to campus sexual assault. The opera begins with the men discussing women in a manner reminiscent of ownership rather than relationship. Tarquinius and Junius sing about all the ways wives are not to be trusted, except for Lucretia, the virtuous wife of Collatinus. On college campuses there are similar attitudes – it's these underlying beliefs that help perpetuate rape.

As we listen to and observe Tarquinius, it is clear his rape of Lucretia is premeditated. So are most sexual assaults. Tarquinius rides a great distance to Lucretia's home with the intention of raping her, masked as uncontrollable lust. On college campuses, premeditation begins with exploiting the already present party culture, encouraging alcohol consumption for the purpose of making the targeted consumer more vulnerable and then maneuvering that person into a place of isolation in order to force sexual intercourse on them.

Like Tarquinius, much of the sexual assault we see on college campuses today is about entitlement: the belief that you are owed whatever it is you take – with very little consideration or reflection about the impact on others or the person directly harmed. This is why rape is not about sex or lust, but about power over another person. In *The Rape of Lucretia*, the act itself is more about Tarquinius and his voracious need to feel powerful against the virtuous Lucretia. The rape makes him feel powerful by demeaning her. This is the fundamental purpose of rape.

In Act II, Lucretia cannot bear her shame and despair. Collatinus, her well-intentioned husband, dismisses her feelings and insists it can be forgotten. This often happens in response to rape. In our collective discomfort and awkwardness to sit with someone in their pain of being so profoundly hurt, we move past their feelings, often minimizing them or dismissing them. On college campuses this is even more profound because our culture tends to blame victims for their own victimization - "if they didn't dress like that and go out drinking, it wouldn't have happened." But the truth is, no matter what you wear or how much you drink, no one deserves to be raped – just as Lucretia didn't deserve to be raped because she was chaste.

In her despair Lucretia kills herself. Perhaps she is taking control back over her life by ending it, or perhaps she is so overwhelmed by shame that killing herself is her only way out. Studies show that rape victims are three times more likely to suffer from depression, four times more likely to contemplate suicide, and 8 out of 10 rape survivors suffer chronic physical or psychological problems over time.

It is important that we connect these themes and understand the true impact of sexual violence in our communities. What rape survivors needed 2500 years ago is what they need today: not to be blamed or judged (by themselves and others), to be listened to, and to be empowered to make their own decisions about what happens to them after they experienced sexual assault.

—Catherine A. Carroll, UMD Title IX Officer

Violin I

Madeline Watson

Clarinet

Melissa Morales

Violin II

Ryan Gregory

Bassoon

Ronn Hall

Viola

Emily Cantrell

Horn

Avery Pettigrew

Cello

Sophie Chang

Harp

Vanessa Young

Contrabass

Ian Saunders

Percussion

Paul Kessling

Flute

Ceylon Mitchell

Piano

IeSeul Yoen

Oboe

Amanda Dusold

ACT I

The Male Chorus and Female Chorus tell us how the ancient Etruscans seized Rome and how Etruscans rule.

At an army camp outside the city, the Etruscan prince, Tarquinius, and generals Collatinus and Junius discuss how, the previous night, several men had ridden back to Rome only to find their wives unfaithful – except for Lucretia, the wife of Collatinus. The cuckolded Junius, jealous of Lucretia’s fidelity, mocks and argues with the unmarried Tarquinius. Junius insists that all women are whores by nature, but the drunken Tarquinius declares that Lucretia is not. ‘I’ll prove Lucretia chaste,’ he says, and leaves for Rome.

In an interlude, the Male Chorus describes Tarquinius’s ride to Rome.

That evening, at Lucretia’s house in Rome, her servants Bianca and Lucia are spinning wool. While working, they talk of men and love. There is a violent knock on Lucretia’s door. Tarquinius enters and asks Lucretia for wine and lodging. She shows him to a room for the night.

ACT II

The Male Chorus and Female Chorus describe the Etruscan domination of Rome.

Tarquinius steals into Lucretia’s room. He kisses her and she, dreaming of Collatinus, draws him closer. But when Lucretia wakes and realises it is Tarquinius they struggle. Tarquinius overcomes Lucretia.

In an interlude, the Male Chorus and Female Chorus interpret the events of the night from their devout Christian viewpoint.

The next morning, Lucia and Bianca arrange flowers. Lucretia enters and asks Lucia to send for Collatinus, but Bianca tries to stop the messenger. Collatinus arrives with Junius. Lucretia tells Collatinus what has happened.

He insists it will not change their marriage, but Lucretia knows differently.

In an epilogue, the Female Chorus wonders if there is any meaning to these tragic events. The Male Chorus insists that all is made right through Jesus Christ. But the question remains: ‘Is it all?’



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 have included 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 continued his relationship with Houston Ballet, leading their *Nutcracker* production, which he has done since 2011. Engagements in the 2016-2017 season include *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 will lead productions of *The Rape of Lucretia*, Gluck's *Orfeo ed Euridice*, and Offenbach's *Orpheus in the Underworld*. 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, 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.



AMANDA CONSOL, *director*, has created new productions of *L'Enfant et les Sortilèges* for DePaul University, *Idomeneo* and an award winning production of *The Turn of the Screw* at the University of Cincinnati's College-Conservatory of Music. Other recent credits include staged song cycles and cabarets, including *The Songs and Proverbs of William Blake* and *Serata Cabaret*, a one-woman cabaret, which was performed in Spoleto, Italy. As an Assistant Director, she regularly collaborates with many of opera's most exciting directors, including Anne Bogart and Francesca Zambello; credits in this capacity include numerous productions at Washington National Opera and Opera Philadelphia, as well as international productions in Beijing, China, Bari, Italy, and Muscat, Oman. Deeply committed to the next generation of American singers, she has directed and coached young artists at companies including The Castleton Festival, Central City Opera, and The Glimmerglass Festival.



JUSTINA LEE, *principal 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.



ALEXIS AIMÉ (Greenville, SC), *Female Chorus, soprano*, was most recently seen as the title role in Tchaikovsky's opera *Iolanta* at the Academy of Vocal Arts with the Russian Opera Workshop. Upcoming roles include *Fiordiligi/Così fan tutte*, *Female Chorus/The Rape of Lucretia*, *Euridice/Orfeo ed Euridice*, and *L'opinion publique/Orphée aux Enfers*. She received her Bachelor of Music in Vocal Performance from Oberlin Conservatory in 2014. Notable roles include *Gretel/Hänsel und Gretel*, *Rosalinda/Die Fledermaus*, and *Lady Macduff/Macbeth*. Pursuing an M.M. in Opera Performance, she studies with Linda Mabbs.



AMANDA BAKER (Oconomowoc, WI), *Lucia, soprano*, is currently pursuing her MM in Opera Performance and studies with Martha Randall. Last season she made her debut appearing in the chorus of Mozart's *Don Giovanni* and Blitzstein's *Regina*. Previous roles include *Laetitia/The Old Maid and the Thief*, the *Princess/L'enfant et les sortilèges*, and *Barbarina/Le nozze di Figaro* at the University of Wisconsin Stevens Point. This spring, Amanda is excited to perform the role of *Eurydice/Orphée aux enfers*.



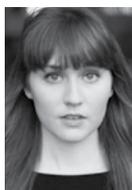
SARAH BEST (Henrietta, NY), *Lucretia*, *mezzo-soprano*, has completed six seasons with the Ohio Light Opera where she performed in *The Pirates of Penzance*, *Kiss Me, Kate*, *Silk Stockings*, *One Touch of Venus*, *The Dancing Years*. Upcoming engagements include: a debut with The Virginia Consort as the alto soloist in Mozart's *Requiem*, the title role in Gluck's *Orfeo*, and *Venus/Orphée*

aux enfers with the Maryland Opera Studio. Best has also appeared with Ash Lawn Opera, The Los Angeles Operetta Foundation, Light Opera of New York, Liederkrantz Opera Theatre, Luzerne Music Center Festival, Bard Music Festival, New York Gilbert and Sullivan Players, and Opéra Louisiane. Best is currently pursuing her M.M. in Opera Performance at the University of Maryland as a member of the Maryland Opera Studio.



KATHERINE FILI (Salem, SC), *Bianca*, *mezzo-soprano*, spent the 2015 - 2016 season as the Mezzo Soprano Resident Artist with The Florentine Opera Company. Fili is a graduate of the Maryland Opera Studio and studied with both Linda Mabbs and Delores Ziegler. During her time at MOS she performed the Nurse in Lee

Hoiby's *Romeo & Juliet*, both Nancy and Florence in *Albert Herring*, and both Prince Orlofsky and Ida in *Die Fledermaus*. As a student of Ms. Mildred Miller during her undergraduate studies at Carnegie Mellon University, she performed roles including *The Sorceress/Dido & Aeneas*, *Bessie/Das Kleine Mahagonny*, and *The Chinese Tea Cup/L'enfant et les sortilèges*. Fili premiered the chamber version of Tobias Picker's *Fantastic Mr. Fox* in the role of Mrs. Fox with the Microscopic Opera Company. She has performed with The Pittsburgh Opera Theater as *The Baroness/Candide* and *Grimgerde* in the premier of Eric Moe's *The Valkyrie Suite*.



JENNY ANNE FLORY (Dayton, VA), *Lucretia*, *mezzo-soprano*, is currently in the second year of the Maryland Opera Studio program, and holds a BM in Vocal Performance from James Madison University where she graduated in 2015.

Upcoming performances include *Orfeo/Orfeo ed Euridice* and *Cupidon/Orphée aux enfers*. She recently performed Flora in Ash Lawn Opera's *La traviata*, chorus in MOS productions of *Regina* and *Don Giovanni*, and sang in the MOS New Work and Opera Scenes. Flory studies with Delores Ziegler and Linda Mabbs.



MILES HERR (Lenox, MA), *Male Chorus, tenor*, is currently a Master of Music in Opera Performance degree candidate at the University of Maryland as a member of the Maryland Opera Studio. Last season, Herr performed the roles of Gastone/*La Traviata* with Ash Lawn Opera, Odoardo/*Ariodante* with the Chautauqua Music Festival, and Eisenstein/*Die Fledermaus* with the University of North Carolina. Herr has performed on Master classes with Marlena Malas, David Daniels, and Anthony Dean Griffey. He currently studies with Gran Wilson.



DAREN JACKSON (Wilmington, NC), *Collatinus, bass*, attended the high school and college programs of the University of North Carolina School of the Arts, performing choral works and operas, including Rossini's *Stabat Mater*, Britten's *Rejoice in the Lamb*, Puccini's *Turandot*, Donizetti's *Maria Stuarda*, and *L'elisir d'amore*. He has participated in numerous competitions, including the 2014 Southeast Regional Finals of the Metropolitan Opera National Council Auditions, where Jackson was awarded the Peg Gary Encouragement Award and the Atlanta Opera Guild Encouragement Award. After winning the Mondavi Young Artists Competition at UC Davis, he was invited back to be cast as the titular Magic Fish (2013). An alumni of the Maryland Opera Studio, Jackson performed Leporello/*Don Giovanni* and Horace/*Regina*. This summer, he performed as Joe Louis in a Center Stage production of Frank Proto's new opera, *Shadowboxer*.



ESTHER MAUREEN KELLY (Reno, NV), *Female Chorus, soprano*, graduated from Pepperdine University with a Bachelor of Arts in Music in 2013. She performed the roles of the First Lady/*Die Zauberflöte*, Alma March/*Little Women*, Contessa Almaviva/*Le Nozze di Figaro*, Yum Yum/*The Mikado*, as well as scenes from *Così fan tutte*, *A Midsummer Night's Dream*, *The Music Shop*, and *Don Giovanni*. Additionally, she has performed a variety of recitals in the United States and Singapore. Kelly is currently pursuing a Master of Music in Opera Performance at the University of Maryland as a member of the Maryland Opera Studio.

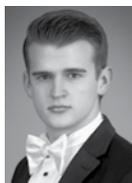
PETER LEIBOLD (Soulsbyville, CA) *lighting designer*, is a first year MFA Lighting Design candidate with the School of Theatre, Dance and Performance Studies. He was previously the Resident Lighting Designer at Sierra Repertory Theatre in California, where he designed nearly twenty productions including *The Music Man*, *All My Sons*, and *Beehive*.

JENNY MALE, *Fight Choreographer*, is thrilled to be making her debut with the Maryland Opera Studio. DC/Baltimore fight credits include *Yellowman*, *Hamlet*, *Or*, *Technicolor Life*, *A Lie of the Mind*, *The Fantasticks* (Rep Stage), *Spring Awakening*, *Dogfight*, *Once On This Island*, *Evil Dead* (Red Branch Theatre Company), and *Twelfth Night*, *Noises Off*, *1001*, and *A Midsummer Night's Dream* (Howard Community College). Male is Artistic Director of the epic outdoor drama *Tecumseh!* in Ohio where she has also directed *Macbeth*, *Shadows of Destiny*, and *Picasso at the Lapin Agile*. Male is Associate Professor of Theatre at Howard Community College and is a Certified Teacher with the Society of American Fight Directors.



TSHEGOFATSO MOENG (Johannesburg, SA), *Tarquinius/Junius*, *baritone*, is currently pursuing a Master of Music in Opera Performance at the University of Maryland as a member of the Maryland Opera Studio. In the 2015-2016 Season, he was involved in Mozart's *Don Giovanni* and Blitzstein's *Regina* with Maryland Opera

Studio, and portrayed Marquis D'Obigny/*La Traviata* with Ash Lawn Opera. He made his debut as a soloist with Inscape Orchestra as a soloist in Mahler's *Lieder eines fahrenden gesellen*. In 2016, Moeng was the recipient of a Fulbright Scholarship to study in the United States.



JAMES SMIDT (Loudon County, VA), *Male Chorus*, *tenor*, is a second year graduate student in the Maryland Opera Studio at the University of Maryland where he is a student of Carmen Balthrop. His operatic roles and scenes include Nanki-Poo/*The Mikado*, Ralph Rackstraw/*HMS Pinafore*, First Armored Man/*Die Zauberflöte*, Romeo/*Romeo et Juliette*, Dr. Caius/*Falstaff*,

Ferrando/*Così fan tutte*, and Scaramuccio/*Ariadne auf Naxos*. In the summers of 2015 and 2016, he was a student at The Chautauqua Institute under the direction of Marlena Malas. He holds a Bachelor of Music in Voice Performance from the University of North Carolina at Greensboro.



MARK WANICH (Long Beach, CA) *Tarquinius/Junius*, *baritone*, is a DMA student in his 2nd year with Maryland Opera Studio. His 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 Dominic Cossa.

PRODUCTION STAFF

Production Manager: Ashley Pollard
 Principal Coach: Justina Lee
 Production Stage Manager: Taylor Kidd
 Assistant Stage Manager: Zarah Brock
 Supertitle Operator: Véronique Filloux
 Publications Coordinator: Emily Honzel, Allysa Packard

THE CLARICE MANAGEMENT

Production Manager: Ryan Knapp
 Stage Operations Manager: Bill Brandwein

WARDROBE, WIGS & MAKE-UP

Costume Shop Manager: Jennifer Daszczyszak
 Costume Coordinator: Susan Chiang
 Costume Assistant: Maureen Kelly
 First Hand: Shay Brooks
 Crafts: Lisa Burgess
 Wardrobe Supervisor: Moyenda Kulameka
 Wig & Make-up Consultant: Melissa Sibert
 Wardrobe Crew: Allysa Packard, Terriq White

SCENIC

Technical Director: Mark Rapach
 Assistant Technical Director: Michael Driggers
 Scene Shop Coordinator: Reuven Goren
 Scenic Charge: Ann Chismar
 Assistant Scenic Charge: Lisa Dreibelbis
 Painters: Jasmine Alexander, Jessica Cooperstock,
 Halea Coulter, Dannie Phifer, Bomi Yoon
 Set Construction Crew: Alex Miletich, Alex Monsell,
 Ryan Harevy, Devin Kohn, Ruth Shatkay, Madison Freeman,
 Kaitlin Graham, Amber Masters, Macy Regner,
 Niusha Nawab, Mike Delaney, Jordan Jones
 Student Set Construction Crew: Karen Dolle, Lilia Hinojosa,
 Ilana Bernstein, Ivan Carlo, Kathleen Elliott, Rina Goldam,
 Mikey Greenblatt, Shaina Patel
 Backstage Crew: Kirsten O'Donnell, Jordan Swett

PROPERTIES

Properties Manager: Timothy Jones
 Prop Shop Overhire: Andrea Moore, George-Edward Burgtrof
 Props GA: Katherine Stepanek
 Prop Shop Student Workers: James Stubbs,
 Rachel Grandizio, Sydney Morrison.
 THET 479 Students: Karen Dolle, Kristin El Yaoutl

ELECTRICS

Technology Manager: Matthew Wharton
 Assistant Technology Manager: Jeffrey Reckeweg

Lighting Coordinator: Katrina Maurer
 Projections Coordinator: Ryan Andrus
 Light Board Operator: Nicholas Levy
 Spotlight Operators: Emily Honzel, Kylenea Parks
 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 lighting design for The Rape of Lucretia is part of an ongoing partnership between MOS and TDPS Design and Production program.

MARYLAND OPERA STUDIO

Craig Kier, **Director, Maryland Opera Studio**

Nick Olcott, **Director of Acting**

Justina Lee, **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 small ensemble scenes, beginning the process of investigating scenes that include multiple characters. The Third & Fourth Semesters focus on the preparation of complete roles. The choice of repertoire and roles is dependent on the singer's 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 piano or chamber orchestra in the fall and fully produced operas with orchestra every spring. The seasons are presented in the 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.

THE RAPE OF LUCRETIA

Nov 18-22, 2016

Kay Theater

Music by Benjamin Britten
 Libretto by Ronald Duncan
 Conducted by Craig Kier
 Directed by Amanda Consol

THE YOUNG KING

(Winner of 2016 UMD Opera Composition Contest)

February 10, 2017

Gildenhorn Recital Hall

Music by Martin Hennessy
 Libretto by Tom Rowan
 Musical Direction by Justina Lee
 Staged by Nick Olcott

THE ORPHEUS ADVENTURE

April 7-15, 2017

Kay Theater

Orfeo ed Euridice

Music by C.W. Gluck

Libretto by Ranieri de'Calzabigi

Orphée aux enfers

Music by Jacques Offenbach

Libretto by Ludovic Halévy

English dialogue by Nick Olcott

Conducted by Craig Kier

Directed by Nick Olcott

OPERA SCENE STUDY

April 27 & 28, 2017

Gildenhorn Recital Hall

The UMD School of Music's Maryland Opera Studio (MOS) and The Clarice's Artist Partner Program (APP) established the UMD Opera Composition Contest as part of their ongoing dedication to cultivating and performing new work. A panel of faculty and artistic curators from both partners reviewed over fifty opera proposals that addressed socially relevant themes.

Craig Kier, Director of MOS said of Mr. Hennessy's work, "The committee and I were impressed with Mr. Hennessy's compelling proposal as well as the quality of vocal writing his repertoire encompasses. His proposal was a standout amongst a strong field of applicants that illustrates the importance of creating opportunities for composers and librettists to workshop new work for the opera stage. We're thrilled to have established an annual competition that allows our young singers to work with composers and librettists throughout their tenure at MOS and also allows our audiences to observe and connect with the process of creating new work."

As part of this project, Mr. Hennessy and Mr. Rowan will work with the MOS artistic team and singers throughout two residencies this year. First-year MOS students will perform *The Young King* as a semi-staged performance with piano for the annual MOS New Work Reading on February 10, 2017. Excerpts of the work were previewed in a reading at The Clarice's NextNOW Fest on September 9.



**CAMPUS ADVOCATES RESPOND AND EDUCATE
TO STOP VIOLENCE**

Free & Confidential Services For:

Sexual Violence • Relationship Violence • Stalking • Sexual Harassment

University Health Center
Ground Floor
Office Number: 301-314-2222
24/7 Crisis Cell: 301-741-3442

Office Hours:
Monday - Friday 9AM to 5PM
(No Appointment Necessary)

CONFIDENTIAL services we provide:

- Crisis intervention and emotional support
- Help with understanding your options and the pros and cons of each option
- Help with academic support
- Help with finding legal assistance
- Short term counseling and/or referrals to campus and community resources
- Support for friends, family and people who care about you
- Help in working with the Office of Student Conduct, Rights and Responsibilities, Public Safety, Prince George's County Police and/or the Office on Sexual Misconduct and Relationship Violence

Education Presentations & Workshops:

CARE provides both professional and student presentations and workshops. Professional presentations, provided by CARE staff are designed according to the educational needs and time constraints of the requesting group or department. The student presentations are provided by our CARE Peer Educators and are usually 50 minutes. Presentation topics include: stalking, sexual violence, relationship violence and bystander intervention. Specialized presentations are available upon request.



Amanda Baker in *Don Giovanni*

KEEP ME MARYLAND

"Through the Maryland Opera Studio's focused curriculum and community of dedicated musicians, I've grown as an artist and am prepared to enter the professional world of music. Without an assistantship, it would not have been possible for me to access the incredible education I've received as a member of the MOS."

-Amanda Baker, Maryland Opera Studio '17

The Maryland Opera Studio Scholarship Fund supports graduate students as they prepare for a professional career in the demanding and competitive field of opera. Scholarships enable them to devote their time to a rigorous conservatory training and to take advantage of performance opportunities throughout the region.

Contributions from family, friends, and opera lovers, including individual donations from every faculty member of the Voice/Opera Division, provide financial assistance to attract the finest singers from across the country and around the world.

ALL GIFTS, REGARDLESS OF SIZE, HAVE THE POWER TO MAKE A DIFFERENCE.

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SCHOOL OF
MUSIC

The **UMD School of Music** nurtures artists, scholars, and educators who understand tradition and celebrate innovation.