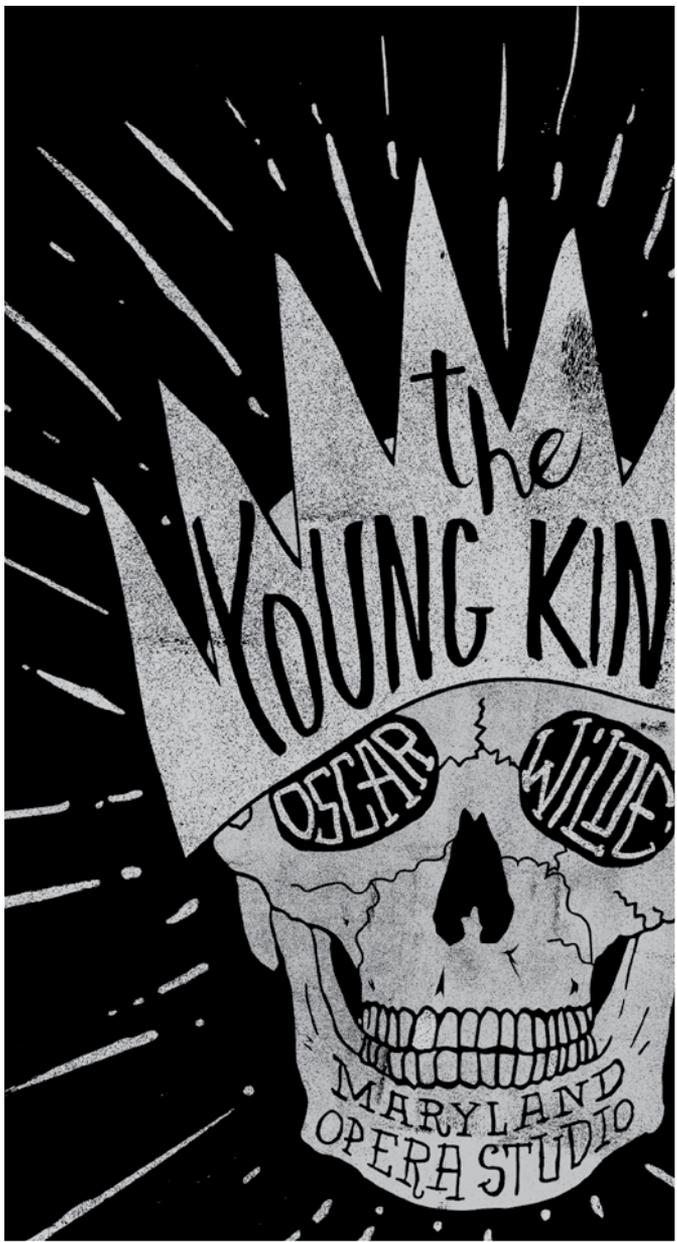


THE MARYLAND OPERA STUDIO PRESENTS

THE YOUNG KING

composed by MARTIN HENNESSY

libretto by TOM ROWAN



February 10, 2017 . 7:30PM
GILDENHORN RECITAL HALL
at The Clarice

UNIVERSITY of MARYLAND

SOM
SCHOOL of MUSIC



WELCOME TO THE ANNUAL MARYLAND OPERA STUDIO (MOS) NEW WORK READING

This year represents a particular point of pride for MOS – *The Young King* is the result of our first annual Opera Composition Commission Prize. In collaboration with The Clarice’s Artist Partner Program, we’ve established commissions for annual new work readings written for the MOS 1st year class that address socially relevant issues. In our first year alone, we reviewed over 50 submissions from composers and librettists from throughout the United States representing every point in their own creative careers.

Thanks to MOS founder Leon Major, a 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 allows our audience to witness and take part in its creation at each stage. This past fall, our composer and librettist travelled to College Park to meet the singers at the start of the school year. Singers read the libretto with the creative team and work-shopped sketches of select scenes. Excerpts of the work were performed at The Clarice’s NextNOW Fest in early September. This residency created a foundation that allowed the roles to be written for our specific singers - the result of this creative process is tonight’s reading.

Maryland Opera Studio’s 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 the Maryland Opera Studio*

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

THE YOUNG KING

Composed by Martin Hennessy
Libretto by Tom Rowan

Performed in English

Friday, February 10, 2017 . 7:30PM

Lily Véronique Filloux
Lilac Allysa Packard
Rose Kirsten O'Donnell
The Young King Emily Honzel
Avarice/Citizen 1 Kylene Parks
Chamberlain/Citizen 2 Zarah Brock
The Weaver/Citizen 3 Jordan Swett
Pearl Fisher/Citizen 4 Miles Herr
Sea Captain, Death, Bishop/Citizen 5 Terriq White

Musical Preparation..... Justina Lee
Stage Director..... Nick Olcott

Program is approximately 75 minutes.

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

“Are not the rich and poor brothers?”

“Ay, and the name of the rich brother is Cain.”

—from *The Young King*

Can these words come from the same hand that penned “Nothing succeeds like excess”? Oscar Wilde, that crafter of frothy comedies and witty *bons mots*, that fop in velvet suits, with a lily in the hand and a supercilious smile on the face – is it possible that this self-professed hedonist had a social conscience?

His works offer an answer. The comedies are delightful romps, but at the same time offer some unsparing satire of the false morality in the upper class they depict. His nose for hypocrisy did not desert him when he looked past the wealthy to their treatment of those less pampered: “To recommend thrift to the poor is both grotesque and insulting. It is like advising a man who is starving to eat less.”

It was not in the comedies, but in other literary forms, that Wilde chose to address these issues: in poetry (*The Ballad of Reading Gaol*), in serious prose (*The Soul of Man Under Socialism*), and, most curiously, in two collections of fairy tales, published in 1888 and 1891. These works, supposedly written for children and for that reason often dismissed by scholars, reveal perhaps more about Wilde’s inner moral struggles than any others.

The Young King is particularly intriguing: the central character is almost autobiographical as a depiction of the aesthete. Yet the tale forces this lover of beauty and art to face the human suffering that buys him the luxury he loves. This story offers a rare chance to see Oscar Wilde, famous for his brilliantly crafted exterior, looking deep within.

We’re greatly indebted to Martin Hennessy and Tom Rowan for bringing this tale to the musical stage. Mr. Rowan has crafted a poetic libretto that tells the story beautifully in words all his own, yet pays homage to Wilde’s brilliant word craft. And Mr. Hennessy has written music to which I think Mr. Wilde might apply another of his aphorisms: “What is beautiful is a joy for all seasons and a possession for all eternity.”

—Nick Olcott

COMPOSER'S NOTE

How fortunate Tom Rowan and I were to stumble upon Wilde’s story of the young goatherd destined for greatness. The assignment of writing a piece for five sopranos, two mezzo-sopranos and two tenors was quite specific but this story seemed to yield and bend to our needs at every turn. Central to the adaptation was creating a Trio of Cherubim (protectors of throne) that fill us in on the back story in a Prologue and then guide us through meeting the Young King, each of his three disturbing dreams, the moral choice he makes as a consequence, and ultimately, a surprise coronation by a power greater than the Bishop.

We are very grateful to the Maryland Opera Studio and the Clarice Smith Performing Arts Center for this unique opportunity to compose an opera for the artists in the MOS. We are also grateful to the strong

artistic and management team of Craig Kier, Justina Lee, Nick Olcott and Ashley Pollard for shepherding the project.

It was particularly satisfying to deal with material about the moral education of a leader! We live in an era marked by extreme disparities of wealth and income. To make matters worse, there are powers afoot in this country that would challenge basic values of fairness, honesty, respect and love of neighbor. Wilde's parable of *The Young King* seems particularly timely in view of this imminent danger to the democratic values which civilize and unite us.

Special Note to producers! I composed *The Young King* for nine singers and piano. Latent in the piano writing are the seeds of a chamber orchestration that can quickly sprout and grow. —Martin Hennessy

ABOUT THE ARTISTS



Composer/pianist, **Martin Hennessy** is best known as a composer for the voice with a growing catalogue of art song, chamber music, opera and music-theater. He has received awards from ASCAP, Meet the Composer, the American Music Center and New Dramatists. His *Ben Jonson Songs* won Grand Prize at the San Francisco Song Festival and he has been honored with Copland House and Millay Colony residencies as well as commissions

from the Estate Project for Artists with AIDS and the Five Boroughs Music Festival. His opera *A Letter to East 11th Street* (with a libretto by Mark Campbell) was the featured winner of the 2014 Domenic J. Pellecciotti Opera Composition Prize and was premiered by the Crane Opera Ensemble at SUNY Potsdam. His music has also been presented by Guggenheim Works and Process, American Opera Projects, Mirror Visions Ensemble, Harvard Ballet Company, Dancers Responding to AIDS, and New York City Opera's Vox Series.

Recent premieres include *Renascence*, a half hour song cycle for vocal quartet and piano based on Millay's long poem and *The Wedding of Sir Gawain and Dame Ragnelle* (libretto by Weinstein and Sills), an operatic entertainment for six singers and piano. He has also composed music for Tom Rowan's play, *The Blue Djinn*, and Barbara Dana's play, *Wider than the Sky/The Mystery of Emily Dickinson*. He is currently composing a song cycle for baritone, tenor and string quartet based on Thom Gunn's *The Man with Night Sweats*.

A keen interest in language and poetry together with his exemplary accompaniments, continue to make Hennessy, a highly prized recital partner. He held a two year conducting/coaching fellowship at Juilliard's American Opera Center and served on the faculties of the Bel Canto Seminar, Bennington College, and Joan Dornemann's Opera Training Institute in North Carolina. He earned a degree in English magna cum laude at Columbia University. Recordings can be found on Newport, Albany, GRP and Affetto. Explore his work at www.martinhennessy.net.



Tom Rowan, *librettist*, is a playwright, author, and a director of plays, musicals, and opera. His produced plays include *Kiss and Cry* (GLAAD Media Award Nomination), *The Second Tosca*, *Faye Drummond*, and *The Blue Djinn* (music by Martin Hennessy; voted Best Short Play in the Fresh Fruit Festival, 2014). Tom's many directing credits include *A Little Night Music*, *A Midsummer Night's Dream* (Denver Drama Critics Circle Award for Best Director), *Master Class*, and the fortieth anniversary New York production of *A Chorus Line* (Queens Kudo Award for Best Director of a Musical, 2016). He is the author of the book *A Chorus Line FAQ: All That's Left to Know About Broadway's Singular Sensation*, published by Applause Theatre & Cinema Books in 2015.



Nick Olcott, *director*, serves as Director of Acting for the Maryland Opera Studio, where his credits include *Regina*, *L'enfant et les sortilèges*, *L'occasione fa il ladro*, *Die Fledermaus*, *The Turn of the Screw*, and *Le nozze di Figaro*. As resident stage director for the Washington National Opera Domingo-Cafritz Young Artist Program, he mounts concerts and scenes programs at the Kennedy Center and the Smithsonian Institution. Other credits include Wolf Trap Opera, the In Series, Opera Cleveland, Boston Lyric Opera, and Ash Lawn Opera Festival. Last summer, he mounted productions of *Gianni Schicchi* and *Suor Angelica* in Prague for the Prague Summer Nights festival. He directs frequently for Opera Lafayette, including the company's pairing of Mozart's *Così fan tutte* (performed in French) with Philidor's *Les femmes vengées*, which played at the Kennedy Center in Washington, Lincoln Center in New York, and the Opéra Royal in Versailles. Also active in theatre, he directed last season's acclaimed production of *Floyd Collins* at 1st Stage. Upcoming productions include *The Orpheus Adventure* here at MOS, *Oberon* for the In Series at GALA Hispanic Theatre, and *Master Class* at Metrostage.



Justina Lee, *musical preparation*, 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) *Chamberlain/Citizen 2, soprano*. A graduate of VCU, Brock sang the title role in Lehár's *The Merry Widow*, Casilda/*The Gondoliers* and First Spirit/*Die Zauberflöte*. She attended the Castleton Festival and covered the role of Zerlina/*Don Giovanni* in 2014. Brock also had the privilege to travel to Oman with the Castleton Festival to sing in *La bohème* at the Royal Opera House in Muscat. She has also attended the Atlantic Music Festival and Harrower Summer Opera Workshop. She recently portrayed Lucy/*The Telephone* and Don Ettore/*La Canterina* with Old Towne Opera. Brock is a first year student in the Maryland Opera Studio and studies with Delores Ziegler.



Véronique Filloux (Redwood City, CA) *Lily, soprano*, is a first year at the Maryland Opera Studio and a recent graduate of Northwestern University. While there, she sang the role of Silberklang/*The Impresario* as well as soprano solos in Poulenc's *Gloria*; Whitacre's *Goodnight Moon*; and Lang, Wolfe, and Gordon's *Lost Objects*. Following her graduation, she performed the roles of Olympia/*Les contes d'Hoffmann* and Annina/*La traviata* with Opera in the Ozarks. Most recently she was seen as Adele/*Die Fledermaus* in the world premiere of a translation by renowned director Sarah Meyers. She currently studies with Linda Mabbs.



Miles Herr (Lenox, MA), *Pearl Fisher/Citizen 4, 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. In the 2015-16 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.



Emily Honzel, (Chicago, IL) *The Young King, soprano*, is a first year graduate student in the Maryland Opera Studio studying with Martha Randall. She recently graduated magna cum laude from Northwestern with a degree in Voice & Opera Performance, where she studied with Pamela Hinchman. While at Northwestern, Honzel was seen as Rose Maybud/*Ruddigore* and as Lauretta in a student production of *Gianni Schicchi*, which she also

helped produce. She sang in the choruses of Jake Heggie's *Dead Man Walking* and Mozart's *Così fan tutte* as well as in the Northwestern University Chorale under the direction of Donald Nally.



Kirsten O'Donnell, (Aurora, IL) *Rose*, mezzo soprano, is a first year graduate student in the Maryland Opera Studio. She graduated with her Associates degree in Vocal Performance from College of DuPage in 2012. She then graduated magna cum laude from Lawrence University with a degree in Vocal Performance in 2015. While at Lawrence, she performed Nancy Waters/*Albert Herring*, Mae Jones/*Street Scene*, Jesus/*Godspell*, and Ma Moss/*The Tender Land*. She has had the privilege of studying under the tutelage of Jennifer Barnickle-Fitch, Joanne Bozeman, Carmen Balthrop, and Delores Ziegler.



Allysa Packard (Springville, UT) *Lilac*, soprano, is a first year in the Maryland Opera Studio, studying with Linda Mabbs. She graduated with her Bachelor's of Music from Utah State University in Vocal Performance. Her most recent roles include Plaintiff/*Trial by Jury* and Alcina/*La liberazione di Ruggiero dall'isola d'Alcina*. Packard has attended several programs including Utah Festival Opera, Opera NEO, and Opera Viva. She has won various awards including Outstanding Senior, a two-time USU Concerto Competition winner, and 2nd place in the District NATS competition. She has been a soloist in Bach's *St John's Passion* and *Mass in B Minor*.



Kylena Parks (San Diego, CA) *Avarice/Citizen 1*, soprano, received the Grand Prize of the Musical Merit Foundation of Greater San Diego competition in 2015. She received her Bachelor's of Music in Vocal Performance from Chapman University, and is proud to have sung a leading role in every mainstage Opera Chapman production during her undergraduate career: Adina/*L'elisir d'amore*, Susanna/*Le nozze di Figaro*, Valencienne/*Die Lustige Witwe*, and Queen of the Night/*Die Zauberflöte*. Parks is a student of Delores Ziegler and is a first year student of the the Maryland Opera Studio.



Jordan Swett (Lebanon, CT) *The Weaver/Citizen 3*, mezzo-soprano, is in her first year of her Master's program at the University of Maryland, College Park. She is a member of the Maryland Opera Studio, and studies under the tutelage of world-renowned mezzo-soprano, Delores Ziegler. Ms. Swett was most recently seen this past summer in Arezzo, Italy, where she attended the Oberlin in Italy summer program. While there, she performed in the main stage division, and performed the role of Ottavia/*L'incoronazione di Poppea* as a full scholarship recipient.



Terriq White (Wilmington, NC), *Sea Captain/Death// Bishop/Citizen 5*, tenor, is currently pursuing his masters at the University of Maryland Opera Studio under the tutelage of Gran Wilson. Recently, White attended Opera in the Ozarks where he performed the roles of Don Ottavio/*Don Giovanni* and Venditore di Canzonette/*Il tabarro*. White's other roles include Tony/*West Side Story* and Director/*The Bartered Bride*. While completing his Bachelors 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.

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*

Jenny Male, *Stage Combat*

Nick Olcott, *Director of Acting, Directing and Scene Study, Shakespeare*

Ashley Pollard, *Studio Manager*

Martha Randall, *Vocal Pedagogy*

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 (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*

MARYLAND OPERA STUDIOCraig 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 OPERA COMPOSITION CONTEST

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, 2016.

THE RAPE OF LUCRETIA

Nov 18-22, 2016

Kay Theater

Music by Benjamin Britten

Conducted by Craig Kier

Libretto by Ronald Duncan

Directed by Amanda Consol

THE YOUNG KING

(Winner of 2016 UMD Opera Composition Contest)

February 10, 2017

Gildenhorn Recital Hall

Music by Martin Hennessy

Musical Direction by Justina Lee

Libretto by Tom Rowan

Staged by Nick Olcott

THE ORPHEUS ADVENTURE

April 7-15, 2017

Kay Theater

Orfeo ed Euridice

Orphée aux enfers

Music by C.W. Gluck

Music by Jacques Offenbach

Libretto by Ranieri de'Calzabigi

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



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.

Your support matters. Thank you. <http://go.umd.edu/supportopera>



SCHOOL OF
MUSIC

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