

University of Maryland School of Music and Maryland Opera Studio Present

KURT WEILL FESTIVAL

STREET SCENE

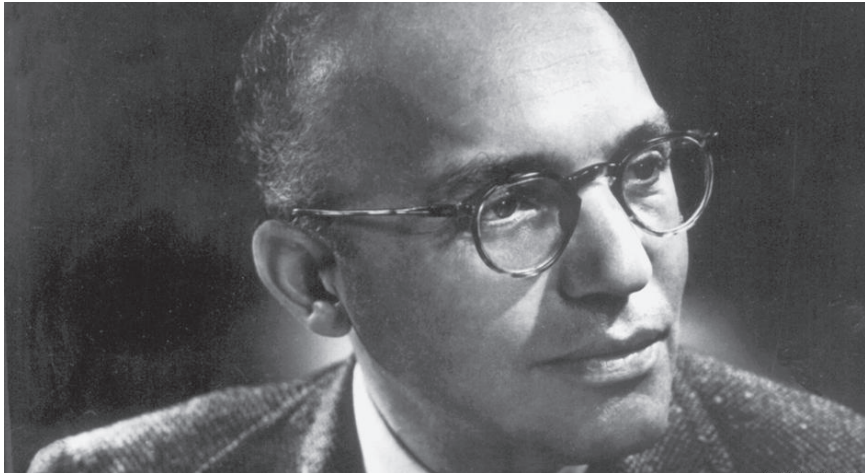
Music by Kurt Weill and Libretto by Langston Hughes and Elmer Rice



April 12, 14, 17, 20, 2019
INA & JACK KAY THEATRE
at The Clarice



SCHOOL OF
MUSIC



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

KURT WEILL FESTIVAL

Street Scene

Music by Kurt Weill

Libretto by Langston Hughes, Elmer Rice

Performed in English with English Titles

Welcome to *Street Scene*, the final production of the School of Music's year-long Kurt Weill Festival. Made possible by generous funding from The Kurt Weill Foundation for Music, our exploration of Weill's works seeks to examine the breadth of his music and richness of his life.

As the University of Maryland continues its "Year of Immigration," this Festival serves as a cornerstone of this campus-wide initiative. Weill's compositions both absorbed and influenced his changing surroundings which were the result of fleeing persecution himself. His story is inextricably linked to the story of immigration and exile. We seek to provide our community with an historical perspective that educates, expands, and challenges our understanding of a topic interwoven in our past, present, and future.

Premiered in 1947, Weill's American Opera, *Street Scene*, tells the story of a diverse community in New York City using a musical language that ranges from jazz and Broadway showstoppers to arias that more closely resemble Puccini. This flexible musical language captures the community in vivid detail, highlighting and celebrating and at times, pointing out the lack of equality, of the cultures represented onstage. We recognize in *Street Scene* a timeless story whose relevance continues to resonate today.

We hope you've enjoyed our year-long exploration of Kurt Weill through scholarship and performance. We have been honored to present the vast range of this remarkable composer's work!

Craig Kier
Artistic Director, Kurt Weill Festival
Director, Maryland Opera Studio

The Kurt Weill Foundation for Music, Inc. promotes and perpetuates the legacies of Kurt Weill and Lotte Lenya by encouraging an appreciation of Weill's music through support of performances, recordings, and scholarship, and by fostering an understanding of Weill's and Lenya's lives and work within diverse cultural contexts. It administers the Weill-Lenya Research Center, a Grant and Collaborative Performance Initiative Program, the Lotte Lenya Competition, the Kurt Weill/Julius Rudel Conducting Fellowship, the Kurt Weill Prize for scholarship in music theater; sponsors the Kurt Weill Fellowship at the Stage Directors and Choreographers Foundation and Kurt Weill/Lotte Lenya Artists at various young artist training programs in the US; and publishes the Kurt Weill Edition and the Kurt Weill Newsletter. Building upon the legacies of both Weill and Lenya, the Foundation nurtures talent, particularly in the creation, performance, and study of musical theater in its various manifestations and media. Since 2012, the Kurt Weill Foundation has administered the musical and literary estate of composer Marc Blitzstein.

CAST

Frank Murrant	Andrew Boisvert
Anna Murrant	Helena Crothers
Rose Murrant.....	Shafali Jalota
Willie Murrant.....	Noah Calderon*
Olga Olsen	Jesse Mashburn
Carl Olsen	Daren Jackson*
Greta Fiorentino.....	Zyda Culpepper
Lippo Fiorentino	Charlie Calotta (4/14 & 4/20), Dallas Gray (4/12 & 4/17)
Harry Easter	Justin Harrison
Steve Sankey	Jack French
Dick McGann.....	Christian Hoff*
Emma Jones.....	Amanda Staub
George Jones	Kyle DeGraff
Mae Jones.....	Véronique Filloux*
Abraham Kaplan	Mike Hogue
Sam Kaplan	Samual Keeler
Shirley Kaplan	Esther Atkinson
Laura Hildebrand.....	Erica Ferguson
Jennie Hildebrand	Joanna Zorack-Greene
Charlie Hildebrand.....	Sarah Ruehle
Mary Hildebrand	Kylee Geraci
Daniel Buchanan.....	Charlie Calotta (4/14 & 4/20), Dallas Gray (4/12 & 4/17)
Henry Davis	Jarrold Lee*
Grace Davis.....	Nina Anderson
Officer Murphy	Henrique Carvalho
City Marshal.....	Collin Power
Fred Cullen	Bryan Kihara
Dr. Wilson.....	Jeremy Harr
Vincent Jones.....	Andy Boggs
Featured Dancer	Morgan Pravato
EMT/Policemen	James Brown, Christian Hoff

*Guest Alumni Artist

Ensemble.....Andy Boggs, Henrique Carvalho,
Judy Chirino, Maria Chu, Michele Currenti,
Amanda Densmoor, Jeremy Harr, Dirk Holzman, Bryan Kihara,
Tanya Malykh, Seth McKenzie, Tessa Miller, Jazmine Olwalia, Collin Power,
Daniel Saliunas

Conductor Craig Kier
Director..... Amanda Consol
Assistant Conductor / Chorus Master..... Jonathan King
Principal Coach Justina Lee
Musical Preparation..... JuYoung Lee, Iesuel Yoen
Dialect Coach Adrienne Nelson
Choreographer..... Adriane Fang
Assistant to the Choreographer Sarah Beth Oppenheim
Scenic Designer..... Ryan Fox
Lighting Designer Peter Leibold IV
Costume Designer..... Kristen Ahern
Wig & Makeup Designer Melissa Sibert
Production Stage Manager Kyle M. Dill

Kurt Weill STREET SCENE

American Opera in two acts Book by Elmer Rice, based on his play of the same name Lyrics by
Langston Hughes and Elmer Rice

Used by arrangement with European American Music Corporation, agent for The Kurt Weill
Foundation for Music, Inc., the Rice Estate and the Hughes Estate

Program is approximately 2 hours 30 minutes, including one intermission

OPERA RESONATES!

PRE-PERFORMANCE LECTURES AND DISCUSSIONS

FRIDAY, APRIL 12 • 4P

LEAH SMITH LECTURE HALL

Music Scholar Lecture Series

Naomi Graber, Assistant Professor of Musicology
at the University of Georgia and Weill Scholar

FRIDAY, APRIL 12 • 6P

MICHELLE SMITH PERFORMING ARTS LIBRARY

A pre-performance discussion with Maestro Craig
Kier, Stage Director Amanda Consol, and Weill
Scholar Naomi Graber

SUNDAY, APRIL 14 • 1:30PM

GILDENHORN RECITAL HALL

During the University's Year of Immigration, we
explore the possibilities open to those who wish
to live the American Dream.

Based on a play written in the 1920's, Weill's
"American Opera" reflects the realities of that
time, with newly created laws that limited
immigration to the United States. With similar
laws being created today, we ask these
questions - Who is allowed to dream? How are
dreams affected by nationality, gender, race, and
socio-economic or immigration status? What
does it mean to write laws and exercise power
over someone else's dream?

Joining the conversation will be Gabriel Mata, a
Mexican-American choreographer and dancer
who explores identity politics and immigration,
and Laura Bohórquez Garcia who currently works
with and for undocumented students at the
University of Maryland.

Act I

Outside a Manhattan tenement on a sweltering summer evening, some neighborhood women are passing the time, gossiping about Anna Maurant's extramarital affair with Sankey, the collector for the milk company; they stop when she enters. Mrs. Maurant and young Sam Kaplan, who is in love with her daughter, Rose, converse as Mr. Buchanan frets about his wife's impending childbirth. Then Anna's husband, Frank, arrives and demands to know why Rose hasn't come home from work. After Frank goes inside, Anna pours out her frustrations and broken dreams, even as she continues to hope for a better life. When Sankey walks by, Anna follows him, fueling the neighbors' gossip. Lippo Fiorentino arrives with ice-cream cones for everyone, providing relief from the heat. Frank, not amused, rails against kids today and modern society. The Hildebrand family enters, about to be evicted from their apartment because they can't pay the rent, even though oldest daughter, Jenny, has just won a scholarship.

The building's denizens retire for the night. Sam stays outside to lament his isolation in the midst of so many neighbors. After Sam goes in, Rose Maurant finally comes home, escorted by her boss, Harry Easter. Easter tries to seduce her with promises of a show business career, but Rose rebuffs him. Easter leaves as Frank enters. Mrs. Buchanan goes into labor, and Rose exits to summon the doctor. Mae Jones and her boyfriend Dick, who have been out partying, do a jitterbug on the sidewalk. When Rose returns, Mae's brother, Vincent, makes a pass at her. Sam comes out to defend her, and Vincent knocks him down. Rose comforts Sam, and the two share their dream of escaping the tenement's squalor.

Act II*Scene 1*

Early the next morning, Rose's younger brother Willie and the other children play on the sidewalk. Buchanan's wife has given birth. Rose tells Sam she is on her way to a funeral. Frank says he is going out of town, but he gets truculent when Anna asks when he'll be back. Rose tries to convince Frank to be kinder to Anna, but he rejects her advice. After Frank leaves, Anna sends Willie off to school, telling him that he will make her proud some day. Rose tells Sam about Harry Easter's offer. Appalled, Sam pleads with Rose to elope with him now; she considers the idea but decides she needs to think it over. Rose leaves for the funeral, and city marshals arrive to evict the Hildebrands, as Sam remains seated on the stoop. Mr. Sankey enters and Mrs. Maurrant invites him up to her apartment. Suddenly Frank reappears. Sam tries to warn Mrs. Maurrant, but to no avail. Frank rushes upstairs and shoots Anna and Sankey. Frank escapes in the confusion as an ambulance, policemen, and crowds mob around. Rose returns from the funeral just in time to see her mortally wounded mother carried off on a stretcher.

Scene 2

Later that day, two nannies push their baby carriages in front of the tenement and gossip about the murder. Rose returns from the hospital where her mother has died. As Sam and his sister Shirley try to comfort Rose, more shots ring out: Frank Maurrant has been captured by the police. Now remorseful, Frank awkwardly tries to explain to Rose why he committed the murders as the police lead him away. Sam once more declares his love and implores Rose to go away with him, but she has decided that she must go off on her own. Two strangers enter, hoping to rent the Hildebrands' apartment. As evening approaches, the denizens of the building once again sit on the stoop, gossiping and complaining about the heat.

by Mark N. Grant

Violin I

Sarit Luban, concertmaster
Rachel Choi
Benedict Sin
Bea Baker

Violin II

Eugene Liu
Jessica Schueckler
Camille Jones
Yiran Zhao

Viola

Andrew Jones
William Gu
Alanah Cunningham

Cello

Pecos Singer
Samuel Lam
Ian Champney

Bass

Madison Fitzpatrick
Teddy Hersey

Flute

Yeji Oh

Oboe

Elizabeth Plescia

Clarinet

AJ Perry
Jenkong Wang

Bass Clarinet

Cliff Hangarter

Bassoon

Mark Liffiton

Horn

Cosette Ralowicz
Ben Busch

Trumpet

Andy Bible
Nathaniel Wolfe

Trombone

Matthew Larson
Jack Burke-McGoldrick

Timpani

John McGovern

Percussion

Thomas Glowacki

Harp

Cambria Van de Vaarst

Piano/Celeste

JuYoung Lee

From Elmer Rice through Langston Hughes to Weill's "American Opera"

When *Street Scene* premiered on Broadway in 1947, it was enthusiastically received and lauded by many as one of the first "American" operas. Although produced on a Broadway stage, the composer, Kurt Weill, made no secret of his "operatic" intentions, nor his dedication to an "American" theatrical idiom. In this pursuit he was joined enthusiastically by the playwright, Elmer Rice, and lyricist, Langston Hughes. But how did a recent German immigrant, a black American, and a member of New York's Jewish community come to be such defining voices in American "highbrow" theater?

Before *Street Scene* the opera was *Street Scene* the Pulitzer Prize-winning play. Written by Elmer Rice in 1929, it was an instant hit, immediately translated into several languages and performed internationally. A high-school dropout turned law-school graduate, Rice grew up helping to support his family by doing menial jobs around the city. He understood the value and daily struggles of the "simple" people in New York, and sought to portray their lives honestly in *Street Scene*. Kurt Weill saw a performance of Rice's play while he was still living in Berlin, so the composer was already a fan before the Second World War forced him out of Germany and into Rice's own backyard. Indeed, Weill first approached Rice about a possible musical adaptation of *Street Scene* as early as 1936. Rice initially refused, claiming that he did not feel it was the right time for such a project. But by 1946, with both Weill and Rice fellow New Yorkers and members of the Playwright's Company, the right time had come.

Rice and Weill collaborated intensively on *Street Scene* throughout that entire year. The third member of their team was lyricist Langston Hughes, an accomplished poet and a friend of Weill's who had stayed with him in the city for a time. A central figure of the Harlem Renaissance in the 1920s, Hughes was well known for his writings on the black American experience. Like Elmer Rice, he had spent many years working menial jobs and understood the plight of an average American. He had this to say of his involvement in *Street Scene*:

It didn't seem strange or unusual to either Kurt Weill or Elmer Rice that I, a black American, should write the lyrics for Street Scene. Both of them wanted a lyricist who understood the problems of small people. Blacks certainly do... Weill wanted a poet. I am happy that he considered me one...

The collaboration between Rice, Hughes, and Weill was unusually close. All three recognized the value of presenting the diverse voices of the New York streets as uniquely American, and their extraordinary artistic synergy has been credited as the root of their undeniably successful "American opera." The success proved a personal triumph as well as a professional achievement. On the day of the premiere Rice sent Weill a telegram, stating: "Dear Kurt: Working with you has been one of my happiest experiences in the theatre and one that I hope will be repeated."

- Heidi Dinkler
MFA student in dance
School of Theatre, Dance, and Performance Studies

The diverse community of *Street Scene* as reflected in Weill's music

Set in a tenement on the Lower East Side, *Street Scene* offers us a snapshot of the "melting pot" of cultures that was New York City in the 1920s when the story is set. The tenement's residents and their guests are a diverse community of people, whose wide array of backgrounds mirrors that of the United States as a whole: white and black, local and immigrant, Jewish, German, Swedish, and Italian. Set against the community as a whole are individual characters' personal narratives. These stories acquire unique depth and definition through Kurt Weill's music that blends a variety of genres and styles. He comments: "I had an opportunity to use different forms of musical expression, from popular songs to operatic ensembles, music of mood and dramatic music, music of young love, music of passion and death - and, overall, the music of a hot summer evening in New York."

The score of *Street Scene* displays both Weill's compositional virtuosity and stylistic range. He writes a large portion of this work in the style of a 1940s Broadway musical to set up the atmosphere of New York City streets. Similar to the approach taken by Rogers and Hammerstein in their near-contemporaneous hit, *Oklahoma!*, Weill utilizes his opening number to establish a time and a place for his story: just as "Oh, What a Beautiful Mornin'" introduces the cowboy country, "Ain't It Awful, The Heat?" offers us the city perspective. This song is influenced directly by the Tin-Pan Alley jazz numbers, with which Weill was familiar since his Berlin years. Other popular music styles similar to jazz are heard later in the show. Henry, the black janitor, is singing the blues in "I Got a Marble and a Star," wishing for more in his life. "Moon-Faced, Starry-Eyed" showcases the energetic Swing style, while later reprising Henry's blues, as Dick and Mae collapse drunkenly onto the pavement, exhausted by their dance. By thus crafting distinct musical languages for his characters, and later repurposing that music for other characters, Weill is able to unify the diverse denizens of *Street Scene* into a coherent urban community. The presence of the blues is also remarkable because such a strong flavor of African-American music was uncommon in the operas of Weill's time, with Gershwin's *Porgy and Bess* virtually the only precedent for his audiences.

Finally, interwoven with these popular music-flavored moments are more traditional operatic numbers that showcase Weill's European background. In Anna's aria, "Somehow I Never Could Believe," and Rose and Sam's wistful duet, "We'll Go Away Together," we hear lush orchestration and lyrical vocal lines that recall the sweeping melodies of Puccini, who is known to have been another strong influence on Weill.

The stylistic variety of *Street Scene* that combines blues, jazz, and Broadway with the late-Romantic operatic idiom creates a rich musical palette that paints the eclectic group of people that inhabit the opera. Aided by the brilliant libretto by Langston Hughes, Kurt Weill's stunning music allows the audience to become immersed in the atmosphere of a hot summer day in New York, heavy with a presentiment of tragedy.

- Lauren Floyd
DMA student in percussion
School of Music



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*, *Così fan tutte*, and *La clemenza di Tito*, Ravel's *L'enfant et les sortilèges*, Blitzstein's *Regina*, Rossini's *L'occasione fa il ladro*, Gluck's *Orfeo ed Euridice*, Britten's *The Rape of Lucretia*, Offenbach's *Orpheus in the Underworld*, and Poulenc's *Dialogues of the Carmelites*. In the 2018-2019 season, he makes his San Francisco Merola Opera Center debut, Indianapolis Opera debut, and returns to Opera Birmingham and Houston Ballet. At the University of Maryland, he conducts *Le nozze di Figaro* and serves as Artistic Director of the year-long Kurt Weill Festival, conducting performances of *The Road of Promise*, *Mahagony Songspiel*, and *Street Scene*. Recent season highlights include conducting debuts with Brevard Opera Center leading *La cenerentola*, Anchorage Opera leading *Don Pasquale*, Arizona Opera leading *Madama Butterfly*, and Opera Saratoga leading Verdi's *Falstaff*. 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 for *La traviata* and continued his relationship with Houston Ballet, leading their *Nutcracker* production, which he has done since 2011. 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*. Additional 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* with the Glimmerglass Festival, *The Sound of Music* with Central City Opera, 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 staged productions including *The Rape of Lucretia* at The Maryland Opera Studio and *The Turn of the Screw* at the University of Cincinnati's College-Conservatory of Music. Other credits include *The Songs and Proverbs of William Blake* at the Bushwick Starr in Brooklyn, Libby Larsen's *The Birth Project* with Urban Arias, and Opera Omaha's Opera Outdoors. Amanda often works with Young Artists, recently preparing WNO's Emerging Artists for mainstage performances of *Alcina* and *Carmen* and directing scenes programs at companies including the Glimmerglass Festival, Central City Opera, and the Castleton Festival. As an assistant director, she regularly collaborates 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.



ADRIANE FANG Choreographer, Performance: Doug Varone and Dancers (1996-2006), Wally Cardona, Nancy Bannon, Elizabeth Shea, Colleen Thomas. Faculty: UMD (2010-present), GMU (2006-2009), ACDF 92nd Street Y – Harkness Dance Center, ClancyWorks Dance Educations Training Institute, Doug Varone and Dancers Summer Intensives (2000-07, 2015-16). Choreography: *conflict/Resolve* (2017). *Grains* - Local Dance Commissioning Project at the John F. Kennedy Center's Millennium Stage (2014). Education: M.F.A. Dance, GMU, 2009; B.A. Dance/Psychology, UW-Stevens Point, 1996. Awards: NY Dance and Performance (Bessie) Award.



JONATHAN KING assistant conductor, chorus master, is an active pianist and conductor based in Baltimore, MD, currently serves as Assistant Music Director at Church of the Resurrection in Lutherville, MD, and Choral Activities Graduate Assistant at the UMD School of Music, where he directs the University Chorale. He prepared choirs for eminent conductors including Leonard Slatkin and Philip Brunell and 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 collaborative pianist, King has worked with celebrated singers including J'naï Bridges, Nicole Cabell, and Will Liverman. King is currently completing a Doctor of Musical Arts degree in Choral Conducting at UMD, and has completed two Master of Music degrees at the University of Michigan, where he was the recipient of the Edward P. Frolich and Brehm Fellowship awards. His mentors include Edward Maclary, Martin Katz, Julius Drake, Daniel Paul Horn, and Jerry Blackstone.



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 Tamara Wilson, Dimitri Pittas, 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.



KRISTEN P. AHERN (Farmington Hills, MI) Costume Designer, is a third-year MFA candidate, her costume design for *Street Scene* fulfills her thesis and final UMD credit. Ahern would like to thank her parents, mentors, and partner for all of their support and encouragement! UMD Design Credits: *Love and Information*, *The Amish Project*. Outside Design Credits: *Illyria*, *WSC Avant Bard*; *Judy Moody...*, Adventure Theatre; *The Princess and the Pauper*, Imagination Stage; *The Fantasticks*, *Hairspray*, *Les Misérables*, Hope Summer Repertory Theatre. Notable Assistant Credits: *If I Forget*, Studio Theatre; *Bastianello* and *The Juniper Tree*, Wolf Trap Opera; *Annie*, The Paramount Theatre.



ESTHER ATKINSON (Bangor, Northern Ireland) *Shirley Kaplan*, mezzo-soprano, graduated from Ouachita Baptist University with a B.M. in Musical Theater. This summer, Atkinson played Tisbe in Rossini's *La Cenerentola* at Brevard Music Center. In her alma mater she played the roles of Waitress in Michael Ching's *Speed Dating Tonight*, Virginia Clinton in Bonnie Montgomery's *Billy Blythe*, and Aunt Spiker in *James and the Giant Peach*. Atkinson is a student of Kevin Short.



ANDREW BOISVERT (Needham, MA) *Frank Murrant, bass*, is a second year with the Maryland Opera Studio at the University of Maryland (MM); he previously attended the University of Hartford, where he earned his Bachelor's degree in Vocal Performance. This summer, Boisvert will be singing with the Janiec Opera Company at the Brevard Opera Center, playing Olin Blicht in Floyd's *Susannah* and covering Count Capulet in Gounod's *Roméo et Juliette*. Boisvert is a student of Kevin Short.



NOAH CALDERON (College Park, MD) *Willie Murrant, tenor*, is a recent graduate of the University of Maryland, College Park. Calderon has performed as a soloist in oratorio works including J.S. Bach's cantatas, in full operas and scenes, operettas and musicals, and as a chorister with the National and Baltimore symphony orchestras. He currently sings as a professional chorister at St. John's Church, Lafayette Square in Washington, D.C.



CHARLIE CALOTTA (New York City, NY) *Lippo Fiorentino/Daniel Buchanan, tenor*, is a first year student in the Maryland Opera Studio. He graduated from of Vanderbilt University's Blair School of Music, and was a regular performer in the Vanderbilt Opera Theatre Company. This semester, Calotta will be performing scenes from Tchaikovsky's *Eugene Onegin*, Mozart's *Così fan tutte*, and Britten's *Albert Herring*, as well as Mr. Buchanan and Mr. Fiorentino in Weill's *Street Scene*. Calotta studies with Gran Wilson.



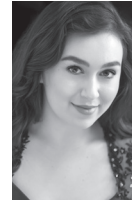
HELENA CROTHERS (Portland, ME) *Anna Murrant, soprano*, is a second-year student in the Maryland Opera Studio and a student of Delores Ziegler. She is a graduate of the University of Southern Maine. Crothers' most recent roles include Marcellina in the Maryland Opera Studio's production of *Le nozze di Figaro*, Zita in Puccini's *Gianni Schicchi* at Oberlin in Italy (2018) and Meg Page in Nicolai's *The Merry Wives of Windsor* with the University of Southern Maine (2017).



ZYDA CULPEPPER (Bessemer, AL) *Jessie, soprano*, is a second-year member in the Maryland Opera Studio. She is a graduate of the University of Alabama, where she earned a Bachelor's degree in Vocal Performance. Culpepper's most recent roles include Sarah Palmer in Theo Popov's *Town Hall* with the Maryland Opera Studio (2017), Anna Reich in Nicolai's *Die lustigen Weiber von Windsor* at the University of Alabama Opera Theatre (2017), Caroline in Amir Zaheri's *Freedom and Fire! A Civil War Story* with UAOT (2016), Angelina in Gilbert and Sullivan's *Trial by Jury* with Greensboro Light Opera and Song (2016), and Zerlina in Mozart's *Don Giovanni* with UAOT (2015). In the 2018-19 season of the Maryland Opera Studio, Culpepper performed as Susanna in Mozart's *Le nozze di Figaro*, and will be seen as Greta Fiorentino in Weill's *Street Scene*. Culpepper is a student of Martha Randall. Culpepper will be spending the summer with Chicago Summer Opera performing as Susanna.



KYLE DEGRAFF (Tuscon, AZ) *George Jones, tenor* is studying under Gran Wilson, with a B.M. from The University of Arizona. Roles include Male Chorus in Britten's *Rape of Lucretia* (2017) at UA Opera Theater, and Eisenstein in Strauss' *Die Fledermaus* at Opera Festival San Luis Potosí (2017). Awards include Met National Council Encouragement Award (2017), Riemann competition (2017), Concerto competition (2017), Larry Day competition (2017) and Quest for the Best (2016) at The University of Arizona.



ERICA FERGUSON (Rockville, MD) *Laura Hildebrand, soprano*, is a first-year student in the Maryland Opera Studio. She is a graduate of Towson University, where she earned her Bachelor's degree in Vocal Performance. Ferguson was recently seen as the title role in Elisabeth Mehl Greene's *Hajar*, a world premiere with the Maryland Opera Studio (February 2019). This summer, she will be performing the title role in *Princess Ida* with Victorian Lyric Opera Company.



JACK FRENCH (San Diego, CA) *Steve Sankey, baritone* is a first-year student in the Maryland Opera Studio. French has worked with several companies in the U.S. and Mexico including Opera NEO, San Diego Opera, Center Stage Opera, Point Loma Opera Theatre, and Opera de Tijuana. In the 2018-19 season of the Maryland Opera Studio, French will be playing Steve Sankey and covering Harry Easter in *Street Scene*. French is a student of Kevin Short.



VÉRONIQUE FILLOUX, *Mae Jones, soprano*, returns to Central City Opera this summer in the title role of Debussy's *La damoiselle élue*; she previously sang Papagena (*Die Zauberflöte*) and received the prestigious CCO Young Artist Award. This season, Filloux covers Brigitta (*Iolanta*) and Doodle (*The Scarlet Ibis*) with Chicago Opera Theatre, solos with Music of the Baroque, and makes her Kennedy Center debut as Tigrane (*Radamisto*) with Opera Lafayette. Filloux graduated from MOS in 2018. Her MOS roles included Servilia (*La clemenza di Tito*) and Soeur Constance (*Dialogues des Carmélites*).



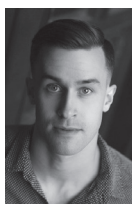
RYAN FOX (Robinson, TX) *Scenic Designer*, is a second-year MFA candidate in scenic design. UMD credits include: *Street Scene*, *Citizen: An American Lyric*, *Akwantuo: Plight of the Immigrant*, and *Solstice & Equinox*. Selected outside credits include: *The Borrowers* (Kalamazoo Civic Theatre), *To Kill a Mockingbird* (Kalamazoo Civic Theatre), *Ramona* (Kalamazoo Civic Theatre), and *Tartuffe* (University of Tulsa). Fox is originally from Texas and holds a B.A. in Scenic Design and Stage Management from the University of Tulsa.



DALLAS GRAY (Nederland, TX) *Lippo Fiorentino/Daniel Buchanan*, tenor, is a second-year student in the Maryland Opera Studio. He is a graduate of DePauw University, where he earned his Bachelor's degree in Vocal Performance. Gray's most recent roles include Nick Esposito in Maryland Opera Studio's world premiere of *Town Hall*. His other roles include Sam in Kurt Weill's *Street Scene* (2017), Laurie in Mark Adamo's *Little Women* (2016), as well as roles in *L'incoronazione di Poppea* (2015), and Jason Robert Brown's *Parade* (2014). In the 2018-19 season of the Maryland Opera Studio, Gray played David/Chananjah in Kurt Weill's *The Road to Promise*, Don Basilio/Don Curzio in Mozart's *Le nozze di Figaro*, and will perform as Lippo Fiorentino/Daniel Buchanan in Weill's *Street Scene*. Gray is a student of Gran Wilson. Gray will be spending his summer with Aspen Music Festival and School.



JUSTIN HARRISON (Bowie, MD) *Harry Easter*, baritone, is a second-year student in the Maryland Opera Studio. He is a graduate of Morgan State University, where he earned his Bachelor's degree in Vocal Performance, *cum laude*. Harrison's most recent roles include Kursina in Smetana's *The Bartered Bride* at the Bethesda Music Festival (2016), 1st Officer in Poulenc's *Dialogues of the Carmelites* with the Maryland Opera Studio (2018), and Ed Larson in Popov's *Town Hall* with the Maryland Opera Studio (2018). In the 2018-19 season of the Maryland Opera Studio, Harrison performed as Count Almaviva in *Le Nozze di Figaro* and will be performing as Harry Easter in Weill's *Street Scene*. Harrison is a student of Kevin Short.



CHRISTIAN HOFF *Dick McGann*, tenor, graduated from the University of Maryland in 2015. During his time at the University of Maryland, Hoff performed regularly at the Kennedy Center, Strathmore, and the Meyerhoff, as a member of the UMD Chamber Singers. Hoff appeared in *Spring Awakening* (Georg) at the University of Maryland, *Dogfight* (Eddie Birdlace) at the Red Branch Theater Company, and *Sweeney Todd* (Tobias Ragg) at the Brevard Music Center. Hoff is a member of the U.S. Army Chorus, and has performed as a soloist at The White House, The U.S. Capitol and the Pentagon. Hoff competed in the finals of the Lotte Lenya Competition, through the Kurt Weill Foundation, and was awarded a \$10,000 prize as runner up.



MIKE HOGUE (Hershey, PA) *Abraham Kaplan*, tenor, is a first-year student in the Maryland Opera Studio. He is a graduate of Mansfield University of Pennsylvania, where he earned Bachelor's degrees in Vocal Performance and Music Business, *magna cum laude*. Hogue's most recent roles include Eisenstein in Lehar's *Die Fledermaus* at the Delaware Valley Opera Company (2016) and Albert Herring in Benjamin Britten's *Albert Herring* with the Brevard Summer Music Festival (2015). In the 2018-2019 Maryland Opera Studio Season, Hogue played the role of the Voice in Kurt Weill's *The Road of Promise* and will perform as Abraham Kaplan in *Street Scene*. Hogue most recently studied with Harold Evans, and is currently a student of Gran Wilson.



DAREN JACKSON (Wilmington, NC) *Carl Olsen*, bass-baritone, completed his Bachelor's degree at UNC School of the Arts in 2014, as well as completed his Masters of Music at UMD in 2016. Post-graduation, he performed the role of Joe Louis in the new opera *Shadowboxer*, and returned to UMD previously to perform as Collatinus in *The Rape of Lucretia*. Currently, he runs his own online show, the Rap Critic, reviewing Hip-Hop from a comical perspective.



SHAFALI JALOTA (Silver Spring, MD) *Rose Maurant*, soprano, is a second-year student in the Maryland Opera Studio. She graduated from the University of North Carolina at Chapel Hill in 2017, where she was a Robertson scholar and won the UNC concerto competition. Jalota's most recent roles include Mina Trans in *Town Hall* with the Maryland Opera Studio (2018), Dido in *Dido and Aeneas* with the UNC Opera (2017), Suor Genovieffa in *Suor Angelica* with the Halifax Summer Opera Festival (2016), and Susanna in *Le nozze di Figaro* with the Amalfi Coast Summer Music Festival (2016). In the 2018-2019 season of the Maryland Opera Studio, Jalota performed as Countess Almaviva in *Le nozze di Figaro* and will be seen as Rose in *Street Scene*. Jalota is a student of Delores Ziegler.



SAMUAL KEELER (Washington, D.C.), *Sam Kaplan*, tenor, is a second-year student in the Maryland Opera Studio. Recent performances include a concert with Maryland Opera (2019), Don Curzio/Don Basilio in Mozart's *Le Nozze di Figaro* with the Maryland Opera Studio (2018), Lurcanio in Handel's *Ariodante* at Oberlin in Italy (2018). Keeler recently received an Encouragement Award as part of the Metropolitan National Council Auditions. Keeler is currently a student of Gran Wilson.



JARROD LEE (Sylacauga, AL), *Henry Davis*, a MOS alumni, was recently featured in *Just Out The Window* by Tom Minter Past performances include: Scottish Soldier #3 in *Silent Night*, The Baron, a Judge and Señor in *Candide* with Washington National Opera; Bailli in *Werther* with Opera Delaware; Sacristan in *Tosca* with Maryland Symphony Orchestra; Bonze in *Madama Butterfly* with Annapolis Opera; and Levi in *Afro Punk Ballet* with Afro House. Lee has been a finalist/semifinalist in vocal competitions of Annapolis Opera, Meistersinger in Austria, and Harlem Opera Theater. Lee has performed for President Barack Obama during his visit to Metropolitan A.M.E Church, D.C. In 2010, Lee premiered the role Joe Louis in *Shadowboxer* by Frank Proto.



PETER LEIBOLD VI (Soulsbyville, CA) *Lighting Designer*, is a third year MFA candidate. Recent credits include: *Little Shop of Horrors* (UMD), *How to Catch a Star* (Kennedy Center), *The Rape of Lucretia* (Maryland Opera Studio), *Beauty and the Beast* (Sierra Rep), and Sara Ruhl's *Eurydice* (UMD). Peter has worked at Sierra Repertory Theatre, Andy's Summer Playhouse (New Hampshire Theatre Award), The Great American Melodrama, The Kennedy Center, and more, and extensively with Orange Grove Dance.



JESSE MASHBURN (Hartselle, AL) *Olga Olsen*, mezzo-soprano, is a first-year student in the Maryland Opera Studio. She earned her Bachelor's degree in Vocal Performance from Oberlin Conservatory in May 2018. Mashburn's most recent roles include Bradamante in Handel's *Alcina* with Hawaii Performing Arts Festival (2018), Baba in Menotti's *The Medium* with Oberlin Chamber Opera (2018), Marcellina in Mozart's *Le nozze di Figaro* at Oberlin Conservatory (2017). This summer, Mashburn will be a Studio Artist with Central City Opera.

MORGAN PRAVATO (Warren, NJ, *featured dancer*, is a sophomore pursuing a double degree in broadcast journalism and dance. She has been dancing since the age of three, training in tap, modern, and ballet. She also performed in 2018's UMoves in *underSTAND*. She currently writes for The Diamondback's Diversions section and Unwind Magazine at UMD. She has also been selected as a finalist for the 2018 DC College Student Arts Journalism Challenge.



AMANDA STAUB (Frederick, MD) *Emma Jones, mezzo-soprano*, is a second-year student in the Maryland Opera Studio. In 2016, she earned a Bachelor of Music in Vocal Performance as well as a Bachelor of Music Education from UMD. Staub's most recent roles include the title role in Handel's *Ariodante* with Oberlin in Italy (2018), Soeur Mathilde in Poulenc's *Dialogues des Carmélites* (2018) and Terry Evans in Theo Popov's *Town Hall* (2018) with the Maryland Opera Studio, and Armelinde in Cecile Chaminade's *Cendrillon* with Bel Cantanti Opera (2018). In the Maryland Opera Studio 2018-2019 Season, Staub performed the role of Cherubino in Mozart's *Le Nozze di Figaro*, and will be playing Emma Jones in Weill's *Street Scene*. Staub is a student of Delores Ziegler. This summer, Staub will perform the role of Sesto in Chicago Summer Opera's *Giulio Cesare*.



JOANNA ZORACK-GREENE (Gaithersburg, MD) *Jenny Hildebrand, soprano* is a first-year in the Maryland Opera Studio. She graduated from The University of Maryland with Bachelor's degree in Piano Performance and Vocal Performance. Her recent performances include Countess Stasi in Kálmán's Operetta, *Die Csárdásfürstin* (2018), Barbarina in Mozart's *Le nozze di Figaro* (2018), and Rachel in Weill's opera-oratorio, *The Road of Promise* (2018). Zorack-Greene is a student of Delores Ziegler.

MELISSA SIBERT, *Wig and Makeup Designer*, has designed University of Maryland's *Dialogues of the Carmelites*, *Regina* and *Crime and Punishment: Operas in One Act* and *The Orpheus Adventure*. She also has taught Stage Makeup at the University of Maryland. She designed Eugene Onegin, *Die Zauberflöte*, *Così fan tutte* and *Midsummer Night's Dream* at Yale University. Sibert designed *Sense and Sensibility* at PlayMakers Repertory Company and *Mary Poppins* at the Olney Theatre Center. She has worked on wig and makeup crews at Washington National Opera, Hippodrome Theatre, and the Shakespeare Theatre. Sibert has been an assistant makeup and wig designer at Wolf Trap Opera and Utah Festival Opera.

PRODUCTION STAFF

Production Manager: Ashley Pollard
Orchestra Manager: Mark Wakefield
Choral Administrator: Lauri Johnson
Principal Coach: Justina Lee
Rehearsal Pianists: JuYoung Lee, Ying Shan Su, Ieseul Yoen
Production Stage Manager: Kyle M. Dill
Assistant Stage Manager: Molly Kelzer
Supertitle Operator: Iesuel Yoen
Publications Coordinators: Zyda Culpepper

CLARICE SMITH CENTER MANAGEMENT

Production Manager: Ryan Knapp

WARDROBE, WIGS & MAKE-UP

Assistant Costume Designers: Kiana L. Vincenty, Channing Tucker
Costume Shop Manager Jen Daszczyszak
Drapers: Susan Chiang, Tessa Lew, Kimberlee Bolton
Crafts: Lisa Burgess
Millinery: Lisa Burgess
First Hand: Amy Vander Staay
Graduate Assistants: Michele Currenti & Jazmine Owalia
Costume Shop Assistants: Katie Park, Sydney Lemlin, Anu Odusanya, Elizabeth Beers
Stitchers: Madison Minesinger, Nina Parekh, Laren Alberg, Gabriela Grant, Chloe Costello, Maddiie Valykhovskaya, Erica Chanaud
Wig and Makeup Assistants: Stacy Leigh, John O'Brien
Wardrobe Supervisor: Jasmine Gibbs
Dressers: Sam Eisenstein-Bond, Paulina Campbell, Erin Taylor, Elizabeth Beers

SCENIC

Technical Director: Mark Rapach
 Assistant Technical Director: Michael Driggers
 Technical Coordinator: Sandy Everett
 Scene Shop Coordinator: Reuven Goren
 Scenic Charge Coordinator: Ann Chismar
 Scenic Artists: Christina Curtis, Molly Hall, Sarah Beth Hall, Vlada Pakhomova,
 Bridget Willingham
 Student Scenic Painters: Katie Arnold, Ghazal Bazargan, Ayanna Byrd, Maia
 Cayrus, Winnie Dong, Elizabeth Prideaux
 Set Construction Crew: Earl Browne, Ryan Coia, Kaitlin Graham, Annemarie Gray,
 Devin Kohn, Rachel Lobel, Eric Rhodes, Everett Richmond, Liezel Werner, Charlie
 Youngmann
 Student Set Construction Crew: Noa Bass, Merissa Collins, Ben Fish, Alex
 Shiriaev, Jake Walker
 Backstage Crew: Ryan Coia

PROPERTIES

Properties Manager: Timothy Jones
 Assistant Properties Manager: Andrea Ball
 Properties Shop Graduate Assistant: Rachele Mac
 Properties Construction: Mary Beckle, Zavar Blackledge, Georgina Gabbidon,
 Troy Gharibani Morgan Fitrell, Madison Freedman, Isabel Kayton, Lydia
 Mohamed, Denisse Penaflo, Deanna Stephen

TECHNOLOGY

Technology Manager: Joel Hobson
 Assistant Manager Technology: Jeffrey Reckeweg
 Assistant Lighting Designer: Michael Winston
 Light Board Operator: Cameron Smith
 Spotlight Operators: Ken Johnson, Falgun Patel
 Assistant Manager Audio Services: James O'Connell
 Projections Coordinator: Devin Kinch

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 *Street Scene* are part of an ongoing partnership between
 MOS and TDPS Design and Production program.

The Producers wish to thank Goodspeed Musicals Costume Collection & Rental
 for its assistance in this production.

Additionally we'd like to thank Guthrie Costume Rentals,
 Oregon Shakespeare Festival Costume Rentals,
 Washington National Opera and Roundhouse Theatre for their assistance.

UPCOMING MARYLAND OPERA STUDIO EVENTS**OPERA AL FRESCO**

APRIL 25, 2019 • 12:30 PM

GRAND PAVILLION

An informal sampling of the MOS First Year Scenes. Bring your lunch and a friend!

OPERA SCENE STUDY

MAY 2 & 3, 2019 • 7:30 PM

GILDENHORN RECITAL HALL

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 side variety of repertory. Accompanied by piano and minimal props, these
 performances give our young artists a chance to shine in the purest forms.

WEDNESDAY, APRIL 24, 2019

KAY THEATRE • 6P

THE UNAFRAID

FREE

THE UNAFRAID follows the personal lives of three DACA students in Georgia,
 a state that has banned them from attending their top state universities and
 disqualifies them from receiving in-state tuition at any other public college.

The filmmakers, joined by Dr. Loh, will host a discussion with audience
 members following the screening.

YEAR OF IMMIGRATION

Every community owes its existence and vitality to generations from around the world who contributed their hopes, dreams, and energy to making the history that led to this moment. Some were brought here against their will, some were drawn to leave their distant homes in hope of a better life, and some have lived on this land for more generations than can be counted. Truth and acknowledgment are critical to building mutual respect and connection across all barriers of heritage and difference.

In this Year of Immigration at UMD, which seeks to transform dialogue into impact on urgent issues related to immigration, global migration and refugees, the Artist Partner Program at The Clarice, which believes that artists can be catalysts for community change, leadership and empowerment, has chosen to begin the effort of building bridges across cultures by acknowledging what has been buried by honoring the truth.

We are standing on the ancestral lands of the Piscataway People, who were among the first in the Western Hemisphere to encounter European colonists. We pay respects to their elders and ancestors.

Please take a moment to consider the many legacies of violence, displacement, migration, and settlement that bring us together here today.

Immigrants Make the University of Maryland Stronger.

Join us for a **#YearofImmigration** as we create community and conversations around immigration, global migration and refugees.

yearofimmigration.umd.edu

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

PATRICE SHEFFIELD JACKSON

Finance

JENNY LANG

Admissions and Enrollment Management

AARON MULLER

Production and Operations

KELSEY EUSTACE

Marketing and Communications

THEODORE GUERRANT

Accompanying

TINA LEWIS-HOITT

Athletic Bands

LAURI JOHNSON

Choral Administrator

MING LI

Piano Technology

HEATHER MUNDWILER

Assistant to the Director

JEANNETTE OLIVER

Business Manager

ASHLEY POLLARD

Opera Manager

JOSHUA THOMPSON

Graduate Student Services

MARK WAKEFIELD

Ensembles Manager

ANDREA BROWN

Director of Athletic Bands

ROBERT DiLUTIS

Director of Community Engagement

CRAIG KIER

Director, Maryland Opera Studio

EDWARD MACLARY

Director of Choral Activities

JOSÉ-LUIS NOVO

Interim Director of Orchestral Activities

TIM POWELL

Interim Director of Jazz Studies

DAVID SALNESS

Director, Chamber Music Activities

MICHAEL VOTTA

Director of Bands

J. LAWRENCE WITZLEBEN

Coordinator of World Music Ensembles