

CLARICE SMITH PERFORMING ARTS CENTER
UNIVERSITY OF MARYLAND SCHOOL OF MUSIC
AND MARYLAND OPERA STUDIO PRESENT

SHADOWBOXER

AN OPERA
BASED ON THE LIFE OF
JOE LOUIS

WORLD PREMIERE!
APRIL 17 - 25, 2010

MUSIC BY FRANK PROTO
LIBRETTO BY JOHN CHENAULT

SATURDAY, APRIL 17, 2010 . 7:30PM

SUNDAY, APRIL 18, 2010 . 6PM

MARYLAND OPERA STUDIO
UNIVERSITY OF MARYLAND
SYMPHONY ORCHESTRA

WEDNESDAY, APRIL 21, 2010 . 7:30PM

FRIDAY, APRIL 23, 2010 . 7:30PM

SUNDAY, APRIL 25, 2010 . 3PM

MARYLAND JAZZ STUDIES PROGRAM

INA & JACK KAY THEATRE

SHADOWBOXER was commissioned by the Clarice Smith Performing Arts Center and the University of Maryland School of Music, with support from commissioning partners Peter Wolfe and Robert and Patricia Knight.

MARYLAND OPERA STUDIO

LEON MAJOR, DIRECTOR OF OPERA



The acclaimed Maryland Opera Studio is both a degree program and a performance ensemble within the UM School of Music. As a two-year degree program awarding the Master of Music in Opera Performance degree, the Studio provides complete education and training of the opera singer in preparation for a professional performance. The program includes work in all areas of vocal and theatrical training, movement and dance, operatic language study and



performance experience. Scene study, voice lessons and coaching are accompanied by a comprehensive study of movement, dance, fencing and combat, acting (including a Shakespeare course), improvisation, mask and diction.

In the first semester, scene study is devoted to extracting information about a character by 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 and 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 the class. Specific acting and vocal challenges are presented to help singers overcome their particular areas of weakness.

As well as staged readings of new works, the Maryland Opera Studio stages one or two fully produced operas in the spring and two full operas with piano in the fall. The seasons are presented in the Clarice Smith 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.

MARYLAND OPERA STUDIO FACULTY AND STAFF

Leon Major *Director of Opera*
Justina Lee *Music Director*
Laura Lee Everett *Production Coordinator*
Carmen Balthrop *Opera Repertory*
Dominic Cossa *Italian Diction and Opera Repertory*
Pat Diamond *Directing, Mask & Undergraduate
Opera Workshop*
Edward Gero *Shakespeare*
Naomi Jacobson *Improvisation*
Lewis Shaw *Stage Combat*
Marsha Lebouf *Costume and Period Clothing
Instruction*
François Loup *French Diction*
Linda Mabbs *English Diction*
Paul Douglas Michnewicz *Acting*
Nick Olcott *Directing and Scene Study*
Martha Randall *Vocal Pedagogy*
Alcine Wiltz *Movement and Dance*
Delores Ziegler *German Diction*

UM SCHOOL OF MUSIC VOICE FACULTY

Carmen Balthrop *soprano*
Dominic Cossa *baritone*
François Loup *bass-baritone*
Linda Mabbs *soprano*
Edward Maclary *director of choirs*
Martha Randall *soprano*
Gran Wilson *tenor*
Delores Ziegler *mezzo-soprano (Chair)*



SCHOOL OF
MUSIC

AN ARGUMENT FOR SUPPORT OF NEW WORKS



We, as a University, have the responsibility to introduce and teach, among other lessons, the literature, music and theatre of the world. In the Opera Studio we have the pleasurable task of teaching and performing the standard (and not so standard) operatic repertoire. We also have a responsibility to help develop and bring new ideas to the art form. The Maryland Opera Studio, with the encouragement of The Clarice Smith Performing Arts Center and the School of Music, has undertaken several initiatives in this direction. We have had readings of a number of new operas, commissioned three operas (*Clara*, *Later the Same Evening* and now *Shadowboxer*) and have helped two of our student composers create new works.

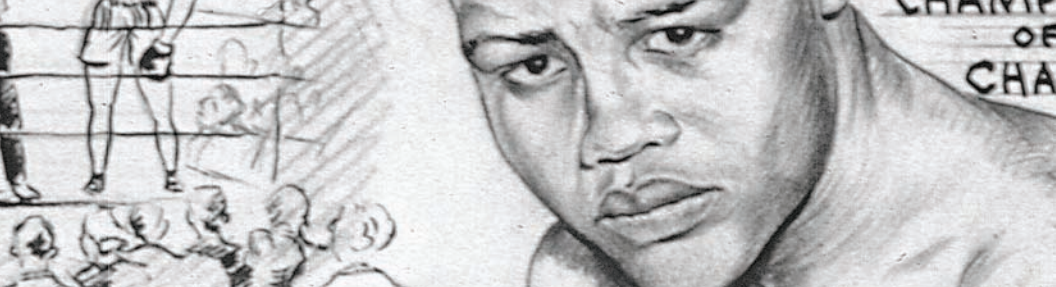
Moss Hart called the theatre the “fabulous invalid” — always on the verge of dying. Opera might be called the “chronic patient,” always in need of an intravenous injection (money), new medicines (new ideas) and new practitioners (artists). As opera has sprouted over the last 30 years in the United States and Canada it has attracted new and younger audiences. For this growth to continue, it needs not only constant reinvestigation of old works but also the development of new operas and new forms in composition and presentation.

Art is not a matter of whim or luck. Creation is a slow process — painters experiment with color, with form, with material; playwrights experiment with language, with structure, with presentation; composers experiment with notes, with form, with dynamics, etc. It takes foresight and patience to nurture new works into existence. Sometimes a work is a failure (only to be a success 25 years hence); sometimes it is a success (only to be discarded a year later).

Universities have made modest inroads into the commissioning world. If academic institutions can be persuaded that creating new works and experimenting with form as well as content is a branch of research, then it makes sense for those institutions to continue to invest in the study and investigation of artistic development in all the arts.

The University of Maryland has begun to demonstrate its belief in the necessity of the arts and, through the Clarice Smith Performing Arts Center, has recognized that commissioning and creating new works are part of the educational mandate. I am grateful to the School of Music and the Clarice Smith Performing Arts Center for their foresight and patience, not only for commissioning new works such as *Shadowboxer*, but also for their commitment to the productions of these works.

Leon Major, Director of Opera
University of Maryland, School of Music



DIRECTOR'S NOTES

PART I

After his initial defeat of Joe Louis in 1936, Max Schmeling's stock in Germany rose to a fever pitch. Hitler declared him unbeatable and an example of Aryan superiority.

On June 22, 1938 my father, like millions of others, prepared to listen to the second Louis/Schmeling fight. Could a black man prove the superiority of the democratic system over Hitler's German regime? Could Joe Louis, who represented that democratic ideal, confirm for the public the virtue of democracy and the banality and immorality of Nazism?

The stakes were high.

The fight began and my father went into the kitchen to get a glass of tea. He returned about two minutes later to find the fight was over. He, unwittingly, had missed the whole thing. Joe Louis had knocked out Max Schmeling in two minutes and four seconds of the first round. I don't know if I was actually there as a very young boy or whether I was told about it later, but the event clearly stayed with me.

On October 26, 1951, now in my late teens, Rocky Marciano beat an aging Joe Louis in the eighth round. Louis, always gracious, simply said, "The better man won." Marciano wept. That event also made a deep impression.

No matter who the boxers were that dominated the headlines, my mind always went back to those two events — the Louis defeat of Schmeling and his defeat by Marciano.

There have always been great boxers. Sugar Ray Robinson, Rocky Graziano, Tony Zale, Jersey Joe Wolcott, Ezzard Charles, Muhammad Ali to name only some, but none captured the imagination of the public the way Joe Louis had. He became a hero to many, an idol to some, and a thorn to others.

All great heroes eventually fall: Hector was slain by Achilles; Paris slew Achilles. The great warrior, Alexander, was crushed in India and the hubris that led Napoleon to Russia destroyed him and his army. The collapse of these

extraordinary figures does not lessen their stature but raises it; it makes them human, makes them models we can use as examples of what man is capable of being and becoming — and shouldn't become.

As I turned more and more from non-musical drama to opera the more the idea of an opera based on Joe Louis took hold of my imagination.

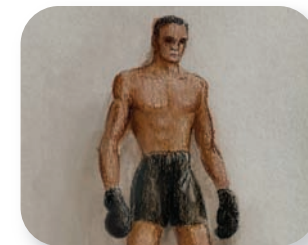
It took a very long time to find a sympathetic librettist and composer — more than 25 years. Some refused and some didn't feel they had the "feel" for it. It was Carmen Balthrop who introduced me to John Chenault and Frank Proto. When I finally met them I encountered two men who had never written an opera but whose sympathy for Joe Louis was evident. John knew far more about Louis than I did and understood immediately my attraction to Louis. I'm not sure I can even explain my attraction. His courage in the ring is unquestionable, his dignity and grace are exemplary. Like all heroes he was crushed by his own failings, his overweening faith in his own abilities and his own lack of awareness in thinking that his physical prowess and mental efficiency in the ring would remain forever. He was, in the end, defeated by very human frailties. He is a fallen hero but not a tragic one. He had no tragic flaws. He had a passion for women and was one of the most generous of men. If there was a flaw it was naiveté.

It is the very fact that he is human, capable of great accomplishments and, at the same time, capable of stupid decisions and errant ways that make his a very human story. His story shows us how to overcome unbelievable odds and succeed when common sense says we should not try.

Shadowboxer was never intended to be an opera about boxing but about a man whose job was boxing and whose life is seen through boxing. And the arena is important — it takes concentration and incredibly hard training to prepare for a fight, it takes courage to enter a ring knowing that you will be jabbed, poked, slugged and eventually beaten. But the opera deals with the man not the boxing world.

Louis's story is not a sentimental one of overcoming adversity, but a humane story of the struggles and agonies we all have in examining and defining our own shadows.

Director's Notes continued on next page



DIRECTOR'S NOTES CONTINUED

PART II

There were many reactions from people when told we were creating an opera about Joe Louis. Some said: "Joe Louis? Why?" Others: "Who's Joe Louis?" And others: "Why hasn't this been done before?" And another asked: "Why not Jackie Robinson?" And some even suggested "an opera about a boxer is a truly nutty idea!" But operas are filled with characters who are "nutty" or might be seen as unusual. Puccini gave us Bohemians and bumbling sacristans; Verdi presented us with gamblers and thieves; Bellini dealt with sleepwalkers, and Musto and Campbell used Edward Hopper's paintings. It is the creators who can see the possibilities in their protagonists.

Opera was born in and from the aristocracy; it portrayed gods and classical heroes, and dealt with myths handed down over the centuries. And yet, despite this and despite the rarified world of opera, it still tells human tales. Mythical and remote heroes and heroines — Ulysses, Poppea and Orpheus, Alcina, Xerxes, Armida — occupied the early operatic stages. Then came operas inhabited by more earth-bound characters — Susanna, Figaro, Violetta, Peter Grimes — who seem to be more rooted in daily life. Whether we clothe the characters in tunics or tights, jeans or helmets, flowing gowns or angels' wings, set them in palaces, castles, kitchens, heavenly abodes or boxing rings, opera always tells stories of passion and conflict, suffering and joy, forgiveness and despair, loss and recovery. How we deal with the trials and tribulations of everyday life, how we cope with birth and death, loyalty and betrayal, and the other daily vicissitudes of our lives dictates our stature. Opera stories allow us to see ordinary human beings rise to greater heights, no matter the century of their creation.

— Leon Major

COMPOSER'S NOTES



SHADOWBOXER

PROGRAM NOTE BY FRANK PROTO

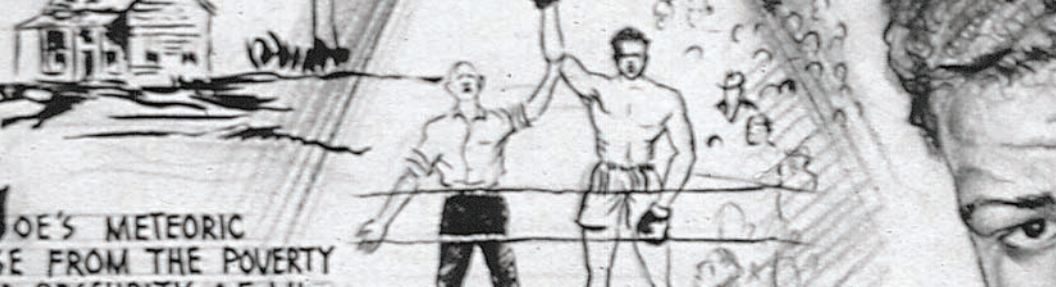
Deciding on the musical language is obviously one of the first matters to attend to when starting a new work. I'm not sure I realized it, but in the case of *Shadowboxer*, my search for the answer to this question began almost 60 years ago. Rather than offer a traditional description of how the music conveys the story, I've elected to chronicle the path that led me to my musical settings.

My father's juices would have really been turned up with this coming together of his greatest passions, music and sports — specifically baseball and boxing — in one event. Our three-room apartment in Bay Ridge, a working class Italian American section in Brooklyn, was always alive with the sounds of Red Barber's cool play-by-play of the Dodgers, Jimmy Powers's exhortations on *The Friday Night Fights* and the unique voice of Milton Cross guiding us through NBC's Saturday afternoon Metropolitan Opera radio broadcasts.

Like many kids of my generation I began piano lessons at an early age, and quickly learned how to read the music that my Dad, who also took voice lessons and decided that I should be his accompanist, regularly brought home. Repertoire ranged from operatic arias to Neapolitan folk tunes to popular favorites of the day. Among his vocal heroes were Enrico Caruso, Richard Tucker, Mario Lanza, Frank Sinatra, Ella Fitzgerald and Billy Eckstine. Sunday afternoons were usually reserved for reading through music purchased at the local music store in the morning, which was as likely to be something Tucker sang the day before at the Met, or a new Cole Porter tune that Sinatra had recently recorded. Once he brought home a Stan Kenton record that featured the famous bandleader accompanying June Christy in Duke Ellington's "Prelude To A Kiss." He couldn't find the sheet music so I had to figure out the tune and work out his key by listening to the record. Pretty heavy stuff for a 10-year-old!

Even with all of this activity I didn't really connect with the musical world until an uncle of mine took me to hear the original George Shearing Quintet one night. At the Embers, a chic supper club on New York's East Side, we sat less than 10 feet from the bandstand. Experiencing live music of this quality for the first time was one of those life-changing moments. I was so excited I couldn't sleep a

Composer's Notes continued on next page



COMPOSER'S NOTES CONTINUED

wink that night. Then, as if to complete the *one-two punch*, two weeks later my uncle took me to Basin Street East to hear the Cannonball Adderly Quintet. It was totally different music from the Shearing group, but had the same effect on me. This 13-year-old junior high school boy knew exactly what he wanted to do in life!

Two years later I entered the High School of Performing Arts where another new musical world opened up for me. While jazz was still my main interest, I received a rather rude introduction to classical music. It seemed that in this world one was expected to play the notes quite a bit more accurately than I was accustomed to. Back in Brooklyn I was the best piano player on the block. But that short subway ride into “the city” might just as well have been a spaceship to Mars. The talent I heard at the school scared the daylights out of me. It also fueled what must have been some kind of competitive drive in me because by the time I graduated, as a double bassist, I was able to secure scholarships to both the Manhattan and Juilliard Schools of Music.

Spending the next few years at the Manhattan School, but more importantly, working both as a jazz pianist with my own trio and as a jazz and classical bassist within a wide variety of musical settings — American Symphony Orchestra, Symphony of the Air, Robert Shaw Chorale, Princeton Chamber Orchestra, Broadway shows, jazz clubs, dance bands, etc. — I was becoming comfortable working in many corners of the musical world. I was becoming musically multi-lingual.

In 1966 I began a 30-year stay with the Cincinnati Symphony Orchestra. With the help of music directors Max Rudolf and Thomas Schippers — both alumni of the Metropolitan Opera — as well as the management and musicians of the orchestra, I began to develop my compositional skills. Orchestras are routinely criticized for performing the same basic repertoire over and over. While there is much truth to that appraisal, we learn that many works occupying a place in the top 40 aren't played *that* often. Over a 30-year span playing in a major orchestra one encounters a breadth of repertoire impossible to experience in any other way. We not only hear performances but we learn the music through intensive rehearsing.

For a composer this exhilarating atmosphere is both inspiring and dangerous. *Did I write that or did I hear it in what's-his-name's piece a couple of weeks ago?* In any event, encountering Vivaldi, Beethoven, Ives and The Modern Jazz Quartet one week, followed by Birtwhistle, Brahms, Ray Charles and Sousa the next will make almost anyone musically multi-lingual.

So the answer to my question regarding the musical language of *Shadowboxer* is that it is not confined to one arena. Following Joe's travels I elected to set each location in whatever tongue that seemed logical to me. In Max Schmeling's Act 1 aria Max's aggressive orations are delivered in a traditional operatic style but he is accompanied by a swinging jazz band. Similar instances of style blending are heard frequently. Joe was a complex character who experienced the world in many disparate ways. Paraphrasing his life in a musical setting worked best for me by going in more than one musical direction. The jazz musician in me wants every performance to be different — hence, among other things, the improvised sequences involving Joe with Jack Johnson and Muhammad Ali. At the same time, my classical persona wants the notes played like one of Joe's bouts: meticulously, though always with an element of surprise.



LIBRETTIST'S NOTES



JOHN CHENAULT PROGRAM NOTES

I was born in 1952, the year after Joe Louis retired from boxing. Like most kids in my neighborhood, I grew up worshipping prizefighters among a pantheon of other professional athletes and celebrities. Among the boxing greats, however, the heavyweight

champions ranked above all others, and above all the stars of other sports. They were the elite of the sports world, and the toughest men on the planet.

I discovered that fact at an early age in front of a small black-and-white television set. In the fifties and early sixties, a time when there were few television channels, boxing was ubiquitous and often was on in my house more than once a week. But the ritual of watching Friday night fights with my father is what I remember best. Gillette *Cavalcade of Sports* brought the great fighters of the day (Jersey Joe Walcott, Rocky Graziano, Archie Moore, Floyd Patterson, Sugar Ray Robinson, Sonny Liston) right into our living room. It also influenced me in ways I am just beginning to comprehend. Blame it on the power of advertising on a developing mind, but the theme music for the show “Look Sharp/Stay Sharp March” by Maylon Merrick triggered a kind of Pavlovian response in me that linked boxing, safety razors and shaving cream in a chain of association that culminated with the sudden olfactory recall of Old Spice, my father’s favorite aftershave. Shaving, using aftershave, smoking cigarettes, drinking beer, watching boxing — in my early youth I interpreted those activities as among the most salient symbols of masculinity and manhood. And in the world in which I was born, a world circumscribed by “race” and Jim Crow, positive images of “black” manhood loomed large in my nascent consciousness.

For my father and his generation, Joe Louis represented “black” manhood in ways I did not fully understand. In fact, in my youth, Louis rarely crossed my radar. I knew who he was, and I heard my elders speak of him with great affection, but for my generation he was just an old guy who was a legend before our time.

Unbeknownst to us, our hero had just arrived on the scene. He was a brash young man from Louisville, Kentucky, named Cassius Clay. He had yet to make a name for himself, and when he did he would choose to be called Muhammad Ali.

Flash forward 50 years later and I am researching Louis’s life and career, and finding the task challenging and exhilarating. Louis was a man of unparalleled

accomplishments, immense appetites and seemingly multiple personas: there is Joe the knockout artist; Joe the philanthropist; Joe the spendthrift; Joe the patriot; Joe the entrepreneur; Joe the womanizer and lover; Joe the golfer; and the Joe who succumbed to drug addiction and mental illness. So many Joes, so little time. In the end I decided on three Joes to tell the story: a boxer (who is seen but never heard), a young Joe, and Joe as an old man facing his imminent demise. I also decided to set the opera to occur within the final moments of Louis’s life, in the fog and confusion of his pain-filled mind, as he succumbs to a fatal heart attack in his Las Vegas home. The idea that we see our life stories unreel before our mind’s eye in the final seconds before death inspired this retrospective approach to the narrative. Accordingly, the events depicted in *Shadowboxer* occur only in the phantasmagoric mental landscape of Louis’s faltering consciousness. Initially, as the Shadow of Death looms over Louis, he recalls the early years of his life in vivid details. But as the images tick by and his life force ebbs away the memories become fleeting and chaotic, and his mind swiftly descends into chaos.

The idea to title the opera *Shadowboxer* emerged from the image of Louis confronting his own mortality in an epic struggle with death. The more I thought about the implications of the title, however, the more I came to appreciate what it suggested as a metaphor for Louis’s boxing career and life. Louis emerged as a prizefighter in the 1930s from the shadow of the notorious Jack Johnson. Johnson had roiled the boxing world with his exploits inside and outside the ring as the prototypical bad “nigger” of his generation. His success in the ring and his uncompromising “blackness” caused a backlash in the boxing world that made it impossible for subsequent black fighters to get a shot at earning the heavyweight title. Joe Louis broke the Johnson jinx on heavyweight boxing. His victories in the boxing arena and his carefully cultivated persona in the public arena enabled him to become one of the most beloved sports figures in American history. Yet despite his achievements and fame, he was overshadowed in the 1960s and 70s by the dynamic career and charisma of Muhammad Ali. Although he never faced either of the two great heavyweights in the ring, in some ways Louis fought them regularly in the shadows of his mind and in the arena of public opinion.

Despite all that has been written and said about Louis, we cannot stop thinking about him, talking about him and even singing about him. Aside from his obvious cultural and historical significance, perhaps we are drawn to him again and again because he has remained an enigma in so many ways. There were days when I came away from the computer punch-drunk from the effort of trying to corner him. Those figurative matches with the champ led me to a deeper understanding of British boxer Tommy Farr’s comment: “Every time I hear the name Joe Louis my nose starts to bleed.” Farr managed to go the distance with Louis. I like to think that I did so too in my own way. In the end, however, no one ever lands a glove on Joe. He remains as elusive a target as he was in his heyday in the ring. Yet he continues to inspire new generations to step into the squared circle of his life to examine, commemorate and celebrate his complex legacy as a boxer and a man.



JOE LOUIS: AN APPRECIATION OF THE FIGHTER AND THE MAN

BY BERT RANDOLPH SUGAR, CLASS OF 1957



Joe Louis's exploits are accorded no special place of prominence in boxing record books. His 66 bouts are sandwiched between the records of James J. Braddock, whom he succeeded, and Ezzard

Charles, the fighter he was succeeded by. Both Braddock and Charles had more professional engagements, as did Johnson, Dempsey, Tunney, Schmeling, Carnera, Baer and Walcott. And there have been men who had more knockouts, Carnera and Charles; a higher percentage of knockouts in defense of their titles than Louis, Marciano, Foreman and Tyson; and more wins.

But no heavyweight champion — and probably no sports figure — ever captured the imagination of the public, fan and non-fan alike, as the smooth, deadly puncher with the purposeful advance who, at his peak, represented the epitome of pugilistic efficiency. And no man was so admired and revered as this son of an Alabama sharecropper who carried his crown and himself with dignity, carrying the hopes of millions on his sturdy twin shoulders.

But the measure of the uncomplicated man they called “The Brown Bomber” cannot be found merely inside the ring. For, in a field devoted to fashioning halos, Joe Louis wore a special nimbus. And wore it with a special dignity.

Joe Louis used his words as he did his punches, with a commendable economy of effort, saying a surprising number of things, and saying them in a way we all wish we had. There was his evaluation of his country's chances in the global confrontation with the Axis powers: “We'll win 'cause we're on God's side.” Dignity. And there was his enunciation of his opponent's chances in the second Conn fight: “He can run, but he can't hide.” Honesty.

But Joe Louis's place in the pantheon of greats doesn't rest on his using his words but on his using his body — and the bodies of his collective, and soon-to-be collected, opponents. He drove Max Baer to the canvas like a nail, straightly driven, his body almost flush to the surface. He hit leading contender Eddie Sims so hard with his first punch that the beclouded Sims walked over to the referee and asked “to take a little walk around the roof.” He sent out one single shot that

sifted through the supposedly impenetrable network of elbows and arms covering Paolino Uzcudun's face, knocking out his front teeth and knocking out the “Basque Woodchopper” for the first time ever. He destroyed Primo Carnera, shifting his face like pudding and turning the gargantuan's picket-fence smile into that of a hurt, kicked dog with one first-round punch. He dripped the human butcher block Tony Galento with a left hook that was described by humorist Bugs Baer as being “so hard they could have counted him out in the air.” And he drove most of his other opponents into the Boxing Home for the Bewildered.

Joe Louis was accorded a special place on that special island of greats by enthusiastic reporters, who believed he was the most dependable story in sports. And by the public, who began to view him as invincible. But Max Schmeling, brought out of near-retirement to be yet another sacrificial lamb, derailed the Louis bandwagon, hitting him with a right hand over a lazy left no less than 54 times and finally knocking out the myth in the twelfth round. For most fighters it would have been devastating — their utter confidence, which was the essential property for their success, receiving a blow from which most never fully recovered. Usually the entire flashy structure settles as earthward as the fallen fighter. But not in the case of Joe Louis. For he would come back within two months to knock out another ex-champion, Jack Sharkey, and then, almost one year to the day after his destruction at the hands and fists of Schmeling, would win the heavyweight championship of the world from Jim Braddock.

Louis would go on to avenge his loss to Schmeling with a 124-second annihilation that would set back the cause of the so-called Master Race and bring joy to millions of Americans, and then embark on what was charitably called “The Bum of the Month” campaign, giving every heavyweight challenger a job, much like the WPA. He was the very symbol of perseverance, plodding forward, his imperious mien tracking down his prey, his indefatigable patience waiting for the chance, always punishing them with his presence. And then, he would pull the trigger, with the two fastest hands in the history of the heavyweight division moving almost as if they did what they pleased with an intelligence all their own in a graceful exercise of power. And finally, when he had hooked his opponent, Louis, the greatest finisher in the history of boxing, would never let them get away — for references see Billy Conn.

Bert Randolph Sugar, Class of 1957, is the author of more than 50 books, including Bert Sugar on Boxing, Boxing's Greatest Fighters and co-author of MyView from the Corner with Angelo Dundee. The former editor of Ring Magazine was voted “The Greatest Boxing Writer of the 20th Century” by the Veterans' Boxers Association and elected to the Boxing Hall of Fame in 2005.



PROGRAM

CAST OF CHARACTERS:

Joe Louis	Jarrold Lee
Young Joe	Duane A. Moody
Jack Blackburn	VaShawn Savoy McIlwain
Marva Trotter	Adrienne Webster
Lillie Brooks	Carmen Balthrop
Max Schmeling	Peter Joshua Burroughs
Julian Black	Robert King
John Roxborough	Benjamin Moore
Ring Announcer	David Blalock
Reporter #1	Andrew Owens
Reporter #2	Andrew McLaughlin
Reporter #3	Colin Michael Brush
Beauty #1	Madeline Miskie
Beauty #2	Amelia Davis
Beauty #3	Amanda Opuszynski
Joe the Boxer	Nickolas Vaughn
Joe's Opponents	Craig Lawrence

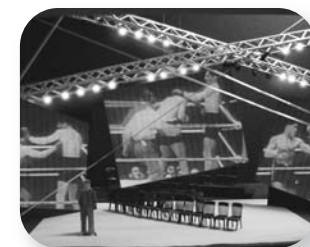
ENSEMBLE: Caroline Brent, Lauren Fox, Bridgette Gan, Monica Soto-Gil, Madelyn Wanner, CarrieAnne Winter, David Blalock, Aaron Ingersoll, James Krabbendam, Yoni Rose, Joseph Shadday, Zain Shariff

COVERS: Jack Blackburn – Aaron Ingersoll, Marva Trotter – Monica Soto-Gil, Julian Black – Joseph Shadday, John Roxborough – David Blalock, Ring Announcer – Joseph Shadday, Reporter #1 – Joseph Shadday, Reporter #2 – David Blalock, Reporter #3 – Aaron Ingersoll, Beauty #1 – CarrieAnne Winter, Beauty #2 – Bridgette Gan, Beauty #3 – Madelyn Wanner

Conductor	Timothy Long
Director	Leon Major
Scenic Designer	Erhard Rom
Costume Designer	David O. Roberts
Lighting Designer	Nancy Schertler
Projection Designers	Kirby Malone, Gail Scott White
Fight Choreographer	Lewis Shaw
Choreographer/Movement Coach	Alcine Wiltz
Chorusmasters	Gisèle Becker, Kelly Butler
Wig & Make-up Designer	Jeanne DiBattista Croke
Assistant/Onstage Conductor	Michael Ingram
Principal Coach	Justina Lee
Rehearsal Pianists	Sun Ha Yoon, Sooyoung Jung
Assistant Director	Carolyn Black-Sotir
Associate Set Designer	Jeremy W. Foil
Production Stage Manager	Maggie Villegas
Audio Designer	Peter Park

Running time approximately 2 hours and 20 minutes with one 20-minute intermission

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SYNOPSIS

Shadowboxer takes place during the final moments of the life of legendary boxing champion Joe Louis Barrow, aka Joe Louis, as death overcomes him in his Las Vegas home. After having spent his last three years mostly confined to a wheelchair due to the cumulative effects of a debilitating stroke, Louis's heart suddenly fails him on the morning of April 12, 1981. The attack triggers a brief catharsis within him that releases a flood of pent-up emotions in the form of a series of vivid and often nightmarish memories. The ghostly sounds and images of his extraordinary life unfold in mental fragments that grow increasingly incoherent as his mind descends into chaos. Thus from the opening musical notes of the opera's first act — where Louis is introduced in his tattered bathrobe seated in his wheelchair — to the final moments of the second act curtain, everything and everyone seen and heard onstage is a product of his imagination.

The flashbacks of Louis's haunting memories reveal his personal history against the backdrop of American history. Louis lived in the public eye on the world stage during a crucial period of the twentieth century. His boxing career began in the midst of the Great Depression and continued up to and after WWII. By the time he became the youngest man to win the heavyweight championship in 1937, at age 23, he was already a hero in black America.

Throughout *Shadowboxer* Louis vividly recalls his meteoric and controversial rise to fame. As the second act unfolds, the memories of his divorces, debts, drug addiction and struggles with mental illness overwhelm his senses and force him ever closer to an inevitable reckoning with his own mortality. Yet even in the face of death, his instincts as a boxer won't allow him to go down without a fight. In the squared circle of his own thoughts, Louis battles with himself over his legacy and place in history until he breathes his last breath. His rise from humble circumstances; his legendary fights; his marriages and incessant womanizing; his financial successes and failures; his confrontations with racism and Jim Crow; his drug addiction and mental breakdown; and his final years as a host at Caesar's Palace are finally extinguished in his mind and memory as he goes down for the last count knowing he could not escape the price of fame, the problems of race and the terrors of his own inner demons.

ABOUT THE ARTISTS

MEMBERS OF THE JAZZ STUDIES PROGRAM

CHRIS VADALA, DIRECTOR

TRUMPET I

Brent Madsen

BARITONE SAX

Nicole Tallon

TRUMPET II

Griffith Kazmierczak

TROMBONE

David Brenneman

ALTO SAX

Ernesto Elizondo

BASS

Phil Ravita

TENOR SAX

Anthony Bonomo

DRUM SET/

PERCUSSION

Robby Burns

MEMBERS OF THE UNIVERSITY OF MARYLAND SYMPHONY ORCHESTRA

JAMES ROSS, DIRECTOR

VIOLIN I

Netanel Draiblate,

concertmaster

Julia Frantz

Scarlett Zirkle

Swiatoslaw Kuznik

Salvatore Amadeo

Laura Childs

VIOLA

Sarah Hart

Daniel McCarthy

Leonardo Piermartiri

Mary Ferrillo

VIOLONCELLO

Juwon Moon

Devree Lewis

Jiheia Choi

Crista Alejandre

VIOLIN II

Anne Chicheportiche

Emily Cutright

Tommy Atkinson

Melanie Kuperstein

Ashley Re

Allison Monroe

CONTRABASS

Cassidy Morgan

Julie Wagner

FLUTE

Hanna Kim

PICCOLO/FLUTE

Nicolas Snogren

OBOE

Janet Blair

ENGLISH HORN

Miriam Friedman

CLARINET

Samantha Angelo



ABOUT THE ARTISTS CONTINUED

**MEMBERS OF THE UNIVERSITY OF MARYLAND
SYMPHONY ORCHESTRA**

JAMES ROSS, DIRECTOR

**CLARINET/
BASS CLARINET**

Ben Chapin

BASSOON

Joy Fraser

HORNS

Lauren McCarty
Laura Bent

TRUMPET

Ross Thompson
Travis Pryor

TROMBONE

Ben Baldwin
Timothy May

TUBA

Matthew Lindahl

TIMPANI

Josh Hickman

PERCUSSION

Keith Williams
Daniel Villanueva

HARP

April Vega

CELESTE

Sun Ha Yoon

PRODUCTION STAFF

Production Coordinator	Laura Lee Everett
Music Director	Justina Lee
Rehearsal Pianist	Sun Ha Yoon, Sooyoung Jung
Orchestra Personnel Manager	Mark Wakefield
Choirs Manager	Lauri Johnson
Production Stage Manager	Maggie Villegas
Assistant Stage Manager	Bridget Woodbury
Followspot Operators	Sara Atwood, Chemia Hughes
Supertitle Operator	Kenniecia Grant

CLARICE SMITH CENTER MANAGEMENT

Associate Director of Production and Technology	Kyle Kweder
Production Manager	Ryan Knapp

WARDROBE, WIGS & MAKE-UP

New York Shopper	David Roberts
Costume Shop Manager	Stephanie Shaw
Costume Shop Foreman/Draper	Susan Chiang
Costume Draper/Craftsperson	Lisa Burgess
Costume Draper/Tailor	Emily Hoem
Student Drapers	Shana Ferguson, Peter Park, Bret Springirth
Craft Assistant/First Hand	Laree Lentz
First Hand/Junior Draper	Addy Diaz
Stitchers	Shana Ferguson, Brianna Forseth, Chelsea Kerl, Peter Park, Alyson Parker, Roland Smith, Bret Springirth, Lindsey Walters, THET 384 students, THET 479 students
Wardrobe Head	Jose Núñez
Wardrobe	Courtney Wood
Wig/Make-up Assistant	Corrie Gelblum, Brittany Graham

SCENIC

Technical Director	Rick Weinard
Assistant Technical Director	Mike Schwent
Scene Shop Coordinator	Steve Crosby

SCENERY CONSTRUCTION

Set Construction Crew	Jayme Bell, Theresa Buechler, Andrew Kim, Katie Marcotte, Rachel Parks, Hannah Swirnow, Ruth Watkins, James Waters, Sarah Wilby, Lisa Buffino, Teal Hinga, Ian Wallace, Swa Atwood, Aaron Bliden
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PAINTERS

Scenic Charge	Ann Chismar
Scenic Artist	Marisa Johns
Paint Shop Student Assistants	Lisa Buttino, Jocelyn Daniels, Daniel Dobrosielski, Michelle Fitzgerald, Clare Jackson, Su-Chen Ava Kuo, Matt Strote, Ary Widdes

PROPERTIES

Properties Manager	Timothy Jones
Assistant Properties Manager	Andrea Moore
Properties Construction	Prop shop student labor: Sarah Nowak, Miriam Meyers, Devorah Gabai, Colin McIlvaine, Joes Núñez, Beverly Ginley and Madison Bahr



ABOUT THE ARTISTS CONTINUED

STAGE OPERATIONS

Stage Operations Manager Bill Brandwein

ELECTRICS, PROJECTIONS & AUDIO

Electrics Shop Assistant Manager Laura MacAdam
Electrics Shop Coordinator Jeffrey Reckeweg
Assistant Lighting Designer Jonathan Dillard
Master Electrician Jim Jenets
Light Board Operator Paul Syers
Electrics Crew Light shop students
Projection Programmer/Operator Tarythe Albrecht
Projection Programming Advisers Kyle Kweder and Laura MacAdam
Assistant Projection Designer Prince Rozario
Projection Research Assistants Carolyn Black-Sotir and Kifah Khalil Foutah
Audio Manager Kristine Eckerman
Audio Coordinator Jaime O'Connell
Sound Operators Erzhan Maldybayev, Rafael Seward,
Raul Gomez
Sound Crew Kim Nguyen, Peter Park,
Rafael Seward, Erzhan Maldybayev

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*Many thanks to James Ross, Edward Maclary and Christopher Vadala for their
collaboration on this project.*



ABOUT THE ARTISTS CONTINUED



FRANK PROTO (Brooklyn, New York), *Composer*, has had an extraordinarily varied musical career. He is a composer who has created a diverse body of quintessentially American music. He played double bass and served as Composer-in-Residence with the Cincinnati Symphony for 30 years, in Broadway show orchestras and in numerous jazz clubs. He played, as one of the original members, in the American Symphony Orchestra under Leopold Stokowski and served as solo bassist with the Robert Shaw Chorale. He has written music for Max Rudolf, Doc Severinsen, Thomas Schippers, Cleo Laine, Michael Gielen, Duke Ellington, Jesús López-Cobos, Dave Brubeck, Sherill Milnes, Eddie Daniels, Benjamin Luxon, Gerry Mulligan, Paul Winfield, Roberta Peters, François Rabbath, Ruggerio Ricci, Richard Stoltzman, Keith Lockhart, Peter Wiley, Alexander Kerr and Lucero Tena. This list of collaborators is extraordinary for its length and diversity as well as for its high level of artistry. Frank has indeed worked with many of the twentieth and twenty-first century's greatest artists. Frank's symphonic compositions have been commissioned and/or performed by almost every major and metropolitan orchestra in North America as well as many orchestras in Europe, Asia and Central and South America. Equally comfortable in jazz and "classical" idioms, both as composer and as performer, he has achieved a genuine and unself-conscious synthesis of what are, for most musicians, two incompatible worlds of sound. His recent DVD, *Bridges — Eddie Daniels plays the music of Frank Proto*, nominated for a Grammy Award, is a perfect example of how these two worlds can meld with the right combination of performers and repertoire. — Biography written by Jonathan Kramer — More information may be found at: www.liben.com.



JOHN CHENAULT (Cincinnati, Ohio), *Librettist*, is an educator, writer, poet, playwright and librettist. He is the author of two poetry collections, *Blue Blackness* (1969) and *The Invisible Man Returns* (1992), and his work has appeared in literary journals and anthologies. He also has written for magazines and newspapers, and was a columnist and section editor for *Artrage Magazine* in London, England.

Chenault, a Cincinnati native, began his performing arts career in 1967 with the New Theater of Cincinnati. From "techie" to actor, playwright and producer, he has been involved in dozens of productions behind and on the stage. His playwriting credits include *Blood Ritual*, *Stolen Moments*, *The X-periment* and *Young Men Grow*

Older, a television drama that received the National Conference of Christian and Jews Brotherhood Award, and was nominated for an Emmy Award for Community Television.

Chenault has taught African American Studies at the University of Cincinnati, Beacon College and Washington International College, where he was executive dean (1978-1982). He currently is an assistant professor at the Kornhauser Health Sciences Library at the University of Louisville, and a lecturer in the Pan African Studies Department in the U of L College of Arts & Sciences.

Chenault met bassist/composer Frank Proto in 1993, and began a successful partnership that has produced a series of compositions and recordings for orchestra, jazz band and chamber ensemble. They have received commissions from the Cincinnati Symphony Orchestra, Louisiana Philharmonic Orchestra, American Composers Forum, University of Cincinnati College Conservatory of Music, International Society of Bassists and the John F. Kennedy Center for the Performing Arts. Their work has been performed throughout the U.S., and in Canada, England, Germany and France.

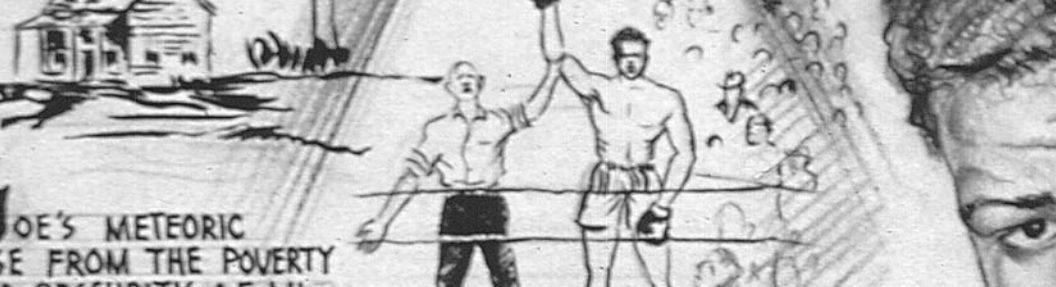


TIMOTHY LONG (Holdenville, Oklahoma), *Conductor*, is a conductor and pianist who is enjoying a flourishing career in the U.S. and abroad. He has been praised for his "sharp conducting" (*Washington Post*), and his orchestras have triumphed with displays of "breadth, depth and color" (*Riverfront Times*) and "brilliant playing" (*Rocky Mountain News*).

Upcoming engagements for Mr. Long include *The Marriage of Figaro* at Opera Theatre of Saint Louis and *La Cenerentola* at Opera Colorado. In the past year he has conducted *Così fan tutte* at both Shreveport Opera and Stony Brook Opera, John Musto's *Inspector General* for Wolf Trap Opera, *Dream Seminar* for the Companion Star Ensemble in Sweden, Unsuk Chin's *Double Concerto* with the Stony Brook Contemporary Chamber Players and an orchestral concert with the Stony Brook Symphony Orchestra.

During the 2007-08 season his operatic conducting engagements included Jake Heggie's *Dead Man Walking* at the University of Colorado at Boulder, *Don Pasquale* at Opera Colorado, *Madame Butterfly* at Opera Theatre of Saint Louis and *Ariadne auf Naxos* at Wolf Trap Opera.

Past seasons reflect the diversity of Mr. Long's vast repertoire. These performances have included Mark-Anthony Turnage's powerful adaptation of the Oedipus story, *Greek*, at Stony Brook Opera, *Don Giovanni* at the Théâtre Municipal de Castres in France, *Le nozze di Figaro* at Boston Lyric Opera, Conrad Susa's *Transformations* for the Maryland Opera Studio, Peter Maxwell Davies's *Miss Donnithorne's Maggot* with the Stony Brook Contemporary Chamber Players; and *The Music Teacher*, an Off-Broadway play/opera by Wallace Shawn and Allen Shawn for The New Group,



ABOUT THE ARTISTS CONTINUED

which ran at the Minetta Lane Theater for seven weeks. During his long association with Opera Theatre of Saint Louis, Mr. Long has conducted performances of *Rigoletto*, *Romeo and Juliet*, *The Barber of Seville*, *Hansel and Gretel*, *The Mikado* and *Madame Butterfly*.

Bridge Records released Mr. Long's first recording as conductor and pianist, *The Music Teacher*, a play/opera which featured Parker Posey and Wallace Shawn in the leading roles.

Mr. Long was formerly Assistant Conductor of the Brooklyn Philharmonic and Associate Conductor of the New York City Opera. He is a native of Holdenville, Oklahoma and is a member of the Muscogee-Creek Nation.



LEON MAJOR (Toronto, Canada), *Director*, is the Artistic Director of The Maryland Opera Studio at the University of Maryland, College Park and was Artistic Director of Boston Lyric Opera and artistic consultant for Opera Cleveland. Major has directed opera and theatre throughout the Americas and Europe for companies including New York City Opera, Washington Opera, the New York Festival of Song, Glimmerglass Opera, San Diego Opera, Vancouver Opera, Teatro Municipale (Rio de Janeiro), The Opera Company of Philadelphia, Wolf Trap Opera and the Canadian Opera Company.

Leon Major has a continuing interest in directing, developing and advocating for new opera. Beginning with the production for the 1967 Canadian Centennial of *Louis Riel* (Harry Somers, Mavor Moore and Jacques Languirand) — an opera based on the life of the controversial Métis leader — and continuing with, among others, *Later the Same Evening* (John Musto and Mark Campbell), *Bastianello* (Musto and Campbell) and *Lucrezia* (William Bolcom and Mark Campbell), *Clara* (Robert Convery and Kathleen Cahill), *Resurrection* (Tod Machover) and now *Shadowboxer* (Frank Proto and John Chenault).

Mr. Major has given master-classes in Mexico City (Sociedad Internacional de Valores de Arte Mexican), The Shanghai Conservatory, Tel Aviv (Israeli Vocal Arts Institute) and Toronto's Royal Conservatory of Music.

Past productions include: *Il Barbiere di Siviglia*, *Macbeth*, *Falstaff*, *Intermezzo*, *Vòlpone*, *Don Pasquale*, *Don Carlos*, *Aida*, *Don Giovanni*, *Roméo et Juliette*, *La traviata*, *L'Elisir d'amore*, *Eugene Onegin*, *The Aspern Papers*, *Così fan tutte*, *Peter Grimes*, *Don Pasquale*.

Upcoming productions include: *The Marriage of Figaro*, Glimmerglass Opera; *Intermezzo*, New York City Opera; the premier of *The Inspector*, a new opera by John Musto and Mark Campbell, Wolf Trap Opera; *Don Pasquale*, Washington National Opera. leonmajor.com



JUSTINA LEE (San Francisco, California), *Principal Coach*, joined the faculty of the University of Maryland, College Park as Music Director of the graduate Opera Studio in 2008. She has worked as an assistant conductor, pianist and coach for the Metropolitan Opera, Seattle Opera, Opera Theatre of St. Louis, the Wolf Trap Opera

Company, Lorin Maazel's Châteauville Foundation, the CoOperative Program at Rider University and Centro Studi Italiani in Urbana, Italy. She has been a collaborative artist with the Cleveland Art Song Festival, the Aspen Music Festival and the Music Academy of the West. Ms. Lee received a Master's of Music in accompanying from the Manhattan School of Music as well as a Masters of Music in piano performance from the University of California, Los Angeles. Concert performances include recitals with tenor Lawrence Brownlee as well as residencies with the Marilyn Horne Foundation, the Châteauville Foundation and the Manchester Music Festival.

GISÈLE BECKER (Arlington, Virginia), *Chorusmaster*, is one of the Washington area's leading choral conductors. Her vision of musical excellence and her commitment to imaginative programming, including commissions and premiere performances of new choral works, has earned for her the highest admiration and respect from her professional colleagues and audiences alike. The *Washington Post* says Becker "has molded her group [Cantate Chamber Singers] into a well-balanced and responsive ensemble... focused, intelligent music-making..." Of her 2003 performance of J. S. Bach's *Mass in B-Minor* the *Post* called it "a version as transfixing as it was bold... riveting in its fresh, impassioned and personal vision..."

Ms. Becker has been the Music Director of the Cantate Chamber Singers since January 1994. She also serves as Director of Choral Activities at The George Washington University where she conducts the University Singers, Chamber Choir and Women's Chorus. For 26 years Ms. Becker served as assistant conductor of The Washington Bach Consort and has also served as Chorus Master for the Cathedral Choral Society. She has also taught conducting at The Catholic University of America.

Ms. Becker's extensive experience in choral preparation has included the Folger Consort's production of *Dido and Aeneas* and Handel's *Ode to St. Cecilia*. For the Cathedral Choral Society she prepared Hindemith's *When Lilacs Last at the Dooryard*



ABOUT THE ARTISTS CONTINUED

Bloom'd for guest conductor Robert Shaw and Haydn's *Creation* for Leonard Slatkin. She has prepared the Washington Bach Consort for its performances of Handel's *Messiah* with conductor Robert King, the Monteverdi *Vespers of 1610* for Harry Christophers, and Charles Ives's *Symphony No. 4* and Sophia Gubaydulina's *Canticle of the Sun* with the National Symphony Orchestra, Leonard Slatkin conducting.

Ms. Becker received her Bachelor of Music degree from The Catholic University of America, her Master of Music degree from George Mason University and is currently pursuing her Doctor of Musical Arts degree from the University of Maryland.



CARMEN BALTHROP (Washington DC), *Lillie Brooks*, soprano, has been acclaimed by the *Washington Post* as “electrifying... a consummate performer,” by the *New York Times* as “a voice of power and uncommon tonal purity,” and “a rapturously beautiful voice” by the *Miami Herald*. This American soprano has an astonishing range

of repertoire from Baroque opera to contemporary song literature. She has appeared with most of the major opera companies in North America including The Metropolitan, Canadian, San Francisco, Dallas, Miami, Seattle, Houston and Florentine. European opera houses include Venice (Teatro La Fenice) and Spoleto, Italy, as well as Berlin (Teatro des Westens). Her orchestral appearances include oratorio and concert performances with the New York Philharmonic, National, Boston, San Francisco, Philadelphia, Pittsburgh, St. Louis, Houston and Detroit symphonies. In great demand as a recitalist, she has performed at the White House, the Kennedy Center, Carnegie Hall, as well as in Italy, the Netherlands, Russia, China and Mexico and the Bahamas. Ms. Balthrop's discography, found on the Deutsche Grammaphon, Elan, New World and Fonit Cetra labels, includes the title roles in Scott Joplin's *Treemonisha* and Claudio Monteverdi's *L'incoronazione di Poppea*. Her self-produced compact disc entitled *The Art Of Christmas* heralded by the *Washington Post* as “a must have on everyone's Christmas recording list,” is available at amazon.com. and cdbaby.com. Upcoming engagements include more concerts in St. Petersburg and concerts and recitals in Budapest and Hungary. She is a professor of voice at the University of Maryland School of Music.



CAROLYN BLACK-SOTIR (Baltimore, Maryland), *Assistant Director*, is a versatile artist, performing, writing and directing in the fields of opera, oratorio, recital, musical theatre and cabaret. She has appeared as guest soloist with some of the finest regional orchestras in a wide range of repertoire including Barber's *Knoxville: Summer of 1915*, Vaughn Williams's *Hodie* and Bach's *St. John's Passion*. Recently, she toured with the Annapolis Symphony in her original Gershwin program. As recitalist, Carolyn has performed extensively on the university and concert circuits both here and abroad presenting programs ranging from the music of Mozart to the songs of Irving Berlin. Carolyn is the Founder of American Song Artists, an eclectic ensemble of classical, jazz and theatre musicians dedicated to celebrating the American Theatre Song. As the ensemble's writer and director, she has created numerous works for the musical stage focusing on such composers as Gershwin, Rodgers, Sondheim, Bernstein and Weill, many of which have toured throughout the country and abroad. Currently, she is receiving rave reviews for her original one-woman tour-de-force, *Just a Song at Twilight*, a program also filmed for public television. A magna cum laude graduate of Eastman School of Music with Bachelor's and Master's degrees in Vocal Performance, Carolyn is now pursuing a doctoral degree at University of Maryland. She studies voice with Carmen Balthrop and directing with Leon Major. When not on stage, Carolyn can be seen on television as an actress, host, journalist and voice-over artist. Carolyn lives in Baltimore with her husband Michael and three sons.



DAVID BLALOCK (Burlington, North Carolina), *Ring Announcer*, baritone, is a first-year graduate student in the Maryland Opera Studio. Last year, David took First Prize at the Fourth Annual Charles A. Lynam Vocal Competition. He has also won awards from the NC District Met Auditions and the Mario Lanza Vocal

Competition. David has performed professionally as Yamadori and the Commissioner in *Madame Butterfly* at the Opera Company of North Carolina, Melchior in *Amahl and the Night Visitors* and Baron Douphol in *La Traviata* at Raleigh Capital Opera. He spent two summers as a young artist at the Seagle Music Colony, performing Dandini in *La Cenerentola* as well as roles in *The Magic Flute* and *La Bohème*. David is a recent graduate of UNC Greensboro, where he sang principal roles in *The Tender Land*, *The Ballad of Baby Doe* and *La Vida Breve*. David now studies with Dominic Cossa.

CAROLINE BRENT (Arlington, Virginia), *Chorus*, soprano, is a sophomore studying voice performance with Linda Mabbs. As a member of University of Maryland Chamber Singers, she has performed with the University of Maryland Symphony Orchestra and the National Symphony Orchestra on several occasions. With the Maryland Opera Studio, Caroline has performed in *A Midsummer Night's Dream*, *Eugene Onegin* and *Xerxes*. Caroline is Director of Outreach and Development for the Empty Chair Theatre Company of Arlington, Virginia; this July, she will be performing in their productions of *Richard II* (Queen, Duchess of York, Duchess of Gloucester) and *A Midsummer Night's Dream* (Hermia, Snug, Mustardseed).



ABOUT THE ARTISTS CONTINUED



COLIN MICHAEL BRUSH (Cincinnati, Ohio), *Reporter #3*, baritone, is in his second year in the Maryland Opera Studio, studying under Dominic Cossa. He graduated from Carnegie Mellon University in Pittsburgh, Pennsylvania, where, he performed the roles of John Sorel and Assan in Menotti's *The Consul*, Carl-Magnus

in *A Little Night Music* as well as Greg in *A Chorus Line*. With the Maryland Opera Studio last year, he has performed the role of Puck in *A Midsummer Night's Dream*, Belcore in *L'elisir d'amore* and covered role of Elviro in *Serse*. Later this spring he will play The Man with the Shoe Sample Kit in *Postcard from Morocco*. Under James Conlon with the May Festival, he performed solo in Benjamin Britten's *Rejoice in the Lamb*. In December 2008, he performed as the featured vocalist with the Cincinnati Pops Orchestra conducted by the late Erich Kunzel. Recently, he completed his first two triathlons.



PETER JOSHUA BURROUGHS (Williston, Vermont), *Max Schmeling*, tenor, has appeared locally with Signature Theatre, Shakespeare Theatre, The In Series, Washington National Opera and Washington Concert Opera. Regionally he has appeared with First Stage Milwaukee, Florentine Opera Company and FBN

Opera of South Carolina. Internationally he has appeared with Studio Lirico in Cortona, Italy and Spanish Dance Theatre, USA at Covent Garden. Recently he appeared as Remendado in *Carmen* with Washington National Opera, Gonzalve in *L'heure Espagnol* with Alexandria Symphony/OTNV and is pursuing his DMA in the Maryland Opera Studio (MOS). With MOS he appeared as Flute in *A Midsummer Night's Dream*, Triquet in *Eugene Onegin* and Il Podesta in *La finta giardiniera*. Upcoming performances include *Carmina Burana* with Alexandria Symphony and Monostatos in *Die Zauberflöte* with Carroll Opera Company.

KELLY BUTLER (LaCrosse, Wisconsin) *Chorusmaster*, is in her first year of the Masters of Choral Conducting program at the University of Maryland. Kelly received her Bachelor's in Music Education from St. Olaf College and sang in the choir under the direction of Dr. Anton Armstrong. After a semester teaching music in Guyana, South America, Kelly spent six years teaching middle school and high school strings in Colorado. She is currently director of the choir program at Eastern Middle School in Silver Spring.



AMELIA DAVIS (Wilmington, North Carolina), *Beauty #2*, soprano, has sung in a variety of styles and venues that range from touring with the Boston Pops to performing on cruise ships. Praised for her "expressive and captivating" delivery (*Encore Magazine* review of her performance as Julie Jordan in *Carousel*), Amelia was a

recipient of the Finalist Honorarium and Encouragement Awards from Palm Beach Opera's Vocal Competition. Amelia received her BM from Furman University in Greenville, South Carolina, where she performed the roles of Fiordiligi in *Così fan tutte*, Ciesca in *Gianni Schicchi*, Dinah in *Trouble in Tahiti* and Tzeitel in *Fiddler on the Roof*. She is currently in her second year of graduate study in the Maryland Opera Studio, and studies with François Loup. While in graduate school, Amelia sang in the Baltimore Symphony Orchestra's 2008 and 2009 Holiday Spectaculars, gave a recital with the Arts Club of Washington and sang Serpetta in *La finta giardiniera* as well as Gianetta in *L'elisir d'amore*. This past summer, she performed the role of Anne in *A Little Night Music* with Opera House Theatre Company. This spring, she will also be playing The Lady with a Cake Box in Argento's *Postcard from Morocco* here at the Maryland Opera Studio.

JONATHAN DILLARD (Charlotte, North Carolina), *Assistant Lighting Designer*, is a second-year MFA candidate in lighting design. Kay Theatre: *The Bluest Eye* (lighting designer), *James Joyce's The Dead* (assistant lighting designer), *The Winter's Tale* (assistant lighting designer); Kogod: *Anton in Show Business* (lighting designer), *Between Trains* (assistant lighting designer). Other UM productions: *Shadowboxer* (assistant lighting designer), *La finta giardiniera* (lighting designer), *L'elisir d'amore* (lighting designer). Outside productions: *Glass Menagerie* (assistant lighting designer), *One Flew Over the Cuckoo's Nest* (assistant lighting designer).

JEREMY W. FOIL (Charlotte, North Carolina), *Associate Set Designer*, is a native of Charlotte, North Carolina, and is based in New York City and Washington DC. Recent designs include *Camelot*, *The Glass Menagerie*, *Call of The Wild* (World Premiere) and *Big River* at Olney Theatre Center. Other designs include *Lyle the Crocodile* at Imagination Stage, *Parallel Lives* at Northern Stage, *Thoroughly Modern Millie*, *Marisol*, *Urinetown the Musical* (ASL version) and *The Piano Lesson*. Associate and Assistant work includes BROADWAY: *Glory Days* at Circle in the Square, OFF-BROADWAY: *Vanities the Musical* at Secondstage, *Opus* at Primary Stages, NATIONAL TOURS: *In the Heights* (First National), *The Pajama Game*, *The Drowsy*



ABOUT THE ARTISTS CONTINUED

Chaperone (scenic assistant) and *Backyardigans Live Nickelodeon*. REGIONAL: *Baby It's You!* at Pasadena Playhouse, *Minsky's* at the Ahmanson, *Macbeth* at Two River Theatre Company and the Folger Theatre, *Stunning* (Helen Hayes Award) at Woolly Mammoth Theatre Company, *The Beaux Stratagem* at Shakespeare Theatre (Helen Hayes award), *A Picture of Dorian Gray* and *A Prayer for Owen Meany* at Roundhouse Theatre, *Sweeney Todd*, *Merrily We Roll Along* and *My Fair Lady* at Signature Theatre. MFA from the University of Maryland at College Park and member of United Scenic Artists Local 829.



LAUREN FOX (Columbia, Maryland), *Chorus*, mezzo-soprano, is a senior at the University of Maryland and will graduate this coming May with her Bachelor of Music in Voice Performance. Lauren has had many performance opportunities while studying at UMD, but this is her first performance with Maryland Opera Studio.

She was awarded a full scholarship to participate in the 2006 Washington National Opera Institute for Young Singers and won first place in her category at the 2005 NATS Mid-Atlantic Adjudications. As a student at UMD, she has performed twice at the Kennedy Center with the Maryland Choirs and at Voice Department recruiting events at the Baltimore School of the Arts. For the past four years she has also been a choir member and soloist at St. Luke's Parish in Bladensburg, Maryland. Lauren is a student of Carmen Balthrop.



BRIDGETTE GAN (Harrisburg, Pennsylvania), *Chorus*, soprano, is a first-year student in the Maryland Opera Studio. Most recently, Bridgette was asked to participate in the Marilyn Horne Foundation's *The Song Continues*...January 2010 Festival at Carnegie Hall. She won a Career Award from the Opera Index

Vocal Competition 2009. Bridgette won the voice division of the Philadelphia Orchestra Albert M. Greenfield Competition 2009, and made her debut with the Orchestra this past November. Bridgette won 1st place in the Scholarship division of the National Opera Association Voice Competition 2009 and won a Junior Encouragement award in the International Elardo Opera Competition 2007. This summer, Bridgette will make her debut with Central City Opera as a Bonfils-Stanton Apprentice Artist singing Eurydice in *Orpheus in the Underworld* and Isabel/Madeline in *Face on the Barroom Floor*. Roles performed include Lia (*L'enfant prodigue*), Blanche (*Dialogues des Carmélites*), L'enfant (*L'enfant et les sortilèges*) and Mabel (*The Pirates of Penzance*).



AARON INGERSOLL (Traverse City, Michigan), *Chorus*, bass, is a member of the Maryland Opera Studio, where he studies with Martha Randall. Mr. Ingersoll received his Bachelor of Music degree from the New England Conservatory of Music studying under Delores Ziegler. Aaron has performed the roles of Sarastro in

The Magic Flute, Antonio in *Le nozze di Figaro* and Balthazar in *Amahl and the Night Visitors*. He has also performed scenes singing Bartolo in *Le nozze di Figaro*, Il Dottore in *La Traviata*, Osmin in *Die Entführung aus dem Serail*, Bottom in Britten's *A Midsummer Night's Dream*, all with the Aspen Opera Theater Center, where he also sang Grieg's *Peer Gynt* in concert with the Aspen Festival Orchestra. Mr. Ingersoll has been heard as the bass soloist in Beethoven's *Mass in C*, Bach's *Cantata No. 4* and Finzi's *Lo, the full final sacrifice*. While studying in Boston, Mr. Ingersoll sang with Trinity Church in Copley Square and Exultemus, a professional Renaissance Vocal Ensemble.



MICHAEL INGRAM (Columbia, Missouri), *Assistant Conductor*, began conducting at age 15, and has since performed as oboist, percussionist, pianist, chorister, narrator and conductor throughout the country and around the world, including venues in Boston, Philadelphia, Paris, Rome and Florence. His principal teachers have

been James Buswell, Carol Ou and Michael Jinbo (conducting), as well as Mia Chung and Alina Polyakov (piano). Michael is currently a Master's candidate in orchestral conducting at the University of Maryland under the instruction of James Ross. In addition to his work on *Shadowboxer*, Michael conducted *L'elisir d'amore* with MOS in the fall and will lead Dominick Argento's *Postcard from Morocco* later this spring. Michael's interests extend far beyond the concert hall as well. He has published poetry and prose, taught English grammar and literature, announced for National Public Radio and delivered speeches on a myriad of topics ranging from music to spirituality.



ROBERT KING (Washington DC), *Julian Black*, tenor, received a BM in Vocal Performance from University of Hartford's Hartt School of Music. A former Washington National Opera chorus member, he has been a Young Artist at North Carolina Opera, Houston Ebony Opera, Wildwood Opera Theatre, Connecticut

Opera and AIMS in Graz, Austria. Mr. King has performed the roles of Mingo and Crabman in *Porgy and Bess*, Nemorino in *L'elisir d'amore*, Don Ottavio in *Don Giovanni*, Nick/Trin in *La fanciulla del west*, Alfredo in *La Traviata* and the Duke in *Rigoletto*. Robert sang Tamino in Belgium and has been asked to sing the role in Linz, Austria. Mr. King works with the versatile American tenor, Neil Rosenshein.



ABOUT THE ARTISTS CONTINUED

JAMES KRABBENDAM (Gwynn Oak, Maryland), *Chorus*, bass, is a junior at the University of Maryland studying with Professor François Loup. This past summer, James made his debut as Dr. Dulcamara in *L'elisir d'amore* with the Bel Cantanti Summer Opera Program. Past chorus credits include *Carmen* with Summer Opera Theatre Company, *I Capuletti e I Montecchi* with Bel Cantanti Opera and *Eugene Onegin* with the Maryland Opera Studio. He is very excited about the opportunity to participate in the world premiere of *Shadowboxer*.

SOOYOUNG JUNG (Seoul, Korea), *Rehearsal Pianist*, received her master's degree at The Juilliard School in New York where she specialized in collaborative piano. She devotes much of her time to the performing of art song and opera operations in New York and Washington DC. She also enjoys an active career in playing chamber music. Currently, she is studying with Rita Sloan at the University of Maryland where she is preparing for her DMA degree.

CRAIG LAWRENCE (Rockville, Maryland) is an actor and fight choreographer for the Washington DC/Baltimore Area. Born and raised in Rockville, his previous featured roles include MacDuff (*Macbeth*, Baltimore Shakespeare Festival), Banditti (*Tis Pity She's A Whore*, Centerstage), Gregor (*Nothing Sacred*, Firebelly Productions) Victim of the Crime (*Dead Man Walking*, Baltimore Opera) and Drama Student in *Step Up 2: The Streets*. Craig is an Advanced Actor/Combatant with the Society of American Fight Directors.



JARROD LEE (Sylacauga, Alabama), *Old Joe*, bass baritone, is a member of the Maryland Opera Studio and studies voice under Professor Dominic Cossa. He also studied voice under François Loup. He was a featured singer for Governor Bob Riley and Cabinet members for engagements at the Governor's Mansion in Alabama.

Jarrod's operatic roles include Giuseppe in *The Gondoliers*, Sergeant of Police in *The Pirates of Penzance*, Falstaff in *The Merry Wives of Windsor*, the title role of The Mikado with Jacksonville Opera Theatre in Jacksonville, Alabama, a soldier in *La Cenerentola*, Custom House Sergeant in *La Bohème* with Opera Birmingham in Birmingham, Alabama, the Jailer in *Tosca*, a soldier in *Carmen* with Summer Opera Theatre Company in Washington DC, Samuel in *Pirates of Penzance* with Young Victorian Opera Theatre in Baltimore, Captain/Zaretsky in *Eugene Onegin* and

Dulcamara in *L'elisir d'amore* with the Maryland Opera Studio. He earned a BA in Music Education from Jacksonville State University in Alabama where he studied voice under Dr. Richard Armstrong. Jarrod is a 2008–2010 recipient of the Victor Rice Opera Performance Graduate Assistantship.

KIRBY MALONE (Fairfax, Virginia), *Projection Designer*, is a writer/director/projection designer, and **GAIL SCOTT WHITE** (Fairfax, Virginia), *Projection Designer*, is a new media scenographer/animator; they are the co-founders and artistic directors of Cyburia Productions in Fairfax, Virginia. They have collaborated as director and new media scenographer, respectively, on many productions, including the opera *Naked Revolution*, by painters Komar & Melamid and composer Dave Soldier; and the original sci-fi performances *Silence & Darkness*, a live movie for the cell phone age and *Time Traveler Zero Zero*, a story of John Titor.

They have collaboratively created projection designs for Tazewell Thompson's production of Wendy Wasserstein's *The Heidi Chronicles* at Arena Stage in Washington DC, in addition to designs for José Rivera's *Marisol*, Christopher Marlowe's *Doctor Faustus* and Encompass New Opera Theatre's *Approaching Infinity*, which paired Hans Werner Henze's *The End of a World* with John Harbison's *A Full Moon* in March (based on W.B. Yeats), at the Connelly Theatre, New York City. They also created projection design for Encompass, for *The Theory of Everything* at New York City Opera's VOX2006 and VOX2007 at the Skirball Center in New York City; for Moisés Kaufman and Tectonic Theater Project's *33 Variations* in a workshop production sponsored by Arena Stage at Georgetown University; for a "surveillance state" *Hamlet*, at the Actors Guild of Lexington (Kentucky) and the Temple Theatre (Sanford NC); and for Ariel Dance Theatre's *FLUSH: The Gyre Project* at the Long Center for the Performing Arts (Austin, Texas).

Malone and White's work at the Multimedia Performance Studio (which they founded and directed at George Mason University from 1999 to 2009) was funded by Virginia's Center for Innovative Technology, and by a \$125,000 National Endowment for the Arts grant for their "New Stage Technology Project." In 2006, they co-edited, and wrote articles for, the book *Live Movies: A Field Guide to New Media for the Performing Arts* (which is available online at <http://soa.gmu.edu/mps>; their work can also be viewed at cyburbiaproductions.com).

Their recent articles on new media scenography for opera, theater, dance and performance art, "How Do You Teach Magic" (with Jake Pinholster) and "The Case for Live Movies" were published in *Live Design* and *American Theatre*, respectively, and Malone's script *Silence & Darkness* appeared recently in *TheatreForum* (published by UC San Diego), with images of White's new media scenography for the production. Their multimedia collaborations were featured in *The Art of Image: Projections on Stage*, a video by Wendall Harrington, which premiered at the Broadway Projection Master Classes at the Tribeca Performing Arts Center in New York City in June 2005.



ABOUT THE ARTISTS CONTINUED

Kirby Malone also directed stagings of the new operas *Chatter & Static* by Paul Mathews and *The Defendants Rosenberg* by Ari Benjamin Meyer for Peabody Chamber Opera, and Gail Scott White created new media scenography for choreographers Byron Suber and Jane Franklin.



VASHAWN SAVOY MCILWAIN (Washington DC), *Jack Blackburn*, baritone, is a graduate of the famed Duke Ellington School of the Arts. Mr. McIlwain holds a BM in Performance from the University of Northern Iowa and also holds a MM in Opera from the University of Maryland at College Park where he

graduated from the Maryland Opera Studio. Mr. McIlwain is a 2007 Metropolitan Opera Regional Finalist and is equally comfortable in the concert hall and in the theater. Mr. McIlwain's national credits include Morales in *Carmen*, Leporello in *Don Giovanni*, Jack Johnson in the world premiere of Adolphe's *Let Freedom Sing*, Chief Cameahwait and Sergeant Floyd in Mager's *Dream of the Pacific*. International credits include Jake and Jim in Gershwin's *Porgy and Bess*, Guglielmo in *Così fan tutte* and the European premiere of H. Leslie Adams's *Drums of Tragedy*. Within the past year Mr. McIlwain has also made his musical theatre debut as Mayor in *Strega Nona* and Joe in *Show Boat*.



ANDREW MCLAUGHLIN (Canton, Pennsylvania), *Reporter #2*, baritone, is a first-year member of the Maryland Opera Studio. A recent graduate of West Chester University, he was chosen as the recipient of the Syed R. Ali-Zaidi award for academic excellence, the highest honor given to one graduating student in the state of

Pennsylvania. In addition, Andrew was a recent semi-finalist in the Florida Grand Opera Voice Competition and won second prize in the Kennett Symphony Young Artist Competition. Andrew has been a member of the Aspen Music Festival and appeared as a featured soloist with the West Chester University Symphony Orchestra and the Brandywine Valley Chorale. As a member of the West Chester University Opera Theatre, he performed baritone roles from Penhorwood's *Too Many Sopranos*, Ravel's *L'enfant et les sortilèges* and Strauss's *Die Fledermaus*. This summer, Andrew will be a studio artist with Central City Opera in Central City, Colorado. Andrew has studied with celebrated baritones Randall Scarlata and Dominic Cossa.



MADELINE MISKIE (Cleona, Pennsylvania), *Beauty #1*, soprano, is a student of Linda Mabbs. Recently, Madeline performed with the Annapolis Opera Outreach singing excerpts from *Hansel and Gretel* (Gretel). She will sing the role of Lady with a Hand Mirror in the Maryland Opera Studio's upcoming production of *Postcard from*

Morocco. Ms. Miskie made her professional debut in 2007, performing the role of First Lady in the Harrisburg Opera's production of *Die Zauberflöte*. A new-music enthusiast, Madeline premiered *In Spirals*, a new work for soprano and orchestra by Michaela Eremiasova at Eastman's *Women in Music Festival* in November 2007. Additional roles include: Giannetta (*L'elisir d'amore*), Arminda (*La finta giardiniera*), Le Feu/Le Rossignol (*L'Enfant et les Sortilèges*), Sandman (*Hansel and Gretel*) and Il Cuculo (*La Bella Dormiente nel Bosco*). Cover roles include Tytania (*A Midsummer Night's Dream*) and Romilda (*Serse*). In 2006, Madeline was a District Level winner (Pittsburgh) in the Metropolitan Opera National Council Auditions. Also an aspiring teacher, Madeline has served as a member of the voice faculty at Lebanon Valley College's Community Music Institute and at Belvoir Terrace, a fine and performing arts camp for girls. Madeline earned her BM in vocal performance from the Eastman School of Music in 2007.



DUANE A. MOODY (Washington DC), *Young Joe*, tenor, has been very active in the performing arts since the age of four when he began in the instruction of dance. He soon discovered he had the gift of song and with helpful advice and tutelage from the many public school music teachers and private instructors in his early

musical career, he went on to further his education at The Peabody Conservatory of Music (BM, Vocal Performance 1995; Graduate Performance Diploma, Operatic Studies 2001) and Boston University (MM, Vocal Performance 1997). He made his professional vocal recital debut at The Kennedy Center of Washington DC in 1997, went on to tour extensively all over the world as Sportin' Life in the opera *Porgy and Bess* and was a principal tenor in the very vocally demanding off-Broadway show, *3 Mo' Tenors*. Duane is an Associate Professor of Voice at Berklee College of Music in Boston, Massachusetts, and looks forward to using this part of his journey to further his musical creativity and integrity, and to educate future musicians in what it means to be a "true" musician. *Photo courtesy of Rod Goodman.*



BENJAMIN MOORE (Atlanta, Georgia), *John Roxborough*, baritone, has performed frequently, locally and abroad. He was a bass soloist twice in Handel's *Messiah* with his college choir and performed twice in the music department's Honors Recital.

He traveled nationally and internationally on tour with the Furman Singers, of which he was student conductor. He also toured with the Boston Pops Orchestra and the Furman Singers. Benjamin has been a young artist in Lyrique-en-Mer/Festival de Belle-Ile in Belle-Ile, France, and has been a part of the Aspen Opera Theater Center. Mr. Moore is currently in his last semester at the Peabody



ABOUT THE ARTISTS CONTINUED

Conservatory of the Johns Hopkins University pursuing a Master's Degree in Voice Performance. Last season he was Harasta in Janáček's *The Cunning Little Vixen* and was Dottor Grenvil (Germont cover) in Verdi's *La Traviata* with the Peabody Opera Theatre. This season, Benjamin was seen as Don Alfonso in Mozart's *Così fan tutte* and Dr. Falke in Johann Strauss's *Die Fledermaus* with the Peabody Opera Theatre. Benjamin is currently a part of Winds of Hope, Winds of Healing — a national organization that uses music to raise awareness and funds for mental health services and spiritual care in underserved areas in the U.S.



AMANDA OPUSZYNSKI (Manchester, Connecticut), *Beauty #3*, soprano, is a second-year member of the Maryland Opera Studio studying under Delores Ziegler. She received her Bachelor of Music in Vocal Performance from the University of Michigan, where she sang the role of Musetta in *La bohème* under the baton of Martin

Katz. A versatile artist, Amanda spent two seasons with the Ohio Light Opera, singing such roles as Susan in Romberg's *Desert Song*, Liesl in *The Sound of Music* and Ado Annie in *Oklahoma!* In 2009, Amanda was a member of the Wolf Trap Opera Studio, where she performed Helen in *Hin und Zurück*, Geraldine in *A Hand of Bridge* and Lucy in Jake Heggie's *Again* in an evening of one acts. Most recently, Amanda appeared as Adina in *L'elisir d'amore* with the Maryland Opera Studio and won an Encouragement Award in the Middle-Atlantic Regional Finals of the Metropolitan Opera National Council Auditions. After graduation, she will join the Young Artist Program at Seattle Opera, appearing as the Prima Donna in Donizetti's *Viva la mamma* and Donna Elvira in *Don Giovanni*. Amanda is a 2008-2010 recipient of the Victor Rice Opera Performance Graduate Assistantship. Visit www.amandasoprano.com for updates!



ANDREW OWENS (Bucks County, Pennsylvania), *Reporter #1*, tenor, began his training under the celebrated tenor Enrico Di Giuseppe. He then enrolled at the Oberlin Conservatory of Music where he assumed leading roles in *Dialogues des Carmélites*, *Die Lustigen Weiber von Windsor* and *Little Women*. He also performed in

the West Coast premiere of William Bolcom's *A Wedding* at the Music Academy of the West under the auspices of Marilyn Horne. He has appeared as a soloist with the Cleveland Orchestra, the Greensboro Symphony, the Annapolis Chorale and the Greensboro Oratorio Society in works by Haydn, Mendelssohn, Handel, Puccini,

Rachmaninoff and others. His Central City Opera debut as Arturo in *Lucia di Lammermoor* received a number of favorable reviews, including *Opera News* which wrote that "Owens opened his mouth and produced the kind of Italianate legato sound the evening thitherto lacked." Most recently, he was seen as Nemorino in the Maryland Opera Studio's production of *L'elisir d'amore*. This summer marks his return to Central City Opera where he will assume the roles of Léon in *Signor Deluso* and Pluto (cover) in *Orpheus in the Underworld*. A recipient of awards from both the Marilyn Horne Foundation and the Mario Lanza Institute, Andrew studies under renowned baritone Dominic Cossa.

PETER PARK (Baltimore, Maryland), *Audio Designer*, is a Senior Theatre Major, with emphasis on sound design and production. Kogod Theater: *Anna in the Tropics* (assistant sound designer). Kay Theater: *The Winter's Tale* (sound board operator), *Urinetown* (wireless mic technician).

DAVID O. ROBERTS (Syracuse, New York), *Costume Designer*, is pleased to be working again with Leon Major, having collaborated with him last on the world premiere of *Later the Same Evening* at University of Maryland, and subsequent production at Manhattan School of Music. He has also designed the costumes for *Volpone*, for the world premiere at Wolf Trap Opera in 2004, and re-designed a second production there in 2007. He previously worked with Mr. Major on productions of *Il Barbiere di Siviglia* at Glimmerglass Opera, *Così fan tutte* at San Diego Opera, Florida Grand Opera, Austin Lyric Opera and Teatro Municipal, Rio de Janeiro, *Don Giovanni* at Boston Lyric Opera, *Don Giovanni* and *Così fan tutte* at Wolf Trap Opera and *Così fan tutte*, *Il Matrimonio Segreto*, *Le nozze di Figaro* and *Turn of the Screw* at the University of Maryland. Other productions at Wolf Trap include *La finta giardiniera*, *Il Turco in Italia* and *La Clemenza di Tito*. Other opera credits include *Romeo et Juliette* and *Dream of Valentino* (associate costume designer with Valentino, the couturier) at Washington Opera, and *Faust* at Opera Company of Boston. He has also designed costumes for *Othello* at Philadelphia Drama Guild, *Peter and the Wolf* and *Babar, the Little Elephant* for Metropolitan Opera Ballet and *The Nutcracker* for Marin Civic Ballet.

ERHARD ROM (Seattle, Washington), *Set Designer*, has designed more than 100 productions nationally and two of his designs were featured in the '07 Prague Quadrennial, the pre-eminent scenographic exhibition in the world. Companies he has designed for include Opera Theatre of Saint Louis, Boston Lyric Opera, Virginia Opera, Minnesota Opera, Wolf Trap Opera Shakespeare Santa Cruz, Folger Shakespeare Theatre, Geva Theatre Center, Syracuse Stage, Indiana Repertory Theatre, Merrimack Repertory Theatre, Woolly Mammoth Theatre, ABC Television, Atlanta Opera, Opera Festival of New Jersey, Cleveland Opera, Kentucky Opera, Lyric Opera of Kansas City, New Orleans Opera, Chautauqua Opera, Ordway Music Theatre, Curtis Institute of Music, San Francisco Opera Center and BARD Summerscape. He received the tribute to classical arts award for creative achievement in opera in 1999 and 2003. He is a member of USA Local 829. Erhard is currently an Assistant Professor of Set Design at Montclair State University and will be designing a new production of *Nixon in China* for the Vancouver Opera in 2010.



ABOUT THE ARTISTS CONTINUED



YONI ROSE (Baltimore, Maryland), *Chorus*, tenor, is in the second semester of his junior year at the University of Maryland where he is pursuing a Bachelor of Music in vocal performance. In 2009, Yoni performed the role of Rinuccio in the Janiec Opera Company's production of *Gianni Schicchi*. He also appeared in the choruses of the Janiec Opera Company's productions of *Les Contes D'Hoffman* and *Hello Dolly*. He performed as a member of the chorus in the Maryland Opera Studio's production of *Eugene Onegin*.

NANCY SCHERTLER (Washington DC), *Lighting Designer*, Broadway: *Fool Moon* and Bill Irwin's *Largely/New York* for which she received a Tony® Award nomination. Off-Broadway productions include *Hilda*, *The Regard Evening*, *Texts for Nothing*, *A Flea in Her Ear* and *Falsettoland*. Opera credits include University of Maryland Opera productions of *Clara*, based on the life of Clara Schumann, and *Later the Same Evening*, an opera inspired by five paintings of Edward Hopper, productions both directed by Leon Major. She created the lighting for *The Difficulty of Crossing a Field*, an opera commissioned and produced by The American Conservatory Theatre, book by Mac Wellman, composer David Lynch featuring the Kronos Quartet. Additionally her work has been seen with Baltimore Opera, Boston Lyric Opera, Portland Opera and the Wolf Trap Opera Company. Nancy has collaborated on many new plays at regional theatres across the country, including *After the War*, *The Gamester* and *Levee James* for ACT in San Francisco, *The Sisters Matsumotto* for Seattle Rep *A Christmas Carol* at the Milwaukee Rep and *Tom Walker, Lovers and Executioners* and *Shakespeare in Hollywood* among others at Washington's Arena Stage, where she is an Affiliated Artist.



JOSEPH SHADDAY (Indianapolis, Indiana), *Chorus*, tenor, is thrilled to be appearing in his first main stage production at the University of Maryland. Joe is a member of the Opera Studio and studies with the renowned Prof. Gran Wilson. Recently, Joe has performed several main roles including Don Ramiro (*La Cenerentola*), Tamino (*The Magic Flute*) and Rinuccio (*Gianni Schicchi*). Joe would like to thank God, his fiancée and family for all of their constant support. Enjoy the show!



ZAIN SHARIFF (Dallas, Texas), *Chorus*, baritenor, is a recent graduate of the University of Maryland. He has appeared in performances of *Armide*, *Così fan tutte*, *Eugene Onegin*, *Seise* and *L'elisir d'amore* with the Maryland Opera Studio; *Carmen* with Summer Opera Theatre Company; *Faust* with Opera Camerata of Washington, and in *La traviata*, *Don Pasquale*, *I Capuleti e i Montecchi* and *Carmen* with Bel Cantanti Opera. He has sung the roles of the Notary in *Don Pasquale* and Tom in *Un ballo in maschera* with Repertory Opera Theatre of Washington, as well as Masetto in *Don Giovanni* with the Riverbend Opera Company. Non-operatic roles include Ali Hakim in *Oklahoma!* and the Vicomte de Nanjac in *An Ideal Husband*. By day, he is the operations manager for a facilities consulting firm in Columbia, Maryland. He is a student of François Loup.

LEWIS SHAW (Baltimore, Maryland), *Fight Choreographer*, is a Certified Teacher with the Society of American Fight Directors. He has choreographed violence for hundreds of theatre, television and opera productions all over the English-speaking world, including The Shakespeare Theatre in Washington, The Baltimore Opera and The Globe Theatre in London. Lewis is a member of the Design Company at Baltimore's Everyman Theatre. The stage weapons he creates through Vulcan's Forge appear in productions the world over from Japan to Broadway. He lives in Baltimore with his two wonderful sons.



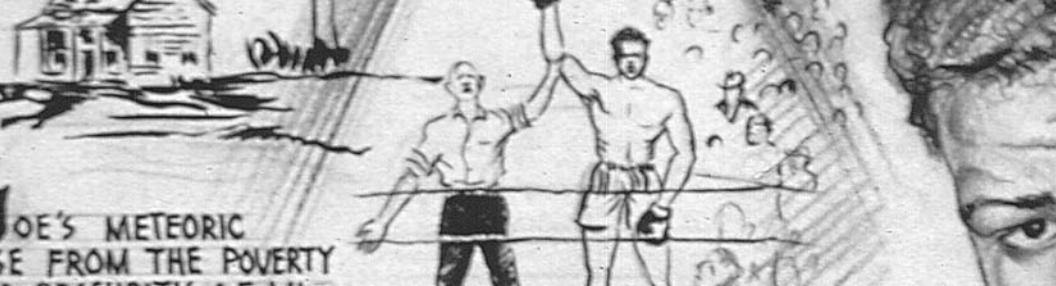
MONICA SOTO-CIL (San Diego, California), *Chorus*, mezzo-soprano, enjoys repertoire including opera, art song, contemporary and Mexican folkloric music. She has performed as a soloist in Jordan Hall, The Cornerstone Arts Center and the Academy of Music in Philadelphia. Monica received her Bachelor of Music in

Vocal Performance from the New England Conservatory of Music under the tutelage of the late Edward Zambara. She is currently pursuing her Master of Music as a member of the University of Maryland's Opera Studio with Delores Ziegler. Last fall, Monica enjoyed performing at the Clarice Smith Performing Arts Center as a member of the ensemble of Donizetti's *L'elisir d'amore*. This spring she is looking forward to performing in the Maryland Opera Studio's scenes program in which she will perform scenes from Britten's *Albert Herring*, Donizetti's *Anna Bolena* and Verdi's *Rigoletto*.



MAGGIE VILLEGAS (Hialeah, Florida), *Production Stage Manager*, AGMA, AEA is a freelance stage manager, artist and writer based in Baltimore, Maryland. She is co-founder of EMP Collective, a web-based multi-media arts collaborative. Her stage management credits include working with Opera Lafayette, Baltimore Symphony

Orchestra, Baltimore Opera Company, Baltimore Shakespeare Festival, Harford Dance Theatre and Porthouse Theatre. Maggie is a proud graduate of Florida State University.



ABOUT THE ARTISTS CONTINUED



MADelyn WANNER (Lancaster County, Pennsylvania), *Chorus*, mezzo-soprano, is currently pursuing graduate studies in the Maryland Opera Studio, as a student of Delores Ziegler. Operatic credits include the role of Cherubino in Mozart's *Le nozze di Figaro*, The Child in Ravel's *L'Enfant et les sortilèges*, Second Lady in

Mozart's *Die Zauberflöte* and Hänsel in Humperdinck's *Hänsel and Gretel*. Most recently, Ms. Wanner sang the role of Siebel in Baltimore Concert Opera's production of Gounod's *Faust*, and Hänsel for Annapolis Opera's outreach program. She also made her debut with the Baltimore Symphony Orchestra as Hansel for their outreach concerts during their 2008-2009 season. Ms. Wanner is also an active concert soloist. She was selected as a semi-finalist for the Palm Beach Opera competition, and is a recipient of the Linda A. Mantegna Endowed Scholarship and the George Castelle Memorial award in voice. Ms. Wanner is a graduate of the Peabody Conservatory of Music.



ADRIENNE WEBSTER (Detroit, Michigan), *Marva Trotter*, mezzo-soprano, graduated with honors from the University of Michigan with a Bachelor's degree in Vocal Performance and a Teaching Certificate in K-12 Vocal Music. She is currently finishing her Master's in Opera at the Maryland Opera Studio under the

tutelage of Delores Ziegler. Her recent performances include Ramiro in Mozart's *La finta giardiniera* with MOS; the title role in Bizet's *Carmen* and winning First Place in the Adrian Boyer Aria Competition at the Bay View Music Festival. Locally, Ms. Webster has played the Sorceress in Purcell's *Dido and Aeneas* with the Annapolis Chorale, in which she brought "strong drama to the Sorceress role..." remarked the *Baltimore Sun*. She was the alto soloist in the Rachmaninoff *Vespers*, and Handel's *Messiah* with both the Annapolis Chorale and the Metropolitan A.M.E. Church of D.C. Ms. Webster has performed extensively on some of the most infamous European stages as the Strawberry Woman in Gershwin's *Porgy and Bess* under the auspices of New York Harlem Productions. She feels deeply honored to have the opportunity to create the role of Marva Trotter in the World Premiere of *Shadowboxer*, based on the life of legendary boxer, Joe Louis — a hero of her hometown! Adrienne is a 2008-2010 recipient of the Victor Rice Opera Performance Graduate Assistantship.

ALCINE WILTZ (New Orleans, Louisiana), *Choreographer/Movement Coach*, is Professor Emeritus and former Chair of the Department of Dance, University of Maryland (1983-2004). At Southern Illinois University Edwardsville he served as Artist-In-Residence and founding Director of Dance (1968-1983). He co-founded and directed the Mid America Dance Company, a professional touring, contemporary dance company in St. Louis, Missouri. Wiltz has directed/choreographed more than 60 musical theatre productions and created in excess of 50 concert dance works, receiving prestigious awards for his choreography. His 50-year career has combined academic and professional endeavors emphasizing dance performance, teaching and choreography.



CARRIEANNE WINTER (Rockford, Michigan), *Chorus*, soprano, began her training at Grand Rapids Community College, followed by Western Michigan University, where she graduated with a degree in Choral Education in 2008. Her awards include an Encouragement Award at the 2007 Great Lakes District National

Council auditions and 3rd place at the 2009 Harold Haugh Light Opera Vocal Competition. CarrieAnne has performed the roles of Despina with the Lyric Opera Studio of Weimar and Queen of the Night with Western Michigan University's opera program. Her recent concert work includes Orff's *Carmina Burana* with the Kalamazoo Jr. Symphony, as well as Schubert's *Mass No. 2 in G* with Western Michigan University's chamber orchestra. CarrieAnne premiered two songs and a song cycle written by new composer Jonathon Cook last spring. A diverse singer with a jazz background, she has also sung with Gold Company, sharing the stage with Johnny Mathis, Darmon Meader and Bobby McFerrin. CarrieAnne is a student of Linda Mabbs.



BRIDGET WOODBURY (Bethesda, Maryland), *Assistant Stage Manager*. Recent credits include: *Permanent Collection* (assistant stage manager, Round House Theatre, Bethesda); *The A Cappella Party* (stage manager, production manager and technical director, Capital Fringe Festival); *James Joyce's The Dead*, *The Winter's Tale*, *Filthy Rich*,

La Dispute, *The Weir* (stage manager, University of Maryland); *Urinetown*, *The Distance From Here* (AEA blended cast in conjunction with Woolly Mammoth Theatre & UM) (assistant stage manager, University of Maryland); *Thoroughly Modern Millie*, *Cabaret* (stage manager, Wildwood Summer Theatre). In addition, Ms. Woodbury serves as the Chairman of the Board of Directors for Wildwood Summer Theatre as well as the Co-Chairman of the Executive Board of the University of Maryland Undergraduate Theatre Artists Society. Upcoming projects include *Around the World In 80 Days* (backstage crew, Round House Theatre, Bethesda). Please visit www.bridgetwoodbury.com.



ABOUT THE ARTISTS CONTINUED

SUN HA YOON (Seoul, Korea), *Rehearsal Pianist*, received her Bachelor of Music degree from Seoul National University and Master's from The Juilliard School studying with Jonathan Feldman, Margo Garrett and Brian Zeger as a merit scholarship student (Henrietta Quade Scholarship, Pauline and Arthur Shaffer Memorial Scholarship in Piano, William Petschek Piano Scholarship). Ms. Yoon has performed as a collaborative pianist in Alice Tully Hall, The Peter Jay Sharp Theater, Weill Recital Hall at Carnegie Hall and Merkin Hall in New York. Sun Ha Yoon is the recipient of the Robert McCoy Graduate Assistantship in Collaborative Piano Established by Nancy Peery Marriott, University of Maryland. Sun Ha Yoon is currently pursuing a DMA under the guidance of Rita Sloan.

NICKOLAS VAUGHAN (Mobile, Alabama) *Joe the Boxer* Most recently in The Kennedy Center's *Barrio Grrrl!* and also *F***ing A* at Studio Theatre in Washington DC. Other Stage Credits: *A Chorus Line*, *Working*, *Company*, *Saint Lucy's Eyes*. Dance Credits: *Dangerous Liaisons*, *This Woman's Work*. Television Credits: *Boardwalk Empires* and *The Wire*. Training: BFA in Musical Theatre, Howard University.



HISTORY OF AMERICAN WORKS PRESENTED BY THE MARYLAND OPERA STUDIO

- 2010** Postcard from Morocco (Dominick Argento / John Donahue)
Shadowboxer (Frank Proto / John Chenault) –
World Premiere Commission
- 2009** Shadowboxer (Frank Proto / John Chenault) *Reading*
- 2008** Ordinary People (Robert Chumbley / Dugg McDonough) –
New Works Reading Series
ION (Altin Volaj / Nick Olcott) – *New Works Reading Series*
- 2007** Later the Same Evening (John Musto / Mark Campbell) –
World Premiere Commission
Transformations (Conrad Susa / Anne Sexton)
- 2006** The Italian Lesson & Bon Appetit (Lee Hoiby / Mark Shulgasser)
At the Statue of Venus (Jake Heggie / Terrence McNally)
- 2005** The Newport Rivals (Kirke Mechem)
- 2004** Clara (Robert Convery / Kathleen Cahill) – *World Premiere Commission*
Ssbaji (Ye Sung Lee / Laura Harrington) – *New Works Reading Series*
- 2003** A Family Reunion (Christopher Patton / William Moss) –
New Works Reading Series
- 2002** Clara (Robert Convery / Kathleen Cahill) – *New Works Reading Series*
- 2001** Pope Joan (John Musto / Denise Lanctot) – *New Works Reading Series*
Salsipuedes (Daniel Catán / Eliseo Alberto & Francisco Hinojosa) –
New Works Reading Series
- 1999** Postcard from Morocco (Dominick Argento / John Donahue)
- 1998** A Game of Chance (Seymour Barab / Evelyn Manacher Draper)
A Hand of Bridge (Samuel Barber / Gian Carlo Menotti)
The Music Shop (Richard Wargo)
- 1997** Tartuffe (Kirke Mechem)
- 1996** The Telephone (Gian Carlo Menotti)
- 1993** The Face on the Barroom Floor (Henry Mollicone / John S. Bowman)
- 1992** Snow White (Luigi Zaninelli)
- 1991** The Stronger (Hugo Weisgall / Richard Henry Hart)
- 1989** Amarantha (Roger Ames / Roger Ames & Timothy Nolen) –
World Premiere
The Love of Don Perlimplin (Conrad Susa) – *Premiere*
The Queen and the Rebels (Lawrence Moss)