

LEON WILSON CLARK  
OPERA SERIES

SHEPHERD SCHOOL OPERA

and the

SHEPHERD SCHOOL CHAMBER ORCHESTRA

present

*The Prologue from*  
ARIADNE AUF NAXOS

*Music by Richard Strauss*

*Libretto by Hugo von Hofmannsthal*

VIVA LA MAMMA!

*Music by Gaetano Donizetti*

*Libretto by Domenico Gilardoni*

*Richard Bado, conductor*

*Cristian Măcelaru, conductor (Nov. 10)*

*Debra Dickinson, stage director*

*Wortham Opera Theatre*

*November 4, 6, 8 and 10, 2009*

*Performance times:*

*November 4, 6 and 10 at 7:30 p.m.*

*November 8 at 2:00 p.m.*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

# *The Prologue from Ariadne auf Naxos*

Music by Richard Strauss (1864-1949).

Libretto by Hugo von Hofmannsthal.

Premiere on October 4, 1916.

Backstage in a theater in Vienna, Austria.

## CAST

(in order of vocal appearance)

<i>The Music Master</i>	Marcus DeLoach
<i>The Major-Domo</i>	David Keck
<i>A Lackey</i>	Christopher Besch
<i>An Officer</i>	Zachary Devin
<i>The Composer</i>	Sishel Claverie (Nov. 4 and 8) Sarah Mesko (Nov. 6 and 10)
<i>The Tenor</i>	Eric Longo
<i>The Wig-Maker</i>	Samuel Schultz
<i>Zerbinetta</i>	Corissa Leonard
<i>The Prima Donna</i>	Mary-Jane Lee
<i>The Dancing Master</i>	Brent Ryan
<i>Harlekin</i>	Paul Wilt
<i>Scaramuccio</i>	Julian Yao
<i>Brighella</i>	Joseph Eletto
<i>Wardrobe Mistress</i>	Shelley Cantrick
<i>Nymphs</i>	Abbey Curzon, Maria Failla, Sarah Lemesh
<i>Stagehands</i>	Geordie Alexander, Brian Haase, Adam Lau, Robert Lilly

- INTERMISSION -

## **Viva la mamma!**

Music by Gaetano Donizetti (1797-1848).

Libretto by Domenico Gilardoni.

Adapted from Antonio Sografi's plays *Le convenienze teatrali* (1794) and *Le inconvenienze teatrali* (1800). Premiere on November 21, 1827.

Backstage in a theater in Lodi, Italy.

## CAST

(in order of vocal appearance)

<i>Biscroma Strappaviscere, maestro di capella</i>	Samuel Schultz
<i>Daria Garbinati, prima donna</i>	Annamarie Zmolek
<i>Procolo, Daria's husband</i>	Brian Haase
<i>Pippetto, primo musico</i>	Alison Campagna
<i>Luigia Castragatti, seconda donna</i>	Ann Marshall
<i>Guglielmo Hollemand, primo tenore</i>	Robert Lilly
<i>Cesare Salzapariglia, poet</i>	Adam Paul Lau
<i>Impresario</i>	Geordie Alexander
<i>Mamma Agata, Luigia's mother</i>	Mark Whatley
<i>Director</i>	David Keck
<i>Wardrobe Mistress</i>	Shelley Cantrick

## CHORUS

Christopher Besch, Marcus DeLoach, Zachary Devin,  
Joseph Eletto, Eric Longo, Brent Ryan, Paul Wilt, Julian Yao



SHEPHERD SCHOOL CHAMBER ORCHESTRA

Larry Rachleff, music director

<b>Violin</b>	<b>Cello</b>	<b>Oboe (cont.)</b>	<b>Harp</b>
Eric Siu, concertmaster	Andrew Bradford, principal	Shane Wedel †	Juliana Beckel †
Malorie Blake <sup>Δ</sup>	Caroline Nicholas	<b>Clarinet</b>	Emily Klein *
Regina Dyches *	SoHee Kim	Daniel Goldman	Kristin Lloyd †
Emil Ivanov *	Hope Shepherd †	Natalie Parker	<b>Celesta</b>
Emily Jackson	<b>Double Bass</b>	<b>Bass Clarinet</b>	Christina Giuca †
SoJin Kim	Paul Cannon, principal	Daniel Goldman	<b>Piano</b>
Jiyeon Min *	Kevin Brown	<b>Bassoon</b>	Grant Loehnig
Lijia Phang	<b>Flute</b>	Galina Kiep	<b>Harmonium</b>
Jing Wang	Garrett Hudson	Jeffrey Nesrsta	Rachael Chao †
Tracy Wu *	Henry Williford	<b>Horn</b>	<b>Timpani</b>
<b>Viola</b>	<b>Piccolo</b>	Katharine Caliendo	Rebecca Hook
Marissa Winship, principal	Garrett Hudson	Nicholas Wolny	<b>Percussion</b>
Padua Canty	<b>Oboe</b>	<b>Trumpet</b>	Ethan Ahmed †
Jules Sulpico	Erica Overmyer *	Kristy Eagan *	Aaron Guillory †
Hillary Schoap	Emily Snyder	Robert Zider	<b>Orchestra Manager and Librarian</b>
		<b>Trombone</b>	Kaaren Fleisher
		Samuel Jackson †	

† Strauss only. \* Donizetti only. <sup>Δ</sup> Principal Violin II for Donizetti.

Violins, woodwinds, brass and percussion listed alphabetically.

Violas, cellos, basses listed by seating.

The performance is approximately 2 hours and 15 minutes with one intermission.

ARTISTIC STAFF

Conductors . . . . .	Richard Bado (Nov. 4, 6 and 8) Cristian Măcelaru (Nov. 10)
Stage Director . . . . .	Debra Dickinson
Set Designer . . . . .	Kirk Markley
Lighting Designer . . . . .	Jeremy Choate
Costume Supervisor . . . . .	Barbara Dolney
Wig and Makeup Supervisor . . . . .	Amanda Mitchell
Properties Master . . . . .	Alex Stutler
Musical Preparation . . . . .	Grant Loehnig, Rachel Chao
Italian Diction Coach . . . . .	Corradina Caporello
German Diction Coach . . . . .	Richard Spuler
Surtitles for <i>Ariadne auf Naxos</i> . . . . .	Scott Heumann
Surtitles for <i>Viva la mamma!</i> . . . . .	Kim Pensinger Witman

PRODUCTION STAFF

Technical Director . . . . .	Troy McLaughlin
Stage Manager/Assistant Director . . . . .	Alex Stutler
Surtitle Operator . . . . .	Lauren Iezzi
Followspot Operators . . . . .	Julia Bell, Chelsea Shephard
Running Crew . . . . .	Rebecca Henderson, Julie Marx, Erika Rodden, Erica Schoelkopf
Assistant Production Managers . . . . .	Mandy Billings, Fran Schmidt



## ACKNOWLEDGEMENTS

This production is made possible by a generous endowment from the late Dr. Leon Wilson Clark, and in part by financial support from The Humphreys Foundation and The Cullen Trust for the Performing Arts. The Prologue from *Ariadne auf Naxos* is presented by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner. *Viva la mamma!* is presented by arrangement with Hendon Music, Inc., a Boosey & Hawkes company, Sole Agent in the U.S., Canada, and Mexico for Casa Ricordi/Universal Music Publishing Ricordi S.R.L., publisher and copyright owner. The surtitle translation for *Viva la mamma!* was created for and provided by Wolf Trap Opera. The surtitle translation used in this production of *Ariadne auf Naxos* is owned by the Houston Grand Opera, Anthony Freud, General Director. Special thanks to Megan Freemantle and Houston Grand Opera, Jodi Bobrovsky and Stages Repertory Theatre, and the University of Houston Theater Department.

## SYNOPSIS

### *The Prologue from Ariadne auf Naxos*

The scene is backstage in a theater in Vienna, Austria, shortly before the premiere of the heroic opera *Ariadne auf Naxos*. It has been commissioned by a rich man, the "Count," to be the after-dinner entertainment at his lavish party. The Major Domo announces to the Music Master that the "Count" has decided to follow the opera with a light-hearted farce in the "Italian buffo style," and then end the evening with a grand fireworks display. The Music Master worries how his naïve young protégé, the Composer, will take this change of plan. The Composer enters into the chaos that reigns backstage shortly before a performance and learns the news, to his horror. The Prima Donna makes disparaging remarks about the commedia dell'arte troupe who will provide the farcical side of the entertainment, and the Dance Master comes to their defense, predicting that Zerbinetta, the leading lady of the troupe, will have a huge success. As the Music Master attempts to soothe the wounded ego of his Prima Donna, the Major Domo reappears to announce that the "Count" has changed his mind again. In order to ensure that the fireworks will go off on time, the opera seria and the buffo comedy will be presented simultaneously. The Composer prays for death but eventually the Music Master counsels and Zerbinetta charms the Composer into making cuts to his opera and assenting to the performance. At the last minute, the Composer sees the commedia troupe about to make their entrance, and, regretting his decision, he storms out in despair.

### *Viva la mamma!*

The scene is backstage in a theater in Lodi, Italy, shortly before the premiere of the heroic opera *Romolo ed Ersilia*. As the final rehearsal begins, the Composer, the Librettist, the Impresario, the Prima Donna and her manager/husband, Procolo, sing of their dreams of glory and cheering curtain calls, while the Seconda Donna, the Musico and the Tenor sing of how the public will boo this new opera, which they are not starring in. The mother of the Seconda Donna arrives, insisting that her daughter sing a duet with the Prima Donna. When the Prima Donna claims that this duet would be beneath her, Mamma Agata reminds the Prima Donna of her humble beginnings, to the anger and chagrin of Procolo. Upset over the size of his role, the Musico walks out. The Impresario and the Librettist are at a loss as to what to do to save the production when Mamma Agata announces that she would be glad to replace the Musico – if her daughter gets a duet with the Prima Donna. The Impresario agrees, and Mamma Agata



rehearses her duet with the Tenor. After hearing Mamma Agata sing, the Tenor quits as well. Once again at a loss, the Composer and the Librettist are forced to accept the services of the Procolo, who claims that he can sing the Tenor's role – in exchange for certain concessions. Mamma Agata increases her demands, and all refuse to continue the rehearsal. The Director enters and forces everyone on to the stage to rehearse, carrying off a protesting Procolo and a screaming Mamma Agata. They soon return, disheveled – somehow the public has been allowed into the theater, and they are clamoring to see the performance. The final rehearsals are kicked up a notch, with the audience impatiently waiting. Mamma Agata, now playing a “victim,” enters to the lovely **Willow Song** from Rossini's **Otello**, while the Procolo dons his ill-fitting breast plate. The final rehearsal is a disaster, and all wonder how they can possibly pull off the performance.

### DIRECTOR'S NOTES

As the Composer in **Ariadne auf Naxos** says, “Music is a sacred art, a collaboration of men of courage who elevate it to the shining throne of the angels.” The two operas we present both celebrate and satirize the collaboration and compromise necessary to create opera. Written in different times and places, in diverse musical and dramatic styles, both operas nonetheless show by their commonality some universal truths about opera production. No matter the time or place, singers will be singers, delicate egos will be bruised, artistic standards will be threatened by compromise, but the show will go on. Or will it?

**Ariadne auf Naxos** was originally written to be an addition to a German translation of Molière's play **Le bourgeois gentilhomme**. In the original play, a vulgar and pretentious nouveau riche man, Monsieur Jourdain, wants desperately to be taken for a gentleman. In the 1912 production, librettist Hugo von Hofmannsthal worked with Richard Strauss to compose incidental music for the play. In order to reinforce M. Jourdain's lack of taste, Hofmannsthal had him commission an opera seria, **Ariadne auf Naxos**, but with the addition of “clowns” to “liven up” the opera. The ridiculous premise of the opera is that the ancient Greek princess Ariadne is abandoned on a deserted island on which a troupe of commedia dell'arte actors also happens to be stranded. This opera was added on to the end of the original Molière play, making for a long evening which did not fare well with the public. In 1916, Strauss and Hofmannsthal revisited the production, and wrote a Prologue to the opera that replaced the Molière play entirely. The Prologue explains the setup to the odd composite opera that is about to be presented, and introduces the idealistic young Composer of **Ariadne auf Naxos**. M. Jourdain's presence is certainly felt, but the character doesn't appear at all. The Composer's horror at the degradation of his art for the sake of the commission from his patron is recognizable to anyone who regrets the role of commercialism in the modern opera house.

**Viva la mamma!** is an adaptation of Donizetti's **Le convenienze ed inconvenienze teatrali** (**The Usages and Misusages of the Stage**). It is a wild spoof of the many conventions and regulations that governed the composition and performances of bel canto opera in 1827. Operas were commissioned for festivals and there was a large demand for new works; so large, in fact, that they were very quickly written and often under-rehearsed. There was a clear delineation between the roles of prima donna and seconda donna; for example, the prima donna was expected to have an aria that would conclude the opera, whether it made sense to the plot or not. The size and prominence of their roles was of primary concern to the singers. In the previous century, castrati were widely used to portray heroic roles, but by 1827, tastes were changing, and the practice of writing for castrati was no longer popular; in fact, the last castrato role was written in 1824. Donizetti reflects this trend in including the character of the Musico, who is clearly on the waning side of his operatic career. Though the operatic conventions themselves have changed, almost two centuries after the opera was written we still certainly recognize our modern versions of the “types” – the prima donna, the disgruntled singer past his glory days, the vain tenor, the “wannabe” husband/manager, and the pushy stage mother.



SHEPHERD SCHOOL OPERA DEPARTMENT  
AND VOICE DEPARTMENT

*Richard Bado, Professor of Opera Studies and  
Director of the Opera Studies Program  
Rachel Chao, Staff Pianist*

*Janet de Chambrier, Artist Teacher of Opera Studies  
Debra Dickinson, Artist Teacher of Opera Studies for Acting and Movement*

*Susan Lorette Dunn, Lecturer in Voice  
Thomas Jaber, Professor of Music, Director of  
Choral Activities, and Vocal Coach  
Kathleen Kaun, Professor of Voice*

*Stephen King, Professor of Voice and Chair of the Voice Department*

*Grant Loehning, Artist Teacher of Opera Studies  
Susanne Mentzer, Professor of Voice*

*Karen Reeves, Opera Program Administrator*

*Troy McLaughlin, Technical Director*

*Alex Stutler, Assistant Director and Stage Manager*

UPCOMING OPERA EVENTS

Saturday, December 5

***Spirit of the Season: A Special Shepherd Society Holiday Event***

*You are cordially invited to kick off the holiday season in style  
with a night at The Shepherd School of Music.*

*Champagne and festive brass, and a concert of arias,  
famous opera ensembles, and holiday music in*

*Duncan Recital Hall, followed by an elegant seated dinner  
in the Grand Foyer, all combine to create a memorable evening.*

*Call 713-348-6874 or e-mail [theshepherdsociety@rice.edu](mailto:theshepherdsociety@rice.edu)  
for more information. Tickets start at \$350;*

*tables of 10 starting at \$3,500.*

*7:00 p.m. Reception 7:30 p.m. Concert 8:30 p.m. Dinner*

February 5 and 6

*Shepherd School Opera presents selected scenes  
from well known operas, including **Le nozze di Figaro**,  
**Così fan tutte**, **Abduction from the Seraglio**, **Carmen**,  
**La traviata**, and **The Coronation of Poppea**.*

*Both performances at 7:30 p.m.*

*Wortham Opera Theatre at the Shepherd School.*

*Free admission*

March 25, 26, 28 and 29

*Shepherd School Opera and the Shepherd School Chamber Orchestra  
present **A Little Night Music** by Stephen Sondheim.*

***A Little Night Music** is presented through special arrangement with  
Music Theatre International (MTI). All authorized performance materials  
are also supplied by MTI. 421 West 54th Street, New York, N.Y. 10019*

*Phone: 212-541-4684 Fax: 212-397-4684 [www.MITShows.com](http://www.MITShows.com)*

*All performances at 7:30 p.m. except March 28 at 2:00 p.m.*

*Wortham Opera Theatre at the Shepherd School.*

*Ticket sales begin in January.*



RICE



## BIOGRAPHIES

A native of Pittsburgh, Pennsylvania, **RICHARD BADO** made his professional conducting debut in 1989 leading Houston Grand Opera's acclaimed production of **Show Boat** at the newly restored Cairo Opera House in Egypt. Since then, Mr. Bado has conducted at Teatro alla Scala, Opéra National de Paris, Houston Grand Opera, New York City Opera, the Aspen Music Festival, the Tulsa Opera, the Russian National Orchestra, the Florida Philharmonic, the Montreal Symphony, Wolf Trap Opera, and Houston Ballet, and has conducted the Robert Wilson production of Virgil Thomson's **Four Saints in Three Acts** at the Edinburgh Festival. He appears regularly in recital with Renée Fleming and has also accompanied Cecilia Bartoli, Frederica von Stade, Denyce Graves, Susan Graham, Marcello Giordani, Ramón Vargas, Samuel Ramey, and Nathan Gunn. Mr. Bado, who holds music degrees from the Eastman School of Music, where he received the 2000 Alumni Achievement Award, and from West Virginia University, has studied advanced choral conducting with Robert Shaw. Mr. Bado has served as Houston Grand Opera's Chorus Master since 1988. This season marks Mr. Bado's fifth year as Director of the Opera Studies Program at Rice University's Shepherd School of Music. He has been on the faculty of the Aspen Music Festival and School for sixteen summers and has served on the music staff of the Metropolitan Opera, Seattle Opera, Opera Australia, Opera Theater of St. Louis, Chautauqua Opera, and Wolf Trap Opera. Mr. Bado regularly judges for the Metropolitan Opera National Council Auditions and served as Houston Grand Opera's Head of Music Staff for fourteen seasons.

Romanian violinist, composer, and conductor **CRISTIAN MĂCELARU** started studying music at the age of six in his native country. After winning top prizes in the National Music Olympiad of Romania (1994, 1996, 1997), Mr. Măcelaru attended the Interlochen Arts Academy in Michigan, where he furthered his studies in both violin and conducting. Upon his graduation, he moved to Miami, where he received a Bachelor of Music degree from the University of Miami. While in Miami, Mr. Măcelaru was assistant conductor of the University of Miami Symphony Orchestra, associate conductor of the Florida Youth Orchestra, conductor and founder of the Clarke Chamber Players, and concertmaster of the Miami Symphony Orchestra. He has performed recitals throughout the United States, Europe, and China, as well as with orchestras such as the Houston Symphony Orchestra, the Miami Symphony Orchestra, the Naples Philharmonic, and the Banatul Philharmonic. Mr. Măcelaru recently received the Master of Music degree in violin performance from The Shepherd School of Music under the guidance of Sergiu Luca and completed a Master of Music degree in conducting with Larry Rachleff. He is currently Staff Conductor at the Shepherd School, a conductor with the Houston Youth Symphony, and the founder and artistic director of the Crimalis Music Project. Visit [www.CrimalisMusicProject.org](http://www.CrimalisMusicProject.org).

**DEBRA DICKINSON**, stage director, has directed productions of *L'elisir d'amore*, *Rinaldo*, *Street Scene*, *La finta giardiniera*, *La Calisto*, *Hansel and Gretel*, *The Turn of the Screw*, *Werther*, *Albert Herring*, *Così fan tutte*, *Le nozze di Figaro*, and *A Midsummer Night's Dream* at The Shepherd School of Music. Other opera directing credits include *Die Fledermaus* at Florida State University, *Trouble in Tahiti* for the apprentice program of the Connecticut Opera, and *The Tender Land* at the Monteux Opera Festival. Ms. Dickinson was the assistant director of *Naughty Marietta* and *The Pajama Game* at the New York City Opera under Beverly Sills. A member of Actor's Equity Association, Ms. Dickinson's performing credits include Guevere in *Camelot* opposite both Richard Burton and Richard Harris, and Jellylorum in *Cats* at Theater an der Wien in Vienna. Ms. Dickinson teaches the Opera Workshop classes at The Shepherd School of Music.



*JEREMY CHOATE, lighting designer, is a freelance lighting designer with over fifteen years of experimentation. His lighting has recently been featured in installations at galleries in Los Angeles, New York City, and Houston, and has been described as "Sensually expansive" (L.A. Times) and "Like meditation, if you're lucky." (Houston Chronicle). In Houston, he has lighted theatre, opera, and dance for Stages Repertory Theatre, Suchu Dance, Hope Stone, Revolve, Uptown, Musiq, Dominic Walsh Dance Theatre, Mercury Baroque, and many others. Outside of Houston, Mr. Choate has toured in Spain, Sweden, Florida, Los Angeles, New York, and throughout Texas. Mr. Choate designed lighting for last fall's Shepherd School of Music productions of **Sāvitrī** and **Gianni Schicchi**.*

*BARBARA DOLNEY, costume supervisor, was the Wardrobe Assistant for Houston Ballet for over ten years. She received her Bachelor of Fine Arts degree in Theatre from Southwest Texas State University in 1990, and her Master of Fine Arts degree in Theatre with an emphasis in Costume Design from the University of Houston in 1994. She has designed costumes for such theaters as the University of Houston, Stages, College of the Mainland, and the University of Houston - Clear Lake. Some of the shows she has designed include **A View From A Bridge**, **The Lion In Winter**, **A Lovely Afternoon For Creve Cœur**, and **Crimes Of The Heart**. She has taught the Costume Design class for the Ben Stevenson Academy Summer Program for the last several years. Most recently she coordinated the costumes for the Shepherd School's production of **Don Giovanni** last season.*

*KIRK MARKLEY, set designer, has designed over 130 local productions. Recent scenic designs include **Sāvitrī/Gianni Schicchi**, **L'elisir d'amore**, **Rinaldo**, **Street Scene**, **La finta giardiniera**, **La Calisto**, **Hansel and Gretel**, **The Turn of the Screw**, **Werther**, **Albert Herring**, and **Così fan tutte** at The Shepherd School of Music; **Southern**, **Wallflower**, **Taking Flight**, **Mr. Marmalade**, and **the Unsees** at Stages Repertory; **The Splasher** at The Catastrophic Theatre; and **Hide Town**, **Speeding Motorcycle**, and **Full Circle** at Infernal Bridegroom Productions. Lighting design credits include **Mr. Marmalade**, **Searching for Eden**, **Late: A Cowboy Song**, and **Bright Ideas** at Stages; **Urinetown**, **the Musical** and **Wondergirl** at Main Street Theatre; **The Strangerer**, **The Tamarie Cooper Show**, and **The Splasher** at The Catastrophic Theater; and **Hide Town**, **Microscope Maintenance and Repair**, **Full Circle**, and **Night Just Before the Forests** at Infernal Bridegroom Productions. Visit [www.KirkMarkleyDesign.com](http://www.KirkMarkleyDesign.com) for a complete curriculum vitae. Mr. Markley is the Managing Director at The Catastrophic Theatre.*

*AMANDA MITCHELL, wig and makeup supervisor, has worked professionally in wigs and makeup for the past eight years. Her work has appeared in productions for Houston Grand Opera, the Alley Theater, Stages Theatre, and Houston Ballet. Ms. Mitchell graduated with a Bachelor of Arts degree in Theater Arts from Loyola University in New Orleans.*

## CAST

*GEORDIE ALEXANDER (The Impresario/Viva la mamma!) is a second year master's student at The Shepherd School of Music, studying with Dr. Stephen King. A native of Rochester, New York, he graduated from the State University of New York, Fredonia, with a bachelor's degree in music education. For two summers he participated in the Aspen Music Festival and School. Recent roles of note include Guglielmo in **Così fan tutte**, Escamillo in **Carmen**, Maximillian in **Candide**, Pinellino in **Gianni Schicchi**, and Sid in **Albert Herring** in last winter's scenes program.*



**CHRISTOPHER BESCH** (*Lackey/Ariadne auf Naxos*) is in his first year at The Shepherd School of Music pursuing his master's degree in vocal performance with Dr. Stephen King. He received his Bachelor of Music degree from Lawrence Conservatory in Wisconsin, studying with Steven Paul Spears. His operatic experience includes Figaro in *Le nozze di Figaro*, Falstaff in *The Merry Wives of Windsor*, Simone in *Gianni Schicchi*, and Colas in *Bastien and Bastienne*. Mr. Besch's concert repertoire includes Bach's *Ich habe genug* and *St. Matthew Passion*, Handel's *Messiah*, Brahms' *Ein Deutsches Requiem*, and Faure's *Requiem*.

**ALISON CAMPAGNA** (*Musico/Viva la mamma!*) received her Bachelor of Arts degree in Vocal Performance, magna cum laude, from Pepperdine University. Recently, she played the role of Jo March in the European premiere of *Little Women* with the Intermezzo Elardo Young Artist program in Brugge, Belgium. Past operatic credits include *A Hand of Bridge*, *The Bartered Bride*, *The Crucible*, *Le nozze di Figaro*, *Amahl and the Night Visitors*, *Così fan tutte*, and *Gianni Schicchi*. Ms. Campagna is an alumni of the prestigious OperaWorks program and the Redwoods Opera Workshop program. At the Shepherd School she is pursuing a master's degree in voice under the tutelage of Susanne Mentzer.

Mezzo-soprano **SISHEL CLAVERIE** (*The Composer/Ariadne auf Naxos*) was born in Mexico City, and was a member of the International Mexican Art Society (SIVAM) for four years. In 2003, she performed as Meg in the Mexican premiere of *Little Women*. In 2008 she graduated from the University of Houston with a bachelor's degree in vocal performance. While at the Moores Opera Center, Ms. Claverie performed several roles including the title role in *Chérubin*, Dorabella in *Così fan tutte*, Zita in *Gianni Schicchi* and Desideria in *The Saint of Bleeker Street*. She recently performed as a soloist with the Woodlands Symphony Orchestra, the Bach Society Houston, and in the Acapulco French Festival '09. As a two-time winner of the Moores Concerto Competition, she performed *Les Nuits d'été* by Berlioz and Ravel's *Shéhérazade* with the Moores Symphony Orchestra. This past summer she was a Wolf Trap Opera Studio Artist. Ms. Claverie continues her vocal training with Susanne Mentzer while pursuing a master's degree at The Shepherd School of Music.

**MARCUS DELOACH** (*The Music Master/Ariadne auf Naxos*) is a doctoral student at the Shepherd School, studying with Dr. Stephen King. He has recently performed Jean in Philippe Boesman's *Julie* at Teatro Comunale di Bolzano, Ebn-Hakia in *Iolanta* at Kentucky Opera, and Joseph De Rocher in *Dead Man Walking* at Opera Ireland. New York City Opera appearances have included Count Almaviva in *Le nozze di Figaro*, Satyr/Citheron in *Platée*, and Slim in *Of Mice and Men*. He has additionally performed at Seattle Opera, Des Moines Metro Opera, Tulsa Opera, and Opera Theatre of St. Louis. In concert he has performed with the New York Philharmonic Orchestra, The Chamber Music Society of Lincoln Center, The Marilyn Horne Foundation and Wigmore Hall (London).

**ZACHARY DEVIN** (*Officer/Ariadne auf Naxos*) is a second year graduate student at The Shepherd School of Music where he studies with Kathleen Kaun. He received his Bachelor of Arts degree in Music at Millikin University in Decatur, Illinois, where he studied with Terry Stone. Recently he performed the roles of Satyavan in *Savitri*, Ralph Rackstraw in *H.M.S. Pinafore*, Tamino in *The Magic Flute*, as well as covering the role of Don Ottavio in the Shepherd School's 2009 production of *Don Giovanni*. His upcoming roles include Mr. Erlanson in the Shepherd School's spring production of *A Little Night Music*. Mr. Devin will also be a featured artist in the Crawford County Arts Winter Recital Season in Robinson, Illinois, this December.



Baritone BRIAN HAASE (*Procolo/Viva la mamma!*) is from Minneapolis, Minnesota, and graduated with a Bachelor of Music degree from Northwestern College in Roseville, Minnesota. Mr. Haase began his graduate studies at Denver University's Lamont School of Music, where he studied with Kenneth Cox and performed his first operatic role, Guglielmo in *Così fan tutte*. He created the role of Conte Palmieri in the world premiere of *Dodici personaggi in cercare di una voce* two summers ago in Chiari, Italy. Last year he performed the title role in the Shepherd School's production of *Don Giovanni* and attended the Aspen Music Festival and School this past summer. Mr. Haase currently studies voice with Dr. Stephen King.

DAVID KECK (*The Major-Domo/Ariadne auf Naxos* and *Director/Viva la mamma!*), a native of Vermont, has explored many fields of vocal performance, from musical theater and opera to song recital and contemporary vocal performance art. Mr. Keck has most recently been seen in recital here in Houston as well as in Nice, France, performing Poulenc's *Chansons villageoises* and Schubert's song cycle *Winterreise*. He has also performed at The Shepherd School of Music in productions of *Don Giovanni*, *Gianni Schicchi*, and *L'elisir d'amore*. He has performed with Opera Theatre of Saint Louis in *La traviata* and Sarasota Opera in *Madame Butterfly* as an apprentice in both programs. Past roles include Superintendent Budd in *Albert Herring* with the Aspen Opera Theatre Center, Sarastro in *Die Zauberflöte* at The Juilliard School, Ercole in *Giasone*, The King in *The Little Prince*, Figaro in *Le nozze di Figaro*, The Pirate King in *The Pirates of Penzance*, and Somnus in *Semele*. Mr. Keck received his Bachelor of Arts degree at Columbia College in English and Comparative Literature, and followed this with diploma studies at The Juilliard School. He is currently pursuing his Master of Music degree at the Shepherd School, studying with Dr. Stephen King.

ADAM PAUL LAU (*Poet/Viva la mamma!*) is a second year master's student at The Shepherd School of Music, where he studies with Dr. Stephen King. He earned a bachelor's degree from Whitman College. Recent credits include Figaro in *Le nozze di Figaro* at the Symphony and Opera Academy of the Pacific, and the Bartender in *A Wedding* at Music Academy of the West. In 2008, he made his San Francisco Opera debut as a Baobab/Hunter in *The Little Prince*. He placed second in the Western Regional finals of the 2007 Metropolitan Opera National Council Auditions. In 2008, he won an Encouragement Award from the Marilyn Horne Foundation and was the recipient of the 2008 California Federation of Music Clubs Full Fellowship in Voice. In 2009, he placed second in the Tuesday Musical Club in San Antonio and sang in the Martin Katz master class at Carnegie Hall in The Song Continues Festival sponsored by the Marilyn Horne Foundation. Mr. Lau sang the role of Masetto in *Don Giovanni* at the Shepherd School as well as Leporello in *Don Giovanni* at the Aspen Opera Theater Center this year.

MARY-JANE LEE (*The Prima Donna/Ariadne auf Naxos*), soprano, is a native of Sandy, Utah, and a second-year graduate student at The Shepherd School of Music. She is a student of Dr. Stephen King. She completed her Bachelor of Music degree in Vocal Performance at Utah State University's Caine School of the Arts. Most recently Ms. Lee performed Musetta in *La bohème* with the Aspen Opera Theater Center. She has performed as Ciesca in *Gianni Schicchi* and covered the role of Donna Elvira in *Don Giovanni* at the Shepherd School. Other recent performances include Micaëla in *Carmen* with the Chautauqua Institution, Adina in *L'elisir d'amore*, the mother in *Amahl and the Night Visitors*, and the title role in *The Ballad of Baby Doe* and *Luisa Fernanda* with Utah State University Opera Theater. This spring Ms. Lee will perform the role of Desiree Armfeldt in *A Little Night Music* at the Shepherd School.



CORISSA LEONARD (*Zerbinetta/Ariadne auf Naxos*), soprano, is in her second year as a master's student of Kathleen Kaun at The Shepherd School of Music. This summer she performed the role of Barbarina in *Le nozze di Figaro* with the Lyric Opera Studio of Weimar. Other recent roles include Nella in *Gianni Schicchi* at the Shepherd School, Mrs. Gleaton in *Susannah* at the Brevard Music Center in 2007, and L'Aurora in *L'Egisto* at DePaul University. Ms. Leonard graduated from DePaul University in Chicago with a Bachelor of Music in Vocal Performance. While at DePaul, she studied with Amy Conn and Elizabeth Gottlieb. As a member of the chorus, she has performed in *La traviata*, *Candide*, *La bohème*, *Carmen*, and recently the off-stage chorus of *Cavalleria rusticana* at Houston Grand Opera.

A Houston native, ROBERT LILLY (*Primo tenore/Viva la mamma!*) is a first-year graduate student at The Shepherd School of Music. Mr. Lilly received his Bachelor of Music degree in Vocal Arts from the University of Southern California in May 2009. There he participated in productions of *Idomeneo*, *I Capuleti e i Montecchi*, and *Miss Lonelyhearts*. He also appeared in scenes from *Le nozze di Figaro*, *A Midsummer Night's Dream*, *Die Zauberflöte*, and *L'amico Fritz*. In the summer of 2008, Mr. Lilly performed at the International Lyric Academy in Viterbo, Italy. While there, he performed in recitals and productions of *La bohème*, *La traviata*, and *Die Zauberflöte*. Mr. Lilly studies with Kathleen Kaun.

Tenor ERIC LONGO (*The Tenor/Ariadne auf Naxos*), a native of Philadelphia, is a second-year graduate student, studying with Kathleen Kaun at The Shepherd School of Music. Mr. Longo graduated with a Bachelor of Fine Arts degree from Carnegie Mellon University. He has performed the roles of Mayor Upfold in *Albert Herring* and Henrik in *A Little Night Music*. At the Shepherd School, he has performed the role of Gherardo in *Gianni Schicchi* and was a member of the chorus in *Don Giovanni*.

ANN MARSHALL (*Seconda Donna/Viva la mamma!*), soprano, is a second-year graduate student of Susanne Mentzer at The Shepherd School of Music. Ms. Marshall received her Bachelor of Music degree in Vocal Performance from Utah State University. While a student there she was a winner in the Concerto Competition and was awarded the Outstanding Opera Award for her performance as Salud in *La vida breve*. With the Shepherd School, Ms. Marshall has covered the roles of Nella in *Gianni Schicchi* and Zerlina in *Don Giovanni*. Ms. Marshall has also been involved in several opera outreach programs and has traveled to England and Guatemala to promote music education and awareness.

Arkansas native SARAH MESKO (*The Composer/Ariadne auf Naxos*) was a national finalist in the 2009 Metropolitan Opera National Council Auditions. Later this season Ms. Mesko will be heard as Charlotte in *A Little Night Music* at the Shepherd School and in Handel's *Messiah* with Mercury Baroque. Highlights of past seasons include the title role in *Rinaldo* with Central City Opera (family performance); La Sagesse and Sidonie in *Armide* with Mercury Baroque; Hansel in *Hansel and Gretel* and Le Prince Charmant in *Cendrillon* with the University of Arkansas Opera Theater. She performed the world premiere of Richard Wernick's "A Song for Phil," written in memory of Philip West and Jan DeGaetani at the Aspen Music Festival. Ms. Mesko is a second-year graduate student studying with Dr. Stephen King.

A Missouri native, tenor BRENT RYAN (*The Dancing Master/Ariadne auf Naxos*) is currently a first-year master's student studying with Dr. Stephen King, and recently received his Bachelor of Music degree from the DePaul School of Music in Chicago, Illinois. This spring at the Shepherd School,



Mr. Ryan will be performing the role of Henrik in *A Little Night Music*. Highlights from DePaul include singing the roles of Captain Macheath in *The Beggar's Opera*, the Prince in *Transformations*, and the principal tenor in *The Fairy Queen*. In the summer of 2008, Mr. Ryan was awarded the three-year New Horizon Fellowship from the Aspen Music Festival and School, where he will return next summer.

Equally at home on operatic and concert stages, SAMUEL SCHULTZ (*The Wig-Maker/Ariadne auf Naxos* and *maestro di capella/Viva la mamma!*) has been seen as Belcore in *L'elisir d'amore*, Guglielmo in *Così fan tutte*, Junius in *The Rape of Lucretia*, George Jones in *Street Scene*, and covered the roles of Masetto in *Don Giovanni* and Pooh-Bah in *The Mikado*. His solo concert repertoire includes performances of Handel's *Messiah*, the Fauré *Requiem*, the Bach *Magnificat*, Saint-Saëns' *Christmas Oratorio*, Vaughan Williams' *Fantasia on Christmas Carols*, and Poulenc's *Rapsodie nègre*. In 2008, Mr. Schultz was asked to represent Rice University in the Shepherd School of Music Regional Opera Gala Concerts in Aspen, Chicago, Dallas, New York City, and San Francisco. As an alumnus of the United States Senate Page Program, he had the prestigious honor of singing for the U.S. Congress. Mr. Schultz studies with Dr. Stephen King as a first-year graduate student.

Baritone MARK WHATLEY (*Mamma Agata/Viva la mamma!*) is a doctoral student at The Shepherd School of Music and studies with Dr. Stephen King. He holds degrees from Belmont University and the University of Kentucky. Mr. Whatley has performed with opera companies such as Glimmerglass Opera, Opera North, Nashville Opera, Opera Birmingham, Augusta Opera, Chattanooga Opera, Opera Festival di Roma, Opera Company of Brooklyn, Colorado Opera Troupe, and Aspen Opera Theatre Center. His favorite roles include Marcello in *La bohème*, Almaviva in *Le nozze di Figaro*, Guglielmo in *Così fan tutte*, Harlekin in *Ariadne auf Naxos*, Escamillo in *Carmen*, Belcore in *L'elisir d'amore*, and Strephon in *Iolanthe*. Mr. Whatley also has an extensive concert repertoire, including Bach's *Matthäus-Passion*, Handel's *Messiah*, Haydn's *The Creation*, Mendelsohn's *Elijah*, and requiem masses by Brahms, Fauré, Duruflé and Mozart. He has won awards in numerous competitions, most notably placing first in the 2002 Metropolitan Opera Mid-South Regional auditions and appearing as one of nine national finalists later that year. Recent performances have included performing both Fritz and Frank in *Die tote Stadt* with Washington, D.C.'s Summer Opera Theater, and as baritone soloist in *Carmina Burana* with the Nashville Ballet. Mr. Whatley has been heard at the Shepherd School in *The Birth of Something*, two recitals, and the opera scenes programs last year.

ANNAMARIE ZMOLEK (*Prima Donna/Viva la mamma!*) is a second-year master's student at the Shepherd School, where she studies with Kathleen Kaun. She appeared last season as Donna Anna in *Don Giovanni*. This summer she was an Apprentice Artist at Central City Opera and sang the student performance as Lucia in *Lucia di Lammermoor*. She also appeared in the mainstage performance of *A Little Night Music* as Mrs. Anderssen, for which she was praised by Opera News for "projecting the requisite sophistication (and tricky words)." Ms. Zmolek completed her undergraduate studies at the Eastman School of Music. Past roles include the Countess in *Le nozze di Figaro*, Frasquita in *Carmen*, Lisette in *La Rondine*, and Nightingale in *Nightingale*.