

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

L'elisir d'amore

AN OPERA IN TWO ACTS

COMPOSED BY GAETANO DONIZETTI
LIBRETTO BY FELICE ROMANI
PERFORMED IN ITALIAN WITH ENGLISH SUPERTITLES

FRIDAY, NOVEMBER 20, 2009 • 7:30PM
SUNDAY, NOVEMBER 22, 2009 • 3PM
TUESDAY, NOVEMBER 24, 2009 • 7:30PM
INA & JACK KAY THEATRE





L'ELISIR D'AMORE

AN OPERA IN TWO ACTS

CAST (IN ORDER OF APPEARANCE)

Villagers, workers on Adina's estate

CarrieAnne Winter, Rameen Chaharbaghi, Spencer Goldberg,
Monica Soto-Gil, Alina Goldman, Brendan Kennedy,
Zain Shariff, Darya Fillipova, Christina Britton, Amy Zhou,
Matthew Hill, Rami Ayyub, Clarence Baney

Giannetta, Adina's chief housekeeper

Madeline Miskie (Nov. 20 & 22)
Amelia Davis (Nov. 24)

Nemorino, one of her workers

Andrew Owens
(Joseph Shadday, cover)

Adina, a wealthy landowner

Amanda Opuszynski

Belcore, an army sergeant, in charge of a platoon

Colin Brush
(David Blalock, cover)

Dulcamara, a purveyor of medicines and potions

Jarrold Lee

CONDUCTOR:

Michael Ingram

DIRECTOR:

Nick Olcott

PRINCIPAL COACH:

James Harp

PERFORMANCE PIANIST & CONTINUO:

Sun Ha Yoon

LIGHTING DESIGNER:

Jonathan Dillard

PRODUCTION STAGE MANAGER:

Jocelyn Henjum

ASSISTANT STAGE MANAGERS:

Mandy Yu, Joseph Shadday

SUPERTITLES:

Courtesy of Kim Witman,
adapted by Nick Olcott

There will be one 15-minute intermission.

SETTING

The leafy orchard of Adina's farm, a summery weekend a couple of centuries ago.

"Girls say that they want a nice guy but they don't date ME!"

— the advice website, girlsaskguys.com

"He's such a good guy...but there's no chemistry.

He just doesn't turn me on."

— the "Dating Tips" section of Yahoo Personals

"You're a good guy, modest...not like that sergeant...your love is hopeless."

— Adina, *L'elisir d'amore*

**"Manipulative 'It's all about me, so tell 'em anything to get sex'
behavior is...likely to have short-term sexual success....However,
long-term relationship survival is likely to be strongly disadvantaged..."**

— Everett Worthington, Professor of Psychology, Virginia Commonwealth University

"There's hope, Nemorino. Nice guys don't always finish last."

— Nick Olcott, Director, *L'elisir d'amore*

**ACT I**

Adina and the workers on her estate relax in the shade and wait out the midday sun. Nothing can cool the heat of love, though, which tortures them all. Most on fire is the shy Nemorino. He burns for his beautiful employer, but he can't summon the courage to tell her. A story Adina reads aloud, about the love potion by which Tristan conquered the heart of the cold Isolde, ignites his imagination. Just then, the dashing Sergeant Belcore appears, claims to fall in love with Adina and proposes on the spot. She doesn't accept, but she allows him to billet his men on the farm and offers him a bottle of wine. Nemorino attempts, too late, to declare his love, but Adina tells him his suit is hopeless: she is too fickle to love just one man. He would do better, she says, to leave and go to the town, where his rich uncle is gravely ill. He might leave his money to someone else if Nemorino is not careful. Nemorino vows he will never leave, as his love is constant.

Dr. Dulcamara, a flashy dispenser of miracle drugs, arrives on the scene and convinces the villagers to buy his cure—all concoction. Nemorino asks whether he also sells a love potion. Dulcamara just happens to have one on hand, but he warns Nemorino that the potion requires 24 hours to take effect. This will, of course, be just enough time for the charlatan to leave town before the hapless lad discovers that the “love potion” is nothing but cheap red wine.

Sure that Adina is now fated to love him, Nemorino feigns indifference. Annoyed by this new lack of interest, Adina agrees to marry Belcore in six days. Still confident that he will triumph, Nemorino shows no concern. But when orders arrive for Belcore to leave the next day and the pair move the wedding up, Nemorino pleads for more time. Adina, he says, must fall in love with him. Infuriated by his presumption, she vows to get her revenge by marrying Belcore in front of him.

ACT II

The villagers toast the bridal pair, and Adina joins Dulcamara in a comic song to entertain them. Nemorino is not present, and Adina is reluctant to go through with the wedding, as her revenge will be incomplete without his witnessing it. With the arrival of the notary, however, it appears she has no choice, and the couple leave to sign the marriage contract.

Nemorino finds Dulcamara and begs for more love potion, but the doctor won't give him any until Nemorino comes up with the cash. Belcore enters, frustrated that Adina has delayed the wedding once again. Suspecting that Nemorino has something to do with her reluctance, Belcore finds a way to eliminate his rival: he urges Nemorino to join the army, promising him an enlistment bonus, which the desperate lad sees as the money to buy more potion.

Unbeknownst to anyone else, the village girls have learned that Nemorino's uncle has died and left him a substantial estate. When the boy returns, quite tipsy from all the “love potion” he has drunk, the entire female population of the village appears to be head over heels in love with him. Adina watches in astonishment as the girls fawn over him and whisk him off to dance.

From the doctor she learns that he has sold his freedom to buy the potion in the hopes of winning her and she realizes how deeply he loves her. She chastises herself for being so cold and aloof. She declines Dulcamara's offer to sell her the potion and vows to win Nemorino back with only her own charms.

Nemorino, already tired of the other girls' attentions, ponders how Adina acted when he left to go dance. He decides that the furtive tear she brushed away must prove her love for him after all. When she approaches him and reveals that she has purchased his enlistment papers back, his conviction seems confirmed. He hopes that she will declare love and she hopes he'll declare his. When neither does, both fear it means rejection. As Adina starts to leave, Nemorino blurts out that he'd rather face death as a soldier than a life without her. She finally reveals her love.

Adina publicly spurns Belcore, who claims he can find thousands of women to replace her. Dulcamara tells them that Nemorino has inherited his uncle's wealth. They think this explains the girls' sudden infatuation with him and that the love potion is a fraud. Dulcamara, never daunted, denies it: it's proof, he declares, that his potion not only inspires love — it makes you rich!



MICHAEL INGRAM (Columbia, Missouri), 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 at venues in Boston, Philadelphia, Paris, Rome and Florence. His principal teachers have been James Buswell and Carol Ou (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. 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.

NICK OLCOTT (Red Lodge, Montana) Director, is a faculty member of the Maryland Opera Studio, where he has directed *A Midsummer Night's Dream*, *Il matrimonio segreto*, *The Turn of the Screw*, *Le nozze di Figaro* and *Die Zauberflöte*. Other opera credits include Opera Cleveland (*Roméo et Juliette*), Boston Lyric Opera (*The Daughter of the Regiment*), the In Series (*Carmen* and *Così fan tutte Goes Hollywood*), Ash Lawn Opera Festival (*Madama Butterfly*, *The Barber of Seville*, *The Merry Widow*) and Pine Mountain Music Festival (*Il matrimonio segreto*). He also directs frequently in Washington theatres, including the Kennedy Center Family Theater (most notably the world premiere of *Alexander and the Horrible, Terrible, No Good, Very Bad Day*). Upcoming productions include *Around the World in 80 Days* at the Round House Theatre (where he is a member of the Artists' Roundtable) and *The Musical Adventures of Flat Stanley* at Adventure Theatre.

JONATHAN DILLARD (Charlotte, North Carolina), Lighting Designer, is a second-year MFA candidate in Lighting Design at the University of Maryland's Department of Theatre. He is excited and appreciative for the opportunity to work with the very talented people in the Opera Studio. His University of Maryland design credits include *Anton in Show Business*, and he is currently working on *The Bluest Eye* for the spring season.

JAMES HARP (Jacksonville, Florida), Principal Coach, is well known in the Baltimore area as a pianist, organist, stage director, singer, composer, lecturer, writer and conductor. He began his musical career at age seven as a church soloist, and has concertized in Italy, France, Greece, Israel, the Bahamas and extensively throughout his native southern United States. He is the Director of Opera and Education for the Lyric Opera House and also teaches at the Peabody Conservatory. He holds Bachelor's

and Master's degrees from the Peabody Conservatory of Music. He was the Artistic Administrator of the Baltimore Opera Company beginning in 1989 and was the Chorus Master since 1993. Since 1983 he has served as organist for the Baltimore Symphony Orchestra, and since 1987 has been the Cantor (Organist/Choirmaster) for Baltimore's historic St. Mark's Lutheran Church, where he also serves as Artistic Director of the St. Cecilia Society Concert Series. Accompanist to many local singers, many of whom feature his own compositions, he has also accompanied such artists as Leontyne Price, Marilyn Horne, Sherrill Milnes, Licia Albanese, Anna Moffo, Chris Merritt, Lucine Amara and Paul Plishka.

COLIN MICHAEL BRUSH (Cincinnati, Ohio), *Belcore*, is in his second year in the Maryland Opera Studio, studying under Dominic Cossa. He graduated from Carnegie Mellon University in Pittsburgh, PA. There, 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 performed the role of Puck in *A Midsummer Night's Dream* and covered the role of Elviro in *Xerxes*. Under James Conlon with the May Festival, he performed solo in Benjamin Britten's *Rejoice in the Lamb*. This past December he performed as the featured vocalist with the Cincinnati Pops Orchestra conducted by the late Erich Kunzel. Recently, he completed his first two triathlons.

AMELIA DAVIS (Wilmington, North Carolina), *Giannetta*, 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 has received national recognition from Palm Beach Opera and various other competitions throughout the United States. 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*. Last year Amelia sang in the Baltimore Symphony Orchestra's Holiday Spectacular and gave a recital with the Arts Club of Washington. This past summer she performed the role of Anne in *A Little Night Music* with Opera House Theatre Company. She is in her second year of graduate study at the Maryland Opera Studio, where she studies with François Loup.



JARROD LEE (Sylacauga, Alabama), *Dulcamara*, bass-baritone, is a member of the Maryland Opera Studio and studies voice under Professor François Loup. He has been a featured singer for Governor Bob Riley and cabinet members for parties at the Governor's Mansion in Alabama. Jarrod's operatic roles include: Samuel in *Pirates of Penzance* with Young Victorian Opera Company, Captain/Zaretsky in *Eugene Onegin* with Maryland Opera Studio, Giuseppi in *The Gondoliers*, Sergeant of Police in *Pirates of Penzance*, Falstaff in *The Merry Wives of Windsor*, the title role of *The Mikado* with Jacksonville Opera Theatre, a soldier in *La Cenerentola*, Custom House Sergeant in *La bohème* with Opera Birmingham, the Jailer in *Tosca* and a soldier in *Carmen* with Summer Opera Theatre Company. He was a finalist in regional and state National Association of Teachers of Singing competitions. He earned a BA in Music Education from Jacksonville State University in Alabama where he studied voice under Dr. Richard Armstrong. Jarrod will perform with Maryland Opera Studio in the world premiere of *Shadowboxer*. Jarrod is a 2008–2010 recipient of The Victor Rice Opera Performance Graduate Assistantship.

MADLINE MISKIE (Cleona, Pennsylvania), *Giannetta*, soprano, studies under soprano Linda Mabbs. In 2007, Madeline made her professional operatic debut as Die Erste Dame in *Die Zauberflöte* with Harrisburg Opera. Professional opera ensembles include Mercury Opera Rochester and The Berkshire Opera. Additional opera roles: Tytania (*A Midsummer Night's Dream*), Romilda (*Serse*), Le Feu/Le Rossignol (*L'Enfant et les Sortilèges*) and Mama (*The Car Crash Opera*; world premiere). In 2006, she won the Pittsburgh District of the Metropolitan Opera National Council Auditions, and in 2005 she received a full scholarship from the German Academic Exchange Service to study German at the Universität in Bayreuth. Madeline has served as a member of the voice faculty at Belvoir Terrace, a performing arts camp for girls in Lenox, Massachusetts, and Lebanon Valley College's Community Music Institute in Annville, Pennsylvania. She earned her BM in vocal performance from the Eastman School of Music in 2007.

AMANDA OPUSZYNSKI (Manchester, Connecticut), *Adina*, soprano, is a second-year member of the Maryland Opera Studio, where she studies with Delores Ziegler. She received her Bachelor of Music in Vocal Performance from the University of Michigan, where she sang Musetta in *La bohème* under the baton of Martin Katz. A versatile artist, Amanda spent two seasons performing 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. Other Wolf Trap Opera experiences include several scene studies as Fiordiligi in *Così fan tutte* and performances with the company's Instant Opera outreach program. Amanda is a recent winner of the DC District of the Metropolitan Opera National Council Auditions. Amanda is a 2008–2010 recipient of The Victor Rice Opera Performance Graduate Assistantship.

ANDREW OWENS (Philadelphia, Pennsylvania), *Nemorino*, tenor, began his training under the celebrated tenor Enrico Di Giuseppe. He then enrolled at the Oberlin Conservatory of Music where he assumed tenor roles in *Dialogues des Carmélites*, *Die Lustigen Weiber von Windsor* and *Little Women* and also performed in the West Coast premiere of William Bolcom's *A Wedding* at the Music Academy of the West. He has appeared in concert with the Cleveland Orchestra, the Greensboro Symphony, the Annapolis Chorale and the Greensboro Oratorio Society in such works as Mendelssohn's *Saint Paul*, Schumann's *Szenen aus Goethes Faust*, Handel's *Messiah* and the Puccini *Messa di Gloria*. He recently made his Central City Opera debut as Arturo in *Lucia di Lammermoor* and Larry/Matt in *The Face on the Barroom Floor*. A recipient of awards from both the Marilyn Horne Foundation and the Mario Lanza Institute, Mr. Owens currently studies with renowned baritone Dominic Cossa.

HARMONY YANG (Buffalo, New York), Chorus Rehearsal Pianist, was raised in Taiwan and received her high school diploma from the Bilingual Department of the National Experimental High School at the Hsin-Chu Science-based Industrial Park. Afterwards, she was accepted to McGill University to study with Richard Raymond, placed first in the piano area of the McGill University Classical Concerto Competition during 2005–2006 and graduated with a bachelor of music degree in piano performance with an outstanding achievement in piano. Yang then received a scholarship to pursue a Master's degree in piano performance and as a graduate assistant in vocal accompanying at the University of Cincinnati's College-Conservatory of Music under the instruction of Professor Weinstock. She is currently a doctoral student studying with Rita Sloan, in addition to also being an adjunct teacher at the Bullis School, an accompanist of the Georgetown University Concert Choir and also a church organist and sermon translator at the Chesterbrook Taiwanese Presbyterian Church.



SUN HA YOON (Seoul, Korea), 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 including the Henrietta Quade Scholarship, Pauline and Arthur Shaffer Memorial Scholarship in Piano and 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 Robert McCoy Graduate Assistantship Recipient 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.

PRODUCTION STAFF

Production Coordinator: Laura Lee Everett
 Music Director: Justina Lee
 Principal Coach: James Harp
 Rehearsal/Pit Pianists: Sun Ha Yoon, Jessica Stitt, Harmony Yang
 Production Stage Manager: Jocelyn Henjum
 Assistant Stage Managers: Mandy Yu, Joseph Shadday
 Title Writer: Kim Whitman; edited by Nick Olcott
 Supertitle Operators: Kenniecia Grant & Madelyn Wanner
 Videographer/Archivist: David Blalock, Andrew McLaughlin, Adrienne Webster, Peter Burroughs, Amelia Davis
 Company Managers: Gabrielle DeMers, Colin Brush
 Publications Coordinator: Amanda Opuszynski

CENTER PRODUCTION

Director of Production and Technology: Drayton Foltz
 Associate Director of Production and Technology: Kyle Kweder
 Production Manager: Ryan Knapp
 Stage Operations Manager: Bill Brandwein

WARDROBE, WIGS & MAKE-UP

Wig & Make-up Consultant: Jeanne DiBatista Croke
 Costume Shop Manager: Stephanie Shaw
 Costume Shop Supervisor: Susan Chiang
 Costume/Drapery Tailor: Emily Hoem
 Costume Drapery Crafts: Lisa Burgess
 Master Dresser: Courtney Wood
 Stitchers: Margo Beirne, Addy Diaz, Laree Lentz, Angela Campbell, Shana Ferguson, Brianna Forseth, Chelsea Kerl, Peter Park, Alyson Parker, Roland Smith, Lindsey Walters, Allison Weaver, THET 284 students

SCENIC

Technical Director: Rick Weinard
 Assistant Technical Director: Mike Schwent
 Scenic Shop Coordinator: Steve Cosby
 Scenic Charge Coordinator: Ann Chismar

PROPERTIES

Prop Shop Manager: Timothy Jones
 Assistant Properties: Andrea Moore

ELECTRICS & AUDIO

Electrics Assistant Manager: Laura MacAdam
 Electrics Coordinator: Jeffrey Reckeweg
 Master Electrician: Jedediah Roe
 Follow-spot Operators: Aaron Ingersoll, Andrew McLaughlin
 Assistant Manager Audio: Kristine Eckerman
 Audio Services Coordinator: Jamie O'Connell
 Sound Operators: Erzhan Maldybayeu, Rafael Seward

The Production Department acknowledges our deepest thanks to the following:
 Jessica Stitt, Fiona Westmorcott and Elizabeth Yackley

A HISTORY OF DONIZETTI OPERAS PRESENTED BY THE STUDIO

- 2009 L'elisir d'Amore
- 2000 L'elisir d'Amore
- 1995 La fille du Régiment