



Music by George Frideric Handel

Conductor
José Luis Domínguez Mondragon

Stage Director
Ben Robinson

Scenic Design
Stephen Wiseley

Concept and Design
Brandon McShaffrey

Costume Design
Rebecca Kanach

Fight Director
Ian Rose

Lighting Design
M Connors

Choreographer
DC Passman

Producer
Rose Freeman

Friday, April 5, 2024 • 7:30 PM
Sunday, April 7, 2024 • 3:00 PM
Tuesday, April 9, 2024 • 7:30 PM

Tomlinson Theater | 1301 W. Norris St. | Philadelphia, PA 19122

Ariodante by George Frideric Handel presented under license from Bärenreiter Kassel

Run time: approx. 2 hours, including a 15 minute intermission

This production is sponsored in part by The Temple University General Activities Fund.

Two hundred seventy-eighth, two hundred eighty-sixth, and two hundred ninety-eighth performances of the 2023-2024 season.

Cast

(in order of vocal appearance)

Ginevra	Katrina Dignum
Dalinda	Marlena St. Jean
Polinesso	Andreia Lucaciu
Ariodante	McKenna Brunson
Re	Timothy Hurtt
Odoardo	Roberto Guevara
Lurcanio	Nickolas James

Covers

Ginevra	Kaitlyn Gaughan
Dalinda	Roslyn Rich
Polinesso	Ali Crosley
Odoardo	Connor Husa
Lurcanio	Weizhong Ding

Ensemble

Benjamin Chen, Ali Crosley, Faith Crossan, Weizhong Ding,
Connor Husa, Roslyn Rich, Sadie Roser, Elizabeth Stump

Dancers

Hannah Nguyen, Kasey Lazan, Alexandria Orr,
Emily Walters, Yana Vilchynskaya

Music Staff

Christopher Turbessi, Principal Coach
Alexander Nguyễn, Assistant Conductor/Chorus Master
Sirapat Jittapirom, Assistant Coach

Orchestra

VIOLIN I

Yuan Tian, Concertmaster
Zhanara Makhmutova
Ruslan Dashdamirov
Alexander Covelli

VIOLIN II

Xi Wang, Principal
Kyle Stevens
Eunice China

VIOLA

Shannon Merlino, Principal
Jasmine Harris
AJ Stacy

CELLO

Mima Majstorovic, Principal
Chloe Kranz

DOUBLE BASS

Hans Hibbard

HARPSICHORD (tutti)

Hanbyeol Lee

CONTINUO

Leigh Brown, cello
Christopher Turbessi, harpsichord

OBOE/ENGLISH HORN

Ellie Rasmussen, Principal
Sarah Walsh

BASSOON

Joshua Schairer

HORN

Jonathan Bywater, Principal
Ethan Stanfield

TRUMPET

Trey Serrano, Principal
Jacob Flaschen

Land Acknowledgement

“The land upon which we gather is part of the traditional territory of the Lenni-Lenape, called “Lenapehoking.” The Lenape People lived in harmony with one another upon this territory for thousands of years. During the colonial era and early federal period, many were removed west and north, but some also remain among the continuing historical tribal communities of the region. We acknowledge the Lenni-Lenape as the original people of this land and their continuing relationship with their territory. In our acknowledgment of the continued presence of Lenape people in their homeland, we affirm the aspiration of the great Lenape Chief Tamanend, that there be harmony between the indigenous people of this land and the descendants of the immigrants to this land, “as long as the rivers and creeks flow, and the sun, moon, and stars shine.”

Temple University On-Campus Resources

Tuttleman Counseling Services are available **during business hours** at (215) 204-7276

After-Hours Support and Crisis Line is available when Counseling Services is closed: (215) 204-7276.

(When calling after hours, please listen to the recording and press "1" when instructed.)

Crisis Line: Text “HOME” to 741741

BIPOC individuals are invited to text “STEVE” to 741741 for support

Student Health Services Students may report confidentially at 215-204-7500.
temple.edu/studenthealth

Psychological Services Center Report confidentially at 215-204-7100 or request an appointment at psc@temple.edu.

Synopsis

Act I

Princess Ginevra is professing her love for Prince Ariodante to her attendant Dalinda - a love that the king, her father approves. As Ginevra confides in Dalinda, Polinesso, Duke of Albany, who covets the throne bursts into the room and makes advances at her that she forcefully rejects. Dalinda tells Polinesso that Ginevra is already committed and tells him that she loves him. Polinesso then uses Dalinda's weakness for him to get revenge on Ginevra and gain his ends. Meanwhile, Ginevra and Ariodante exchange their vows after a blessing from the King, who intends to make Ariodante his successor.

Polinesso persuades Dalinda to dress up as Ginevra and let him into the royal apartments that night: he promises her that if she does, he will marry her; an excited Dalinda agrees. Then Ariodante's brother appears and declares his love for her, she quickly evades him.

Ariodante and Ginevra express their happiness and call upon the nymphs and shepherds to celebrate their joy in dance and song.

Act II

Later that night, Ariodante is walking through the royal gardens when he encounters Polinesso, who covets Princess Ginevra and claims to be enjoying Ginevra's favors. When Ariodante reaches for his sword at Polinesso's disrespect, Polinesso promises to prove his claim and tells Ariodante to hide and watch with his own two eyes. Lurcanio is shocked to see his brother speaking to the disliked Polinesso. Polinesso knocks on a door and Dalinda disguised as Ginevra admits him and closes the door. Ariodante is horrified by this betrayal is about to kill himself by falling on his sword when Lurcanio stops him. Ariodante leaves in despair.

Act III

The next morning, the King is in council about to declare Ariodante his heir, when Odoardo brings a report that the prince has thrown himself into the sea and drowned. Ariodante has survived but is in torment. He meets Dalinda, who now understands Polinesso's trickery and explains all to Ariodante. Polinesso challenges Lurcanio's story. They will duel, with Polinesso as Ginevra's champion. She resists this but the King insists, despite Ginevra's protests. During the duel, Lurcanio fatally injures Polinesso. A new challenger appears who reveals himself to be Ariodante. He promises to explain everything, as long as Dalinda is forgiven her innocent part in Polinesso's deception. Polinesso dies, having confessed everything, and Dalinda is forgiven. The King and community proclaim the triumph of love and innocence; however, in this production, Ginevra cannot forgive her father for denouncing her, nor recover from Ariodante's mistrust. She leaves to begin a new life on her own.

Director's Note

Ariodante is one of the finest examples of Baroque operatic drama, with its taut libretto, well-etched characters, and sumptuous score. In preparing for this project, my thoughts always seem to center on the word, "round." The ternary forms of the arias, which typically see the return of the primary "A" theme, show the characters bandying contrasting thoughts before coming full circle to arrive at an altered conclusion. The opera also ends much as it begins, with happiness. As such, the complicating dramatic structures of this opera must be circled so that the characters can return to their sense of joy and comfort. The round gestures of Handel's glowing music offer simmering perspectives on the dramatic balance of the plot: people rise to grace, then fall; then they must use the pursuit of the truth to become whole again.

What I find truly remarkable about the opera is how relevant its themes are to an audience watching in 2024. There is a villain who is using deceit and disinformation in a quest for power. Women are cast aside or judged for their interactions with men, but the men are not held to the same level of accountability. The use of violence is questioned, but there is a bloodlust that influences the way certain characters think. In the face of all this, Handel and the story's likely creator, Antonio Salvi, have a progressive and forward-thinking agenda incorporated: the villain is defeated by truth; women get to speak and their voices of truth matter. Violence is a part of life, but discourse and peace prevail. Handel's gift for capturing this drama crystallizes his influence over two centuries of opera that follow in its wake.

Ben Robinson
Stage Director

Musicologist Note

“Of ladies, knights, of passions and of wars, of courtliness, and of valiant deeds I sing.” So opens Ludovico Ariosto’s *Orlando furioso*, an epic Italian poem that follows a knight of Charlemagne and the many people he meets in his adventures. In the centuries after the poem’s publication in 1532, *Orlando* proved an inspiration to numerous librettists and composers. The scope of the overall story, which as well as the knights and romance also includes a ride on a hippogriff and a brief trip to the Moon, defied adaptation. But the opera’s colorful adventures were easily excerpted into dozens of operas with some recurring characters and elements, what might today be termed the Orlando Expanded Universe (the episode that provided the basis for tonight’s opera also inspired part of Shakespeare’s *Much Ado About Nothing*).

George Frideric Handel alone composed three Orlando operas, all dating from the 1730s. Since 1710, Handel had lived and worked in London, where he composed for aristocratic patrons, royal events, and various opera companies. His operas, which were performed in Italian for a London audience, were the height of fashion. Audience members did not always understand every twist in the Italian-language librettos, but they relished star turns by celebrity singers, emotionally intense and virtuosic music, and opulent costumes.

Unlike most Orlando operas, *Ariodante* is a drama on a human scale, without supernatural elements and with the unusual setting of Scotland (distant for Ariosto but not so much for London). It is, according to Handel scholar Winton Dean, one of Handel’s most immediately accessible operas. Based on an episode in Canto V, narrated by lady-in-waiting Dalinda to Orlando, it features only one main plot thread and psychologically complex characters.

Ariodante also began a new phase in Handel’s career: He was beginning an engagement at the Covent Garden Theatre (which would, several buildings later, become today’s Royal Opera House), which also explains one of its more unusual features. While the rival Opera of the Nobility had hired Farinelli, the most popular singer of the day, Handel’s company managed to nab Marie Sallé and her French dance company, and *Ariodante* thus features an unusual wealth of French-style dance music, including a dream ballet.

In lieu of Farinelli, Handel’s company hired a newer singer, Giovanni Carestini, to sing the title role. Farinelli and Carestini were both castrati, Italian singers who had been castrated at an early age, meaning their voices remained in a high register but in time acquired the volume and power of an adult man. Castrati were celebrities—seen as extraordinary talents with more than a touch of the freak—and they were conventionally assigned the most heroic roles in operas, marked as special by their singular vocal abilities. (Today these roles are sung by mezzo-sopranos or by countertenors.)

Ariodante gave Carestini ample opportunities to display both his lyrical singing (in the haunting, tormented Act 2 aria “Scherza infida,” where the voice is echoed by a

bassoon) and his virtuosity (in the joyful “Dopo notte,” in Act 3). In comparison, Ginevra’s music introduces her as innocent and emotional, though she gains stature as she becomes more haunted in the later acts. In the role of Polinesso, Handel created one of his slyest villains. Unlike Ariodante, Polinesso was written to be sung by a woman (a so-called pants role), and his music is aggressive and tense. Handel’s aria-heavy style of opera, fortunately, gives the whole cast big moments, like Lurcanio’s impetuous energy and the King’s calm gravity.

Ariodante, it must be said, was not a hit at first. Queen Caroline wrote to her daughter that that “Handel has not met with his usual approval,” due to his opera’s “pathetic and lugubrious” qualities. But today, the opera’s melancholy and dramatic intensity have made it one of Handel’s most popular, and today’s audiences seem to agree with Handel’s contemporary Charles Burney that it “abounds with beauties and strokes of a great master.”

Dr. Micaela Baranello

The Boyer Vocal Arts Department Opera Workshop Classes present

Opera Workshop Scenes Program

Monday, April 29, 2024

Graduate Scenes at 6:00 p.m.

Undergraduate Scenes at 7:30 p.m.

Two separate bills featuring repertory from many opera genres

Featuring performances by:

Lucianna Astorga, Benjamin Chen, Jessica Corrigan, Ali Crosley, Faith Crossan, Felicity Davis, Katrina Dignum, Weizhong Ding, John Drake, Kaitlyn Gaughan, Timothy Hurtt, Connor Husa, Nickolas James, Sihan Jin, Daniel Laverriere, Andreaia Lucaciu, Morgan Lucero, Joshua Myers, Sarah Petko, Marlena St. Jean

Mitten Hall, 3rd Floor Auditorium

1913 N Broad Street

Philadelphia, PA 19122

For further information or to confirm events, please call 215.204.7609
or visit boyer.temple.edu.

Biographies

José Luis Domínguez Mondragon is a prominent talent on international orchestral and operatic stages. His conducting is described as “unrivaled, magnificent and with exemplary gesturing” (*El Mercurio*), and he frequents prominent stages across the globe.

He currently serves as Music Director of the Bucks County Symphony Orchestra, and was newly appointed Associate Professor of Orchestral Studies/ Director of Orchestras at Temple University, where he is Music Director of the Temple University Symphony Orchestra and Professor of Conducting. He is a regular guest conductor with the Opéra Saint-Étienne and is artistic director of the Musical Encounters International Music Festival in La Serena, Chile.

Domínguez was Artistic Director of the New Jersey Symphony Youth Orchestras from 2017-2023, where he served as a frequent guest conductor of the New Jersey Symphony Orchestra and is currently an advisor to the New Jersey Symphony Orchestra Youth Orchestras for the 2023-2024 season. He was Resident Director of the Santiago Philharmonic Orchestra, Chile (Orquesta Filarmónica de Santiago, Chile), at the Municipal de Santiago-Ópera Nacional de Chile from 2003-2016 and was Artistic Director/Principal Conductor, of the Orquesta Sinfónica Nacional Juvenil (National Youth Symphony Orchestra of Chile) from 2004-2016.

Recent commissions as a composer include the new ballet titled *La Casa de Los Espíritus* (*The House of Spirits*), based on the bestselling novel by Isabel Allende. Its premiere in September 2019 at the Municipal de Santiago-Ópera Nacional de Chile with the Ballet de Santiago and the Orquesta Filarmónica de Santiago (which Domínguez also conducted) was hailed as an “absolute triumph.” In addition, Jason DePue, violinist of The Philadelphia Orchestra, commissioned Domínguez to write a piece for violin and piano titled *Aitona* that was included in DePue’s 2021 debut solo album. His Concerto for Oboe premiered in early 2020 with oboist Jorge Pinzón and the Orquesta Filarmónica de Bogotá (Bogotá Philharmonic Orchestra), Colombia to critical acclaim.

The Library of Congress selected Domínguez’s *Gratias Tibi* for physically distanced orchestra and choir, a New Jersey Symphony commission, for inclusion in its collection of works created in response to the COVID-19 pandemic. Upcoming commissions include a mass, a violin concerto, a viola concerto, a cello concerto and a mass.

Future conducting engagements include the Orquesta Filarmónica de Buenos Aires (Buenos Aires Philharmonic Orchestra), the Orquesta Sinfónica de Chile (Symphony Orchestra of Chile), the Orquesta Sinfónica Universidad de La Serena (University of La Serena Symphony Orchestra), the Orquesta de Cámara de Chile (Chamber Orchestra of Chile) and the world-renowned *Semanas Musicales de Frutillar* (Frutillar Musical Weeks) held in Frutillar, Chile at Teatro del Lago.

Recent appearances have included the Houston Symphony, New Jersey Symphony Orchestra, Orquesta Sinfónica Nacional de Colombia (National Symphony Orchestra of Colombia), Orquesta Filarmónica de Santiago (Philharmonic Orchestra of Santiago), Opéra Saint-Étienne, Orquesta Sinfónica Nacional de Peru (Lima University Symphony Orchestra in Peru), Staatsoper Orchester de Braunschweig in Germany, Orquesta Sinfónica UNCuyo (UNCuyo Symphony Orchestra) in Mendoza, Argentina and the Orquesta Sinfónica del Principado de Asturias (Symphony Orchestra of the Principality of Asturias) in Spain.

Domínguez recently released critically acclaimed Naxos recordings of his own ballet, *The Legend of Joaquín Murieta*, and the music of Enrique Soro with the Orquesta Sinfónica de Chile. He has collaborated most notably with Renée Fleming, Terell Stafford, Andrés Díaz, Ray Chen, Sergio Tiempo, Ai Nihira, Verónica Villarroel, Luciana D'Intino, Woo-Yun Kim and Daniel Binelli.

Ben Robinson is the General Director of Anchorage Opera, the Artistic Director of Opera Ithaca (New York) and Raylynmor Opera (New Hampshire), as well as the Managing Director of Lyric Fest (Philadelphia). He works as a director, librettist, educator, and arts administrator. As a stage and film director, he has mounted numerous productions, highlighted by new productions for which he also wrote new English libretti: *Madame Butterfly*, *Macbeth*, *Hansel and Gretel*, *The Barber of Seville*, *The Impresario*, *Die Fledermaus* and Pauline Viardot's *Cendrillon*. Ben's film production of *Bastien and Bastienne*, with his original English libretto setting the action in the social media-obsessed present, was released in March 2021 and subsequently streamed at the Arlington International Film Festival. He directed and edited a film release of *Pagliacci* for Raylynmor Opera in October 2020 and directed *Gianni Schicchi* for Opera Ithaca, which Opera Magazine heralded as the "deftest use... of Covid-era technology as part of modern operatic reality." He was announced as a 2021 recipient of the Ewing Arts Award, which celebrates the diversity and excellence of artists in the Monadnock region of New Hampshire.

In February 2023, his 2022 "moving, visually daring" (Opera News) Julia Child-inspired *Hansel and Gretel* film joined the Opera Philadelphia Channel and was subsequently streamed at a series of outdoor events for the company in September 2023.

Directing highlights include *Nabucco* for the inaugural Opera Ithaca Festival, *The Impresario* and *The Pirates of Penzance* for Ithaca College, a soap-opera-inspired conceptual production of *Così fan tutte* for Cedar Rapids Opera, *Hänsel und Gretel* for Temple University, *Orpheus in the Underworld* for Opera Ithaca and Raylynmor Opera, a cruise ship setting of *L'Italiana in Algeri* for St. Petersburg Opera, a suburban American *Le nozze di Figaro* (Opera Ithaca/Raylynmor Opera), a reimagined double-blind production of *The Medium* (Amarillo Opera), a fashion-world inspired *La Cenerentola* (Raylynmor Opera), a new chamber production of *Suor Angelica* (West Texas A&M University), and the world premiere of Sally Lamb McCune's *We Wear the Sea Like a Coat* (Opera Ithaca/Ithaca College).

Projects for the 2023-2024 season include directing *Scalia/Ginsburg* and *Rusalka* for Opera Ithaca, *The Elixir of Love* for Anchorage Opera and Annapolis Opera, *L'enfant et les sortilèges* for Salt Marsh Opera, and *Les mamelles de Tirésias* for the inaugural Alaska Artist Development Program.

Christopher Turbessi (principal coach) is the Opera Coach at the Boyer College of Music and Dance at Temple University; he has also been on the faculty of the Collaborative Piano Institute since its inaugural summer in 2017. He irregularly materializes on the music staff of the Wolf Trap Opera Company, most recently as principal coach and continuo for their 2023 production of *Don Giovanni*; he will return in the summer of 2024 for *La bohème*. Planned recital appearances for 2024 include concerts with baritone Reginald Smith, Jr. at Temple University and soprano Amy Petrongelli at CPI.

Past adventures have included a Lecturer appointment at the Shepherd School of Music at Rice University; a summer 2022 recital with baritone Reginald Smith Jr. as part of the San Diego Opera Gala; stints as Music Staff at Utah Opera, Opera Santa Barbara, and the Castleton Festival; Music Director for productions with the Santa Fe Opera Tour and the Opera Institute at Augusta University; Assistant Conductor at Virginia Opera; and Chorus Master at Virginia Opera and Syracuse Opera. Previously an Assistant Conductor and the Musical Supervisor of HGOco at Houston Grand Opera, he oversaw the musical efforts of that department, including the workshops and world premiere performances of Carlisle Floyd's *Prince of Players*, Gregory Spears' *O Columbia*, and David Hanlon's *After the Storm*. He is a graduate of the Houston Grand Opera Studio, as well as young artist programs at Virginia Opera, the Aspen Opera Theater Center, and Syracuse Opera. He holds a master of music degree in collaborative piano from the University of Michigan, where he studied with Martin Katz.

Brandon McShaffrey (Concept and Design) has been teaching at Temple University since 2009 where he is currently the Head of Opera Production at Temple University. With TU Opera Theater he has directed *Dark Sisters* (Muhly), *Le nozze di Figaro* (Mozart), *Turn of the Screw* (Britten), *L'elisir d'amore* (Donizetti), *Il Ritorno d'Ulisse in patria* (Monteverdi), *Der schauspieldirektor* (Mozart), *La Canterina* (Hadyn), *Trouble in Tahiti* (Bernstein), *Dido and Aeneas* (Purcell), *The Merry Widow* (Lehar), and *Hansel und Gretel* (Humperdink) and has directed and choreographed many plays and musicals in the theater department. He runs both graduate and Undergraduate Opera workshops and produces the annual Aria/Scenes programs. Professionally he has directed over 20 productions at Maples Repertory Theater. He is an active member and on the board of directors of the National Opera Association and is a founding member and Producing Director of Mauckingbird Theater Company.

Rose Freeman (Producer) is an award winning stage director, teacher, writer, and producer of theatre and opera. Operatic stage direction credits include Chicago Lyric Opera, City Lyric Opera, Pittsburgh Festival Opera, Opera Mississippi, GulfShore Opera, and Third Eye theatre ensemble, of which she is a founding member. She once

managed monster truck rallies and ran a sailboat company (not at the same time). Freeman wrote the musical, *Chance the Snapper* with Spicer Carr at Temple University. Freeman occasionally acts, including touring with Tetro di Viti. Freeman has spoken on the panels for National Opera Association, Chicago Theatre Symposium, and Opera America. Freeman is a recipient of the National Opera Association's 2020 JoElyn Wakefield-Wright Stage Director Fellowship, Philadelphia's 2022 Illuminate the Arts Grant, and served as a Directing Fellow for Wolf Trap Opera's 2020, 2021, and 2022 season as well as a Lead Artist at Mercury Store. Freeman is represented by Marvel Arts Management. www.rosefreeman.org

Voice and Opera Faculty and Staff

Christine Anderson	Lorie Gratis	Brandon McShaffrey
Elliott Archer	Lawrence Indik	Daniel Neer
Elise Auerbach	Sirapat Jittapirom	Shane Tapley
Marcus DeLoach	Laura Kay	Tyler Tejada
Meredith Eib	Kathryn Leemhuis	Christopher Turbessi
Kate Elmendorf	Randi Marrazzo	Grant Uhle
Rachelle Fleming	William Mayo	

William Stone, Professor Emeritus

Paul Rardin, Chair, Department of Vocal Arts

Brandon McShaffrey, Director of Opera Production

Christine Anderson, Voice and Opera Area Coordinator

Leslie Cochran, Coordinator, Department of Vocal Arts

Department of Vocal Arts

Voice and Opera

Graduate Assistants

Academic InternsLucianna Astorga, McKenna Brunson, Weizhong Ding,
John Drake, Timothy Hurtt, Nikolas James,
Daniel Laverriere, Nālani Matthias,
Nicholas Orth, Roslyn Rich

Teaching Assistant.....Adam Rodgers

Department of Theater

Graduate Assistants

Academic InternsM Connors, Dinorah Guillen, Kit Longo,
Mike Merluzzi, Liam Shaffer, Cory Steiger,
April Thomson, Becky Wetzel

Additional Staff for this Production

Conductor.....	José Luis Domínguez Mondragon
Stage Director	Ben Robinson
Associate Director	Sarah Petko
Producer	Rose Freeman
Associate Producer	McKenna Brunson
Choreographer	DC Passman
Set Designer.....	Stephen Wiseley
Costume Designer	Rebecca Kanach
Lighting Designer.....	M Connors
Fight Director.....	Ian Rose
Fight Captain	Benjamin Chen
Props Master	Amanda Hatch
Asst. Props Master	Marielle Zakrzewki
Director of Production	Kyle Amick
Head Electrician	Nick Wacksman
Head of Lighting	Shon Causer
Sound and Video Engineer.....	Nick Gackenbach
Costume Shop Manager.....	Jenna Gove
Cutter/Draper/Tailor	Kevin Ross
Costume Technician	Megan Waldman
Costume Production.....	Dinorah Guillen, Becky Wetzel, Kit Longo, Wayne Fuller, Sean McClendon
Stage Manager	Sam Cashion
Lead Assistant Stage Manager.....	John Troy
Assistant Stage Managers.....	Annie Meehan, Izabela Terech
Music Preparation.....	Christopher Turbessi, Margarita Shatilova, Sirapat Jittapirom, Alexander Nguýễn
Fight Captain	Ian Rose
Technical Director	Juliet Quinn
Asst. Technical Director.....	Andy Frank
Head Carpenter	Andy Frank
Scenic Construction and Painters.	Mike Merluzzi, April Thomson, Cory Steiger, Chazzlynn Burke, Hugh Cleland-Batt, Alexis Winner, Alex Fine, Elina Kiely, Andrew Kistler, Ariana Kudner, Cotton Potter, Andrew Saravay, Joy Robinson
Run Crew.....	Sam Bouyer
Electricians.....	Julia Maggio, Alexa Pennington, Elliot Shriver, John Troy, Juliet Leos
Light Board Operator	Faith Deshields
Spotlight Operators	Joseh Keeshan, Gabriel Brown, Teppeï Tsubouchi, Ryan Amsden
Wardrobe Supervisor	Becky Wetzel
Assistant Wardrobe Supervisor	Alex Rusin

Dressers	Dalana Arnwine, Caroline Heins, Ophelia Gilman
Costume Maintenance	Jack Habicht, Noah Sickman
Hair and Makeup Supervisor	Cleo Thompkins
Hair and Makeup Crew	Lizzy Fryer, Cody Kanode
Sound Board Operator	Garrett Moreno
Titles Editor	Lucianna Astorga
Supertitle Projection Operators	Lucianna Astorga, Nick Bressler
Director of Instrumental Operations	Eric Schweingruber
Orchestra Manager	Ethan Stanfield
Orchestra Librarian	Danielle Garrett
Audience Services Coordinator	August Hakvaag
House Manager	Madelin Madamba
Assistant House Managers	Tristan Jenis, Brian McCloud, Rafi Mills, Juliet Morgan
Marketing Assistants	Miranda Joyce, Trent Nace, Sydney Davis, Catherine Balkiewicz, Khyla Corbin, Paul Scheb
Box Office Staff	Brantley Evans, Roman Fosco, Matt Guardiola, Curtis Harris, Paige Horvath, Cadence Kanode, Erin Maguire, Rafi Mills, Zach Pakula, Rasheda Sesay
Marketing	Jason Lindner
Opera Social Media Manager	Daniel Laverriere
Opera PR and Marketing	Mickey B, Timothy Hurtt
Photography	Joseph Labolito
Live Stream and Recording Engineer	David Pasbrig

Boyer College of Music and Dance

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D Records, has produced more than forty recordings, five of which have received Grammy nominations.

boyer.temple.edu

The Center for the Performing and Cinematic Arts

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

arts.temple.edu

Temple University

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for “The Temple College.” His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—*Perseverantia Vincit*, or “Perseverance Conquers”—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

temple.edu

Temple University Opera Theater Past Productions

Fall 2023	<i>Lucretia</i>	Benjamin Britten
Spring 2023	<i>Hänsel und Gretel</i>	Engelbert Humperdinck
Fall 2022	<i>Dark Sisters</i>	Nico Muhly
Spring 2022	<i>Le nozze di Figaro</i>	Wolfgang Amadeus Mozart
Fall 2021	<i>Impressions de Pelléas</i>	Claude Debussy / Marius Constant
Spring 2021	<i>Die Fledermaus</i> (Virtual)	Johann Strauss
Fall 2020	<i>The Turn of the Screw</i> (Virtual)	Benjamin Britten
Fall 2019	<i>L'elisir d'amore</i>	Gaetano Donizetti
Spring 2019	<i>Il ritorno d'Ulisse in patria</i>	Claudio Monteverdi
Fall 2018	<i>Le Pauvre Matelot</i>	Darius Milhaud
	<i>Suor Angelica</i>	Giacomo Puccini
Spring 2018	<i>Così fan tutte</i>	Wolfgang Amadeus Mozart
Fall 2017	<i>Dido and Aeneas</i>	Henry Purcell
	<i>Trouble in Tahiti</i>	Leonard Bernstein
Spring 2017	<i>Werther</i>	Jules Massenet
Fall 2016	<i>Der Schauspieldirekter</i>	Wolfgang Amadeus Mozart
	<i>La Canterina</i>	Joseph Haydn
Spring 2016	<i>Lucio Silla</i>	Wolfgang Amadeus Mozart
Fall 2015	<i>The Merry Widow</i>	Franz Lehár
Spring 2015	<i>La Finta Giardiniera</i>	Wolfgang Amadeus Mozart
Fall 2014	<i>Hänsel und Gretel</i>	Engelbert Humperdinck
Spring 2014	<i>Ofreo ed Euridice</i>	Christoph Willibald Gluck
Fall 2013	<i>Albert Herring</i>	Benjamin Britten
Spring 2013	<i>Gianni Schicchi</i>	Giacomo Puccini
	<i>Suor Angelica</i>	Giacomo Puccini

Thank You!

The Boyer College of Music and Dance is pleased to recognize the endowed funds that support our Voice and Opera students. We are most grateful to our generous friends who have made these possible.

Contributing to these funds not only supports young artists on their way to becoming professionals, but also perpetuates the memory of those who have made a significant difference in the lives and developing artistry of young singers.

- **Florence Berggren Voice Scholarship** for undergraduate students
- **Philip Y. Cho Scholarship** for graduate or professional studies students
- **John T. Douglas Fund for Young Artists** for expenses related to the beginning stages of an opera career
- **Else Fink Memorial Scholarship** for undergraduate students
- **Professor Robert Grooters Memorial Voice Scholarship** for undergraduate students
- **Ann McKernan and Armand I. Robinson Opera Scholarship** for graduate students
- **Klara B. Meyers Memorial Voice Scholarship** for undergraduate students
- **Morton C. Meyers Memorial Voice Scholarship** for undergraduate students
- **Helen Laird Voice and Opera Scholarship** for graduate students
- **Eric Owens Scholarship**

Please send this page along with the facing page, indicating which fund(s) you wish to support and at what amount.

- | | | | |
|---|---------|--|---------|
| <input type="checkbox"/> Berggren Scholarship | \$_____ | <input type="checkbox"/> H. Laird Scholarship | \$_____ |
| <input type="checkbox"/> Cho Scholarship | \$_____ | <input type="checkbox"/> E. Owens Scholarship | \$_____ |
| <input type="checkbox"/> Douglas Award | \$_____ | <input type="checkbox"/> Robinson Scholarship | \$_____ |
| <input type="checkbox"/> Fink Scholarship | \$_____ | <input type="checkbox"/> K. Meyers Scholarship | \$_____ |
| <input type="checkbox"/> Grooters Scholarship | \$_____ | <input type="checkbox"/> M. Meyers Scholarship | \$_____ |

Or, make a secure gift online at giving.temple.edu/voice-opera

THANK YOU for your generous support!