Idomeneo

Music by Wolfgang Amadeus Mozart
Libretto adapted by Giambattista Varesco
Based on a French text by Antoine Danchet
(sung in Italian with projected English supertitles)

Friday, December 2, 2011 at 7:30pm
Sunday, December 4, 2011 at 3:00pm

College of Communication and Fine Arts
Idomeneo

Mark Ensley
Conductor

Copeland Woodruff
Stage Director

Michael Montgomery
Set and Costume Design

Les Dickert
Lighting Design

Chris Carter
Assistant Director and Fight Choreography

Matthew C. Strampe
Technical Director

Ben Fichthorn
Sound Design

Luke Hall
Props Design

Jay Deen, Katelyn Hendricks
Makeup Design

Amy Salerno Hale
Stage Manager

Marcie Richardson
Principal Vocal Coach

Sean Pollock
Rehearsal Pianist and Continuo

Idomeneo by Wolfgang Amadeus Mozart
Edited for the New Mozart Edition by Daniel Heartz

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The Cast
(in order of vocal appearance)

Ilia.................................................................Christina Paz
Stafford Hartman (cover)
Idamante.......................................................Annabeth Novitzki
Katherine Scheaffer (cover)
Two women of Crete........................................Bethania Baray
Katherine Scheaffer
Two men of Troy..............................................Matthew Hayner
Lucas Hefner
Elettra.............................................................Katie Liesner
Sasha Robeson (cover)
Arbace.............................................................Philip Himebook
Idomeneo........................................................Malcolm Cooper
The High Priest..............................................Steven Albart
The voice of the oracle of Neptune.....................J. Daniel Altman
Ensemble......................................................Bethania Baray, Brigid Hannon
Margaret McMurray, Becca Payne
Sasha Robeson, Katherine Scheaffer
Jacquelyn Skoog, Arthella Williams
J. Daniel Altman, Dale DeWood
Matthew Hayner, Lucas Hefner
Jeremiah Johnson
Supernumeraries..........................................Aaron Ivory, Melissa Jecker
Tripp Kavrh, Greg Szatkowski

There will be two ten-minute intermissions.

For the safety of the actors and out of consideration to fellow audience members, please turn off all cellular phones and pagers. Flash photography or recording devices of any kind are strictly prohibited.
Welcome

Tonight you are hearing Idomeneo in its Memphis premiere. It's difficult to fathom why such an amazing piece, which was so crucial to the creation of the later operas, is just now being heard in Memphis. Both Copeland and I knew the more famous parts (some of the arias and the Act 3 quartet), but neither of us had been involved with a production. It quickly has become our favorite of Mozart's operas. Striking to us was the profound sense of dramatic pulse being quickened as set pieces dissolve or overlap rather than having the traditional cadential finality. The recitatives move seamlessly to and from arias and ensembles and from continuo alone to string or orchestral accompaniment. Motivic ideas appear throughout the three acts bringing it musical and dramatic unity. Unlike the other of Mozart's operas, the chorus plays a significant role. It is our hope that you'll leave this evening with a new favorite to add to your operatic library!

--Mark Ensley

Production Staff

Music Preparation and Rehearsal Pianist
Sean Pollock
Chris Averwater

Assistant Technical Director
Chris Averwater
Luke Hall

Wardrobe Supervisor
Chris Averwater, Tommy Brown

Set Construction and Painting
Tommy Brown

Master Electrician
J. Daniel Altman, Copeland Woodruff

Additional supertitle construction
Marcie Richardson

Supertitles Operator
Mark Ensley, Joyce Gordon

Program
Carol Morse

Posters/Publicity

Supertitles by Christopher Bergen

Courtesy of San Francisco Opera
"War is hell."

The famous quote of Sherman brings up memories of our own struggles during "The Recent Unpleasantness", as my grandmother used to call it. War is hell; we are continuing through it today abroad and its implications on our own soil after 9/11.

What may be worse is what follows war: reconciliation, assimilation, occupation. How do the conquered and the conquerors move forward? How do they work in this newly found moment of peace?

In the case of the opera Idomeneo, the son (Idamante) of the King of Crete (Idomeneo, still unreturned from the Trojan War) proclaims not only freedom to the captive Trojans on Greek soil, but asserts that the two peoples shall become one in peace. For him it is a grand gesture for the Trojan princess (Ilia, daughter of King Priam) to prove his love to her and that the two enemies can reconcile their differences and move into a new era, one without prejudice and hate.

The three characters in the first scene (Idamante, Ilia and Electra) have all lost their fathers. Ilia and Idamante strive to move into a new world order, while Electra is trapped in the events of the past with revenge in her heart. When Idomeneo returns home to Idamante, he is charged with destroying the hope of the new order by re-establishing his own.

These Enlightenment concepts were taking hold in Mozart’s Europe in philosophy, art, politics, science, writing and among statesmen. The central precept of Enlightenment thinkers was empirical knowledge, rather than tradition, hunches or the laws of an absolute authority (god, king, church.) Mozart and his librettist (Varesco) clearly made changes to support this point of view in the final act by leaving the decision to Idomeneo. Does he make a personal sacrifice to save his people, whether it be to a literal “monster” or to a phantasm of a new generation with new modes of thought.

Mozart’s score is violent in its construction, anticipating through-composed operas of the 19th Century. The overture leads into the first number and continues without a stop until after two arias. That which follows carries us through an aria without a break into a scene change and a chorus!! He was drastically reforming
the Reform Opera of the time. He was declaring war on form and the previous generation, which he would continue to do to the end of his life.

Can a new generation bring its voice quietly and calmly into the world? Or do they have to shake the old awake into a new day?

--Copeland Woodruff

Program Notes

On January 29, 1781, two days after Mozart's twenty-fifth birthday, his Idomeneo received its premiere at the Munich court theater. Having written his first operas at the age of twelve, and for some of the best Italian opera houses during his teen years, Mozart was a seasoned dramatic composer. His travels over the past few years had further broadened his musical experience. In Paris in 1778 he had heard the newest in French opera, strongly dramatic works filled with grand sonorous and visual spectacle; in Mannheim he had admired the fine orchestra, drilled with military precision and including a full complement of winds, full of coloristic and expressive possibilities. In Paris he had probably also picked up the libretto that sparked his imagination, Antoine Danchet's Idoménée, originally set to music by André Campra in 1712.

In Mannheim Mozart had many friends, and they, along with Mozart's father Leopold, had campaigned to convince the court to commission an opera from the young composer. The commission finally came in summer 1780, for Munich, the Mannheim court having moved there in 1778. Mozart began work on the opera in the early autumn and went to Munich in November to complete the work and oversee its musical development.

An opera composer in the 18th century was typically on location several months before the premiere. Arias had to be tailored to the vocal qualities and personalities of the singers, and the opera as a whole had to be tweaked to make all these work together—more like a musical than how we usually think of opera performance today. Mozart had arranged that a churchman, Abbé Varesco, in his hometown of Salzburg should prepare the libretto, and Mozart's father served as go-between. The letters exchanged between father and son provide fascinating details concerning the opera's composition and performance. Mozart's old friend the tenor Anton Raaff, who specialized in heroic roles and was to be Idomeneo, was beginning to lose his voice, so Mozart made several alterations at his request: wrote Mozart, "some courtesy ought to be shown to his gray hairs ...
the man is old and can no longer show off in such an aria as ‘Fuor del mar’” (Act II).
The young castrato Vincenzo del Prato (Idamante) caused the composer endless exasperation: “To my molto amato castrato del Prato I shall have to teach the whole opera ...” and “I bet you that fellow will never get through the rehearsals, still less the opera. Why, the rascal is rotten to the core. ...” (Del Prato nevertheless went on to have a quite respectable career.) On the other hand, Mozart willingly expanded the secondary role of Arbace for Domenico de' Panzacchi, a fine singer and actor. The two women, sisters-in-law belonging to the Munich ensemble, drew superb music from the composer; as both women were very pleased, Mozart must have tailored the music to their considerable talents most successfully. “Madame Dorothea Wendling (Ilia) is arccontentissima with her scene and insisted on hearing it three times in succession,” reported Mozart. “Se il Padre,” Ilia’s aria in the second act, was planned even before the text arrived, to include solos for the former Mannheim wind players whose playing Mozart had enjoyed so much. The solemn oracle scene in the third act was the subject of intense discussion between father and son, as, in everything Mozart wrote, the drama had to be paramount. It seems to have been Leopold Mozart who suggested the swelling brass chords that lend such gravity to the scene. Among the opera’s compositional details is a motive representing the young hero Idamante that appears when that character is thought or spoken of. The motive, a little falling figure, is first heard at the end of the overture in the oboe, and unifies the work musically and emotionally.


--Janet K. Page

**Synopsis**

**ACT I.** Ilia, daughter of King Priam, reflects on the defeat of Troy, which she never will see again, and on her love for Prince Idamante, son of Idomeneo, which she hesitates to acknowledge. Soon Idamante comes to free the Trojan prisoners. Saddened by Ilia's rejection of his love, he tells her it is not his fault that their fathers were enemies. Trojans and Cretans alike welcome the return of peace, but Elettra, jealous of Ilia, rushes in to protest Idamante's clemency toward the enemy prisoners. Arbace, the king's confidant, interrupts with the news that Idomeneo has been lost at sea on his return voyage. Elettra, fearing that a Trojan soon will be Queen of Crete, feels the furies of Hades tormenting her.
The shipwrecked Idomeneo recalls the vow he foolishly made to Neptune - to sacrifice, if he were spared, the first living creature he meets on shore. Idamante approaches him, but because the two have not seen each other since the son's infancy, recognition is slow. When Idomeneo realizes the youth is his own child, he orders Idamante never to seek him out. Grief-stricken, Idamante runs off.

ACT II. Idomeneo seeks counsel from Arbace, who says a substitute could be sacrificed if Idamante went into exile immediately. Idomeneo orders his son to escort Elettra home to Greece. Ilia then greets Idomeneo, whose kind words move her to declare that since she has lost everything, he will be her father and Crete her country. As she leaves, Idomeneo realizes his deliverance has cost Ilia her happiness as well as his own. Elettra welcomes the idea of going to Argos with Idamante, voicing her love for him.

At the port of Sidon, Idomeneo bids his son farewell and urges him to learn the art of ruling while he is away. Before the ship can sail, however, a storm breaks out, and a sea serpent appears among the waves. Recognizing it as a messenger from Neptune, the king offers himself as atonement for having defaulted in his bargain with the sea god.

ACT III. Ilia asks the breezes to carry her love to Idamante, who appears, explaining that the serpent is wreaking havoc in the countryside and that he must go to fight it. When he says he may as well die as suffer the torments of unrequited love, Ilia confesses her love. They are surprised by Elettra and Idomeneo. When Idamante asks his father why he shuns him and sends him away, Idomeneo can reply only that the youth must leave. Ilia asks for consolation from Elettra, who is preoccupied with revenge. Arbace comes with news that the people, led by the High Priest of Neptune, are clamoring for Idomeneo. The High Priest tells the king of the destruction wrought in the land by Neptune's monster, exhorting Idomeneo to reveal the name of the person whose sacrifice is demanded by the god. When the king confesses that his own son is the victim, the populace is horrified.

Outside the temple, the king and High Priest join with Neptune's priests in prayer that the god may be appeased. Arbace announces that Idamante has succeeded in killing the monster. As Idomeneo fears new reprisals from Neptune, Idamante enters in sacrificial robes, saying he at last understands his father's dilemma and is ready to die. After an agonizing farewell, Idomeneo is about to sacrifice his son when Ilia intervenes, offering her own life instead. The oracular Voice of Neptune is heard. Idomeneo must yield the throne to Ilia and Idamante. Everyone is relieved except Elettra, who takes her own life after murdering the High Priest. Idomeneo presents Idamante and his bride as the new rulers. The people call upon the god of love and marriage to bless the royal pair and bring peace.
The Artistic Staff

Copeland Woodruff (Stage Director), Co-Director of Opera Activities and Opera Stage Director for the University of Memphis, most recently directed Mrs. Bob Cratchit’s Wild Christmas Binge for Playhouse on the Square and the Ostrander Award winning Bat Boy: The Musical with the Department of Theatre and Dance. In May he will direct the premiere of a new opera, Bovinus Rex, by Rudolf Rojahn for Guerilla Opera at Boston Conservatory. Other recent credits include the critically-acclaimed production of Rudolf Rojahn’s Heart of a Dog for Guerilla Opera, ensemble-in-residence at Boston Conservatory, and 22 scenes (in 3 weeks!!) for the Young Artists and Studio Artists programs of La Musica Lirica (Novafeltria, Italy). Over the course of his career, Woodruff has directed more than 90 productions of operas, plays, musicals and scenes programs. He has been on the directing staffs of the New York City Opera, Santa Fe Opera, Chautauqua Opera, Michigan Opera Theatre, Atlantic Coast Opera Festival (NJ), and Opera North (Philadelphia and New Hampshire) and on the faculties of the Juilliard School (Master’s program), Oberlin Conservatory, Academy of Vocal Arts, Yale Opera, and Temple University, where he taught the graduate and undergraduate opera workshops and directed main stage productions.

Mr. Woodruff’s productions of Hansel and Gretel (University of Memphis, 2008-09) and Les contes d’Hoffmann (Temple University, 2006-07) won First Place for Best Opera Production in the National Opera Association (NOA) competition. Dedicated to the development of acting techniques for the singing actor, specifically, he has lead collaborative workshops incorporating the leading methodologies and training philosophies for the National Opera Association (NOA), The Julliard School, and La Musica Lirica. He also recently received a presidential appointment to the Board of Directors of NOA.

He began his career as a vocalist and instrumentalist and, upon his return from teaching and singing in Germany and Switzerland, he concentrated his talents on becoming a stage director. Mr. Woodruff has worked with such directors as Francesca Zambello, Anne Bogart, Graham Vick, Ken Cazan, Mark Lamos, Lou Galterio, and Jay Lesenger. He is sought after as a teacher of the singing actor, and has been the resident director and acting coach for the Harrower Opera Workshop at Georgia State University for the past twelve years.

Mr. Woodruff holds a Bachelor of Music degree and Master of Music degree in Vocal Performance from the University of South Carolina and a Master of Science in Opera Stage Direction from Indiana University. He is a member of the American Guild of Musical Artists (AGMA) and Actors’ Equity Association (AEA).
Mark Ensley (Conductor), Co-Director of Opera Activities at the University of Memphis, has served on the artistic staffs of Des Moines Metro Opera, Tulsa Opera, and Opera Memphis, where he was for four seasons the Associate Conductor and Chorus Master. University of Memphis conducting credits include the world premiere of John Baur's *The Promise* (an opera based on the life of Dr. Martin Luther King, Jr.), *Idomeneo, Tartuffe, The Crucible, Partenope, and Hansel and Gretel* (winner 2008-09 NOA Opera Production Competition). In 2009 he made his conducting debut with the Israel Chamber Orchestra at the Tel Aviv Museum of Art. Mr. Ensley served on the conducting and coaching faculty of the International Vocal Arts Institute, Tel Aviv, Israel and Casalmaggiore, Italy, from 2000-2010, having conducted Paisiello's *The Barber of Seville, Don Pasquale, Suor Angelica, Gianni Schicchi,* and *The Tales of Hoffmann.* He served as music director for the US premiere of Bent Lorentzen’s *Pergolesi’s Home Service* with the Chamber Opera of Memphis. An accomplished pianist, he has been heard in solo and chamber music recitals across the United States and Austria. He currently serves as Chairman for the Mid-South Region of the Metropolitan Opera National Council Auditions.

Mr. Ensley holds an undergraduate degree in piano performance from the University of North Carolina at Chapel Hill and graduate degrees in piano and vocal coaching/conducting from the University of Wisconsin at Madison. He is also a magna cum laude graduate of the Franz Schubert Institute in Baden bei Wien, Austria, where he received a diploma in German Art Song Interpretation, having studied with Elly Ameling, Walter Berry, Jorg Demus, Hans Hotter and Ernst Haefliger. Former students of Mr. Ensley have sung at the Metropolitan Opera, Deutsche Oper Berlin, New York City Opera, Opera Memphis, Nashville Opera and at prominent summer festivals and apprentice programs, including Chautauqua, Sarasota Opera, Des Moines Metro Opera, Operà Festival di Roma, the International Vocal Arts Institute, and Florida Grand Opera, among others.

He can be heard in recordings with Lecolion Washington, bassoon, in *Legacy,* works by African-American composers (Albany Records) and with Susan Owen-Leinert, soprano in *From the Treasure Chest of German Lied* (Highwater Classics).

Michael Montgomery (Set and Costume Design) is a veteran costume designer of both opera and theatre. Michael’s design credits in opera include productions with Opera Delaware, Curtis Institute of Music Theatre, Pennsylvania Opera Theatre and Pittsburgh Opera Theater. He has served as resident costume designer with Temple Opera Theatre in Philadelphia for the past twelve years. Michael’s work in opera earned him a career highlight in 1997, when he served as costumer for the Luciano Pavarotti International Voice Competition. His credits in theater span twenty years, both in design and as an expert in period costume construction. His design and construction work has been featured in productions by the Philadelphia Drama Guild, American Music Theatre Festival, Philadelphia Theatre Company and The Coconut Grove Playhouse. In Pittsburgh, where Michael now resides, he has worked with the Opera Theatre of Pittsburgh, Pittsburgh Playhouse Repertory Theatre of Point Park University, Jewish Theater of Pittsburgh and Civic Light Opera. Michael currently is on staff with Point Park University of Pittsburgh.
Les Dickert (Lighting Design) designs for a diverse range of live performance, spanning contemporary and Shakespearean theater, modern dance, classical ballet, and international performance art. Recent projects include Assisted Living/Good Sports 2 (Yvonne Rainer), Divertimento No. 15 (Boston Ballet), and the New York premiere of Photograph 51 (Ensemble Studio Theatre). Broadway: Wrong Mountain (Associate), High Society (Assistant). Regional: Shakespeare and Company, Great Lakes Theater Festival, Geva Theater, Perseverance Theater, Syracuse Stage, Triad Stage, others. Dance: White Oak Dance Project, San Francisco Ballet, Boston Ballet, Tulsa Ballet, Joffrey Ballet. International: Centre Pompidou, La Scala, and the National Ballets of England, Denmark, Australia, Belgium, Canada and Russia. He is a graduate of the Yale School of Drama.

Matthew C. Strampe (Technical Direction) has been working as a professional theatrical designer and technician for the past nine years. He started his professional career at "The Lost Colony" on the outer banks of North Carolina. Since that time he has worked with many performing arts companies including: The Arden Theatre Company in Philadelphia, Ballet Memphis, North Carolina Dance Theatre, The Arkansas Arts Center, Hendrix College, New Harmony Theatre, The Harrell Theatre and Theatre Memphis to name a few.

Chris Carter (Fight Choreography and Assistant Director) is a third-year graduate student in the MFA directing program. He has also worked with Copeland Woodruff as assistant director for Bat Boy: the Musical. Chris most recently directed The 25th Annual Putnam County Spelling Bee in October for the University of Memphis. While studying at the University, Chris has also directed Edges under the guidance of Bob Hetherington and Oedipus with assistance from Jo Lenhart.

Ben Fichthorn (Sound Design) is a senior sound and lighting design major in the Department of Theatre and Dance. Idomeneo is his first production with the School of Music. His most recent design credits include lighting for Wit and Arcadia and sound design for Bat Boy: The Musical.

Amy Salerno Hale (Stage Manager) received her BFA in Theatre from the University of Memphis. She is the Production Stage Manager and Volunteer Coordinator at Theatre Memphis and occasionally has the privilege of working with other local performing arts companies as well. She is most pleased to be stage managing her sixth opera for the Rudi E. Scheidt School of Music.

Marcie Richardson (Vocal Coach) has been Assistant Conductor with Cincinnati Opera, Pittsburgh Opera, Mississippi Opera, Central City Opera and Arizona Opera. She has worked with Musical Theater of Arizona and Phoenix Little Theater. While residing in New York she performed with St. Luke's Chamber Orchestra Children's Free Opera, Il Piccolo Teatro dell'Opera and Bel Canto Opera and studied extensively with Joan Dornemann both in her private studio and at the Metropolitan Opera. She holds a master's degree in music from the University of Cincinnati-College Conservatory of Music, and did post-graduate work in Austria at The Franz Schubert Institute and The American Institute of Musical Studies in Graz. She earned her bachelor's degree in accompanying at Arizona
State University and is a proud member of Sigma Alpha Iota International Music Fraternity. She has been awarded the Sword of Honor, Rose of Honor, and Rose of Dedication for her work within that organization and currently serves as National Vice President of Extension and Fraternity Development.

Sean Pollock (Rehearsal Pianist and Continuo) serves as Director of Music and Worship at First United Methodist Church, Jonesboro, Arkansas, where he coordinates a large and diverse music program. Sean holds a bachelor of liberal arts degree from the University of Memphis and has studied piano with such teachers as J.D. Kelly, Carrie Lewis, and Joan Gilbert. He received the master of music in choral conducting from Arkansas State University under Dr. Dale Miller. As an accomplished collaborative pianist, he has worked with world-class singers including Stuart Neill, Sandra Lopez, Cheri Rose Katz, Viola Dacus, and Horace English. Sean and Mr. Neill were selected to perform at the 2004 Convention of the National Religious Broadcasters Association. He has accompanied numerous all-state and district choruses as well as rehearsals and performances with the Mississippi Opera, The New Orleans Children's Chorus, Verdi's Requiem at Carnegie Hall (2005), and Handel's Messiah in Manger Square, Bethlehem, Israel (Christmas 2007). Sean's work, as an arranger, can be heard on several recordings. His musical for children, The Little Star, premiered to great reception. He was selected to conduct choirs for the 2002 Mississippi Annual Conference of the United Methodist Church and as worship leader and coordinator for the Inaugural National Conference of Churches Uniting in Christ and 2011 Arkansas Annual Conference of the United Methodist Church. His private students have received top honors at festivals and have also been selected as members of the American Choral Director's Association National and Division Honor Choirs as well as soloists in concert and theatrical performances. As musical director for numerous theatrical works, Pollock received the Ostrander, Memphis Theater Award, for Best Musical Direction of Jon and Jen at Germantown Community Theater. He is pursuing a DMA in collaborative piano at the University of Memphis with Victor Asuncion.
The Cast

Steven Albart (Gran Sacerdote) is a graduate vocal performance major studying with Susan Owen-Leinert. Originally from Miami, Florida, Steven holds a bachelor's degree in music education from Lambuth University. In 2006, he was a recipient of a full scholarship at the Berkshire Choral Festival in Sheffield, Massachusetts. In 2009, he was also a semifinalist in the Orpheus Vocal Competition in Murfreesboro, TN. His past opera experiences include John Ezekiel Cheever (The Crucible), Fiorello (Il barbiere di Siviglia), De Brétigny (cover, Manon), Aeneas (Dido and Aeneas), the Judge (Trial by Jury), Betto (Gianni Schicchi), and King Balthazar (Amahl and the Night Visitors). In October 2010, Steven debuted professionally with Opera Memphis as the Messenger in Aida and was in the recent performance of Tosca. He is currently a tenor soloist at Idlewild Presbyterian Church. His next performance will be his first principal role, as Monsieur Gilles André in the University of Memphis Centennial celebration production of The Phantom of the Opera in February.

J. Daniel Altman (The Voice of the Oracle of Neptune), baritone, is a graduate student studying with Evan Jones. He graduated from Georgia State University, where he received his bachelor's degree in vocal performance studying with Kathryn Hartgrove. Recently, Mr. Altman made his professional debut with the Atlanta Opera where he performed the role of the Customs Officer in Puccini's La bohème. He also was a part of the Atlanta Opera Chorus. Mr. Altman was a participant in the La Musica Lirica opera program during the summer of 2008, where he performed the role of Count Almaviva in Mozart's Le Nozze di Figaro. His other opera credits include King Melchior in Menotti's Amahl and the Night Visitors, Count Monterone in Verdi's Rigoletto and Dr. Pangloss in Bernstein's Candide. He made his University Opera debut as Reverend John Hale in the 2010 production of The Crucible.

Malcolm Cooper (Idomeneo), tenor, earned a bachelor's of music degree in vocal performance from Ohio State University and a master of music degree in opera performance from the University of Texas at Austin. Most recently, Mr. Cooper was seen as Spoletta in Opera Memphis' production of Tosca. Malcolm is an Artist Diploma candidate at the University of Memphis, where he studies with Randal Rushing, as well as being an Artist-in-Residence with Opera Memphis.

Stafford Hartman (Ilia, cover) is pursuing her artist diploma in voice through the University of Memphis and is an Artist-in-Residence at Opera Memphis. A native of Lexington, KY, Stafford recently completed her bachelor's degree in voice at the Oberlin Conservatory of Music. Credits include Abigail (The Crucible,
University of Memphis Opera) High Priestess (Aida, Opera Memphis), Cendrillon (Cendrillon), Fiordiligi (Così fan tutte), and Papagena (The Magic Flute), all with Oberlin Opera Theatre. Stafford was a 2011 district winner at the Metropolitan National Council auditions. She is a student of Susan Owen-Leinert.

Philip Andrew Himebook (Arbace), an Atlanta native, graduated from Toccoa Falls College in 2010 with a degree in vocal performance. His senior year he was presented with the 'Performer of the Year' award from the School of Music. He is currently a graduate student majoring in vocal performance at the University of Memphis. Philip made his University Opera debut as Jiles Corey in the 2010 production of The Crucible and will portray Ubaldo Piangi in the centennial celebration production of The Phantom of the Opera. He also serves as the Minister of Music at Saint Andrews Presbyterian Church in Cordova. Philip studies with Susan Owen-Leinert.

Katie Liesner (Elettra), soprano, is currently a doctoral student in vocal performance studying with Pamela Gaston. She holds a bachelor's degree in music education and master's degree in vocal performance from Bowling Green State University. She will be performing the role of Carlotta in The Phantom of the Opera at the University of Memphis in February. Her past operatic roles include Dorine in Tartuffe, Miss Pinkerton in The Old Maid and the Thief, Rosina in Il barbiere di Siviglia, Belinda in Dido and Aeneas, Miss Wordsworth in Albert Herring, and Marina in I quattro rusteghi. She also performed the lead role, Eumete, in the North American Premiere of Cavalli's La virtù de' strali d'Amore, under the musical direction of Paul O'Dette. She was a winner at the Delta Symphony Orchestra's 2011 Young Artist Concerto Competition, received an Encouragement award at the 2011 West Memphis District Metropolitan Opera National Council Auditions, was a winner at the district NATS competition in 2011, and was awarded second place at the 2010 Beethoven Club’s Young Artist Competition.

Annabeth Novitzki (Idamante) is a graduate vocal performance major studying with Dr. Pamela Gaston. In 2004 she received a bachelor of fine arts degree with honors in vocal performance from Carnegie Mellon University. Her performances include the role of Leocadia Begbick in the Pittsburgh premiere of The Rise and Fall of the City of Mahagonny, the alto soloist in Mahler's Symphony No. 3 at the Germantown Performing Arts Center and international performances of Schubert's Ständchen. University Opera credits include Madam Pernella in Tartuffe, Rebecca Nurse in The Crucible and The Old Maid (cover) in The Old Maid and the Thief.
Christina Paz (Ilia), soprano, is a doctoral student studying with Evan Jones. She received her master of music degree from the Cincinnati College-Conservatory of Music. Her previous roles include Lucy in Billy Goats Gruff, Papagena in Mozart's The Magic Flute, Laetitia in Menotti's The Old Maid and the Thief, Gretel in Hansel and Gretel, and Lauretta in Gianni Schicchi. Ms. Paz has had the pleasure of singing with Opera Memphis, Cincinnati Opera, New Orleans Opera, and Houston Grand Opera.

Sasha Robeson (Elettra cover) is a graduate student studying with Pamela Gaston. Previous roles include Ann Putnam in The Crucible, Fiordiligi in Così fan tutte, Dido in Dido and Aeneas, and ensemble work in La bohème and The Merry Wives of Windsor, as well as numerous opera scenes programs. During the summers of 2008 and 2010 she attended the International Institute of Vocal Arts, where she performed in scenes from Don Giovanni, L'amico Fritz, Le nozze di Figaro, La bohème, and Der Rosenkavalier. Sasha holds a bachelor's degree in vocal performance from the University of Denver.

Katherine Scheaffer (Idamante cover) is a native of Denver, Colorado, where she also completed her bachelor of music degree in opera studies in 2008 at the University of Denver. She is currently a graduate student studying with Pamela Gaston. Prior to enrollment, she performed in opera productions in the Los Angeles area from 2008 to 2011, during which time she worked for Intimate Opera, Los Angeles Metropolitan Opera, and El Dorado Opera. In 2010 she participated in the Los Angeles Operaworks Emerging Artists Program, and was also awarded the Fred Rogers Memorial Foundation scholarship from the Youth Musicians Foundation.
### University of Memphis Symphony Orchestra

**Dr. Pu-Qi Jiang**, music director  
**Nadezda Potemkina**, assistant conductor

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<td>Jessica Wiersma, concertmaster</td>
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<tr>
<td>Andrea Rutan, principal</td>
<td>Miaqian Liu, principal</td>
</tr>
<tr>
<td>Trisha Bervquist, assistant principal</td>
<td>Sarah Barnes</td>
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<tr>
<td>Molly Wilkins-Reed</td>
<td>Becca Tinsley</td>
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<td>Jirmichael Walker</td>
<td>Bethany Beck</td>
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<tr>
<th>Cello</th>
<th>Trumpet</th>
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<tr>
<td>Sadie Slack, principal</td>
<td>Dino Maestrello</td>
</tr>
<tr>
<td>Elen Wroten</td>
<td>Andrew Lang</td>
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<td>Carrington Truehart</td>
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<tr>
<th>Bass</th>
<th>Trombone</th>
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<tbody>
<tr>
<td>Marcus Hurt, principal</td>
<td>Nathan Duvall, principal</td>
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<tr>
<td>Andrew Knote</td>
<td>T.J. Pelon</td>
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<td>Kumani Johnson</td>
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<tr>
<th>Flute</th>
<th>Timpani</th>
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<tbody>
<tr>
<td>Jennifer Amox, principal</td>
<td>Xiaolu Cao</td>
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<td>Adrian Bailey</td>
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<tr>
<th>Orchestra Librarian</th>
<th>Harpsichord</th>
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<tbody>
<tr>
<td>Yan Mao</td>
<td>Sean Pollock</td>
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<tr>
<td></td>
<td>Orchestra Librarian</td>
</tr>
<tr>
<td></td>
<td>Yan Mao</td>
</tr>
</tbody>
</table>
Thank You

Special thanks to Rudi and Honey Scheidt for their continued interest in and support of the Opera Program.

Thank you to the administration of the University and School of Music:
Shirley Raines, President
Richard Ranta, Dean, College of Communication and Fine Arts
Randal Rushing, Director, Rudi E. Scheidt School of Music
John Chiego, Associate Director for Curriculum and Instruction
Michelle Vigneau, Assistant Director for Graduate Admissions and Assistantships
Ken Kreitner, Assistant Director for Graduate Curriculum and Advising

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Stephen Carey, Assistant Artistic Director,
for their continuing support of the Opera Program and the Artist Diploma Program.

Thanks to Pu-Qi Jiang and the members of the wind, brass and string faculties for their extraordinary work with the members of the orchestra.

Thank you to the voice faculty of the University of Memphis:
Pamela Gaston, Evan Jones, Susan Owen-Leinert, and Randal Rushing.

Thank you to the Department of Theatre and Dance, Bob Hetherington, chair.
Special thanks to Janice Lacek and Kim Yeager, Department of Theatre and Dance.

Many thanks to Mignon Dunn, Distinguished Artist-in-Residence

Deepest gratitude goes to all the support staff of the Rudi E. Scheidt School of Music, with particular thanks to Dani Hillman, Joyce Gordon, Carol Morse, Karen Mueller, Scott Higgins, and Scott Hines.

Thank you to the families and friends of the cast and crew of this show for all their support, love, and patience.
Upcoming Events

Confession
by Raphaël Lucas
Winner of the 2011 National Opera Association Chamber Opera Competition
Produced in conjunction with the National Opera Association and National Teachers of Singing National Convention
January 6, 2012
7:30pm
Harris Concert Hall

Metropolitan Opera National Council Auditions
West Tennessee District
February 4, 2012
11:00am
Harris Concert Hall

The Phantom of the Opera
A joint production between the Rudi E. Scheidt School of Music and the Department of Theatre and Dance
Bob Hetherington, Director
Jacob Allen, Music Director
Mark Ensley, Conductor
February 16-19, 22-25, 2012
Evening performances at 7:30pm
Matinee on February 19th at 2:00pm

An evening of opera scenes and excerpts from Kamran Ince’s The Judgment of Midas
April 22, 2012
3:00pm
Harris Concert Hall
Friends of Music
Rudi E. Scheidt School of Music

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Mr. Terit Limpompuicde

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*This program made possible through the support of Student Activity Funds and support from our donors.