

University of Maryland School of Music & Maryland Opera Studio Presents

THE MERRY WIVES OF WINDSOR

Music by Otto Nicolai

Libretto by Salomon Hermann Mosenthal



April 11, 13, 16, 19, 2025

KAY THEATRE

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**



MARYLAND OPERA STUDIO

Corinne Hayes, *Interim Director of Maryland Opera Studio*
 Craig Kier, *Advisor* | Steven Bailey, *Principal Coach* | Ashley Pollard, *Manager*

The Maryland Opera Studio is both a degree program and a performance ensemble within the UMD School of Music. A two-year program awarding the Master of Music or Doctor of Musical Arts in Opera Performance degree, the Studio provides complete education and training of the opera singer in preparation for professional performance. The program includes work in all areas of vocal and theatrical training, including voice & repertoire, movement & dance, language & diction, fencing & combat, mask & mime and improvisation & acting (including a Shakespeare course).

In the first semester, the focus is on extracting information about a character through exploration of the character's words and music. The second semester concentrates on ensemble scenes, beginning the process of investigating scenes that include multiple characters. The third & fourth semester focus on the preparation of complete roles. The choice of repertoire and roles is dependent on the singers' voice type and the composition of the current class. Operas are carefully chosen to address the needs of each student.

Performance opportunities for studio members include excerpt evenings, staged readings of new works, staged operas with chamber orchestra in the fall and fully produced operas with orchestra every spring. The seasons are presented in The Clarice Smith Performing Arts Center's beautiful Ina & Jack Kay Theatre. As a performance ensemble, the studio has a devoted following and routinely draws large audiences and critical praise for its productions.

MARYLAND OPERA STUDIO FACULTY AND STAFF

Steven Bailey, *Principal Coach* | Corinne Hayes, *Interim Director of MOS & Director of Acting* | Mark Jaster, *Mime* | Naomi Jacobson, *Improvisation*
 Craig Kier, *Advisor to Maryland Opera Studio* | David Lefkovich, *Mask*
 Ashley Pollard, *Studio Manager* | Colin Johnson, *Vocal Pedagogy*
 Mai-Linh Pham, *Italian Diction* | Rita Sloan, *Director of Collaborative Piano*
 Natalie Conte, *English & French Diction* | Delores Ziegler, *German Diction*

UMD SCHOOL OF MUSIC VOICE FACULTY

Diba Alvi, *Soprano* | Teri Bickham, *Soprano (Division Coordinator)*
 Natalie Conte, *Soprano* | Jason Max Ferdinand, *Director of Choirs*
 John Holiday, Jr, *Countertenor* | Kevin Short, *Bass-Baritone*
 Gran Wilson, *Tenor* | Delores Ziegler, *Mezzo-Soprano*

*University of Maryland School of Music & Maryland Opera Studio
Presents*

THE MERRY WIVES OF WINDSOR

Music by Otto Nicolai

Libretto by Salomon Hermann Mosenthal

CAST

Frau Fluth	Kat Norman (April 13, 19)
Frau Fluth	Nuria Shin (April 11,16)
Frau Reich.....	Nicole Plummer
Anna Reich.....	Lourdes Rodriguez
Fenton.....	Chris Alfonso
Herr Fluth	Wallace Brown
Herr Reich.....	Daren Jackson*
Sir John Falstaff	Noah Mond
Dr. Cajus.....	Henrique Carvalho*
Spärlich	Douglas Culclasure

*MOS Alumni

CHORUS

Bryan Bennett (Pistol), Bailey Bower, Sarah Borruso, John Solomon Collins,
Max Alexander Cook, Douglas Culclasure, Maggie Flynn-Lebischak, Madison Hoerbelt,
Addison Littlefield, Meghan Nelson, Jason New, Grace Null, Jude Reagan,
Alla Salakhova (Bardolph), Aidan Wilbur, Deacon Withers

ARTISTIC STAFF

Conductor	David Neely
Stage Director	Corinne Hayes
Assistant Director	Andrew Samlal
Chorus Master	Julie Huang Tucker
Musical Preparation	Steven Bailey, Guzal Isametdinova, Athanasios Ramadandis
Scenic Designer.....	Lin Luo (Thea)
Associate Scenic Designer	Sophia Tepermeister
Costume Designer	Colin Franz
Wig and Makeup Designer.....	Priscilla Bruce
Lighting Designer.....	Scott Monnin
Choreographer.....	Sarah Beth Oppenheim
Shakespeare Advisor	John Lescault
Stage Manager	Mel Mader

Performance is approximately 3 hours with 2 intermissions

ORCHESTRA

Violin

Yuanju Liu,
Concertmaster
Camden Stohl
Melody Flores
Abijah Zimmerman
Jing Fan

2nd Violin

Ella Sturm,
Principal
Yu-Shin Lee
Felipe Rodas
Clare Hofheinz

Viola

Xach Lee-Llacer,
Principal
Emily Bussa
Yu-Hsuan Chen

Cello

Rory Gallo,
Principal
Henry Bushnell
Nailah Harris

Bass

Britney Hansford

Flute

Courtney Adams
Julion Beckham

Oboe

Lauren Riley
Oscar Krug

Clarinet

Nick Lopez
Ashley Hsu

Bassoon

Will Duis
Alex Wiedman

Horn

Andrew Bures
Josh Sharp
Nick Gonzalez
Kristin Dan

Trumpet

Landon Stone
Alex Wu

Trombone

Katie Rose Hand
Connor McCracken
Anthony Roldan

Timpani

Danny Melendez

Percussion

Matteo Johnson
Sam Goecke

Harp

Guzal Isametdinova

ACT I

Frau Fluth and Frau Reich both receive ardent, albeit bold love letters: identically worded, signed by the same sender – Sir John Falstaff. They vow to pay him back for his audaciousness. Their husbands also discuss matters of the heart. Herr Fluth questions his wife's fidelity while Herr Reich is busy selecting a future husband for his daughter, Anna. The candidates are the young and wealthy Spärlich, while his wife prefers the French Doctor Cajus. Third in contention is the penniless but noble and good-hearted Fenton, who vows to love Anna but is dismissed by Reich. Meanwhile, the merry wives set their plot into motion and invite Falstaff to a secret date with Frau Fluth. They also inform her husband – by “anonymous” note – of the meeting to cure him of his jealousy. As expected, Herr Fluth and his entourage arrive to prove his wife's infidelity. Frau Fluth hides Falstaff in a laundry basket and with the help of Frau Reich, manages to get him out of the house.

ACT II

After his unexpected bath, Falstaff delights in receiving a message from Frau Fluth, apologizing for the mix-up and inviting him to a clandestine meeting once again. Soon after, Herr Fluth, posing as a “Mister Bach” approaches the unsuspecting Falstaff, who tells the “stranger” about the laundry basket incident and the renewed invitation from Frau Fluth.

Spärlich and Dr. Cajus both hope for a romantic evening with Anna, but her heart belongs to Fenton alone. She promises her lover that she will foil her parents' plan and marry neither of their preferred suitors. Meanwhile, Falstaff has arrived at Frau Fluth's house, ready for their date. Unexpectedly, Herr Fluth arrives, convinced he will find Falstaff in his wife's arms. Frau Fluth and Frau Reich, quick on their feet, dress Falstaff as an elderly town pariah and parade “her” in front of an indignant Herr Fluth.

ACT III

The wives take pity on their husbands and explain the letters and their plans to dupe Falstaff, including one final coup de théâtre: In the grand finale, they will tempt Falstaff with promise of his wildest fantasies coming true, only to teach him a lesson he won't soon forget.

Meanwhile, Anna has taken matters into her own hands. Following Frau Reich and Frau Fluth's example, she has arranged a little trick of her own – evading both Spärlich and Dr. Cajus, Anna and Fenton secretly wed, masked by the chaos of the Windsor wood. Herr and Frau Reich reluctantly accept their daughter's new husband, Falstaff accepts his defeat, and the people of Windsor celebrate a (mostly) happy ending.

DIRECTOR'S NOTE

"Wives may be merry, and yet honest too."

— William Shakespeare, *The Merry Wives of Windsor* (c. 1597)

"The history of all times, and of today especially, teaches that...women will be forgotten if they forget to think about themselves."

— Louise Otto, *Frauen-Zeitung* (1849)

"When she stopped conforming to the conventional picture of femininity, she finally began to enjoy being a woman."

— Betty Friedan, "The Feminine Mystique" (1963)

"Who knows what women can be when they are finally free to be themselves."

— Betty Friedan

The Merry Wives of Windsor is a story of domesticated liberation (perhaps liberated domesticity?) in late 16th century England, told through the lens of mid 19th century Germany and dressed for this production in the trappings of the 1960s - a span of 260 or so years, representing myriad technological, economic and socio-political changes. In thinking about how to tell this story—one of feminine agency, middle class leisure, and gleefully disrupted gender roles—we quickly found touchstones in each of these three periods. From Queen Elizabeth I, Shakespeare's great patron, to Louise Otto, feminist activist, journalist, librettist and contemporary of Nicolai's, to Betty Friedan, the catalyst for second wave feminism, we see in each of these periods a testing of the domestic boundaries, challenges large and small to entrenched patriarchal structures. Our wives make merry, and in doing so, they dare to push on society's expectation of wives and women—and, bit by bit, create space for societal change.

— Corinne Hayes

OPERA RESONATES!

Sunday, April 13th | 1:30pm | MSPAL Piano Room

A panel discussion that explores Otto Nicolai's German Romantic setting of Shakespeare's play, *The Merry Wives of Windsor*. Oft dismissed as lesser by Shakespeare scholars, our panel will make a case for the original work and Nicolai/Mosenthal's adaptation, drawing from musicological, literary, and socio-political sources.

John Lescault, *Actor and Teacher*

Dr. Olga Haldey, *Associate Professor of Musicology, UMD*

Corinne Hayes, *Interim Director of the Maryland Opera Studio*



Described by Opera News as “a ninja warrior with a baton,” **DAVID NEELY** maintains an active career as a conductor of opera and symphonic music in both professional and educational settings. Neely is director of orchestras and professor of conducting at the University of Maryland School of Music. He previously served on the faculties of the Indiana University Jacobs School of Music, the University of Kansas and the University of Texas. Neely remains a regular guest conductor at the Jacobs School.

As music director and principal conductor of Des Moines Metro Opera, a position he has held since 2012, Neely has played a key role in elevating the company to a position of international standing among summer music festivals. He has led critically-acclaimed performances of a broad range of new and traditional repertoire that includes the recent world premieres of Damien Geter and Lila Palmer’s *American Apollo* and Kristin Kuster and Mark Campbell’s *A Thousand Acres*, regional Emmy award-winning productions of *Manon* and *Billy Budd* for Iowa Public Television and more than 30 other works. DMMO is a 2024 nominee for the International Opera Award in the category of Best Festival.

He has led productions with Atlanta Opera and Sarasota Opera as well as numerous European opera houses including Bonn, Dortmund, Halle, St. Gallen and Saarbrücken. His performances have been praised in Opera News, Opera Today, Gramophone UK, The Guardian, Opernwelt, the Chicago Tribune and the Wall Street Journal. Neely has led concerts with the Memphis Symphony Orchestra, Portland Symphony Orchestra, Dortmund Philharmonic, Bochumer Philharmoniker, Eutin Festival Orchestra and Bregenz Symphony Orchestra. His 2023 concert with the National Orchestra Institute was featured on NPR’s Performance Today. He is a guest teacher of conducting for Washington National Opera’s Cafritz Young Artist program, and was selected as conductor for WNO’s 2021 American Opera Initiative. He is a member of the Artistic and Awards Committee of the Solti Foundation U.S.



CORINNE HAYES is a stage director, dramaturg and educator, and has recently been named Interim Director of the Maryland Opera Studio at the University of Maryland, where she also serves as Director of Acting. The 24-25 season began with a revival of Christian De Gré Cárdenas and Joseph Reese Anderson’s *Orgullo!* at The Public Theater in New York City; additional engagements include *Dido and Aeneas* (Webster University), *Die Fledermaus* (Varna International) and a new production of Otto Nicolai’s *The Merry Wives of Windsor* (Maryland Opera Studio). In the 23-24 season, Hayes led new productions of *Die Zauberflöte* (Annapolis Opera) and *Florencia en el Amazonas* (Maryland Opera Studio). Highlights of the 22-23 season included a new production of *Don Giovanni* (Maryland Opera Studio), a new staging of *Le nozze di Figaro* (Annapolis Opera) and a return to Miami Music Festival for *L’incoronazione di Poppea*. In addition to her role at UMD, Hayes serves as Artistic Advisor for DC-based opera theater company IN Series, where she works closely with Artistic Director Timothy Nelson; with IN Series, Hayes conceived and directed a virtual production of Melissa Dunphy’s *The Gonzales Cantata*, directed the world premiere of ZAVALA-ZAVALA, and served as Creative Producer on *Black Flute*, *BOHEME in the Heights* and *OTHELLO/DESDEMONA*. Hayes’ long association with Washington National Opera includes serving as Assistant Director to Francesca Zambello (*Candide*, *The Little Prince*) and E. Loren Meeker (*Don Giovanni*). Beyond the rehearsal hall, Hayes has presented courses and lectures at the University of Maryland, Temple University, University of North Carolina-Chapel Hill and Webster University.



CHRIS ALFONSO (Miami, FL), *Fenton*, tenor, is a Cuban-American second-year master's student in the Maryland Opera Studio, praised for having "just the right light touch" (South Florida Classical Review). Alfonso received his B.M. in vocal performance at the University of Miami, where he also worked with Anthony Davis, Seraphic Fire, Florida Grand Opera and the Frost Symphony Orchestra. A lyric tenor and pianist, he was recently seen as Ferrando (*Così fan tutte*), Don Ottavio (*Don Giovanni*), Arcadio (*Florencia en el Amazonas*, cover) and Mayor Upfold (*Albert Herring*); Mercurio (*La Calisto*), Rodolfo (*La bohème*) and Edgardo (*Lucia di Lammermoor*) in partial roles; and as Santa Anna in *Orgullo* (Off-Broadway debut). Alfonso is excited to make his professional debut this year at Spoleto Festival USA, Opera Neo and Opera on the James as a Tyler Young Artist. Outside of opera, Alfonso has an affinity for arthouse cinema and an often underutilized whistling talent. He is a student of Gran Wilson.



WALLACE BROWN (Vienna, VA), *Herr Fluth*, baritone, is a second-year master's student in the Maryland Opera Studio at the University of Maryland. He received his Bachelor of Music in vocal performance from the Hayes School of Music at Appalachian State University where he studied with Dr. Joseph Amaya. Notable roles include Top (*The Tender Land*) and The Sorcerer (*Dido and Aeneas*) with Appalachian Opera Theatre (Appalachian State University), Perichaud (*La Rondine*) L'Horloge Comtoise (*L'enfant et les sortilèges*) Marchese D'Obigny (*La Traviata*) The Father/Gardener (*Beauty and the Beast*) with Opera in the Ozarks. He has also performed as the baritone soloist in Faure's *Requiem* and Vaughan-Williams's *Five Mystical Songs*. Brown recently placed second in the 2024 Sue Goetz Ross Vocal Competition and received an Encouragement Award in the Maryland District of the 2025 Laffont Competition. He is a student of John Holiday.



PRISCILLA BRUCE, *Wig and Makeup Designer*, is an east coast-based wig, hair and makeup artist. She has spent over 15 years in nearly every corner of the industry from opera and theatre design, to wig building, commercial print work, film, photoshoots, bridal hair and makeup. Bruce holds a B.A. in theatre arts from Salisbury University and received her license and training in cosmetology from Aveda Institute Chicago. Notable engagements include; *Il Trovatore* at Washington National Opera, *Into The Woods* at Annapolis Opera, *The Mortification of Fovea Munson*+ and *Acoustic Rooster's Barnyard Boogie*+ at The Kennedy Center, *Bluebeards Castle/Alma Maher** at Boston Lyric Opera, *Fellow Travelers*, *The Fix*+, *Elektra*, *Carmen*, *Daughter of the Regiment* and *Don Giovanni** at Minnesota Opera and *Faust** at Wolftrap. (* indicates upcoming production, + indicates world premiere)



HENRIQUE CARVALHO (São Paulo, Brazil), *Dr. Cajus, baritone*, is a Brazilian-American living near Washington, D.C. His most recent roles include Marullo in Verdi's *Rigoletto* with INseries Opera, Masetto in Washington Opera Society's concert version of Mozart's *Don Giovanni*, Mr. Bluff in Opera Baltimore's production of Mozart's *The Impresario*, Marco in Bel Cantanti Opera's production of *Gianni Schicchi*, Baritone in *The Promised End* with INseries Opera, Marullo in OperaDelaware and Opera Baltimore's co-production of *Rigoletto*, Don Giovanni in Mozart's opera of the same name with the MOS, Pa in Missy Mazzoli's *Proving Up*, and Marcello in Giacomo Puccini's *La bohème*, as well as Il Sargente in Giacomo Puccini's *La bohème* with Annapolis Opera and Gianni Schicchi in Puccini's opera of the same name with the Montefeltro Festival. Carvalho is a graduate of University of Maryland, College Park School of Music and the Maryland Opera Studio.



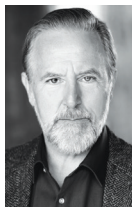
DOUGLAS CULCLASURE (Greenville, SC), *Spärlich, tenor*, is a first-year master's student in the Maryland Opera Studio. He is a recent graduate of the Bienen School of Music at Northwestern University with a B.M. in voice and opera performance. Culclasure has performed principal roles in multiple operas including Ferrando (*Così fan tutte*), Tito (*La clemenza di Tito*), Harlequin (*Der Kaiser von Atlantis*), The Magician (*The Consul*), Dr. Caius (*Falstaff*), Gernando (*L'Isola disabitata*) and Florville (*Il signor Bruschino*). Most recently, Culclasure created the role of Shadow Advisor in the world premiere of Day's *The Fishwife* and won an encouragement award at the Metropolitan Opera Laffont Competition (South Carolina District). This summer, Culclasure will join Des Moines Metro Opera as an Apprentice Artist for their summer mainstage season. Culclasure is a student of Dr. Teri Bickham.



COLIN FRANZ (Detroit, MI) *costume designer*, is a second year costume design graduate candidate at UMD and has designed, assisted, and stitched throughout Detroit and the DMV area. UMD Credits include: *Macbeth* (2026, Costume Designer); *Scream Queen*, (2024, Costume Designer) *Supa Dupa Fly* (2024, Costume Designer) *Men on Boats* (2024, Costume designer). Outside Credits include: *In The Heights*, Signature Theatre, VA (Associate Costume Designer) *The Hatmaker's Wife*, Theatre J, DC (Assistant Costume Designer) *Twelfth Night*, The PLAT, MI (Scenographer) *She Kills Monsters*, OU student center, MI, (Puppets Designer) *Pippin*, Varner studio Theatre (Costume Designer) *How I Became A Pirate*, Varner Studio Theatre (Costume Designer). www.colinfranz.com



DAREN JACKSON (Wilmington, NC), *Herr Reich, bass*, is a University of Maryland alumnus with a Master's of Music in voice and completed his undergrad at University of North Carolina School of the Arts. He has garnered a following for singing, rapping and hosting a web series, "Rap Critic," for over 15 years, including writing and editing episodes, cultivating over 250,000 subscribers on Youtube. Recent stage works include: Leporello in *Don Giovanni* and Horace in *Regina*, with the Maryland Opera Studio; chorus work for *Ragtime* at the Opera In-Series in Winston-Salem; and *Shadowboxer: The Joe Louis Story*, a new work performed at the Play Lab Series.



JOHN LESCAULT, *Shakespeare advisor*, is delighted to return to UMD and the Opera Studio where he has performed in *The Eternal Road* and *Die Fledermaus*. Currently, is working on *Kunene and the King* at The Shakespeare Theatre Company where he has also been seen in: *Macbeth*, *Richard III*, *Richard II* (2x), *Coriolanus*, *Wallenstein*, *Measure for Measure*, *Henry V*, *Tamburlaine*, *Edward II*, *Don Carlos*, *Winter's Tale*, *A Midsummer Night's Dream* (Macau Arts Festival). NEW YORK: Opera Lafayette, Lincoln Center: *Le Deserteur*; 59E59: *Handbagged*. REGIONAL: Arena Stage, Woolly Mammoth, Studio Theatre, Theater J, Signature Theatre, Folger Theatre, Olney Theatre, Ford's Theatre, Round House Theatre, Cincinnati Playhouse, New Jersey Rep, Kennedy Center, and many others. INTERNATIONAL: Prague Spring Music Festival: *Defiant Requiem*, Terezin Memorial, Czech Republic. FILM/TV: *Lincoln*, *The Day Lincoln Was Shot*, *Beautiful Something*, *The Fox Hunter*, *Unsolved Mysteries*. TRAINING: B.F.A./C.U.A.



LIN LUO (THEA) (Wuhan, Hubei, China), *Scenic Designer*, is a 3rd year M.F.A. candidate in scenic design at the University of Maryland. Originally from China, Luo's work blends historical research with theatrical storytelling, drawing inspiration from British and European architecture. Their recent set designs include *Sometimes the Rain*, *Sometimes the Sea* at American University and *Spring Dance Thesis Concert* at University of Maryland.



NOAH MOND (Stony Brook, NY), *Sir John Falstaff*, *bass*, is a second-year Master's student studying with Kevin Short in the Maryland Opera Studio. He received his B.M.A. in voice performance with a minor in computer science from Vanderbilt University's Blair School of Music, where he studied with Amy Jarman. Mond has performed in numerous festivals including Chautauqua Opera Conservatory, Trentino Music Festival and most recently at Des Moines Metro Opera as a Frank R. Brownell III Apprentice Artist where he played Il Notajo (*Il barbiere di Siviglia*) and covered multiple roles such as Arkel (*Pelléas et Mélisande*). He has won several awards including the Encouragement Award at the Metropolitan Opera Laffont Competition, Opera Index Competition and Orpheus Vocal Competition as well as first place at the Shirley Rabb Winston Classical Voice Scholarship. After graduating, he looks forward to returning to Des Moines Metro Opera this summer before singing at Nashville Opera next year.



SCOTT MONNIN (Granville, OH), *Lighting Designer*, is a third-year M.F.A. lighting design candidate and is excited to graduate from the University of Maryland in May. Past UMD Credits include *Metamorphosis*, *Florencia en el Amazonas*, *El Bodegon de la Bruja*, *Mi Vida in Rhythm*, *With This Lies the Need to be Together* and *DancexDance*. Selected professional credits: *Playing Wolves* at Te Pou Theater in New Zealand, *DancexDance* at Oregon State University, *Dua the Monsters Story* at Prometheus Theater, *Islander US Tour* (Associate) at multiple locations, Fall and Spring Dance Concert American University (2023-24), *The Creeps* at Playhouse 46 in Manhattan, *Rocky Horror* at Pendragon Theater in Saranac Lake, *Wit* at Seeing Place Theatre in Manhattan. Upcoming professional work: *Sleep No More Korea* (Associate). Monnin can also be found assisting and associating at venues across DC And New York City including City Center, Manhattan Theater Club, Theatre Row, Woolly Mammoth Theater, Olney Theater, Round House Theater and Wolf Trap Opera. www.scottmonnin.com



KAT NORMAN (Albuquerque, NM), *Frau Fluth*, soprano, graduated with her B.M. in vocal performance from the University of New Mexico and an M.M. in vocal performance and pedagogy from the University of Texas at San Antonio. She is currently pursuing a second M.M. at the University of Maryland with the Maryland Opera Studio. As a lyric soprano, Norman has performed diverse roles with the UNM Opera Theatre, UTSA Lyric Theatre and the Maryland Opera Studio. Her notable roles include Dorabella and Fiordiligi (*Così fan tutte*), Pamina (*Die Zauberflöte*) and Lucette (*Cendrillon*).

With MOS, she sang a well rounded scenes program spanning 400 years of music and recently, she portrayed Maria Inez de la Paz Garcia in the Off-Broadway debut of Christian De Gré Cárdenas' *Orgullo*. This season, she will perform as Despina in *Così fan tutte*, rounding out her collection of notable Mozart heroines, and Frau Fluth in *The Merry Wives of Windsor*. Norman studies with Dr. Teri Bickham.



SARAH BETH OPPENHEIM (Modesto, CA) *Choreographer*, comes from: 38 dance studios, 4 particular kitchens, and 2 synagogues from the Wild Wild West, skyscrapers NYC, trampoline sidewalks of Berlin and begrudgingly beautiful sunsets over the Potomac. She likes to use scraps, abandoned tools and painters tape to cut and paste curious inquiries into everything from pelvis-motored site-specific choreography to burritos. She believes in deepest plie to bend traditions, antiracist pedagogy to bend academia and dance as an everything salve. As an Artist Mom, she mines, swaps and

alchemically mixes choreographic research, community engagement and arts & crafts between stage, studio, classroom and nursery. Work/love currently supports her as a Teaching Artist at Dance Place, adjunct professor at AU and UMD, and BlackLight Summit mentorship & education coordinator. Her most rewarding artistic moments are spent dreaming up risky-lush, razor-sharp, hypermagicalrealism with the dancers of Heart Stück Bernie.



NICOLE PLUMMER (Brookline, NH), *Frau Reich*, mezzo-soprano, is a second-year master's student of the Maryland Opera Studio, studying with Delores Ziegler. In 2023 and 2024, Plummer was an Emerging Artist with the Seagle Festival, where she performed as Ada (*Cold Mountain*), Maria Luisa (*With Blood, With Ink*) and Jean MacLaren (*Brigadoon*). With the studio, she has premiered the role of Le Limbe in *Orgullo*, reprised it at the Public Theater in New York City, and made her role debut as Dorabella in *Così fan tutte*. She received her B.M. in vocal performance and French from the Frost School of Music, studying with Robynne Redmon. At Frost, Plummer performed as Cherubino (*Le nozze di Figaro*) and La Soeur Cadette (*Les Malheurs d'Orphée*). In July 2022, she was seen in recital at the Schloss Mirabell in Salzburg, Austria as a winner of the Mirabell Competition. Plummer participated in Seraphic Fire's Ensemble Artist program and has performed as the mezzo-soprano soloist in BWV 214, Saint-Saëns' *Oratorio de Noel* and Vivaldi's *Magnificat*.



LOURDES RODRIGUEZ (Hyattsville, MD), *Anna Reich*, *soprano*, is a second-year master's student at the Maryland Opera Studio under Dr. Teri Bickham. She holds a B.M. in vocal performance from Shenandoah Conservatory, where she studied with Dr. Fotina Naumenko. In August 2024, she portrayed Adele in *Die Fledermaus* at Middlebury College's German for Singers program in Scharbeutz, Germany. At the Maryland Opera Studio, she performed as Pueblo in *Orgullo* by Christian De Gré Cárdenas, later reprising the role off-Broadway at Joe's Public Theater in September 2024. MOS performances this season include Despina in *Così fan tutte* and Anna Reich in *The Merry Wives of Windsor*. Additional roles include Angelina (*Trial by Jury*), Titania cover (*A Midsummer Night's Dream*) and Zerlina cover (*Don Giovanni*). In May 2025, Rodriguez will sing "Glitter and Be Gay" from *Candide* and perform as the soprano soloist with the Columbia Orchestra in excerpts from *West Side Story*.



ANDREW SAMLAL (San Juan, Trinidad and Tobago), *Assistant Conductor*, is a Trinidadian conductor, pianist and vocal coach. Samlal is currently the music director of the University of Maryland's University Orchestra. Recent engagements include assistant conductor of MOS's production of Mozart's *Così fan tutte*, assistant conductor of the Prague Summer Night's production of Mozart's *Le nozze di Figaro* and conductor of Independent Sounds Music Festival's production of *Le nozze di Figaro* and Verdi's *La Traviata*. Samlal was also music director of Delaware Valley Opera Company's production of *Le nozze di Figaro*. Equally comfortable with symphonic repertoire, Samlal was privileged to be the 2024 inaugural guest conductor of the Canton Symphony's Kinder Concert series. In addition to his operatic and symphonic experience Samlal was also an apprentice conductor and school pianist with the Philadelphia Ballet. Samlal is currently pursuing his doctorate in orchestral studies at the University of Maryland where he is a student of David Neely.



NURIA SHIN (Cary, NC), *Frau Fluth*, *soprano*, is a second-year master's student at the Maryland Opera Studio, where she studies with Dr. Teri Bickham. With MOS, she performed in their scenes program as well as covered Florencia (*Florencia en el Amazonas*). In the 2024-2025 season, she had her off-Broadway debut where she returned to the role of Ximena in Christian De Gré Cárdenas' *Orgullo*. She will also be making her role debuts as Fiordiligi (*Così fan tutte*) and Frau Fluth (*The Merry Wives of Windsor*). Shin received her Bachelor of Music in vocal performance from the University of North Carolina at Chapel Hill where she studied with Dr. Marc Callahan and Dr. Melissa Martin. Her most notable roles include Countess (*Le nozze di Figaro*), Mother (*Hansel and Gretel*), Ottavia (*L'incoronazione di Poppea*), Humility (*Ordo Virtutum*) and Girl's Grandma (*Atlas*). As a concert soloist, Shin has performed with the Greensboro Symphony, NC Triangle Wind Ensemble and UNC Baroque Ensemble.



SOPHIA TEPERMEISTER (Boston, MA), *Associate Scenic Designer*, is a third year M.F.A candidate in scenic design at the University of Maryland. She is nominated for the 2025 Helen Hayes Award for Outstanding Set Design (Hayes) for her work on *Petite Rouge: A Cajun Red Riding Hood* at Imagination Stage. Other works include *Are We At War Yet?* (UMD), *Angels in America* (Penn State) and *Daughters of Leda* (American University). She received her B.F.A. in scenic design from Penn State University. www.sophiatepermeisterdesign.com



JULIE HUANG TUCKER (North Potomac, MD), *Chorus Master*, is a conductor, choral musician and collaborative keyboard artist who serves as music director at First Presbyterian Church of Arlington, associate conductor of Washington Men's Camerata and conducting fellow of Choralis. She conducted at Yale's Chamber Music Festival and SHIFT Festival of American Orchestras, and has worked with the Washington Douglass Chorale, Encore Chorale and Arlington Chorale. Huang Tucker is passionate about teaching and traveling, which has led to such educational projects as tango orchestra workshops in Mexico, directing township youth and prison inmate choirs in South Africa, and preparing festival opera choruses in Italy. She holds a B.A. from Cornell University where she studied musicology, a M.M. in organ performance from the University of Oklahoma, and is currently pursuing a D.M.A. in choral conducting at the University of Maryland.

PRODUCTION STAFF

Production Manager	Ashley Pollard
Orchestra Manager	Mark Wakefield
Principal Coach	Steven Bailey
Rehearsal Pianists	Guzal Isametdinova, Athanasios Ramadanidis
Production Stage Manager	Mel Mader
Assistant Stage Manager	Cat Moreschi
Supertitle Operator	Athanasios Ramadanidis
Publications Coordinator	Madison Hoerbelt

CLARICE SMITH CENTER MANAGEMENT

Director of Operations	Ryan Knapp
Operations & Facility Manager	Bill Brandwein

WARDROBE, WIGS & MAKE-UP

Costume Shop Manager	Jen Daszczyszak
Assistant Shop Manager	Lisa Burgess
Drapers	Tessa Lew, Steven Simon, MJ Hromek
Crafts	Lisa Burgess
Millinery	Lisa Burgess
First Hand	Dennis Kitmore
Costume Shop Assistants	Bailey Bower, Addison Littlefield
Costume Technicians	Brooke Baney, Ilana Mongilio, Layla Nordrum
Wardrobe Supervisor	Seana Benz
Dressers	Sam Eisenstein-Bond

SCENERY

Technical Director	Michael Driggers
Technical Coordinators	Michael Delaney, David Phelps
Scene Shop Coordinator	Reuven Goren
Lead Carpenter	Earl Browne
Carpenters	Hannah Belman, Ebou Dibba, Abby Feinstein, Ella Gammel, Danielle Juaregui, Maura Martin, Terence Ngwafor, Lurr Ragen, Harsh Senjaliya
Carpenter Graduate Students	Amir Mahdavi, David Wilson
Student Carpenters	Kyle Wasserman
Scenic Charge Coordinator	Ann Chismar
Scenic Charge Painter	Fred Via
Scenic Artist	Corin Davis
Student Scenic Artists	Mars Burggraf, Kayla Harvey-Ali, Layla Nordrum, Hudson White
Backstage Crew	Lurr Ragen

PROPERTIES

Prop Shop Manager	Timothy Jones
Prop Shop Artisan	Paige Stone
Prop Shop Student Artisans	Adam Hawley, Charlotte "C" Macko

TECHNOLOGY

Technology Manager	Jeffrey Reckeweg
Assistant Lighting Designer	Hannah Kelly
Lighting Coordinator	Carrie Barton
Lighting Supervisor	Cameron Smith
Asst. Lighting Supervisor	Liza Raney
Lead Electricians.....	Buruk Daniel, Christian Henriquez, Courtney Naughton, Emily Pan, Hanna Zakharenko, J. Royal Miller, James Newman, Jasmine Voon, Kiefer Cure, Malory Hartman, Max Abramovitz
Student Electricians	Aida Shakuur Nyabingi, Alana Isaac, Amelia Talbot, Danny Mallya, Drew Okoye, Ebou Dibba, Emma Meisel, Erin Sanders, Gabi Loshin, Hannah Kelly, Jaylyn Manu, Jeffrey Beamer, Johnny Kraft, Kyle Gunter, Mariah Faulkner, Melissa Szwed, Sonia Thanicatt, William Zhao, Yannick Godts
Projections Coordinator.....	Zachary Rupp
Light Board Programmer	Emily Pan
Light Board Operator	J. Royal Miller
Spot Light Operator.....	William Zhao
Assistant Manager Audio Services	James O'Connell

The Maryland Opera Studio and the School of Music acknowledge the School of Theatre, Dance, and Performance Studies and their MFA design students. The designs for *The Merry Wives of Windsor* are part of an ongoing partnership between MOS and TDPS Design and Production program



Frau. Fluth 2.12



Falstaff 1.7

UNIVERSITY OF
MARYLAND



24 > 25
SEASON

*at The Clarice Smith
Performing Arts Center*

