



The Crane Opera Ensemble and Orchestra present

MAYO

by Tom Cipullo

World premiere of the 2018 Domenic J. Pellicciotti
Opera Composition Prize winner

Stage Director: Dean Anthony

Music Director: Kirk Severtson

Performed in English with supertitles



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SYNOPSIS

Act I – Autumn (55 minutes)

Prologue

Setting: On a train, 1906.

Mrs. Darthula Buckner and her son are traveling overnight.

Scene 1

Setting: A public street in middle America, ca. 1900.

A pro-eugenics group is hiring indigent men for a demonstration of the “menace of the derelict and feeble-minded.” In the hiring process, the indigent out-negotiate the eugenicists and win a decent wage. The leader of the eugenicists recites his screed, and the indigent men make plans to spend their money.

Scene 2

Setting: The Superintendent’s Office, the Iowa Home for Feeble-Minded Children, 1906.

A women’s choir is heard rehearsing for a Sunday church service. Mrs. Buckner is being interviewed by the Superintendent of the institution as she delivers Mayo.

Scene 3

Setting: A Boys’ Dormitory at the Iowa Home, 1927.

Mayo, now a man, mentors many of the young inmates, including young, recently-admitted Jimmy and blind Wesley. The orderly, Beckmann, instructs the boys to get ready for bed. There is a great commotion when Jimmy wets himself during the night.

INTERMISSION

Act II – Valeria (27 minutes)

Scene 1

Setting: In the garden of the Iowa Home, Autumn 1927.

A young girl, Jo, sings a lullaby to her doll, as Beckmann recalls the same folk song with different lyrics. Carolyn and Valeria are assigned to weed the garden but are soon distracted by a more pressing concern.

Scene 2

Setting: In the Chapel at the Iowa Home, later that week.

The Sunday service concludes and the congregation files out. Valeria and Mayo remain behind. Miss Goodrich returns and is surprised to find them together.

Scene 3

Setting: In the Superintendent’s office, later that day.

The staff is alarmed by the depth of Mayo’s relationship with Valeria. They interrogate him about his conduct.

FIVE-MINUTE PAUSE

Act III – New Voices (27 minutes)

Scene 1

Setting: The chambers of Associate Justice Oliver Wendell Holmes, 1927.

As Holmes recites from his Buck vs. Bell decision (with its infamous phrase, “Three generations of imbeciles are enough.”), voices from the institution mix with his.

Scene 2

Setting: Thirty years later (1957). In the Superintendent’s Office.

A new superintendent has been hired. After he compliments the choir director, the superintendent questions the effectiveness of Miss Goodrich’s dated methods.

Scene 3

Setting: The Boys’ Dormitory, later that day.

Now an older man, Mayo has been told that he is normal and may leave the institution. Jimmy asks how soon he will go. After a surprising visit from Miss Goodrich, Mayo reveals his plans.

Scene 4

Setting: At the Iowa Home

Out of the din of children playing, one voice emerges.

CAST (in order of appearance)

Leader of Eugenicians	Will Paddock	
Second Eugenecist	Chris Sarkis	
Third Eugenecist	Alec House-Baillargeon	
Leader of Marchers	Tony DeLousia	
Henry	Ethan Lenhart	
Sam	Adam Jones	
Billy	Ben Lewandowski	
Marchers	Ben Johnson	
	Ronald St. John, III	
	Will Whisenhunt	
	Michael Woods	
Superintendent	Craig Smith	
Mrs. Buckner	Dominique Santiago	cover: Sydney Mulloy
Young Mayo	Edward Baker	cover: Gianna Grigalonis
Miss Goodrich	Lisa Vroman*	cover: Samantha Martin
Beckmann	Ethan Lenhart	
Jimmy	Ben Lewandowski	
Wesley	Allie Brault	
Wimpy	Michael Woods	
Timmy	Adam Jones	
Peter	Alec House-Baillargeon	
Boys	Zachary Balquin	
	Ronald St. John, III	
	Will Paddock	
	Matthew Varden	
	Will Whisenhunt	
Mayo	Ben Edquist*	cover: Chris Sarkis
Jo	Jazmin Duran Garcia	Kayla Kovacs
Carolyn	Jacqueline Conlon	Gianna Grigalonis
Valeria	Calandra Damouras	Emma Marhefka
Oliver Wendell Holmes	Samantha Martin	
New Superintendent	Tony DeLousia	
Choir Director	Tessa Spencer	

* denotes guest artist

ENSEMBLE

Allie Brault	Kaylee Tasber	Chris Sarkis
Kimberly Casey	Anna Ziolkowski	Craig Smith
Jazmin Duran Garcia	Zachary Balquin	Ronald St. John, III
Kayla Kovacs	Ben Johnson	
Emily Milne	Ben Lewandowski	
Sydney Mulloy	Will Paddock	
Tessa Spencer	Matthew Varden	
Jacqueline Conlon	Will Whisenhunt	
Meaghan Rose Deasey	Michael Woods	
Gianna Grigalonis	Tony DeLousia	
Gabrielle McCormack	Alec House-Baillargeon	
Cara Navaretta	Adam Jones	

ORCHESTRA

Violin 1

Nurkit Lucksom
Thomas Eustaquio
Nicole Pellman
Julia Bartlett
Alexa Santos
Manuel Rodriguez

Violin 2

Adam Girts
Jacqueline Hilbert
Olivia Coyne
Colin Reardon
Robert Marsanico

Viola

Laura Matthews
JT Esposito
Matt Grosso
Margaret O'Connor

Cello

Samantha Godus
Jonathan Kim
Alicia Caropreso
John Carosella

Bass

Justin Kehati
Christina Morris

Harp

Shannon Boyle

Piano

M. Maxwell Howard

Flute/Piccolo

Savannah Legg

Clarinet

Jennifer Belisle

Bassoon

Matthew Boice

Horn

Mya Hollins

Trumpet

Elizabeth Baker

Trombone

Haley Emhof

Percussion/Timpani

Kevin Gorry
Phil Kronenberg
Erica Ylitalo

Manager/Librarian

Alicia Caropreso

ARTISTIC AND PRODUCTION PERSONNEL

Stage Director

Music Director

Vocal Preparation

Rehearsal Pianists

Set Designer

Costume Designer

Lighting Designer

Wigs Designer

Dramaturg and Supertitles

Technical Director

Production Stage Manager

Pellicciotti Assistant

Public Relations

Costume Shop Manager

Assistant Costume Designers

Assistant Stage Managers

Props Master

House manager

Light Board Operator

Supertitles Operator

Rigging

Back Stage Crew

Spot Operators

Wardrobe Crew

Video Archivists

Dean Anthony

Kirk Severtson

François Germain

M. Maxwell Howard, Jarrett Larson

Bobby Bradley

Aaron Chvatal

Tonry Lathroum

Brittany Rappise

Cori Ellison

Tom Grabowski

Jeri Barber

Katrina Sheats

Julia Viviano

Alexis Foster

Samantha Martin, Dominique Santiago

Emily Wright, Samantha Kelly, Victoria Vespucci

Emily Wright

Tim Hight

Victoria Vespucci

Josh Wilson

Rebecca Stacy

Bryce Bennet, Aaron Correia, Nicholas Graham, Louis Nguyen,

Elizabeth O'Byrne

Brianna Linhardt, Mary Sawyer

Natalie Bojanowski, Alexis Calhoun, Rebecca Hasenauer, Riley Kayser,

Nicholas Marino, Grace Smith

Amber Nelson, Kaite Paniccia

ABOUT TOM CIPULLO

Hailed for his music of “inexhaustible imagination, wit, expressive range and originality,” composer Tom Cipullo is the winner of numerous awards, including a Guggenheim Fellowship (2012) and the Arts & Letters Award from the American Academy of Arts & Letters (2013). Mr. Cipullo has received commissions from dozens of performing ensembles and singers, and he has received fellowships and awards from Yaddo, the MacDowell Colony, the Liguria Study Center (Italy), the Fundación Valparaíso (Spain), and the Oberpfälzer Kuenstlerhaus (Bavaria). The New York Times has called his music “intriguing and unconventional,” and the Pittsburgh Post-Gazette has called him “an expert in writing for the voice.” Cipullo’s music is recorded on the Naxos, Albany, CRI, PGM, MSR, GPR, Centaur, and Capstone labels, and is published by E.C. Schirmer, Oxford University press, and Classical Vocal Reprints.



Cipullo has composed orchestral works, solo piano pieces, and a vast quantity of vocal music, including over 200 songs and several vocal chamber works. His song cycle *Of a Certain Age* won the National Association of Teachers of Singing Art Song Award in 2008. Cipullo’s first opera, *Glory Denied*, has enjoyed numerous productions, and the Fort Worth Opera recording on Albany Records was cited by Opera News as among the best of 2014. Reviewers have hailed the work as “terrifically powerful... superbly written (Fanfare),” praising its “luminous score (Washington Post),” and noted “the dramatic tension was relentless (Opera News).” Cipullo’s second opera, *After Life* (libretto by David Mason), has been called “a finely wrought exploration of the role of art in times of grave crisis (Washington Post)” and “unfailingly inventive (Opera News).” Recorded on the Naxos label, *After Life* is the winner of the 2017 the Domenick Argento Chamber Opera Composition Prize from the National Opera Association.

Mr. Cipullo received his master’s degree in composition from Boston University and his B.S. from Hofstra University, Phi Beta Kappa, with highest honors in music.

COMPOSER’S NOTE

Over a decade ago, a chance encounter with Michael D’Antonio’s non-fiction book *The State Boys’ Rebellion* led me to an obscure 50-year-old article in *Life* magazine. The article bore the title “A Lifetime Thrown Away by a Mistake,” and the subtitle “Mental Homes Wrongly Hold Thousands Like Mayo Buckner.” In other sources, I learned distressing facts about the time period. Beginning at the dawn of the 20th century and continuing, remarkably, into the 1970s, thousands of unwanted American children were placed in institutions and held there, often for their entire lives. Using early, flawed versions of IQ tests, as well as a perverted view of Darwinian science, officials of many states incarcerated numerous “deficient” children to protect the nation from what was described as “the menace of the feeble-minded.” Mayo Hazeltine Buckner was committed to such an institution as a child and lived there for sixty years. At the age of 67, he was given a more modern intelligence test and was determined to have an IQ of 120.

Mr. Buckner, who became a fine musician while institutionalized, is certainly an unusual hero. Ten years after I first read his name, I no longer recall how or why I became convinced that his story was opera fodder. Perhaps it was the injustice of the situation, or perhaps it was my shock at discovering how deep a footprint had been left, even here in the United States, by the eugenics movement. Maybe I just sensed a certain nobility in the title character, and I didn’t want the memory of his existence to simply disappear without a fight.

My opera is not a historical document. I had little information about Mayo and so my notion of him is, no doubt, very different from the real person. Many of the characters are my invention, including Miss Goodrich, Beckmann, and Jimmy. Valeria existed though, as did the blind Wesley Vert. And the 1927 Supreme Court

decision that allowed compulsory sterilization of the “unfit” was, in fact, written by Oliver Wendell Holmes, Jr. That decision, “Carrie Buck v. John Hendren Bell, Superintendent of the State Colony for Epileptics and the Feeble-Minded,” has never been overturned.

Numerous people have made this opera a reality. I send my deepest appreciation to Dr. Gary Jaquay for his commitment and his generosity in creating this composition prize to honor his life partner, Domenic Pellicciotti. For their constant support of this project, I would like to thank the students, faculty, and staff of SUNY Potsdam and The Crane School of Music, especially President Kristin Esterberg and Dean Michael Sitton. While serving as director of the Crane Opera Ensemble, Carleen Graham was a driving force in envisioning the goals and format of the Pellicciotti Prize. I also want to express my deep gratitude to the brilliant composer Steven Burke. When I was in the last stages of orchestration and it seemed that I would not finish formatting, organizing, and printing the instrumental parts in time for the premiere, Steven came to the rescue and did that essential work. His expertise and generosity of spirit are treasured, as is his friendship.

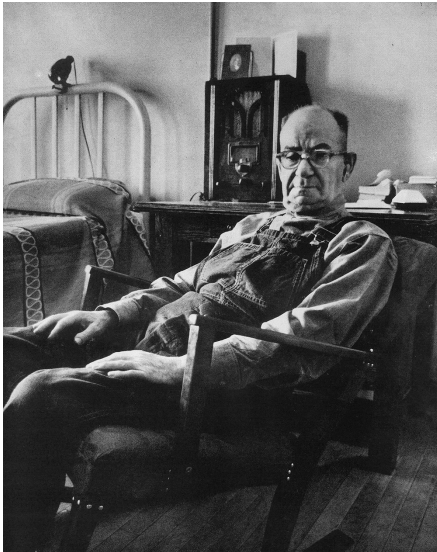
Of all artistic endeavors, opera is the one that is most clearly a team effort. Kirk Severtson has been the guiding hand behind this project for the past two years. I thank him for the myriad musical and dramatic ideas he has brought to *Mayo*, and for the grace and collegiality with which he offered them. Dean Anthony, Cori Ellison, and François Germain taught me more than I can express during the time I worked on the piece, and the fingerprints of all three are sprinkled liberally throughout the score.

Finally, I must thank my beloved wife, Hedwig Brouckaert, and my very, very sweet daughter, Lois Cipullo, for bearing with me during all my absences (physical and mental) as I worked on *Mayo*. Now that my compulsion has been sated, I will try to be more present and a better companion.

The finished score of *Mayo* bears the following dedication:

To all those – everywhere – who have been told and even sometimes, sadly, convinced that they are somehow less than they are.

Tom Cipullo
October 2018



Mayo Buckner in his room, 1957.
Photo: Life Magazine



Eugenics demonstration on Wall Street, 1915.
Photo: Underwood & Underwood

ABOUT THE CRANE OPERA ENSEMBLE

The award-winning **Crane Opera Ensemble** at The Crane School of Music, SUNY Potsdam, is a significant source for opera and musical theatre in the North Country region of New York State. The ensemble provides exciting opportunities for students to experience all facets of opera performance and production through rehearsals, coachings and classes related to performance practices and production techniques.

Two fully-staged productions are produced each year (one with orchestra and one with a chamber instrumental group or piano). In addition, an opera scenes workshop provides students the opportunity to study a partial role and perform it in an informal venue. The ensemble enjoys a collaborative relationship with the Department of Theatre and Dance, producing a musical theatre production every three years.

The Crane Opera Ensemble is proud of its opera education outreach program. North Country school children experience opera and engage in post-performance workshops with cast members and faculty. To date, over 6,000 children have participated, many experiencing opera for the first time.

ABOUT THE PELLICCIOTTI PRIZE

The Domenic J. Pellicciotti Opera Composition Prize was founded by Dr. Gary C. Jaquay '67 to honor his life partner, Domenic J. Pellicciotti, an ardent fan of opera. The award seeks to encourage and acknowledge the creation of new opera works that explore themes related to tolerance, inclusion or the celebration of diversity. Every four years, a panel of distinguished opera professionals awards a \$25,000 commission and full production to a composer/librettist team.

In January 2016, the adjudicating panel selected four finalists from among all the project proposals submitted, and each of the finalists was commissioned to write a fifteen-to-twenty-minute scene for workshop and performance at the finals in September 2016. During the competition finals, the Crane Opera Ensemble joined with Crane faculty artists to present commissioned scenes from each of the four finalists in a public performance. The finalists were *Albert Nobbs*, composed by Patrick Soluri, with libretto by Deborah Brevoort; *Mayo*, composed by Tom Cipullo, who also wrote the libretto; *The Reef*, composed by Anthony Davis, with libretto by Joan Ross Sorkin, and *Uncovered*, composed by Lori Laitman, with libretto by Leah Lax.

Tom Cipullo was selected as the recipient of the 2018 prize, and was commissioned to complete *Mayo* for the November 2018 premiere. Over the last two years, students and faculty from Crane, as well as other artists, participated with Mr. Cipullo and consulting dramaturg Cori Ellison in libretto and musical workshops of the work as it took shape. The Crane Opera Ensemble and Orchestra are pleased to present the world premiere of this important new work that Mr. Cipullo has lovingly crafted.

2018 SELECTION COMMITTEE MEMBERS

Mark Campbell, award-winning, American librettist. Winner, with composer Martin Hennessy, of the 2014 Domenic J. Pellicciotti Opera Composition Prize for *A Letter to East 11th Street*

François Germain, vocal coach and piano faculty at The Crane School of Music, vocal coach at the University of Miami Frost School of Music at Salzburg, Austria

Carleen Graham, director of HGOC, SUNY Distinguished Teaching Professor Emerita and former Director of the Crane Opera Ensemble

Nicole Paiement, conductor, founder and artistic director of Opera Parallèle and principal guest conductor of the Dallas Opera.

Kirk Severtson, music director of the Crane Opera Ensemble and music staff at the Dallas Opera

Timothy Sullivan, associate professor of composition at The Crane School of Music

Darren Keith Woods, general director of the Seagle Music Colony

Consulting Dramaturg:

Cori Ellison, dramaturg at Glyndebourne Festival Opera, vocal arts faculty at The Juilliard School, Ravinia Steans Music Institute and Crested Butte Opera Studio

Additional Panelists:

Leigh Holman
Samuel Mungo

ACKNOWLEDGMENTS

Gary Jaquay
The Crane School of Music, Michael Sitton, Dean
SUNY Potsdam, Kristin Esterberg, President
Community Performance Series
Opera Angel
Cori Ellison, supertitles
J. P. Manke
Douglas McKinnie
Karen Miller
Lane Miller
Lorelei Murdie

Schools attending matinee:

Additional thanks to:

Actors in the January 2017 Libretto Workshop:

Leslie Gauthier
Felipe Gorostiza
Michael Pantozzi
Danny Rivera
Yelena Shmulenson
Matthew Walker
Sean-Michael Wilkinson
Beth Greenberg (director)

Singers in the January 2018 Music Workshop:

Wesly Clerge
Steven Eddy
Ben Edquist
Gianna Grigalonis
Henry Horstmann
Rebecca Ringle Kamarei
Tristan Lesso
Samantha Martin
Kirk McAuliffe
Emily Misch
Jason Weisinger

BIOGRAPHIES

Dean Anthony (Stage Director), often called the “Tumbling Tenor,” enjoyed a 25-plus year career as a performer. He brings this energy and dynamic physicality to his operatic stage direction, imbuing his productions with characteristic grit and signature understanding of stagecraft. Notable productions include *Glory Denied* by Tom Cipullo (Fort Worth Opera Festival, Pensacola Opera); *Dead Man Walking* (Pensacola Opera, Shreveport Opera); *Semiramide* (Opera Delaware); *Falstaff* (Opera on the James, Opera Delaware, Winter Opera); *The Pirates of Penzance* (Nashville Opera); *Carmen* (Tulsa Opera, Florentine Opera, Pacific Symphony, Pensacola Opera, St. Petersburg Opera, Opera on the James); *Madama Butterfly* (Syracuse Opera, Shreveport Opera); *Tosca* (Florentine Opera, Shreveport Opera), and Anton Coppola’s *Sacco and Vanzetti* (Opera Tampa). Mr. Anthony has been resident stage director at Pensacola Opera since 2015, and was resident stage director and director of production at Shreveport Opera from 2009 to 2012.



Affiliated with the Brevard Music Center since 2008, Mr. Anthony was named director of opera at the Janiec Opera Company in 2013. Productions include *Le Nozze di Figaro*, *Street Scene*, the world premiere of *Falling Angel* by J. Mark Scarce, *A Midsummer Night’s Dream* with guest alumni artist David Daniels, *The Merry Widow*, *Falstaff*, *Madama Butterfly*, *Candide*, *Albert Herring*, *Sweeney Todd*, *The Threepenny Opera*, *The Ballad of Baby Doe*, *Rigoletto*, *Elixir of Love*, *Suor Angelica*, *Tintytypes*, *HMS Pinafore*, a workshop of Robert Aldridge’s opera *Sister Carrie*, and the world premiere of the new opera, *Speed Dating Tonight!* conceived by Mr. Anthony, with words and music by Michael Ching. Mr. Anthony was recently named artistic and producing director of Asheville Lyric Opera.

Edward Baker (Young Mayo) is in the third grade at Lawrence Avenue Elementary School in Potsdam. He loves all sports (especially the New York Yankees), the Boys and Girls Club of Ogdensburg, and his pet chickens, horses and dog.



Zach Balquin (Boy/Men’s Chorus) is a junior majoring in music in the studio of Dr. Lonel Woods. This is his first opera at Crane. Thank you to Dean Anthony, Dr. Severtson, and Dr. Germain for this opportunity.



Jeri Barber (Production Stage Manager) is a senior arts management major with a minor in music business and design in technical theater. This is her sixth semester stage managing for the Crane Opera Ensemble. She currently holds a position on the Crane stage crew and is the production assistant for the Community Performance Series. Past experiences include *Quilters* (ASM), *The Tenderland* (PSM), *The Magic Flute* (PSM), *Gianni Schicchi/ Buoso’s Ghost* (PSM) and *The Pirates of Penzance* (PSM). She would like to thank her friends and family for their continuous support.



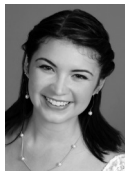
Bobby Bradley (Scenic and Projection Designer) is a Brevard, N.C., based theatrical designer and is thrilled to be working with SUNY Potsdam and The Crane School of Music. Recent opera designs for the Janiec Opera Company at the Brevard Music Center include *Candide* (Production Design), *Falling Angel* (Production Design) and *Don Pasquale* (Lighting Design). He has also designed and managed events for TV, film, dance and live music for various clients in the U.S. and internationally over a 10-plus year career. Bobby holds a BFA in theatrical design from Baylor University, and is a member of United Scenic Artists Local 829.



Allie Brault (Wesley) is a junior music education and vocal performance major in the studio of Dr. Lonel Woods. Allie’s past credits with the Crane Opera Ensemble include Mabel in *The Pirates of Penzance*, Gherardino in *Gianni Schicchi*, and the First Spirit in *Die Zauberflöte*. She cannot believe this is her third time portraying a child at Crane, and the second time that the child is a boy! Thank you to Dean Anthony, Dr. Severtson, and Dr. Germain for this opportunity.



Kimberly Casey (Chorus) Kimberly is a senior vocal performance major. She studies with Professor Donald George, and most recently performed with the Crane Opera Ensemble in opera scenes in the role of Clorinda in *Cenerentola* and as a chorus member in *The Pirates of Penzance*. She would like to thank her parents, Sean, Donald George, and Gail Grossman for their constant love and support.



Aaron Chvatal (Costume Designer) is making his SUNY costume debut. Regional opera design credits include: *Street Scene*, *Don Pasquale*, *Falling Angel*, and co-designs of *A Midsummer Night's Dream* and *The Magic Flute* (Janiec Opera Company at Brevard Music Center); *Così fan Tutte*, *Don Giovanni*, *Don Pasquale*, *Gianni Schicchi*, *Suor Angelica*, *Hansel and Gretel* (Opera on the James); *The Nightingale* (Project Opera at Minnesota Opera); *Our Town* (Castleton Opera Festival), and regional theatre credits which include: *Annie*, *Broadway Songbook* (Ordway Center for Performing Arts); *Detroit '67* (Penumbra Theatre Company); *The Agitators*, *Amy's View*, *4000 Miles*, and *Murder for Two* (Park Square Theatre), and *A Crack in the Sky* (History Theatre). He holds a master's in costume design and technology from the University of Missouri - Kansas City.



Jacqueline Conlon (Carolyn, Chorus) is very excited to be a part of this production. She is a sophomore vocal performance and music education major in Professor Chalker's studio. She would like to thank her friends, family, and teachers for their support.



Calandra Damouras (Valeria) is a sophomore vocal performance major. Callie was seen in the fall of 2017 in opera and musical theatre scenes from *Gypsy*. She was also seen last semester as Edith in the Crane Opera Ensemble's production of *The Pirates of Penzance*. Callie would like to thank everyone involved for this incredible opportunity and her family, friends, and her voice teacher, Dr. Colleen Skull, for all of their endless love and support.



Meaghan Rose Deasey (Ensemble) is very excited to be a part of her first production with the Crane Opera Ensemble. Meaghan is originally from Rochester, N.Y. She is a sophomore music education major in the studio of Margaret Chalker. She would like to thank Professor Chalker, and her family and friends for all of their love and support.



Tony DeLousia (Leader of Indigents/ New Superintendent/Ensemble) is excited to be a part of his second production with the Crane Opera Ensemble, and honored that it could be in Mr. Cipullo's

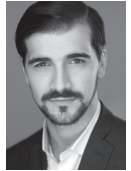


world premiere of *Mayo*. Moreover, he could not be more honored to be working with such an amazing production staff, cast, and crew either. He is currently a senior music education major, and also a very active student on campus (with his cappella group, fraternity, etc.). As always, Tony would like to thank his friends, and family for their constant support in all of his endeavors.

Jazmin Duran Garcia (Jo/Women's Chorus) is a sophomore vocal performance and music education major who's excited to be in her first Crane Opera Ensemble production! She would like to thank Tom Cipullo for creating such a wonderful work; to the production team for making this opera come to life; to her vocal professor Donald George, Suzanne Kantorski, and Joan-marie Zimmerman for developing the foundations of her voice. Most especially, to her parents, Jesus Duran and Maria Garcia for supporting her dreams of becoming a vocal performer.



Ben Edquist (Mayo) is one of today's premier interpreters of contemporary American opera. As a recent member of the Houston Grand Opera Studio, he originated the roles of Edward Kynaston in Carlisle Floyd's *Prince of Players*, the baritone Angel in Jake Heggie and Gene Scheer's *It's a Wonderful Life*, and Sir Walter Raleigh in Gregory Spears' *O Columbia*. Other highlights with Houston Grand Opera include: Belcore in *L'elisir d'amore*, the Pilot in *The Little Prince*, Jigger Craigin in *Carousel*, the Count in *Le nozze di Figaro*, and Older Thompson in Tom Cipullo's *Glory Denied*.



Since leaving the Studio, Ben has been in two other world premieres, portraying Manfred in Jake Heggie's *Out of Darkness: Two Remain* with Atlanta Opera, and, in his European debut, the role of Remo in *The Skating Rink* by David Sawer with Garsington Opera.

Mr. Edquist is the winner of the 2014 Lotte Lenya Competition and a top prize recipient of the 2016 William Matheus Sullivan Award.

Cori Ellison (Dramaturg), a leading creative figure in the opera world, was recently appointed staff dramaturg at Santa Fe Opera. She has previously served as staff dramaturg at Glyndebourne Festival Opera, where she oversaw the world premiere of Brett Dean's *Hamlet*, and at New York City Opera, where she co-curated the VOX American Opera Showcase. She was also recently dramaturg for Rufus Wainwright's *Hadrian* at



Canadian Opera. Active in developing contemporary opera, she teaches opera dramaturgy for American Lyric Theater's Composer Librettist Development Program, was the first dramaturg invited to participate in the Yale Institute for Music Theatre, and currently serves as dramaturg for new opera initiatives at Canadian Opera, Opera Philadelphia, Arizona Opera, Chicago Opera Theater, Pittsburgh Opera, Beth Morrison Projects, Indiana University, the Miller Theater, the Metropolitan Museum, and The Crane School of Music. She is also a vocal arts faculty member at The Juilliard School and at the Ravinia Steans Music Institute, and teaches and lectures for schools, performance venues, and media outlets worldwide.

Alexis Foster (Costume Shop Manager)

works as costume shop manager during the school year at SUNY Potsdam. She has taught a variety of courses including: make-up design and costume construction, along with workshops for the LoKo Festival and the Kennedy Center American Theatre Festival. Professionally, she has worked with the award-winning Saint Michael's Playhouse as costume shop manager and as costume designer for Woody Guthrie's *American Song*. A myriad of additional professional experiences include: National Dance Institute, Premiere Stages and North Carolina Shakespeare Festival. Alexis has also had the honor of working with Jacque d'Amboise, Terrence Mann and Heather Henson among many others. Her most recent educational costume design was the international opera premiere of *The Fox and Pomegranate* and *A Letter to East 11th Street*. Alexis holds an MFA in drama with a concentration in costume design from the University of Arkansas. Her undergraduate is a BFA in costume design and technology from Kean University.



François Germain (Vocal Coach) is currently on the faculty of The Crane School of Music at SUNY Potsdam, where he is an associate professor of piano, vocal coaching and serves on the music staff of the Crane Opera Ensemble. He is also a guest vocal and language coach at the Semperoper in Dresden, Germany, working on new productions of French operas. Since 2009, Dr. Germain has been on the faculty of the University of Miami Frost School of Music Summer Program in Salzburg, Austria, one of Europe's most respected programs of its kind for singers and vocal pianists. A lyric diction specialist, he is a founder and editor of the website dictionpolice.com, and has been invited to give masterclasses and workshops in institutions across Europe and North America.



Tom Grabowski (Technical Director) graduated from the University of Illinois with an MFA in design. He was an associate professor, director of theatre and chair of the Department of Communication at the University of Texas-Pan American and chair of the new Department of Theatre, Television and Film with the University of Texas Rio Grande Valley. In his 36 years with the university he designed sets and lights for over 350 productions for the University Theatre, the Dance Ensemble, the Folkloric Dance Company and other organizations and universities. In 2016, he retired and joined the faculty in the Department of Theatre and Dance at SUNY Potsdam and now is the facilities manager for the Performing Arts Center.



Gianna Grigalonis (Carolyn, Ensemble)

is a junior vocal performance major at The Crane School of Music under the tutelage of Professor Donald George. Gianna was previously featured in last semester's *The Pirates of Penzance* by Gilbert and Sullivan as Kate and in the workshop of *Mayo* in January at the National Opera Center in New York City, where she sang Jo, Young Mayo, Wesley, and as a mezzo soprano in the ensemble.



Alec House-Baillargeon (Peter/Eugenisist) is a senior music education major at The Crane School of Music. He has been involved in the productions of Aaron Copland's *The Tender Land*, the choir for the Pellicciotti Competition, *Mag-ic Flute*, and *Gianni Schicchi*. He works for stage crew and is in the voice studio taught by Professor Chalker. This being Alec's final semester on campus, he is very excited to be involved in the premiere of a new piece.



Ben Johnson (Marcher, Chorus) is a freshman vocal performance major at The Crane School of Music, under the tutelage of Professor Donald George. Ben has previously been featured in the summer productions of *Newsies* and *1776* at Northampton Community College. Before that, at his high school, he played Professor Harold Hill in *The Music Man* and Jimmy Winter in *Nice Work If You Can Get it*. He also came in second place in the Schmidt Vocal Competition in Colorado, and was a finalist in the New York Lyric Opera Competition.



Adam Jones (Timmy/Marcher) is a sophomore music education major with a concentration in voice. He is very excited to make his debut opera performance here at The Crane School of Music. He would like to acknowledge his voice teacher, Donald George, and all of his studio for their support.



Sammi Kelly (ASM 2) is honored to be working on the first production of *Mayo*. She is a senior theatre major with minors in business administration and music business. Over the summer, she was given the title of production assistant apprentice at Opera in the Ozarks, in Eureka Springs, A.R. Other previous shows she has done are *The Golden Age of Broadway* (sound designer/set designer/co-technical director), *The 25th Annual Putnam County Spelling Bee* (set designer/technical director), *Venus* (sound designer/engineer) and *How to Succeed in Business Without Really Trying* (sound designer/engineer). She would love to thank her friends and family for the encouragement and support for what she loves to do.



Kayla Kovacs (Jo/Women's Chorus) is a sophomore vocal performance major and is in the studio of Professor Donald George. *Mayo* is her first opera with the Crane Opera Ensemble, and her first opera that she has been cast in. She would like to thank her friends and family for being supportive of all of her musical endeavors, and also her former voice professor Suzanne Kantorski for being an inspiration to do what she loves. She would also like to thank Tom Cipullo for giving students in Crane this opportunity, and wishes the cast and crew the best of luck!



Jarrett Larson (Rehearsal Pianist), from Potsdam, N.Y., received a Master of Music in performance with distinction from The Crane School of Music at SUNY Potsdam. He has accompanied Community Performance Series musical productions of *Into the Woods*, *Chicago*, the Department of Theatre and Dance production of *Return to the Forbidden Planet*, and *Mary Poppins*; the Crane Opera Ensemble for Copland's *The Tender Land*; and a large body of works for soloists and ensembles, especially voice and flute repertoire. He was also an adjunct and taught several sections of keyboarding courses at Crane. Currently, Jarrett runs a private piano studio, is a freelance collaborative



artist, is the organist for St. Mary's Roman Catholic Church in Potsdam, and is the music/choral director and keyboardist for the First Presbyterian Church on the Park in Canton.

E. Tonyr Lathroum (Lighting Designer) is a member of United Scenic Artists Local 829, and graduate of Catawba College with just over 25 years experience and a thriving list of over 500 credits. He designs approximately 15 to 20 productions a year for a variety of customers. Residencies: Greenbrier Valley Theatre, Florida Stage, West Virginia Dance Company, Barter Theatre, Cumberland County Playhouse, Off Square Theatre Company, Wohlfahrt Haus Dinner Theatre, West Virginia Department of Culture and History, Kitchen Sink Dance Company, West Virginia University School of Theatre and Dance, Miss WV Scholarship Pageant, Memphis Black Repertory Theatre, Morgantown Dance Company, West Virginia Wesleyan College, Theatre West Virginia and many concerts, videos, and commercials throughout the mountain state. When not in a theatre, Tonyr's motorcycles keep him busy both as an avid rider and mechanic. Proud to return again for another production with the Crane Opera Ensemble, Tonyr would like to thank all of the professionals, students, volunteers and friends that he has worked with over the years.



Ethan Lenhart (Henry, Beckman) is a sophomore pursuing a music education degree at The Crane School of Music. This will be his third production with the Crane Opera Ensemble, previously performing as second guard in Michael Ching's *Buoso's Ghost*, and as the cover for Frederic in Gilbert and Sullivan's *The Pirates of Penzance*. Ethan currently studies under Dr. Nicholas Kilkenny. He would like to thank his friends and family for their constant support.



Ben Lewandowski (Jimmy/Billy) is a junior music education major in the studio of Dr. Lorraine Yaros Sullivan. He is honored to be a part of this world premiere performance in his second production with the Crane Opera Ensemble. Recent stage credits include the Crane Opera Ensemble's *The Pirates of Penzance* (Ensemble), SUNY Potsdam Musical Theatre Organization's *How to Succeed in Business Without Really Trying* (Gatch), Pittsford Sutherland High School's *Hello, Dolly!* (Cornelius), and Pittsford Sutherland High School's *Little Women* (Laurie). This semester, Ben is



also serving as co-music director of the SUNY Potsdam MTO production of *Heathers*.

Emma Marhefka (Valeria) is a sophomore at The Crane School of Music, where she is a vocal performance major in the studio of Donald George. At Crane, she has appeared in *The Pirates of Penzance* (Edith), the Fall 2018 opera scenes program, and as the soprano soloist in Britten's *Rejoice in the Lamb* with the Hosmer Choir. She would like to thank her family, friends, and teachers for all their love and support.



Samantha Martin (Miss Goodrich Cover/Oliver Wendell Holmes) is a senior vocal performance and music business major at The Crane School of Music. She is thrilled to be a part of the world premiere of the Pellicciotti Prize-winning opera *Mayo*. Portraying Oliver Wendell Holmes, Samantha is excited to conclude her time here at Crane with such an incredible production. This coming spring she will be completing her undergraduate degree, and auditioning for graduate school. Samantha would like to thank her incredible voice teacher, Dr. Sullivan, and the cast and crew of *Mayo* for making her time at Crane so memorable.



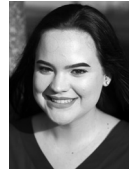
Gabrielle McCormack (Ensemble) is currently a senior at SUNY Potsdam's Crane School of Music, double-majoring in performance and music education. This is her fifth performance with the Crane Opera Ensemble. She has appeared in *The Tender Land*, *Die Zauberflöte*, *Gianni Schicchi*, *Buoso's Ghost*, and *The Pirates of Penzance*. She would like to thank everyone for the opportunity to be in the world premiere of *Mayo*! She would also like to thank both of her voice teachers in Crane, Suzanne Kantorski and Dr. Deborah Massell.



Emily Milne (Ensemble) is a senior vocal performance major. This is her second time performing with the Crane Opera Ensemble, having appeared previously in the women's chorus of Gilbert and Sullivan's *The Pirates of Penzance*. Emily is from the studio of Dr. Woods.



Sydney Mulloy (Chorus/Mrs. Bucker Cover) is a sophomore music business major. This is her first performance with the Crane Opera Ensemble. Sydney would like to thank her family, friends, and her studio teacher, Dr. Lorraine Yaros Sullivan, for all of their support.



Cara Navaretta (Women's Chorus) is a sophomore music performance and music education major. This is her second production with the Crane Opera Ensemble. Last semester, Cara played Kate in *The Pirates of Penzance*. She is in the studio of Donald George. She would like to thank her parents, family, friends, and the faculty at Crane for their support and encouragement.



Elizabeth O'Byrne (Backstage Crew) is a junior music education major with a concentration in voice. This is her first semester being a part of the Crane Opera Ensemble stage crew, and she is very excited! In past experience, she has stage managed productions such as *My Fair Lady*, *Cinderella*, *Brothers Grimm Spectaculathon*, and *Oliver!*. She would like to thank her friends and family for always supporting her.



Will Paddock (Leader of the Eugenicians) is a junior music education major currently studying under Dr. Lonel Woods. Will has previously studied with Margaret Chalker and David Pittman-Jennings. Will has been involved in Crane Opera Ensemble's productions of Mozart's *The Magic Flute* (Ensemble) and Gilbert and Sullivan's *The Pirates of Penzance* (Major General). Will would like to thank the directors, composer, cast, and crew of *Mayo* for their endless support.



Dominique Santiago (Mrs. Buckner) is a mezzo-soprano and music education major at The Crane School of Music. You may have seen her play the role of Ruth in the Crane Opera Ensemble production of *The Pirates of Penzance*, last spring. Dominique has had leading roles in *The Drowsy Chaperone*, *Bye Bye Birdie*, and *Urinetown*; with SUNY Potsdam's Musical Theatre Organization. She has also worked for radio station companies as a spokesperson for ROCK 105.5 and WNBZ News.



Chris Sarkis (Second Eugenicist, Mayo Cover) is a junior majoring in music education. His previous roles with the Crane Opera Ensemble include a pirate and policeman in *The Pirates of Penzance*, and Marco in *Gianni Schicchi/Buoso's Ghost*. In summertime, you'll find him at Horizons Day Camp on Lake Fairlee in Vermont, where he recently co-wrote and directed a 12-minute version of *Harry Potter and the Philosopher's Stone*. He is ecstatic to be working with this incredible cast, crew, and staff!



Kirk Severtson (Musical Director) has served on the music staff for numerous recent productions at the Dallas Opera, the Atlanta Opera, and Opera Saratoga, including three notable world premieres in Dallas of works by Jake Heggie, Mark Adamo, and Joby Talbot. He has conducted at the Hawaii Performing Arts Festival and coached at Opera Viva (Verona, Italy), the Institute for Young Dramatic Voices, Opera North (NH), the Opera Theater of Lucca (Italy), the Cincinnati Opera outreach program, the Rising Star Singers Festival, Dorian Opera Theater, and as a Vocal Chamber Music Fellow at the Aspen Music Festival. He serves as music director/conductor for the Crane Opera Ensemble and is the music director for the Domenic J. Pellicciotti Opera Composition Prize. He is a graduate of Luther College and holds graduate degrees in piano performance from the University of Cincinnati, College-Conservatory of Music.



Katrina Sheats (Pellicciotti Assistant) is a master's student in music education at The Crane School of Music at SUNY Potsdam. With degrees/certificates in music business, music performance and music education, Katrina has immersed herself in the classical music field. She has interned at the Metropolitan Opera, conducted multiple choirs, taught students from the ages of 3 to 65, and sung in Austria and at Carnegie Hall. Katrina currently works as a student assistant and event coordinator for the Center for Graduate Studies, internship director for the Fall Island Vocal Arts Seminar, and outreach and development coordinator for The Met: Live in HD in Potsdam.



Craig Smith (Superintendent) is thrilled to be a part of *Mayo*. Craig is a junior music education major with a concentration in voice, and a vocal performance major, and studies with Dr. Colleen Skull. Craig is familiar to the stage; recent cred-



its include: LoKo Festival's *Golden Age of Broadway* (soloist), *Gianni Schicchi/Buoso's Ghost* (Simone), *The Magic Flute* (Ensemble). Craig is from Rochester, N.Y. He would like to thank the production staff for their hard work and their dedication. Also, he would like to thank his mom, and the rest of his family for their unconditional support!

Tessa Spencer (Choir Director/Women's Chorus) is a sophomore music education and vocal performance double major in the studio of Dr. Lorraine Sullivan. This is her second performance with the Crane Opera Ensemble. Tessa also performed in last semester's production of *The Pirates of Penzance*. Tessa is thrilled to be involved in another production and would like to thank Dr. Sullivan, her friends, and her family for their endless support, guidance, and encouragement.



Ronald St. John, III (Marcher/Boy) is a music education major in the studio of Dr. Lonel Woods. This is his second production with the Crane Opera Ensemble, previously in *The Pirates of Penzance* (Pirate/Policeman). He has played in many musicals and plays back home in Newport, VT, including *Footloose* (Chuck Cranston), *Urinetown* (Bobby Strong), *Into the Woods* (Jack), *Lend Me a Tenor* (Bellhop), *Guys and Dolls* (Benny Southstreet), and *Little Shop of Horrors* (Dentist). At SUNY Potsdam, he has portrayed J. Pierrepont Finch in the SUNY Potsdam Musical Theatre Organization production of *How to Succeed in Business Without Really Trying*, and performed in the LoKo Festival's *Golden Age of Broadway*.



Kaylee Tasber (Ensemble) is a mezzo-soprano. She is a junior music theory major with a music business minor at Crane, where she studies with Dr. Deborah Massell. This is the first opera Kaylee has been a part of with the Crane Opera Ensemble.



Matthew Varden (Boy/Ensemble) is a sophomore music education major in the studio of Donald George. He is feeling very excited and blessed to have the opportunity to be a part of this production. This will be his second performance with the Crane Opera Ensemble. Recent stage credits include Camp Pendragon's *Beauty and the Beast* (Lumiere), the Crane Opera Ensemble's *The Pirates of Penzance* (Ensemble), SUNY Potsdam Musical Theatre Organization's *How To Succeed*



In Business Without Really Trying (Bud Frump) and Tupper Lake High School's *Anything Goes* (Sir Evelyn Oakleigh). He would like to thank his friends and family for their undying support.

Victoria Vespucci (Production Assistant) is honored to be working on her first opera and the first production of *Mayo*. She is a sophomore music education major with a minor in theatre studies and concentrations in flute, band, and special education. Over the summer, she was the assistant music director of *The 25th Annual Putnam County Spelling Bee*. Other previous shows she has done are *The Golden Age of Broadway* (Running Crew), *Spelling Bee* (Running Crew), *Damn Yankees* (Stage Manager), and *Hello, Dolly!* (Stage Manager). She would love to thank her family for their endless love and support.



Julia Viviano (Public Relations) is incredibly excited to be involved with *Mayo*. She is a senior music business and flute performance major. She has enjoyed interning with SKB at the Winter NAMM Show and looks forward to interning with KHS in the 2019 NAMM Show. While she has recently become more "in tune" with her business side, she has many accomplishments on her music side. To name a couple, Julia was the music director of a summer camp and was selected to attend a music academy at Le Domaine Forget de Charlevoix last summer. She hopes you enjoy the world premiere!



Lisa Vroman (Miss Goodrich) has established herself as one of America's most versatile voices. Her many leading roles include Christine Daaé in *The Phantom of the Opera* (Broadway); Rosabella in *The Most Happy Fella* (New York City Opera); Johanna in *Sweeney Todd* (San Francisco Symphony for PBS); Lili Vanessi in *Kiss Me, Kate* (Glimmerglass Opera/ MUNY); Birdie in *Regina* (Utah Opera); Anna Leonowens in *The King and I* (Lyric Opera of Virginia), and Marian Paroo in *The Music Man* (with Shirley Jones). She is a regular guest artist with symphonies, among them San Francisco, Detroit, Hong Kong, Boston Pops, Philly Pops, as well as the Hollywood Bowl (with Dick Van Dyke). Ms. Vroman holds an MFA from Carnegie Mellon University and an Honorary Doctor of Music degree from SUNY Potsdam. Lisa is a sought-after master clinician, regularly performs the music of Kurt Weill and has acted as a judge for the International Lotte Lenya Competition.



Joshua Wilson (Backstage Crew) is a sophomore this year. He is a theatre and business administration double major. This is his second Crane Opera Ensemble production he has worked on and he is looking forward to doing this show with all of these talented people!



Will Whisenhunt (Marcher/Boy) is a junior music business major with a concentration in voice. He is very excited to be a part of the debuting cast for *Mayo*, especially since this will be his first operatic experience. He is no stranger to the stage, however, as he has appeared in several musicals including both community and school shows, such as *The Rum Tum Tugger* in *Cats* and *Charlie Brown* in *You're A Good Man, Charlie Brown*.



Michael Woods (Wimpy) is a sophomore music education major, studying voice with Dr. Colleen Skull. This is Mike's second semester as part of the Crane Opera Ensemble. He'd like to thank all of his past music teachers for guiding him to where he is now, as well as his parents and friends who supported him all the way here.



Emily Wright (ASM 1) is a double major in music business and theatre. She has worked previously with Crane Opera Ensemble as ASM for *The Magic Flute*, *Gianni Schicchi*/ *Buoso's Ghost*, and as props master for *Schicchi/Ghost* and *The Pirates of Penzance*. Emily appeared on-stage for *The Pirates of Penzance* and was also cast in Crane Opera Ensemble's opera scenes in Spring 2015 and Fall 2017. Emily worked as props master at College Light Opera Company this summer as well, propping 11 shows in 12 weeks. She is excited to work on the world premiere production of *Mayo*!



Anna Ziolkowski is a sophomore music education and performance major with a concentration in voice, in the studio of Dr. Massell. *Mayo* is her first production with the Crane Opera Ensemble and she's very excited to be a part of this incredible show. Anna is also a member of the Phoenix Club and serves as the public relations officer for the Crane chapter of the American Choral Directors Association. Anna would like to thank her friends and family for the endless support!

