

Georgia Southern Opera Presents
A World Première

A SCHOLAR UNDER SIEGE

Michael Braz

COMPOSER AND LIBRETTIST

Sarah Hancock

PRODUCER & STAGE DIRECTOR

Rodney H. Caldwell

CONDUCTOR

Gary Dartt

SCENIC DESIGN

Brenda Dartt

COSTUME DESIGN

Kelly Berry

TECHNICAL DIRECTOR &
LIGHTING DESIGN

Mallory Lanier

CHOREOGRAPHY

**Paul Czech &
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SOUND TECHNICIANS

**Andrea Collins, Jillian Pashke,
Russell Watkins**

ASSISTANTS TO MRS. HANCOCK

Catherine Steen

ASSISTANT TO DR. BRAZ & DR. CALDWELL



A College President Fired, An American Opera Remembers

Georgia's Political History Comes To Life in: *A Scholar Under Siege*

In the summer of 1941, Georgia's colleges and universities collided with Eugene Talmadge, the state's powerful populist governor, in an episode that profoundly affected the course of Georgia higher education. Talmadge's firing of Georgia Teachers College (GTC) President Marvin Pittman and The University of Georgia's Education Dean Walter Cocking resulted in a loss of academic



accreditation and a subsequent reorganization of the Board of Regents that drastically reduced gubernatorial control over the body. Although somewhat overshadowed by America's entrance into World War II, Talmadge's assault on higher education policy became national news. The incident is no less relevant today, given the current

friction between many state governments and higher education governing boards. As GTC developed into the present-day Georgia Southern University, the story of Marvin Pittman's removal and return has remained central to the lore and traditions of the institution. Therefore, as the school celebrates its Centennial, a special opportunity exists to revisit this controversial and significant piece of history in the form of Michael Braz' new two-act opera *A Scholar Under Siege*.

Musically and dramatically, the characters and events of *A Scholar Under Siege* provide an intriguing opportunity to explore the motivation of two opposing individuals through a work that derives dramatic energy from their conflicting views of power. In the opera, Eugene Talmadge views power by "the numbers": how many unit votes he can accrue through populist and segregationist rhetoric. In contrast, Marvin Pittman—intellectually and emotionally wedded to his institution—defines power as residing "in the mind and





heart.” These two leaders are supported by a colorful cast including Atlanta Constitution editor Ralph McGill, himself a significant figure in Georgia’s civil rights movement and the speaker for GTC’s 1943 commencement exercises, at which Pittman’s return was celebrated.

Surprisingly, the opera does not begin in Georgia, but in 1947 Bavaria, where Marvin Pittman is serving as a member of a denazification commission reestablishing teacher education programs in postwar Germany. As he runs into local resistance to his work, Pittman is asked, *“What can you know of us...our traditions, our history? Have Americans ever had a dictator?”* Through the story of his firing, the American “resident expert” seeks to establish common ground with the officials, but in so doing rouses the ire of a recently deceased (and operatically reincarnated) Talmadge, who—surveying the audience—seeks to ingratiate himself by complaining, *“Ain’t this a pretty picture? All dressed up fancy for the opera, while I’ve gotta come back from the dead to tell you what’s true and what ain’t!”* This sets the stage for the Georgia-based flashbacks that actually tell the story.



Allowing a personal note: The creation of this, my most important work, is a labor of love that owes a great debt to my university and music colleagues.



As a composer, librettist, and college educator, I seek to impress upon my students the interrelationship of

knowledge within varying disciplines. As the work premieres and subsequently matures, I hope that it will find its own voice in society’s ongoing discussions of education, politics, race, and—most importantly—personal sources of strength.

Michael Braz



A SCHOLAR UNDER SIEGE

ACT 1

- SCENE 1 Munich, 1947
- SCENE 2 President's Office, Georgia Teacher's College,
Statesboro, 1941
- SCENE 3 A fishing camp, Statesboro, 1941
- SCENE 4 The Pittman home, Statesboro, 1941
- SCENE 5 The Atlanta Constitution newspaper office,
Atlanta, 1941
- SCENE 6 The University of Georgia, Athens, 1941

~ Intermission ~

ACT 2

- SCENE 1 Attorney General's Office, Atlanta, 1941
President's Office, Georgia Teacher's College, Statesboro
- SCENE 2 House of Representatives Hall, Atlanta,
Board of Regents hearing, 1941
- SCENE 3 Courthouse, Downtown Statesboro, 1942
- SCENE 4 Georgia Teacher's College, President's Office,
Statesboro, 1943
- SCENE 5 Georgia Teacher's College Commencement,
Statesboro, 1943

Cast in Order of Appearance

Dr. Alois Hundhammer , BAVARIAN MINISTER OF CULTURE	Dan Scofield
Kurt Feyer , MINISTER'S AIDE	John Marshall
Dr. Marvin Pittman , VISITING EXPERT, PAST PRESIDENT OF GEORGIA TEACHER'S COLLEGE (GTC)	Kyle Hancock
Eugene Talmadge , DECEASED, FORMER GOVERNOR OF GEORGIA	Pedro Carreras
Robert F. "Cowboy" Wood , OPERATIVE FOR TALMADGE	Jarrad Howard
Mae Michael , SECRETARY TO MARVIN PITTMAN, GTC	Megan Offe
Maimie Veazey , DEAN OF WOMEN, GTC	Violet Martin
Mose Bass , CUSTODIAN	David Poulian
Ernest Cannon , EX-FOREMAN, GTC FARM	Shawn Tupper
Dr. R. J. H. DeLoach , DISGRUNTLED FACULTY MEMBER, GTC	John Bressler
Anna Mary Terrell Pittman , WIFE OF MARVIN PITTMAN	Jaime White
Jack Averitt , STUDENT AT GTC	Stephen Faulk
Ralph McGill , EDITOR, THE ATLANTA CONSTITUTION	Russell Watkins
Tommie Banks , EMPLOYEE IN THE COCKING HOME	Cyril Durant
Sandy Beaver , CHAIRMAN, BOARD OF REGENTS	Dan Scofield
Ormonde Hunter , MEMBER, BOARD OF REGENTS	Japheth Parker
Ellis Arnall , ATTORNEY GENERAL, STATE OF GEORGIA	Mark Diamond
James Peters , TALMADGE'S APPOINTEE TO THE BOARD OF REGENTS	John Marshall
Joe Ben Jackson , TALMADGE'S APPOINTEE TO THE BOARD OF REGENTS	Zac Case
Dr. Walter Cocking , DEAN OF EDUCATION, UNIVERSITY OF GEORGIA (UGA)	John Wolters
Mrs. Sylla Hamilton , FORMER COLLEGE OF EDUCATION EMPLOYEE, UGA	Sara Teate
Hester Newton , PROFESSOR, GTC	Liz Zettler
Dr. Steadman V. Sanford , CHANCELLOR, UNIVERSITY SYSTEM OF GEORGIA	Leo Parrish

OTHER REGENTS, REPORTERS, TOWNSPEOPLE, STUDENTS AND PEP BAND MUSICIANS:

**Matt Adams, Toni Bartolotti, Michele Belge, Chris Bowen, Derek Classey,
Sarah Clay, Adam Con, Trevor Connell, Josh DeVane, Edward Farr, Jonathan Hesse,
Jordan Hofmeister, David Holland, Lauren Ingley, Jennifer King, Maggie Klussman, Jered
McKenna, Allen Muldrew, Lisa Muldrew, Hillary Murphy, Amanda Nebb, Monica O'Connor,
Leo Parrish, Brandon Pledger, Stephen Smith, Catherine Steen,
Eric Stetson, Thomas Thibeault, Haisten Willis, Mary Woodard**

ACT I

SCENE 1: (MUNICH, GERMANY) The Bavarian Minister of Culture and his aide complain about the American sent to help rebuild postwar education in Germany. Marvin Pittman—the “visiting expert”—has new ideas, which irritate the Germans, who wonder if Pittman has ever experienced a dictatorship. Pittman enters, prompts the two to speak frankly, and, informing them that “everyone has a past,” begins to tell of events which took place six years before.

Across the stage, Eugene Talmadge appears. We learn, offhandedly, that he died last year, as he seeks to endear himself to the audience by slyly bemoaning the fact that “I gotta come back from the dead to tell you what’s true and what ain’t.” Summoning his operative, Robert “Cowboy” Wood, Talmadge reviews his secrets for acquiring power and getting elected.

SCENE 2: (GEORGIA TEACHERS COLLEGE, PRESIDENT’S OFFICE) Mae Michael, the President’s secretary, is sitting at her desk. President Marvin Pittman arrives. Pittman greets his secretary, and Michael mentions that Mamie Veazey, GTC Dean of Women, would like to speak with him. Pittman sees the custodian Mose Bass and they discuss repairs to Sanford Hall. Dean Veasey enters and expresses concern that ex-farm foreman Ernest Cannon has been spreading reports around campus that Governor Talmadge was going to have Pittman fired. He reassures her that these are isolated rumors and that he can’t be the Governor and Talmadge can’t run Georgia Teacher’s College.

SCENE 3: (A FISHING CAMP IN STATESBORO) The Governor, preparing for a rally in Statesboro, visits with his pals: “Cowboy” Wood, DeLoach, and Cannon. During a spirited card game, they discuss politics. Wood suggests that ever since Georgia Teachers College got a name change and a new president, they’ve gotten “uppity and high-falutin” in their beliefs, similar to those of education dean Walter Cocking in Athens. Slyly, Cannon mentions the influence of the Rosenwald Fund, a Northern foundation that

supports integrated schooling. Talmadge flies into a rage, insisting “there’s no way in hell that’ll happen” while he’s Governor.

SCENE 4: (THE PITTMAN HOME) Mrs. Pittman discusses the Talmadge rally with her husband. He doesn’t like the racial tone Talmadge uses to scare “otherwise decent people.” Mrs. Pittman allows how “our governor” had been a bully since assuming the office in 1933, but attempts to change the subject, warmly describing the improvements Pittman brought to GTC since his arrival in 1934. Student Jack Averitt enters, upset at what he heard at the rally. Pittman reassures Averitt that Talmadge is simply preying on people’s apprehension and that education is humanity’s best answer to fear.

SCENE 5: (THE ATLANTA CONSTITUTION NEWSPAPER OFFICE) Ralph McGill, Atlanta Constitution editor, finishes his pro-Rosenwald editorial. He ponders the influence of language, contrasting his editorial stance with the Governor’s rhetoric. The phone rings; it is Marvin Pittman. The editor tells Pittman that Talmadge intends to move quickly against two or more college officials under cover of the Board of Regents.

A frightened Tommie Banks enters. McGill remembers him as an employee in Dean Cocking’s home. Banks tells a strange story about being kidnapped and bribed by a man McGill recognizes as “Cowboy” Wood. Angered at “Cowboy’s” actions, McGill tries to calm the frightened Banks as the two leave the office.

SCENE 6: (THE MAY 30, 1941 BOARD OF REGENTS MEETING IN ATHENS)—Chairman Sandy Beaver notes that Chancellor Sanford has recommended rehiring all current administrators—but the Governor disagrees, insisting that Cocking and Pittman not be rehired. Talmadge argues that Pittman engaged in “local partisan politics” in Statesboro and “doesn’t fit in” to the community; also, that Cocking advocated the building of an integrated school near Athens. Despite the heated objection of Regent Ormonde Hunter, the motion is approved. Beaver reminds the BOR

SCENE SYNOPSIS

that neither man has had a hearing; the BOR then rescinds its previous action to give the two educators a chance to answer the charges. Talmadge erupts and threatens the BOR, swearing he'll see Cocking and Pittman fired.

ACT 2

SCENE 1: (JUNE, 1941—OFFICE OF GA. ATTORNEY GENERAL ELLIS ARNALL) Sandy Beaver visits Arnall with a problem: Aiming to replace certain BOR members with more sympathetic cronies, Talmadge has asked his old friend to resign from the BOR, under the pretense that too many of the regents are from the same school (UGA), thus violating the law. Arnall disagrees with Talmadge's interpretation, assuring Beaver that resignation is not necessary. Talmadge, overhearing the conversation, storms in furiously.

Pittman stands alone in his office. Agonizing over a visit from a Regent urging him to resign before the hearing, Pittman knows that the Governor will seek to inflict damage upon his reputation and worries that such actions will detrimentally affect the school.

SCENE 2: (JULY 14, 1941: HOUSE OF REPRESENTATIVES HALL, ATLANTA; THE BOARD OF REGENTS HEARING) Greeting the audience, Talmadge rises from his seat in the crowded BOR meeting, confident and exulting as he has successfully forced 3 members off the BOR, replacing them with his own men. Former UGA education employee Sylla Hamilton is on the stand, discussing Cocking's plans for an integrated laboratory school. An incredulous Cocking rises to defend himself. Without any further discussion, newly appointed Regent Peters moves to terminate Cocking and the Regents affirm the dismissal motion.

Regent Jackson, Talmadge's other crony, rises to begin the charges against Pittman. Regent Peters—using his notes—berates Pittman for hosting Negro students on his campus. Ernest Cannon testifies that Pittman had used state labor, machinery, seeds and fertilizer to operate a 30-acre personal farm near the college. Pittman rises to defend

himself, answering that all of the farm proceeds had gone back into the college's funds; furthermore, he had notified the BOR two years earlier that he intended to operate the farm on that basis. Once again, the previous motion for dismissal is made and seconded. The BOR votes to dismiss Pittman.

SCENE 3: (AUGUST 1, 1942, DOWNTOWN STATESBORO) At a pro-Pittman, anti-Talmadge rally, the charged-up crowd sings a spirited fight song. Dismissed professor Hester Newton blasts Talmadge's firing of Pittman and other school officials. Jack Averitt gives an impassioned defense of Pittman and introduces Ellis Arnall, who takes the podium. He declares his candidacy for the governorship. Talmadge, dimly lit, shouts out stump speech rhetoric and then realizes that no one in the crowd is listening to him. Soliloquizing, he muses that "it always worked before."

SCENE 4: (FEBRUARY 8, 1943, PRESIDENT'S OFFICE GTC) Mae Michael, Mamie Veazey and Mose Bass are readying the President's Office for the return of Marvin Pittman. Ellis Arnall has won the election and promptly reinstated Pittman to his old post at the college. Pittman and his wife enter the office and are thrilled by the reception. After the Pittmans depart, the three enthusiastically sing of his return to the college.

SCENE 5: (MAY 31, 1943, GTC) At Commencement Day ceremonies, Ralph McGill concludes his speech. He joins Governor Arnall and Chancellor Sanford in welcoming Dr. Marvin Pittman back to Statesboro and Georgia Teachers College. Pittman, in a very brief speech, tries to make light of his recent "Talmadge Sabbatical." Talmadge appears, vowing to regain power. As the ceremony ends, the graduates and guests cheer, exchanging heartfelt congratulations.



Dr. Michael Braz
(COMPOSER) Dr. Braz received his B.M. and M.M. degrees from the University of Miami, later completing a Ph.D. as a University Fellow at Florida State University. A keyboard soloist in England's Haslemere

Festival of Early Music, he has also collaborated with numerous orchestras, music festivals, and ensembles ranging from chamber music to jazz and rock.

While teaching at Miami's Barry University, Braz wrote and premiered his first opera, *Memoirs from the Holocaust*, inspired by a visit to the Dachau concentration camp site. He has written orchestral/choral commissions for professional, collegiate, and school/community ensembles across the country, and was a recipient of an American Composers Forum/Rockefeller Brothers Fund "Faith Partners" grant. As the 2006 commissioned composer for Georgia Music Teachers Association, he wrote *Three Provocations* for solo piano. With over 20 published works in print, his most recent issues are settings of *I Saw Three Ships* and *Deep River* (treble choir), *A Suite of Carols* (orchestra, optional chorus) and *Variations on a Theme by Beethoven* (solo flute).

As Professor of Music at Georgia Southern University and a 20-year faculty member, Dr. Braz teaches music composition, analytical techniques and orchestration, as well as courses on such subjects as *Finale* music software and Wagner's *Ring Cycle*. He is a book and music reviewer for various journals and publishers, and is in demand as a conductor, clinician, lecturer, and adjudicator. In the past, Braz has served as President of the Statesboro Arts Council and received Georgia Southern's Award for Excellence in Service, the Ruffin Cup faculty award from the College of Liberal Arts and Social Sciences and the Statesboro Herald's "Humanitarian of the Year" recognition. His hobbies are comparative religions and trekking in the Nepal Himalaya.

A personal aside: Over a three-year period, the libretto and score for *A Scholar Under Siege* were created in many different settings, ranging from trains traversing the Germany-Austria border to Italian tour buses to airports in Delhi and Kathmandu. Closer to home (but no less exotic), a good deal of music was sketched out in the service department of a local auto dealership and in the mountains of Young Harris. I am grateful for the presence of a muse that is not only portable, but also transportable, and for the unstinting support of creative colleagues within the Music Department, the University and the Statesboro/Bulloch County community.

A Scholar Under Siege is dedicated to the loving memory of my parents, Edna and Gerald Braz.



Sarah Hancock
(PRODUCER/DIRECTOR) Mrs. Hancock, Director of Georgia Southern Opera, teaches voice and ancillary music classes at Georgia Southern University where she has taught for 10 years. *A Scholar Under*

Siege marks her directorial debut in the Performing Arts Center. She has previously directed *Dido and Aeneas*, *Amahl and the Night Visitors*, and scenes from *Street Scene* in smaller venues in Statesboro. No stranger to the stage herself, Mrs. Hancock appeared with the Bronx Opera, the Lansing Lyric Opera, The Ohio Light Opera and the Toledo Opera. On the concert stage she has sung with the Augusta Symphony, the Savannah Symphony, the Southern Georgia Symphony, the Savannah Sinfonietta, Mercer University Symphony, The University of Florida Symphony, and the Augusta Choral Society. In addition to her duties at Georgia Southern University, Mrs. Hancock is the Associate Director of the Statesboro Youth Chorale and founder of the Statesboro Academy of Singing, a private voice studio.



Dr. Rodney H. Caldwell
(CONDUCTOR) Dr. Caldwell is in his twelfth year as Director of Choral Activities at Georgia Southern University, where he teaches courses in conducting and music education, is the

Coordinator of International Studies in Music, and is the conductor of Georgia Southern Chorale. Dr. Caldwell earned a B.A. in Music Education from Luther College under Weston Noble, and his M.M. and D.M.A in Conducting from The University of Arizona under Maurice Skones, Kenneth Jennings, Thomas Hilbish, and Jerry McCoy. Prior to his appointment at Georgia Southern, Dr. Caldwell served as Assistant Director of Arizona Chamber Choir, Co-conductor of the Tucson Masterworks Chorale, and as Director of Choral Music for Ulysses Jr. and Sr. High Schools in Ulysses, Kansas.

Under his direction, Georgia Southern Chorale regularly performs on conferences of the American Choral Directors Association and the Music Educators National Conference. Most recently, the choir appeared on the 2007 Georgia Music Educators Conference and the 2006 Southern Division ACDA Conference. The choir tours annually and has appeared throughout the United States and Europe. In 2005, the choir completed a two-week tour of Italy

PRODUCERS' BIOGRAPHIES

that included performances at Saint Peter's Basilica in Vatican City and the Palazzo Vecchio in Florence. In 2008, GSC will be on tour in the United Kingdom.

Dr. Caldwell's upcoming guest conducting schedule includes the Fauré Requiem at Carnegie Hall (May 2007) and the Georgia All State Reading Choir (January 2008). In addition to his active conducting and guest-conducting schedule, Dr. Caldwell has served MENC and ACDA as the Georgia All College Chorus Chair, College Division Chair, R & S Chair for Youth and Student Activities, and is the current Georgia ACDA College and University R & S Chair. Dr. Caldwell is also on the planning committee for the 50th Anniversary National ACDA Conference to be held in 2009 in Oklahoma City.

Gary Dartt (SCENIC DESIGNER)

Mr. Dartt is Professor of Theatre at Georgia Southern University. He designed his first opera, *Carmen*, as a student at Augustana College in South Dakota. He later designed *La Bohème* in Mankato, Minnesota

and *The Pirates of Penzance* for Lycoming College in Pennsylvania, where he met his wife and long time design colleague, Brenda Dartt. He designed *H.M.S. Pinafore* for Georgia Southern Opera. He is pleased to be designing for Michael Braz and Sarah Hancock.

Brenda Dartt (COSTUME DESIGNER) Ms. Dartt has been designing costumes at Georgia Southern University for 18 years. She has also designed for the North Carolina Shakespeare Festival. Prior to moving to Statesboro, she designed and taught at Fordham University, Lincoln Center, where the costume shop overlooked the Metropolitan Opera at Lincoln Center.

Kelly Berry (LIGHTING DESIGN/TECHNICAL DIRECTOR) Mr. Berry has more than 15 years experience supervising the technical aspects of theatrical productions throughout the southeastern United States and Hawaii. Other works have been seen in China and Los Angeles, Ca. Kelly is married to Holly Berry and has one daughter, Sky.

WHO'S WHO IN THE CAST

John Bressler (DR. R. J. H. DELOACH) is a retired Presbyterian Minister who loves to sing! He fills his time teaching English at East Georgia College, writing a weekly column for the Statesboro Herald, and enjoying life.

Pedro Carreras (EUGENE TALMADGE) is a junior Vocal Performance major from Miami Fla. He moved to Peachtree City, Ga. at the age of 14 where he first began singing at McIntosh High School. Portraying Eugene Talmadge in *A Scholar Under Siege* marks Pedro's ninth performance with Georgia Southern Opera. Other roles include: Nemorino in *Elixir of Love*, and Antonio in *Le nozze di Figaro*.

Zac Case (JOE BEN JACKSON) is a freshman Vocal Music Education major from Sylvester, Ga. This is his third opera experience, but his first opportunity to work with Georgia Southern Opera. He thanks his family for their support in his musical endeavors.

Mark Diamond (ELLIS ARNALL) is a sophomore Vocal Music Education major from Augusta, Ga. His other roles include Buchanan in Kurt Weill's *Street Scene*, Sonny in *Grease*, and John the Baptist/Judas in *Godspell*. Although this will be only his second operatic stage performance, he feels this is a large step towards his future in opera.

Cyril Durant (TOMMIE BANKS), native of Statesboro, is a junior Vocal Performance major

here at Georgia Southern University. He is currently studying voice with Dr. Kyle Hancock, and also is studying jazz styles with Dr. Bill Schmid. This is his fifth opera performance during his time here at GSU and he is excited to have this opportunity.

Kyle Hancock (MARVIN PITTMAN), has sung more than thirty principal opera roles with such companies as Augusta Opera, Pensacola Opera, Opera Southwest (Albuquerque), and the Ohio Light Opera. He is in his tenth year of teaching at Georgia Southern University where he is Associate Professor of Music. Of singing the title role in *A Scholar Under Siege*, Hancock says, "singing a role written for your voice is like wearing a finely tailored suit, the fit is perfect and it feels great!"

Stephen Faulk (JACK AVERITT), is a senior Vocal Performance major who hails from Augusta, Ga. He has participated in many performances with Georgia Southern Opera and is excited to be able to participate in this world premiere. Stephen plans to attend graduate school at Georgia Southern.

Jarrad Howard ("COWBOY" WOOD) is a freshman Music Education major from Flowery Branch, Ga. He is very excited and honored to be premiering the role of Cowboy Wood in *A Scholar Under Siege*. This is his third opera experience with Georgia Southern Opera and he is looking forward to many more!

Violet Martin (MAMIE VEAZEY) is a freshman Vocal Performance major at Georgia Southern University. She graduated from North Gwinnett High in Suwanee, Ga. She has been in numerous plays including, *Pippin*, *Fiddler on the Roof*, *The Wiz*, *Amahl and the Night Visitors*, and *Street Scene*. She has been involved in chorus since elementary school and is now in the Georgia Southern Chorale. This is her third time on the stage with the Georgia Southern Opera.

John J. Marshall (KURT FEYER/JAMES PETERS) is a native of Savannah, Ga. and has lived in Statesboro since 1983. He is a graduate of Bryan College ('74), Dayton, Tenn. where he studied voice with John B. Bartlett. He and his wife, Cindy (who is a piano accompanist at Georgia Southern University and Assistant Parish Musician at Christ Church, Savannah), have two sons and a daughter. John has sung with choirs in Lookout Mountain and Knoxville, Tenn., Statesboro and Savannah, Ga. He is a landscape contractor and markets plants and garden products on the Internet.

Megan Offe (MAE MICHAEL) is a first year Music Education major. This is her first opera experience at Georgia Southern University.

Japheth Parker (ORMONDE HUNTER) is a third year English major. He has been studying choral music with the Music Department at Georgia Southern University since his first semester, and he is now pursuing an Applied Music minor. This is his first opportunity to perform in opera. He aspires to owning his own businesses and continuing his education to the doctoral level.

David L. Poulian (MOSE BASS) is a senior Vocal Performance major at Georgia Southern University. David has been in various productions here at Georgia Southern Opera and recently sang professionally with Nashville Opera. After completion of his Bachelor of Music degree he plans to pursue a career as a professional opera singer.

Daniel Scofield (DR. ALOIS HUNDHAMMER/SANDY BEAVER) is a sophomore Vocal Performance major at Georgia Southern University and currently studies under Sarah Hancock. He made his operatic debut last spring as Dr. Dulcamara in the popular adaptation of *The Elixir of Love* by Gaetano Donizetti and has appeared in several productions at Georgia Southern including the annual *Madrigal Dinner*, *Street Scenes*, and *HMS Pinafore*.

Sara Teate (MRS. SYLLA HAMILTON) is a sophomore Music Education major at Georgia Southern. She has been a part of many productions,

and some of her favorites are *H.M.S Pinafore*, *Street Scene*, and *Amal and the Night Visitors*. She has also played such roles as Sandy in *Grease*, and Elsa Schrader in *The Sound of Music*. She also performs with the Georgia Southern Chorale and studies with Dr. Allen Henderson. She would like to thank her family for supporting her in her passion for music.

Shawn Tupper (ERNEST CANNON) is a part time student with East Georgia College. He has performed with Georgia Southern Opera programs such as *Mostly Mozart Evening* and in *H.M.S Pinafore* as a sailor. He enjoys being able to be a part of Georgia Southern's Opera program.

Russell Watkins, (RALPH MCGILL), is a first year graduate assistant studying with Dr. Kyle Hancock. He has recently been seen as Melchior in *Amahl and the Night Visitors* and has participated in several Young Artist programs, including Opera North, Des Moines Metro Opera, Austrian-American Mozart Academy, and Opera in the Ozarks. Professionally, he has sung roles with Nashville Opera as well as Waco Lyric Opera.

Jaime White, (ANNA MARY TERRELL PITTMAN), is scheduled to finish her Master of Music in Vocal Performance this spring from Georgia Southern University, where she studies voice with Dr. Kyle Hancock. Originally from Kansas, Jaime completed her undergraduate work at Sterling College, where she earned a Bachelor of Arts in Theatre and Literature. Having performed many roles and solos over the years, Jaime's favorites to date include Queen Hermione from Shakespeare's *A Winter's Tale*, Polly from Gershwin's *Crazy for You* and the solos from Vivaldi's *Gloria* and Handel's *Messiah*.

John Wolters (DR. WALTER COCKING) is a graduate student who will graduate in May with a Master of Music in Vocal Performance from GSU. He has performed in a variety of shows and choral ensembles throughout south Georgia.

Elizabeth Zettler, (HESTER NEWTON), is a senior Vocal Performance major, whose most recent portrayal was the Mother in *Amahl and the Night Visitors*. Among her previous roles are Buttercup in *H.M.S. Pinafore*, Charlotte in Sondheim's *A Little Night Music*, Baker's Wife in *Into the Woods*, Despina in *Così fan tutte*, Susanna in *Le nozze di Figaro*, and Gianetta in *The Elixir of Love*.

SET DESIGN

Scenic Painting	Gary Dartt Jo Ellen Aspinwall Jennifer Dechert Michael Hernandez Laura Scott Michael Singleton Dan Strickland	Costume Construction ...	Brenda Dartt Lindsay Bennett Sarah Clay Stephanie Lea Amy Peets Kellie Nelson Jennifer Tracy
Scenic Construction	Kelly Berry Chris Lewis John Lane Dan Strickland Russell Watkins	Back Stage Team	Lori Boykin Andrea Collins Frederick Newsome Jillian Pashke Lucas Walsh

ORCHESTRA

Conductor	Rodney H. Caldwell
Flute	Anna Thibeault
Oboe	Jason Onks
Clarinet	Linda Cionitti
Bassoon	Shelly Unger
French Horn	Stephanie Furry
Trumpet	Alice Schmid
Trombone	Rick Mason
Tuba	William Holmes
Percussion	Stephen Garrett Daniel Isaacs
Piano	Cindy Marshall
Violin	Jonathan Aceto, CONCERTMASTER Michael Heald MinHui Luo Julian Mullin, PRINCIPAL SECOND Yuri Kholodov Marina Volynets
Viola	Carl Purdy Arkady Agrest
Cello	Douglas Graves Bill Scruggs
Bass	Vadim Volynets



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