



Muddy
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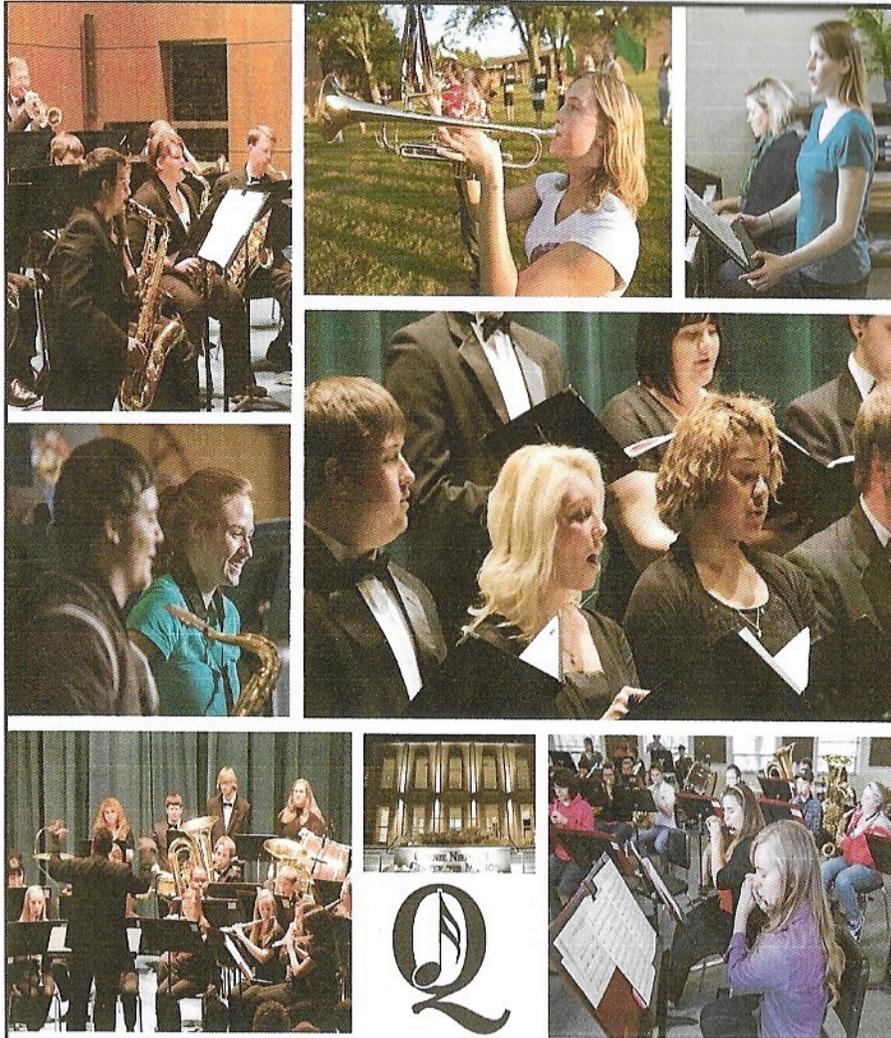
Presents

The Tender Land

Music by Aaron Copland
Libretto by Horace Everett

Friday, June 14, 2019 7:30 P.M.
Sunday, June 16, 2019 3:00 P.M.

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Muddy River Opera Company

Presents

The Tender Land

An Opera in Three Acts

Music by

Aaron Copland

Libretto by

Horace Everett

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Join Dr. Carol Mathieson for *Opera Insights* into *The Tender Land's* impact on society and musical culture 30 minutes before each performance.

Synopsis:

The isolated world of a rural family turns around the graduation of its elder daughter. Yet, she is unsure of her place in that world. It is invaded by a threat and then an actuality of two outsiders who excite in the girl dreams of a larger life. The boys are accepted into the community as harvesters.

At a party on the eve before graduation, one of them falls in love with the girl. The match is discovered by the grandpa, and the boys are ordered away. The boy and the girl plan an elopement at daybreak, but the boy, attacked by fears of responsibility abetted by forebodings of his companion, flees. The girl's anticipation of fulfillment turns to despair when she finds the boys gone. She is consoled by her family who remind her of graduation and the pattern of her life. But she realizes that the time has come to break that pattern and assert her own being. Though accepting, the mother does not recognize the woman her daughter has become. And as the girl goes to find her own life, the mother turns to her younger daughter knowing that one responsibility has ended and another has begun.

This program was made possible by a grant from the Arthur O. and Lela B. Lindsay Fund through the Community Foundation.

This program was made possible by a grant from the Dennis R. and Barbara L. Williams Fund for Arts and Education through the Community Foundation.

**Muddy
River
Opera
Company**

Muddy River Opera Company

Founded in 1989 by Mary Anne Scott and Mary Jane McCloskey, Quincy's Muddy River Opera Company was incorporated in Illinois as a non-profit arts organization in 1990. Scott and McCloskey had two seminal goals in mind: to produce professional operatic performances and to make educational operatic opportunities available to the tri-state area. In keeping with the mission of its founders, the Company consistently produces two to four operas each year. MROC productions of foreign-language operas are usually performed in English translation. However, in recent years, the Company has mounted the occasional production in original language with projected English supertitles.

MROC hires several guest artists as professional singers, directors, designers and/or instrumental musicians for every production. Although the Board of Directors accepts professional credentials throughout the year, open auditions for roles in all productions take place prior to the beginning of each new season. Thus, the Company assures experience but also utilizes the regional community's own impressive reserve of fine singers, musicians, and artists and also offers opportunities for younger musicians to grow into the operatic performance tradition.

MROC has produced both traditional and twentieth-century operas and operettas including: *Die Zauberflöte*, *La bohème*, *Dialogues of the Carmelites*, *The Pirates of Penzance*, *The Merry Widow*, *Jonah*, *The Medium*, *La traviata*, *Die Fledermaus*, *Abe*, *The Mikado*, *Così fan tutte*, *Gianni Schicchi*, *Suor Angelica*, *Il barbiere di Siviglia*, *Rigoletto*, *HMS Pinafore*, *A Little Night Music*, *Carmen* and *L'Elisir d'Amore*.

Part of the Company's mission is to educate local grade school students about opera through MROC Educational Outreach tours. Overseen by an MROC director, casts from the opera workshops of Culver-Stockton College, John Wood Community College, and Quincy University tour in Quincy, Adams, Pike Counties and Missouri with children's operas of high-quality music but appropriate story level. Past productions include: *The Mini Magic Flute*, *Alice in Opera Land*, *Noye's Fludde*, *How Nanita Learned to Make Flan*, *Hansel and Gretel*, and *Jack and the Beanstalk* as well as *Chanticleer* and *Little Red Riding Hood*.

MROC celebrated its 20th season with a May, 2010 production of Puccini's *Madama Butterfly*, featuring Quincy native and internationally known soprano Michèle Crider as Cio-Cio San. In the 2016 production of Puccini's *Suor Angelica*, regional musicians honored the memory of Avril Marie Bernzen's life and commitment to opera during her 20-year tenure as Artistic Director. However, the 2017 production of Bizet's *Carmen* celebrated new beginnings coming full circle as the Company revitalized the original vision of its founders to bring together professional artists working in the performance world, excellent regional musicians, and dedicated students to join forces to offer the entire community the very finest in operatic experience.



The Characters

Laurie Moss, an 18 year old girl.....	Penelope Shumate, soprano
Ma Moss.....	Lisa Blake, contralto
Beth Moss, Laurie's 10 year old sister.....	Emily Dozier, soprano
Grandpa Moss, the family patriarch.....	Mark Gilgallon, bass
Martin, a drifter.....	Stephen Carroll, tenor
Top, a drifter.....	Steven Soebbing, baritone
Mr. Splinters, the Postman.....	Matthew Scheuermann, tenor
Mrs. Splinters, his wife.....	Amy Stollberg, mezzo-soprano
Mr. Jenks, a neighbor.....	David Czech ut, baritone
Mrs. Jenks, his wife.....	Gretchen Wolfmeyer, mezzo-soprano

Chorus

Rebekah Adams, Anna Gabel, Richard Hessling,
Larry McNett, Paul Shelor and Maurice Silas.

Scene: The action takes place on a lower-middle-class farm in the mid-west. The time is in the early thirties—June—the time of spring graduation and spring harvest.

Act I	The day before graduation—late afternoon.
Act II	That evening.
Act III	Later that night; then graduation day—dawn.

Background

The son of Russian Jewish immigrants, Aaron Copland's music came to represent what was quintessentially American in art music of the 1930's and '40's. In his 1920's composition studies in Paris, his renowned mentor Nadia Boulanger admonished him to write what he knew...to be an American. He obeyed and produced ballets and film music that incorporated Appalachian folk music and cowboy dance music into a sound palette that was still quite avant-garde. Expanding his responsibilities to American music as an expression of American character, he represented the U.S. State Department as a cultural ambassador during and after WWII. While visiting Latin America, he echoed his mentor's advice and encouraged local composers to honor their own common people as the keepers of a national aesthetic.

Ballets, film scores, and instrumental music underscore ideas and moments rather than text. Plot is expressed through gesture or structural logic. Copland wanted to write an opera, but he wanted American opera to be more harmonically complex than the musical comedies that were so popular at that time. It is, therefore, ironic that he composed *The Tender Land* courtesy of a commission sponsored by Rodgers and Hammerstein, the most established creators of musical comedy of their day. Although the opera fulfilled Copland's goals, it confused his audience. It was written for television, but stations wouldn't air it because it didn't have a head-on conflict or simple, melodious set numbers as Menotti's *Amahl and the Night Visitors* had had. Librettist Erik Johns, writing as Horace Everett, said that *The Tender Land* was "an operatic tone poem," a lyrical look at the ideal of following dreams of one's own making. And after all, what is that but the American Dream?

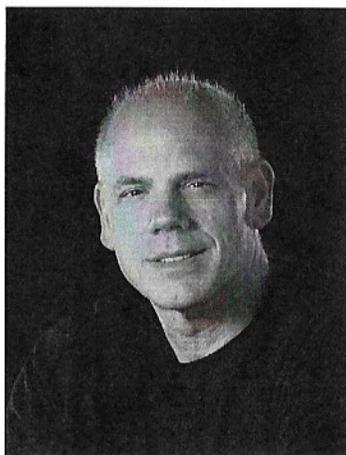
Production Staff

Muddy River Artistic Directors

Carol Mathieson, Steven Soebbing, Amy Stollberg

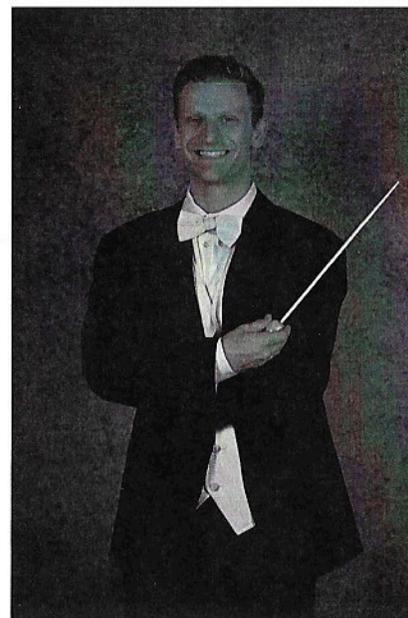


Director.....	Paul Shomos
Conductor.....	David Galant
Hall and A/V Manager.....	Garris Brown
Stage Manager.....	Randy Wolfmeyer
Chorus Master.....	Paul Shelor
Concert Mistress.....	Jane Polett
Orchestra Liaison.....	Vicki Daggett
Rehearsal Pianist.....	Lana Anderson
Choreographer.....	Drew Quintero
Set Design.....	Jill Hibbard
Tech and Lighting.....	Chandler Fey
Costume Designer.....	Valerie Hernandez
Crew.....	Adrienne Fisk and Samantha Pillars
Set Construction.....	David Brown, Cody Pezold, Alex Craig



William Shomos-Director

William Shomos is Director of Opera at UNL, which earlier this year toured a production of *The Tender Land* to rural Nebraska. Since beginning his professional directing career with Muddy River Opera some 25 years ago, he has directed for numerous companies. Highlights of his singing career include the role of Wolfram in Wagner's *Tannhäuser* in Tirana, Albania--the land of his heritage, and a Lincoln appearance as Don Quixote in *Man of La Mancha*.



Dr. David Galant-Conductor

Dr. David Michael Galant has recently accepted the Assistant Professor of Music position at Creighton University and will be Music Director of the Creighton Symphony Orchestra in their 2019-2020 season. He also is the Director of the Kaneshville Symphony in Council Bluffs, Iowa and the Trinity United Methodist Chancel Choir of Ralston, Nebraska. This past year Dr. Galant was Assistant Conductor with Winter Opera St. Louis in their productions of *Die Fledermaus*, conducted the Charleston Symphony in South Carolina under the mentorship of Mark Gibson, and conducted *Chess* the musical with The TADA Theatre in Lincoln, Nebraska.

The Tender Land Orchestra

1st Violins Jane Polett Eddie Binosi Madalyn Pridemore	Flute Kristen Anguiano
2nd Violins Vicki Daggett Patricia Kuhn Ava Miller	Clarinet Alan Nichols
Viola David Hermann Kae Blecha	Bassoon Jane Holt
Cello Kosuke Uchikawa Megan Boccardi	Harp Melanie Allen
Bass Frank North	Percussion Mac McPike Bill Winn
	Piano Lana Anderson

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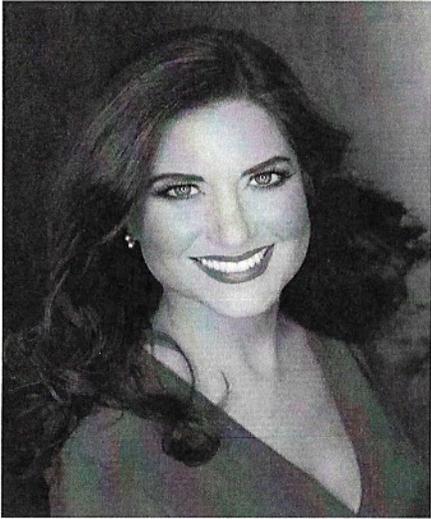
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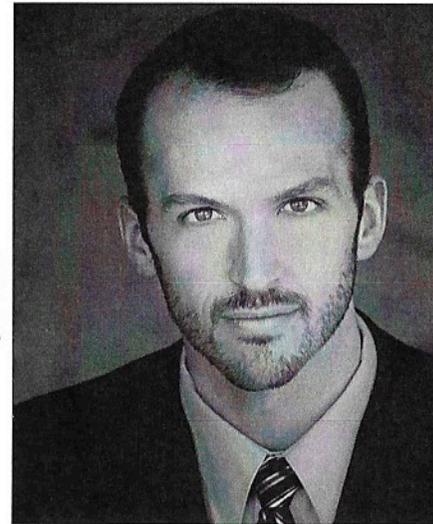


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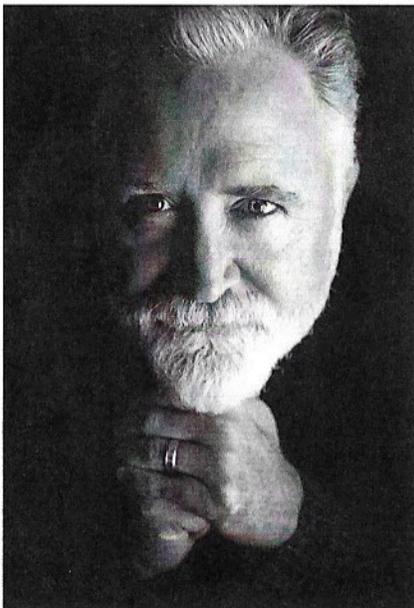
*Penelope Shumate
Laurie*

Praised by The New York Times for singing with “bell-like clarity and surpassing sweetness,” Penelope Shumate has appeared at both Carnegie Hall and Lincoln Center in New York City. She is the first place winner in the 2019 American Prize for Vocal Performance in Oratorio and this summer debuts with the Royal Philharmonic Orchestra for a recording at historic Abbey Road Studios in London. She has also sung with opera companies and orchestras across America. Visit www.penelopeshumate.com



*Stephen Carroll
Martin*

Praised for his powerful, colorful singing, tenor Stephen Carroll recently made his principal artist debut at Virginia Opera as Don Ottavio in *Don Giovanni*. Recent operatic roles include Normanno in *Lucia di Lammermoor* with Virginia Opera, Dr. Blind in *Die Fledermaus*, with The Santa Fe Opera, Cassio in *Otello* with Dayton Opera, Malcolm in *Macbeth*, First Armored Man in *The Magic Flute* with The Glimmerglass Festival, and Steve in *A Streetcar Named Desire* with Kentucky Opera. Originally from Scotch Plains, NJ, Stephen holds an artist diploma from the College-Conservatory of Music in Cincinnati, a master’s degree from University of North Texas, and a bachelor’s degree from the University of Delaware.



*Mark Gilgallon
Grandpa Moss*

Mark Gilgallon is delighted to return to Quincy and to the role of Grandpa Moss, which he performed for Muddy River Opera in 1995. He debuted with the company in 1990 as Simeon in *The Nativity According to St. Luke* and last appeared as Giorgio Germont in *La Traviata*. Since *La Traviata*, solo debuts were made at Carnegie and Avery Fisher Halls, with the Indianapolis, Detroit, Pittsburgh, Baltimore, and Kansas City symphonies, and the Cincinnati Pops with Erich Kunzel. In addition to Mark’s performing career, he serves as Director of Music at North United Methodist Church in Indianapolis and a studio musician recording for Beckenhorst, Shawnee, Hal Leonard, Hope, Lorenz and other choral publishers.



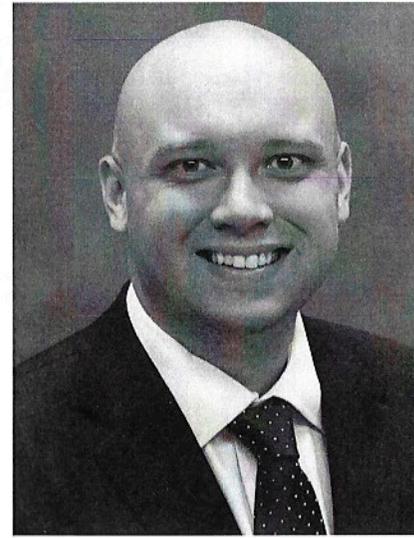
*Lisa Blake
Ma Moss*

Mezzo-Soprano Lisa Blake holds degrees from Truman State and Missouri State University. She has been featured as a soloist for Bach’s *Magnificat*, Haydn’s *Lord Nelson Mass*, Handel’s *Israel in Egypt* and *Messiah*, and Mozart’s *Requiem*. This will be her fifth production with MROC. Some of her roles include Principessa in *Suor Angelica*, Mercedes in *Carmen*, and Lady J in *The Magic Flute*. Lisa has studied voice with Phyllis Robertson, Carol Mathieson, and Ann Marie Wilcox-Daehn.



Emily Dozier works at John Wood Community College as an Adult Education Transition Coordinator. She graduated from Ripon College in 2014 (BA, History) and is a Quincy native. She has mostly been seen on the stage of Quincy Community Theatre, but is very excited for her opera debut with Muddy River. She enjoys traveling, singing, acting, cats, and spending time with friends, family, and her husband, David Samuels.

*Emily Dozier
Beth Moss*



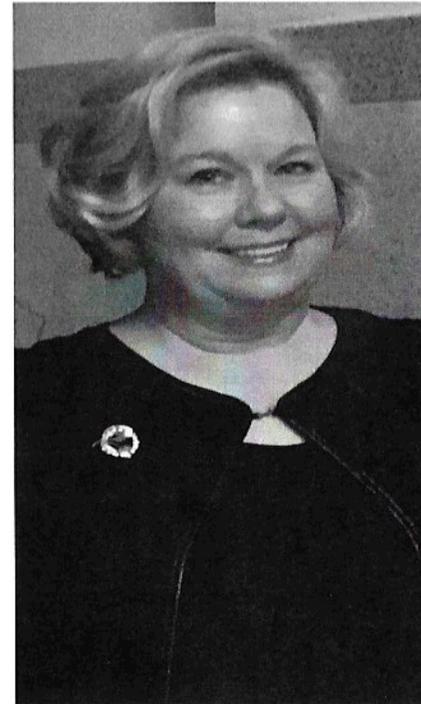
This marks Bass-Baritone Steven Soebbing's fourth appearance with Muddy River Opera. Most recently, he was Papageno in *The Magic Flute*. Steven is the instructor of music and theater at John Wood Community College. A native of Quincy, Illinois, he received his doctorate and masters from the University of Nebraska-Lincoln and a bachelor's in vocal performance and English from the University of Notre Dame. He has performed numerous opera roles including Seneca (*L'incoronazione di Poppea*), Mercutio (*Roméo et Juliette*), The Count (*Le Nozze di Figaro*), and Nick Bottom (*A Midsummer Night's Dream*). As a librettist with the composer Garrett Hope, their work *The Passion of Jehanne*, an opera on Joan of Arc, premiered in 2015 at Lincoln, Nebraska, was performed at University of Georgia in 2018, and is set for a 2020 New York City debut.

*Steven Soebbing
Top*



Matthew Scheuermann is currently studying towards Bachelor in Arts (Music) and Bachelor in Fine Arts (Theatre) degrees at Culver-Stockton College. Previously, Matthew has worked with Muddy River Opera Company on shows such as *How Nanita Learned to Make Flan*, *Carmen*, *Hansel and Gretel*, *The Magic Flute* and *Jack and the Beanstalk*. Matthew is excited to work once again with Muddy River Opera Company, and hopefully more to come.

*Matthew Scheuermann
Mr. Splinters*



This is Amy Stollberg's fourth year as director of choirs at Quincy University. Born and raised in Palmyra, Missouri, Amy received her Bachelor of Music degree from Culver-Stockton College and returned to Palmyra and taught both instrumental and vocal music for grades five through twelve. She obtained a Master of Education Administration degree from Truman State University. Amy has taught applied voice at Culver-Stockton College and presently teaches in her private studio in Quincy. She is the choir director at Christ Lutheran Church, Quincy and has been a member of the Quincy Symphony Chorus serving as soprano section co-leader. She has sung as soloist with the Quincy Symphony Orchestra Association (*Hansel and Gretel*), the Muddy River Opera Company (*Suor Angelica*) and on the Sunday Music Series. She has been a guest conductor and adjudicator for choral and vocal contests all over Western Illinois and Northwest Missouri. This past May, Amy was invited to conduct the 900-year old Stadtsingechor zu Halle (The Halle, Germany Boys Choir) as they sang John Rutter's "The Lord Bless You and Keep You" along with her QU choir. Amy and her husband Jeff have three adult daughters and one granddaughter.

*Amy Stollberg
Mrs. Splinters*



*David Czechut
Mr. Jenks*

David Czechut joined children's choir when he was eight and hasn't looked back since. He joined his first cast as Whitney in "Life With Father" for Hannibal LaGrange University and has partaken in numerous productions since. He worked with Muddy River Opera as The Wolf for "Little Red Riding Hood" and the Witch for "Hansel and Gretel" and joined "The Magic Flute" as an armed man. He studied percussion performance at Quincy University with a minor in vocal performance and hopes to earn a graduate degree in music composition.



*Gretchen Wolfmeyer
Mrs. Jenks*

Gretchen Wolfmeyer is a mezzo-soprano from Quincy, IL. This is her first appearance with Muddy River Opera Company. Gretchen is an active volunteer at Quincy Community Theatre. She has previously performed such roles as Mrs. Lovett in *Sweeney Todd* and Carrie Pipperidge in *Carousel*. Gretchen is a cantor and soloist at Our Redeemer Lutheran Church. She is a member of the Square Peg Group-Troupe, a Quincy acting troupe found performing Shakespeare around town.

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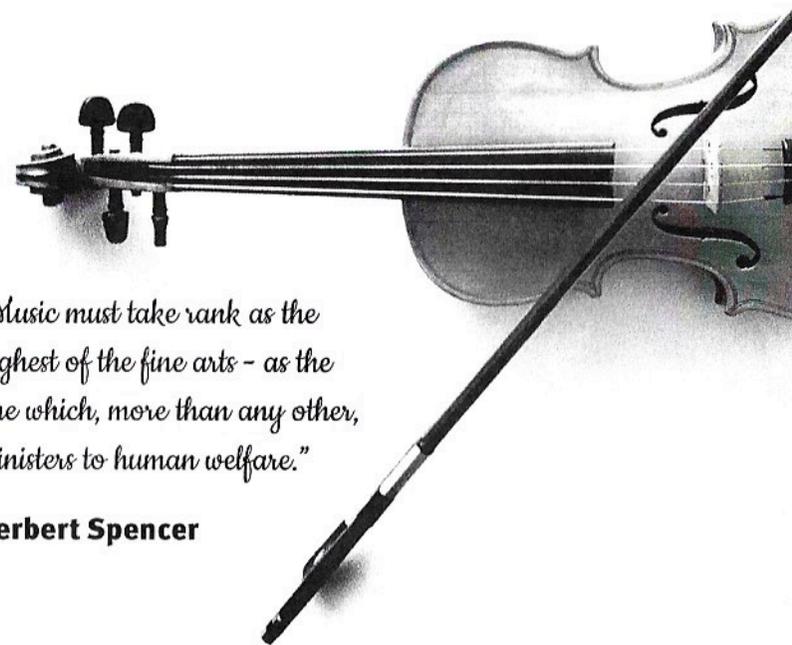
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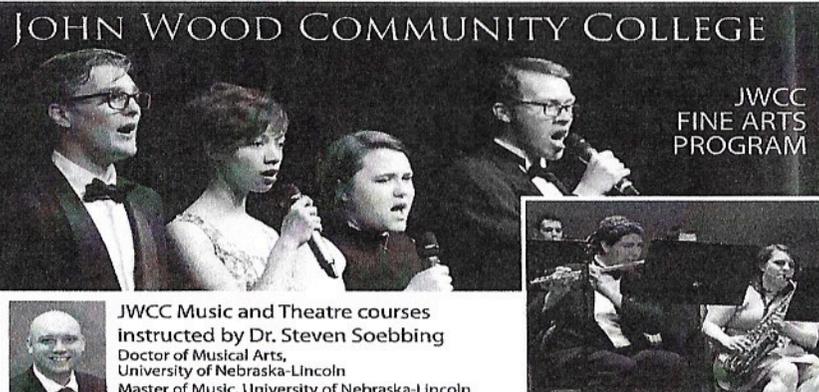
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and the
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