

Special thanks to Laura Littlejohn for providing guest housing accommodations for Shawna Gottfredson. Iron spears for the Three Ladies are designed and executed by Micki Vorrhies of Copper and Iron Design of Blue River. Additional props: Nicolas Mitchell and Conrad Frank Hanson's Jewelers Roseburg ticket outlet. Bicycle provided by Paul's Bicycle, Eugene.

Die Zauberflöte is the main stage Winter 2003 quarter culmination of the Opera Workshop Class, Music 398/698.

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COMING VOCAL EVENTS AT THE SCHOOL OF MUSIC

Thursday, March 13 • 5 p.m. Beall Hall

MARTIN KATZ, Piano

Master class for pianists and vocalists; \$5

Voice and piano accompanying master class by internationally acclaimed accompanist Martin Katz. A unique opportunity for the general public to witness the interaction between master teacher and student. Martin Katz regularly accompanies the world's great singers, including Kathleen Battle, Cecilia Bartoli, Kiri TeKanawa, Marilyn Horne, Frederica Von Stade, and Jose Carreras.

Robinson Theater
8:00 p.m.

Friday & Saturday evening
February 14-15, 2003

Umpqua Community College
8:00 p.m.

Saturday evening
February 22, 2003

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

presents

DIE ZAUBERFLÖTE – THE MAGIC FLUTE
by Wolfgang Amadeus Mozart
Libretto by Emanuel Schikaneder

featuring

UNIVERSITY OPERA ENSEMBLE
Mark Kaczmarczyk, director

UNIVERSITY SYMPHONY
Wayne Bennett, conductor

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103rd Season, 59th program

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DIE ZAUBERFLÖTE – THE MAGIC FLUTE

Act I – one hour, fifteen minutes

Fifteen Minute Intermission

Act II – one hour, thirty minutes

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CAST

(in order of vocal appearance)

<i>Tamino, a prince</i>	Andrew Brock
<i>First Lady</i>	Jennifer Bacon
<i>Second Lady</i>	Nora Ryan
<i>Third Lady</i>	Emily Pidcock
<i>Papageno, a birdman</i>	Gene Chin
<i>Pamina, Daughter of the Queen of the Night</i>	Marie Landreth
<i>Monostatos, a moor</i>	Carlos Zapien
<i>The Queen of the Night</i>	Shawna Gottfredson *
<i>Three Spirits</i>	Christine Keene Juliet Strong Erica Brookhyser
<i>First Priest/Spokesman</i>	Philip Engdahl
<i>Second Priest</i>	Matt Toews
<i>Sarastro, the High Priest</i>	Doremus Scudder
<i>Papagena</i>	Hallie Silverston
<i>Armed Guards</i>	Peter Hollens/Kieran Schnabel
<i>Shnabel</i>	Greg Barkett

* indicates guest artist

CHORUS

Soprano

Sarah Cawley
Rachel Gitner
Dana Hutcheon
Karen Kumley
Anne Nykyforchyn

Tenor

Moses Brown
Nat Paulsen
Kieran Schnabel
Matt Toews

Bass

Greg Barkett
Josh Klatz
Simon Thompson

Alto

Julie Fabrizio
Jessica Goldring
Chelsea Maricle
Laura Vaughan

Peter Vomocil, Lighting Designer

Peter Vomocil is a senior theater arts major at the University of Oregon. His work has been featured in the UO School of Music's *The Turn of the Screw*, and Handel's *Semele*. His design credits include UO University Theater's *Dancing at Lughnasa*, *The Matchmaker*, and *Durang Durang*. Other credits include *The Diviners*, *Rosencrantz and Guildenstern are Dead*, *What the Bellhop Saw*, and *Playing Doctor*. In addition to his design work, Peter has worked as a Lighting technician at Eugene's Hult Center for the past five years.

Carlos Zapien, Monostatos

Tenor Carlos Zapien is a native of Mexico. A gifted pianist and tenor, he has performed in scenes for the University Opera Ensemble as Pedrillo in Mozart's *Die Entführung*. A student of Eric Mentzel, this is the junior's first main stage appearance.

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<i>Musical Preparation</i>	Mark Kaczmarczyk
<i>Chorus Master</i>	Katie Hallor*
<i>Rehearsal accompanist</i>	Ji-Won Lee*, Andrea Brock
<i>Diction coaches</i>	Marie Landreth*, Doremus Scudder*
<i>Production Assistant</i>	Andrew Brock*
<i>Computer Graphics</i>	Ying Tan
<i>Production Stage Manager</i>	Nicolas Mitchell
<i>Production Assistant</i>	Andrew Brock
<i>Lighting Designer</i>	Peter Vomocil
<i>Production Wardrobe Supervisor</i>	Esther Garcia
<i>Wardrobe Consultant</i>	Prof. Alexandra Bonds
<i>Wardrobe Assistant</i>	J. Conrad Frank
<i>Hair/Makeup</i>	Patrick Kinkade
<i>Technical Consultant for animals</i>	Tara Lucas, Michael Regna
<i>Robinson Theater Technical Advisor</i>	Janet Rose
<i>Supertitle operator</i>	Guenivere Saenger
<i>Poster/mailer designer</i>	Arel Cordero
<i>Press releases</i>	Scott Barkhurst
<i>School of Music Accountant</i>	Gus Clapp
<i>EMU/UO Box office Manager</i>	Mary Barrios
<i>Construction/paint crew</i>	Greg Barkett, Meghan Grant, Mark Kaczmarczyk, Josh Klatz, Tamra Lyng, Nic Mitchell, Kieran Schnabel, Nathan Stowe, Peter Vomocil
<i>Set running crew</i>	David George, Jersey Knight
<i>School of Music Voice Faculty</i>	Mark Kaczmarczyk, bass Eric Mentzel, tenor Ann Tedards, soprano Milagro Vargas, mezzo soprano

* indicates student

recently, she appeared as Annie Young in the UO Theater's production of *Chicago*, the musical. Ryan is a student in the Clark Honors College and a recipient of the Presidential, Laurel, and Ruth Close scholarships.

Kieran Schnabel, Guard

Kieran Schnabel is a half time student, who is hoping to pursue a vocal performance degree in the fall of next year. An Oregonian, Schnabel has previously studied voice at St. Olaf College in Minnesota. Before St. Olaf, Kieran was involved with the Oregon Bach Festival as well as the Oregon Young Men's ensemble.

Doremus Scudder, Sarastro

Bass-baritone Doremus Scudder has returned to Oregon to pursue his doctorate at the University of Oregon after being a professional performer for more than 15 years. His varied musical background includes a B.A. from Southern Oregon State College where he studied piano, voice and composition, a nine-year stint as a horn player, participation in numerous instrumental and vocal ensembles and chamber music workshops, appearances with numerous opera companies in Oregon, graduate work in voice at the University of Texas at San Antonio and later at the renowned Vienna Academy, where he studied lied and oratorio. He also studied with Carol Blaikner-Mayo in Vienna and La Scala baritone, Gino Bechi in Florence, Italy. Since moving to Vienna, Austria, in 1988 with his wife, Marie Landreth, Scudder has appeared regularly throughout Europe and the United States as both opera performer and concert artist. He has toured Italy, Austria, and the United States with varied repertoire, including Viennese operetta, Verdi opera, and recital literature. His repertoire includes leading roles in *Don Giovanni*, *The Marriage of Figaro*, *The Merry Widow*, *Gianni Schicci*, and *Don Pasquale*, many oratorios, masses, and requiems, among them the Brahms and Mozart Requiems, Handel's *Messiah*, and Beethoven's *Ninth Symphony*, as well as an extensive recital repertoire. He has sung and recorded much contemporary music, including world premieres of *La Nuestra Señora de Guadalupe* by Eduardo Garza, *Crocodile Isle* by Roland Faber, and *Der Herrscher und das Mädchen* by Nancy van der Vate. In addition to his singing career, Scudder spent four years as music director of a concert series in Vienna, for which he also made the arrangements, which presented daily concerts of the works of Mozart, Strauss, and other Viennese composers. He is also an award-winning large-format black-and-white photographer with gallery representation in Oregon, California, and New Mexico.

Hallie Silverston, Papagena

Hallie Silverston, soprano, is a sophomore in vocal performance at the University of Oregon School of Music. She has been singing since elementary school and has appeared in numerous performance settings ranging from musical theater productions to solo classical recitals. Silverston has also been a semi-finalist in various competitions in the Los Angeles area and has performed in master classes with Ruth Golden, Suzanna Guzman, John Hall, and Daniel Helfgot. She is currently studying with Milagro Vargas and hopes to pursue a career in classical voice.

ORCHESTRA PERSONNEL

Violin I

Dan Flanagan**
Sirpong Tiptan
Lillie Wells
Mzuri Robertson
Yoichiro Etsuki

Violin II

James Andrews*
Tanya Couture
Elizabeth O'Mara
Elizabeth Doty
Lionel Thomas

Viola

Samara Humbert*
Jacquelyn Schmidt
Emma Tepfer

Cello

Gabrielle Arness*
Soyun Jeong

Bass

Tyler Abbott*

Flute

Kanae Komugi*
Jasmine Hedrick
Danielle Holten

Oboe

Jillian Camwell*
Marisa Swartzman

Clarinet

Blake McGee*
Laura Woodruff

Bassoon

Beth Shoemaker*
Melissa Schoenack

Horn

Rachel Seay*
Benjamin Garrett

Trumpet

Michael Wilson*
Makiko Chiashi

Trombone

Matt Moresi*
Joe Freuen
Nathan Brown

Timpani

Brian Gardiner*

Glockenspiel

Shaunna Eberhard

** *concertmaster*

* *principal*

THE ANIMALS

Tamara Andreas
Meghan Grant
Saranthorn Komonsuwan

Alejandro Mejia
Matthew Toews
Rachel Wierichs

SYNOPSIS

Act I

A prince, Tamino, is chased by a vicious monster into the realm of the Queen of the Night. He is saved by the Queen's Three Ladies. The Queen herself commissions Tamino to rescue her daughter, Pamina, from an abductor, Sarastro. Tamino, by now in love with Pamina's portrait, will be rewarded by marrying Pamina. The bird-catcher Papageno is to be his helper. Their only aids are a magic flute and magic bells, gifts from the Queen. Pamina is captive in Sarastro's palace and guarded by the cruel, lecherous Monostatos. Papageno finds his way into Pamina's chambers, scares off Monostatos, and tells Pamina of Tamino's love for her. Extolling love, they leave together seeking Tamino. Tamino, led by Three Spirits, finds Sarastro's court and learns that he must join Sarastro's group in order to win Pamina. Glad that Pamina is still alive, he plays his flute and is answered in the distance by Papageno's pan pipes. As Tamino rushes out to find his comrade, Papageno and Pamina run in, but are intercepted by Monostatos. Only the music of Papageno's magic bells saves them from capture. Sarastro enters with his followers, and Monostatos brings in the captured Tamino. Tamino and Pamina see each other for the first time, but are forced to separate until Tamino and Papageno prove their worthiness.

Act II

Sarastro and his community's priests, discussing Tamino's and Papageno's entry into their society, realize that the two men must face dangerous tests and even mortal danger to prove themselves. But Pamina, too, undergoes agonizing trials: she must withstand Monostatos' unwelcome advances and threats against her life. She must reject her mother's increasingly unwholesome influences. During these events, Sarastro's goals are revealed as largely benevolent and the Queen's as evil. Papageno fails the tests, but his good nature wins him Papagena, the wife for whom he has longed. Tamino, with Pamina at his side, successfully passes the tests of fire and water. The Queen and her followers sink into oblivion. Sarastro and his followers celebrate as Tamino and Pamina are united through love — and the power of the magic flute.

Marie Landreth, Pamina

Returning doctoral student Marie Landreth received her bachelor's degree from the University of Oregon in 1984. She has been the winner of many competitions, including the Eleanor Lieber Anderson Competition and the Metropolitan Opera Regional Auditions. Her opera debut was as Queen of the Night in Mozart's *The Magic Flute* with the Eugene Opera in 1983. In 1988 she was the recipient of a Rotary International scholarship to study in Vienna, Austria, where she studied at the renowned Vienna Academy and privately with Carol Blaikner-Mayo. Since then, she has had an extensive and varied international singing career, which includes performances in numerous countries, including, Spain, Germany, Japan, Italy, Bulgaria, Austria and, of course, numerous appearances in the United States. The Barcelona El Periódico said, "Miss Landreth has an agile coloratura which she tosses off with incredible ease. Her middle and low registers are splendid..." The Tokyo Times wrote, "Miss Landreth was the highlight of the Viennese evening with her performance of Johann Strauss' *Voices of Spring*. She performed the coloratura beautifully with a lovely voice that is fuller and warmer than that of most sopranos." She is equally at home on both the concert platform and the opera stage and appears often in recitals and concerts. Her opera appearances include Mimi in *La Bohème*, Michaela in *Carmen*, Clorinda in Rossini's *La Cenerentola* and Konstanze in *The Abduction from the Seraglio*. Her many excursions into 20th century music include the solo opera *Erwartung* by Schoenberg, Blacher's *Die Schwarze Spinne* and the world premier of *Lieder aus einer Insel for soprano and chamber orchestra* by Bruno Strobl among others. Landreth has made several recordings of both 20th-century music and standard repertoire for the Austrian Radio and Television. Additionally, she and her husband, Doremus Scudder, had the music directorship of a ten-month concert series in Vienna for four years. Currently, in addition to her studies and singing career, she is also on the voice faculty at the Performing Arts Conservatory in Vienna.

Nicolas Mitchell, Stage Manager

Nicolas Mitchell's previous credits include Stage Manager for last year's main stage opera production of Handel's *Semele* for Mark Kaczmarczyk and the School of Music. Mitchell is currently pursuing music studies at LCC, and his interests include the saxophone and recording engineering.

Emily Pidcock, Third Lady

Mezzo-soprano Emily Pidcock is a third year undergraduate voice major from the studio of Milagro Vargas. She will be presenting her junior recital spring term.

Nora Ryan, Second Lady

Mezzo-soprano Nora Ryan is in her final year of undergraduate study at the University of Oregon, where she studies with Milagro Vargas. She has appeared with the UO Opera Workshop in scenes from *The Marriage of Figaro*, *The Rape of Lucretia*, *West Side Story*, and *On the Town*. Last summer she was invited to tour with the Oregon Bach Festival Chorus in its performance of Penderecki's *Credo*, under conductor Helmuth Rilling. Most

Shawna S. Gottfredson, The Queen of the Night

Soprano, Shawna Gottfredson enjoys a rich and varied career that features recital, concert, oratorio, and opera. She has been a featured soloist with the Los Angeles Philharmonic, the Utah Symphony, The Mormon Tabernacle Choir, the Grays Harbor Symphony, and the Utah Chamber Artists. She recently performed in Siena and Lucca, Italy. Her opera career includes lead and supporting roles in *Suor Angelica*, *Così fan tutte*, *Die Zauberflöte*, *The Impresario*, *Orpheus in the Underworld*, *The Telephone*, *Un ballo in Maschera*, and *Madama Butterfly*. Her oratorio work includes performances of Rutter's *Requiem*, Schubert's *Mass in C*, Haydn's *Creation*, Mozart's *Requiem*, William's *Dona nobis pacem and Hodie*, Faure's *Requiem*, Brahms' *Requiem*, Verdi's *Requiem*, and Handel's *Messiah*. Gottfredson studied vocal pedagogy and vocal performance at Brigham Young University and the University of Utah, and received a B.M.A. summa cum laude in May 2001. She will complete a master's degree in vocal performance at the University of Utah in May, 2003. She is currently a teaching assistant for the Opera Workshop program at the University of Utah where she studies with tenor Robert Breault, and coaches with Jeffrey Price. She has been teaching private voice for 13 years, and resides in Salt Lake City, Utah.

Katie Hallor, Chorus Master

Katie Hallor is a master's student in choral conducting at the University of Oregon. Previous conducting experience includes the Middlebury College Mt. Ayres, the University of Oregon Lab Choir, and the Roseburg Concert Chorale. She is a member of the University of Oregon Chamber Choir and has performed with the Oregon Opera Ensemble, the Eugene Chamber Singers, and the Eugene Symphony Chorus. She currently teaches voice at Umpqua Community College.

Peter Hollens, Guard

Peter Hollens is a junior at the School of Music, where he is pursuing a bachelor's degree in vocal performance with Mark Kaczmarczyk. The Oregon native is a previous winner of the Polastri Voice Scholarship for outstanding incoming undergraduate male voice. Peter's solo appearances include Handel's *Messiah* and Obadiah in Mendelssohn's *Elijah*. He is one of the founding members of the the University's premier men's a cappella group, "On the Rocks."

Christine Keene, Spirit

Christine Keene, soprano, is currently a junior pursuing a major in vocal performance. Keene has performed as Flora in *The Turn of the Screw* with Anchorage Opera and as Cis in *Albert Herring* at Bel Canto Northwest with Portland State University. She has also performed as a soloist for the American Guild of Organist's annual performance of Handel's *Messiah* in Anchorage. She is a recipient of the Women's Choral Society scholarship. Keene is a student of Ann Tedards.

This production is partially underwritten by generous donations from Mrs. Ruth Siegenthaler, Larry and Roberta Hall, Jim and Jane Ratzleff and Harvard Medical Park. Student tickets for the February 22 performance are underwritten by the Cow Creek Band of Umpqua Tribe of Indians.

Costumes for principal artists are the property of Opera Atelier, Toronto, Canada's period baroque opera company, designed by Dora Rust-D'Eye. Chorus costumes are the property of the University Theater Department. Animal costumes are property of San Diego Opera, designed by Zhandra Rhodes. Supertitles are owned by New York City Opera. Promotional print materials designed by Gerald Gauci for Opera Atelier, used with kind permission, and executed by Arel Cordoro.

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The use of any recording device, either audio or video, and the taking of photographs either with or without flash, is strictly prohibited. Please turn off or sound suppress your cell phones and pagers prior to the beginning of the performance.

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WHO'S WHO IN THE CAST**Wayne Bennett, conductor**

Wayne Bennett is director of orchestral activities and conductor of the University of Oregon Symphony Orchestra. Under his direction, the orchestra has performed numerous times by invitation for conferences of Oregon Music Educators Association and Northwest Music Educators National Conference. The orchestra, in addition to its active concert series on campus, also has performed in regional tours as an artistic outreach of the University of Oregon including Oregon, Washington, and British Columbia. Bennett began his professional conducting career at age 19 with a professional musical theater company in Oklahoma and has over 35 years of conducting experience with orchestras, wind ensembles, and choral/orchestral repertoire. Bennett was the music director and conductor for the Cascade Festival of Music in Bend, Oregon from 1984 through 1995 and, as a recipient of a Senior Fulbright Award as well as an Arts America Award, he was appointed as conductor of the Cyprus State Chamber Orchestra and the Cyprus National Youth Orchestra (based in Nicosia, Cyprus) during 1991-1992. Bennett was awarded the Cypriot National Prize for his work in the arts during his tenure in Cyprus. As a conducting teacher, Bennett has been the master teacher for numerous Australian conducting workshops in Sydney, Brisbane, Melbourne, and Perth, and was the featured clinician for the Australian Band and Orchestra Directors national meeting in 1990. While in Australia, he was also a guest conductor with the Australian Royal Air Force Band, Australian Armed Services School of Music, and the Australian National Youth Wind

Symphony. He has also been a guest lecturer in conducting at the Hong Kong Academy of the Performing Arts, and in various universities throughout the United States and Canada.

Mark Kaczmarczyk, director

Called “a polished and telling performer” by British Opera Journal, Mark Kaczmarczyk combines a career steeped in opera and conducting. Recent highlights for the New York native include West Coast appearances at the Oregon Bach Festival and Eugene Symphony. Many of Kaczmarczyk’s conducting successes have been in the performance of baroque repertoire, including performances of Handel’s *Semele* with countertenor David Daniels, harpsichordist/conductor in Handel’s *Acis and Galatea* for the Detroit Institute of the Arts, Handel’s *Dixit Dominus* for the American Choral Director’s Association Convention, and historically informed performances of *Messiah* on tour with the Cleveland Baroque Orchestra, Apollo’s Fire. As a singer the basses’ roles include Christus and bass arias in the passions of St. John and St. Matthew of J.S. Bach, across Canada and the US, and Raphael in Haydn’s *The Creation*. A frequent chamber music collaborator, he has conducted pianists James Tocco and Ruth Laredo in Brahms *Liebeslieder Waltzes*. Equally at home on the operatic stage, festival participation includes repeated engagements as an opera fellow at the Aspen Music Festival and the Great Lakes Chamber Music Festival. His roles performed include Osmin in Mozart’s *Die Entführung aus dem Serail*, Sarastro in *Die Zauberflöte*, the Villains in the *Tales of Hoffman*, Don Basilio in *Il Barbiere di Siviglia*, and Nick Shadow in *The Rake’s Progress*. Prior to his Fall 2000 appointment as Director of Opera and Assistant Professor of Voice at UO, Mark Kaczmarczyk served for ten years as artistic director and principal conductor of the Detroit Oratorio Society, which he founded in 1991. Kaczmarczyk holds a Master’s Degree in conducting from the Eastman School of Music, with additional graduate studies with pianists Martin Katz and soprano Lorna Haywood at the University of Michigan. He is currently a candidate for the D.M.A. degree at the Cincinnati College Conservatory of Music, and has held fellowships from Eastman, Michigan and Yale Opera Program. For the University of Oregon he has stage directed Britten’s *The Turn of the Screw* (2001), and Handel’s *Semele* (2002).

Jennifer Bacon, First Lady

Originally from Willow, Alaska, soprano Jennifer Bacon received a Bachelor of Music Education from the University of Alaska, Anchorage. While in Alaska she sang frequently with the Anchorage Concert Chorus, both as a member and soloist in various productions, including *Carmina Burana*. Her involvement with the Anchorage Opera Company has included performances of *La Sonnambula*, *Faust*, and *Pirates of Penzance*. In collaboration with the University of Alaska and the Anchorage Opera Company, she also sang the role of Gretel in *Hansel and Gretel* as part of an opera awareness project. Bacon has received awards as both a first and second place finisher in NATS and the Anchorage Concert Chorus competition. Since her move to Eugene, Oregon, she has received a master’s degree in vocal performance from the University of Oregon. Roles performed at the School of Music include Miss Jessel in Britten’s *The Turn of the Screw*.

Additional solo engagements include Mozart’s *Solemne Vespers* with The Oregon Mozart Players and Handel’s *Messiah* with the Florence Music Festival. This past year, Bacon was also the Alaska Regional Finalist for the Metropolitan Opera Auditions. She is currently studying with Ann Tedards and pursuing a D.M.A. in vocal performance.

Greg Barkett, Guard

Greg Barkett is a junior at the School of Music where he is pursuing a bachelor’s degree in vocal performance with Mark Kaczmarczyk. The Oregon native is a member of Chamber Choir and is busy with many endeavors throughout the year including productions with the Eugene Symphony Chorus, Bach Festival, and Overcast (newest men’s a cappella group on campus). He also took part in last year’s production of *Semele* under the direction of Mark Kaczmarczyk.

Andrew Brock, Prince Tamino

Andrew Brock received his undergraduate and graduate degrees in music education from the University of Oregon in 1996. In Southern Oregon, Brock has performed extensively with Rogue Music Theater, Rogue Opera, and was a featured soloist on the Rogue Valley Chorale’s tour of Northern Italy in 1998 and Carnegie Hall in 1999, conducted by John Rutter. An accomplished dancer, appearances include Oregon Civic Ballet, as the Prince in *Sleeping Beauty*, *Swan Lake*, and the *Nutcracker*, under the direction of Mary Cowden Snyder. Roles with Rogue Opera include: Commissary and Uncle Yakuside, *Madame Butterfly*, and Nanki Poo, *The Mikado*. Most recently, Brock was seen as Jupiter in a University of Oregon Opera Ensemble’s production of Handel’s *Semele*. Brock currently resides in Eugene with his wife, Andrea, while pursuing a master’s degree in vocal performance from the studio of Mark Kaczmarczyk.

Gene Chin, Papageno

Gene Chin is an international student from Penang, Malaysia, pursuing a master’s degree in vocal performance. He received his Bachelor of Arts degree in 2001 from Linfield College. He studied with Steven Dahlke and performed in excerpted productions of *Don Pasquale* (Dr. Malatesta), *Don Giovanni* (Don Giovanni), *Die Entführung aus dem Serail* (Pedrillo), *Falstaff* (Dr. Cajus), *Bernstein’s Mass* (Celebrant) and *Kismet* (Caliph). Chin is a master’s degree student, currently studying with Mark Kaczmarczyk. Recent solo performances include bass soloist in Handel’s *Messiah*.

Philip Engdahl, First Priest

Philip Engdahl, bass-baritone, is a native of Northern California. Recent engagements include cover study roles with the Eugene Opera in *I Pagliacci* and *La Bohème*. Philip has sung the bass solo with the University Symphony in Stravinsky’s *Pulcinella Suite*, and was a chorus member in the University Opera Ensemble’s production of Handel’s *Semele*.