



## Department of Music

### *APSU Opera Workshop*

*presents*

## **Operetta Opulence**

Dr. Penelope Shumate - Director and Répétiteur

Ryan Jones - Collaborative Pianist

### **Opera Workshop Singers:**

Betsy Adair, Margaret Blankenship, Katherine Cinelli, Gillian  
Garnowski,

Eli Greene, Camryn Hinkle, Rachel Irwin, Megan Jacobs, Matthew  
Johnson,

TJ Lucien Morin, Hannah Patterson, Gwyn Stewart, Rose Sullivan,  
Mariah Walker, and Price Watson

Mariah Walker and Price Watson - Graduate Assistants to the Director

Sandra Cepero Alvarez - Assistant Répétiteur, Rehearsal Conductor and  
Collaborative Pianist

Nathan Robertson - Lighting Designer

2:00 p.m.

November 20, 2022

George and Sharon Mabry Concert Hall  
Music/Mass Communication Building

# PROGRAM

*Die Fledermaus* is a three-act operetta originally composed in German by Johann Strauss II (1764–1816) to a libretto by Karl Haffner (1804 – 1876) and Richard Genée (1823 – 1895). Composed in 1874, it premiered at the Theater an der Wien in Vienna the same year to critical acclaim. In the plot, Dr. Falke arranges for an elaborate prank to be pulled on his friend Gabriel von Eisenstein while all attend a ball hosted by Russian Prince Orlofsky. There, Eisenstein pursues a Hungarian Countess, who is actually his wife, Rosalinde, in disguise, and the couple’s maid Adele sings the famous “Laughing Song” to keep her cover as a talented actress. The events that follow finally reveal the prank on Eisenstein and all is forgiven.

## “What a joy to be here”

From the Fall 2022 Opera Workshop Artists and Director Dr. Shumate, we welcome you to “Operetta Opulence” with this famous ensemble selection from Act II of *Die Fledermaus*.

## “To part is such sweet sorrow”

In this Act I trio, husband and wife, Eisenstein and Rosalinde lament their upcoming separation due to Eisenstein’s looming incarceration, while separately, they each secretly plan to attend a party at Russian Prince Orlofsky’s home. Their house-keeper Adele, plays along with the despair as she too plans to attend the party.

Gillian Garnowski as *Rosalinde* (Megan Jacobs/cover), Margaret Blankenship as *Adele* (Mariah Walker/cover), and Price Watson as *Eisenstein* (Matthew Johnson/cover)

Rose Sullivan - *Guest Director*

## “Chacun à son goût”

At Russian Prince Orlofsky’s ball during Act II, he boasts to his guests that he knows how to enjoy himself and expects the same from his guests or out they go!

Rose Sullivan as *Prince Orlofsky*

Ich lade gern mir Gäste ein;  
man lebt bei mir recht fein.  
Man unterhält sich wie man mag,  
oft bis zum hellen Tag.  
Zwar langweil’ ich mich stets dabei,  
was man auch treibt und spricht;  
indess, was mir als Wirt steht frei,  
duld ich bei Gästen nicht.

Und sehe ich, es ennuyiert  
sich jemand hier bei mir,  
so pack’ ich ihn ganz ungeniert  
werf ihn hinaus zur Tür.  
Und fragen Sie, ich bitte,  
warum ich das denn tu’?  
'S ist mal bei mir so Sitte,  
Chacun à son goût!

Wenn ich mit andern sitz beim Wein  
und Flasch' um Flasche leer',

I gladly invite guests in,  
one lives with me quite well.  
One enjoys oneself as one likes,  
often until the light of day.  
Although I am bored most of the time,  
with whatever one says or does,  
in what I allow myself as host,  
I will not tolerate from guests.

And should I see anyone looking bored  
here in my home,  
I will seize him shamelessly  
and throw him out the door.  
And you ask, I beg,  
why do I do this?  
It’s simply my custom,  
To each his own taste!

When I sit with others over wine  
and emptying bottle after bottle,

# PROGRAM

muss jeder mit mir durstig sein,  
sonst werde grob ich sehr.  
Und schenke Glas um Glas ich ein,  
duld' ich nicht Widerspruch;  
nicht leiden kann ich's wenn sie schrein:  
"Ich will nicht, hab' genug!"

Wer mir beim Trinken nicht pariert,  
sich zieret wie ein Tropf,  
dem werfe ich ganz ungeniert,  
die Flasche an den Kopf!  
Und fragen Sie, ich bitte,  
warum ich das denn tu'?  
'S ist mal bei mir so Sitte,  
Chacun à son goût!

everyone with me must be thirsty,  
otherwise, I become crude.  
And if I'm pouring glass after glass,  
I tolerate no contradiction.  
I can't stand it when they cry:  
"I don't want, I had enough!"

Anyone who doesn't keep drinking with me,  
and needs coaxing like a twit,  
I throw quite unashamedly  
the bottle at his head.  
And ask me, I beg you,  
why do I do this?  
It's simply my custom:  
To each his own taste!

## **"Klänge der Heimat"**

Disguised as a Hungarian Countess in this Act II aria, Rosalinde regales the party guests with a song describing her homeland and how she longs to return.

Gillian Garnowski as *Rosalinde*

Klänge der Heimat,  
ihr weckt mir das Sehnen,  
rufet die Tränen  
ins Auge mir!

Wenn ich euch höre,  
ihr heimischen Lieder,  
zieht mich's wieder,  
mein Ungarland, zu dir!

O Heimat so wunderbar,  
wie strahlt dort die Sonne so klar!  
Wie grün deine Wälder,  
wie lachend die Felder,  
o land, wo so glücklich ich war!

Ja, dein geliebtes Bild  
meine Seele so ganz erfüllt.  
Und bin ich auch von dir weit, ach weit,  
dir bleibt in Ewigkeit  
doch mein Sinn immerdar  
ganz allein geweiht!

Feuer, Lebenslust,  
schwellt echte Ungarbrust,  
Heil! Zum Tanze schnell,  
Csárdás tönt so hell!

Sounds of my homeland,  
you awaken my longing,  
call forth tears  
to my eyes!

When I hear you,  
you songs of home,  
you draw me back,  
my Hungary, to you!

Oh homeland, so wonderful,  
how clearly shines the sun there!  
How green your forests are,  
how the fields laugh,  
oh land, where I was so happy!

Yes, your beloved image  
entirely fills my soul.  
And though I am far from you, ah so far,  
yours remains for all eternity  
my soul, ever there  
dedicated to you alone!

Fire, zest for living,  
swell the true Hungarian breast,  
Hooray! On to the dance,  
The Csárdás sounds so brightly!

# PROGRAM

Braunes Mägdelein,  
musst meine Tänz'rin sein;  
reich den Arm geschwind,  
dunkeläugig Kind!

Brown-skinned girl,  
You must be my dancer;  
give me your arm quickly,  
dark-eyed child!

Durst'ge Zecher,  
greift zum Becher,  
lasst ihn kreisen  
schnell von Hand zu Hand!

Thirsty tipplers,  
Grasp the cup,  
Pass it in a circle  
quickly from hand to hand!

Schlürft das Feuer  
im Tokayer,  
bringt ein Hoch  
Aus dem Vaterland! Ha!

Slurp the fire  
in the Tokay,  
give a toast  
From the fatherland! Ha!

## “How engaging”

At a party in Russian Prince Orlofsky's house in this Act II duet, Eisenstein is captivated and pursues a mysterious and beautiful Hungarian Countess. He does not know that she is actually his wife, Rosalinde in disguise, who is enjoying tormenting her husband with her charms.

Megan Jacobs as *Rosalinde* (Gillian Garnowski/cover) and TJ Lucien Morin as *Eisenstein* (Matthew Johnson/cover)

*Cendrillon* is a French operetta in three acts composed by Pauline Viardot (1821 – 1910) to her own libretto, circa 1883, although the exact date is unknown. When she was eighty-three, Viardot premiered the work for a small gathering in 1904 in Paris. Viardot opted for some changes to Perrault's original fairy tale including a comic stepfather in place of an evil step.m.other and the Fairy Godmother as a party guest.

## “Je viens te rendre”

In this Act I aria, the Fairy Godmother appears to Cinderella encouraging her to have hope and to trust and believe in future happiness.

Camryn Hinkle as the *Fairy Godmother*

Je viens te rendre à l'espérance,  
ton malheur va bientôt finir  
De ta bonté de ta patience  
tu recevras bientôt le prix!

I come to you to return hope,  
your tragedy will soon end.  
Of your kindness of your patience  
you will soon receive the prize!

Tu vas renaître à l'espérance  
l'enfant ailé d'un doux sourire  
viendra calmer ton pauvre coeur.  
Ce petit coeur qui tant soupier  
bientôt connaîtra le bonheur.  
Ne pleure plus et crois en moi.

You will be restored to hope  
the winged child with a soft smile  
will calm your poor heart.  
This little heart that sighs so much  
will soon know happiness.  
Don't cry anymore and believe in me.

# PROGRAM

*The Enchantress* was composed in two acts by Victor Herbert (1859 – 1924) in 1911 with the book and lyrics by Fred de Gresac (b. Unknown – 1943) and Harry B. Smith (1860 – 1936). It premiered that same year at the New York Theatre. In a plot to take over the country of Zergovia, minister of war Ozir, asks the non-royal prima donna, Vivien Savary, to trick Prince Ivan to marry her so he has to relinquish his throne, leaving Ozir in charge. Unexpectedly it is discovered that Vivien is royalty which ends Ozir's plans to take over.

## "Art is Calling for Me"

In this Act II aria, Princess Stellina seeks to catch the eye of Prince Ivan by becoming an opera singer, a life she finds more appealing than being a royal.

Katherine Cinelli as *Princess Stellina*

*Orphée aux enfers* was composed by Jacques Offenbach (1819-1880) in French to a libretto by Hector Crémieux (1828-1893) and Ludovic Halévy (1834-1908) in 1858. After a debut in two acts at the Théâtre des Bouffes-Parisiens that same year, Offenbach revised it to four acts and premiered it in 1874 at the Théâtre de la Gaîté also in Paris. Inspired by the legend of Orpheus and Eurydice, in Offenbach version, Orpheus, a violin teacher is thankful for Pluto, the god of the underworld, who takes his wife, Eurydice, to the underworld. Public Opinion insists Orpheus rescue his wife.

## "La mort m'apparît souriante"

"In this Act I aria, Eurydice discovers she is willing to accept her passing into the afterlife to join the God of Death who is in love with her. "

Margaret Blankenship as *Eurydice*

La mort m'apparît souriante,  
qui vient me frapper près de toi...  
elle m'attire, elle me tente...  
mort, je t'appelle, emportemoi.

Death appears smiling to me,  
who comes to strike me near you...  
it attracts me, it tempts me...  
death, I'm calling you, take me away.

Mort, ton ivresse me pénètre!  
Ton froid ne me fait pas souffrir;  
il semble que je vais renaître, oui renaître.  
Au lieu de mourir, oui renaître,  
renaître et non de mourir!

Death, your intoxication penetrates me!  
Your cold does not make me suffer;  
it seems that I will be reborn, yes reborn.  
Instead of dying, yes reborn,  
reborn and not dying!

## "Quand j'étais roi"

This Act III aria is sung by John Styx, former king of Boeotia. In the boudoir of Pluto, where the ruler of the Underworld is keeping Eurydice, Styx recounts to her his time as king of Boeotia in ancient Greece, while confessing his love to her.

Price Watson as *John Styx*

# PROGRAM

Quand j'étais roi de Béotie,  
j'avais des sujets, des soldats,  
mais un jour, en perdant la vie,  
j'ai perdu tous ces biens, hélas!  
Et pourtant, point ne les envie:  
ce que je regrette en ce jour  
c'est de ne point t'avoir choisie  
pour te donner tout mon amour!  
Quand j'étais roi de Béotie!

When I was king of Boeotia,  
I had subjects, soldiers,  
but one day, in losing life,  
I had lost all these possessions, alas!  
And yet, do not envy them:  
what I do regret this day  
is to have not chosen you  
to give you all my love!  
When I was king of Boeotia!

Si j'étais roi de Béotie,  
tu serais reine sur ma foi,  
je ne puis plus qu'en effigie  
t'offrir ma puissance de roi.  
La plus belle ombre, ma chérie  
ne peut donner que ce qu'elle a,  
accepte donc, je t'en supplie,  
sous l'enveloppe que voilà  
le cœur d'un roi de Béotie.

If I were king of Boeotia,  
you would be my queen on my faith,  
I can only offer you as effigy  
my power as king.  
The most beautiful shadow, my dear  
can only give you what it has,  
accept, therefore, I beg you,  
what is under this envelope  
the heart of a king of Boeotia.

## "Hymne à Bacchus"

In this aria from Act II, Euridice is asked to entertain the gods during a party in the underworld by singing a song of praise to Bacchus, the God of wine.

Megan Jacobs as *Eurydice*

J'ai vu le Dieu Bacchus sur sa roche fertile  
donnant à ses sujets ses joyeuses leçons;  
le Faune au pied de chèvre et la nymphe docile,  
répétaient ses chansons!

I saw the god Bacchus on his fertile rock  
giving his subjects his merry lessons:  
the goat-footed Faun and the docile nymph,  
were repeating their songs!

Evoé! Evoé!  
Evoé! Bacchus m'inspire,  
Evoé! je sens en moi,  
Evoé! son saint délire,  
Evoé, Bacchus est roi,

Yay! Yay!  
Yay! Bacchus inspires me,  
Yay! I feel inside me,  
Yay! his holy delirium,  
Yay! Bacchus is king,

Laissez, leur disait-il, les tristesses moroses,  
laissez les noirs soucis aux profanes humains,  
et vous, couronnez-vous des pampres et des roses  
qui tombent de mes mains!

Leave, he said to them, the gloomy sadness,  
leave dark worries to profane humans,  
and you, crown yourselves with vines and roses  
which fall from my hands!

*The Mikado* was composed in two acts by Arthur Sullivan (1842-1900) in 1885, with a libretto by W. S. Gilbert (1836-1911), and premiered that same year at the Savoy Theatre in London and ran for six-hundred and seventy-two performances. The operetta's plot revolves around Nanki-Poo, who has fallen in love with the beautiful Yum-Yum. The comedy begins when he discovers that Yum-Yum is engaged to be married to her guardian, Ko-Ko, and tries to devise a plan to be with his beloved Yum-Yum.

# PROGRAM

## “Three Little Maids”

In this Act I trio, Yum Yum, Peep-Bo, and Pitty-Sing revel in the joys of young womanhood.

Katherine Cinelli as *Yum-Yum* (Camryn Hinkle/cover), Betsy Adair as *Peep-Bo* (Rachel Irwin/cover), and Rose Sullivan as *Pitty-Sing* (Hannah Patterson/cover)

## “The Flowers that Bloom in the Spring”

In this Act II quartet, Nanki-Poo, Yum-Yum, Pitti-Sing, and Pooh-Bah having differing opinions on the joys of the flowers of spring.

In order of performance: Rachel Irwin, Gwyn Stewart, Hannah Patterson, and Eli Green as *Nanki-Po*, *Yum-Yum*, *Pitty-Sing*, and *Pooh-Bah* (Betsy Adair and Rose Sullivan/covers)

Rose Sullivan – Guest Director

## “As someday it may happen”

In this Act I aria, Ko-Ko describes all the things that people do that cause annoyance.

Eli Greene as *Ko-Ko* and ensemble Katherine Cinelli, Mariah Walker, Matthew Johnson, TJ Lucien Morin

## “The Sun’s whose rays are all ablaze”

In this Act II aria from *The Mikado*, Yum-Yum delights in comparing her beauty and worth to that of the sun and moon as she prepares for her wedding.

Gwyn Stewart as *Yum-Yum*

*The Merry Widow*, a three-act operetta, was originally composed in German (*Die lustige Witwe*) by Austro-Hungarian Franz Lehár (1870-1948) to a libretto by Viktor Léon (1858-1940) and Leo Stein (1861-1921) in 1905; the same year of the premiere at the Theater an der Wien in Vienna which ran for four hundred and eighty-three performances there. This operetta, based on the comedy play *L'attaché d'ambassade* (The Embassy Attaché), tells a story of the ambassador of Pontevedro, Baron Zeta, who tries to keep the widow Hanna Glawari's fortune, she inherited from her husband's passing, in the country to save Pontevedro from bankruptcy by arranging a marriage between Hanna and her former flame Count Danilo Danilovitsch, the first secretary of the Pontevedrin embassy. Hanna and Danilo's initial stubbornness to reveal their true passion for each other finally gives way to their reunion in love.

## “Maxim’s”

In this Act I aria, Danilo sings the praises of his favorite nightclub as well as the relaxation, libations, and women within.

TJ Lucien Morin as *Danilo Danilovitsch*

# PROGRAM

## “Vilja”

In this Act 2 aria, the wealthy widow Hanna hosts a garden party for the Grand Duke’s birthday. She entertains her guests with an old Pontevedrin folk song about a hunter who falls madly in love with a young maiden of the wood-land named Vilja.

Mariah Walker as *Hanna*

Nun lasst uns aber wie daheim  
jetzt singen unsern Ringelrein  
von einer Fee, die wie bekannt  
da heim die Vilja wird genannt!

Now let us, as we do at my home  
sing our circle dance rhyme  
about a fairy, who is known at  
my home and is called Vilja!

Es lebt’ eine Vilja, ein Waldmägdelein,  
ein Jäger erschaut’ sie im Felsengestein!  
Dem Burschen, dem wurde so eigen zu Sinn,  
er schaute und schaut  
auf des Waldmägdelein hin.

There lived a Vilja, a little wood maiden,  
that a hunter saw on a rocky cliff!  
A strange feeling came about in the lad  
he looked and looked  
at the little wood maiden.

Und ein niegekannter Schauder  
fasst den jungen Jägersmann,  
sehnsuchtsvoll fing er still zu seufzen an!

And an unknown shudder  
seized the young hunter,  
he began to longingly sigh!

“Vilja, o Vilja, du Waldmägdelein,  
fass’ mich und lass’ mich  
dein Trautliebster sein!  
Vilja, O Vilja, was tust du mir an?  
Bang fleht ein liebkranker Mann!”

“Vilja, oh Vilja, you little wood maiden,  
hold me and let me  
be your true lover!  
Vilja oh Vilja, what are you doing to me?  
Fearfully begs a lovesick man!”

Das Waldmägdelein streckte  
die Hand nach ihm aus  
und zog ihn hinein in ihr felsiges Haus.  
Dem Burschen die Sinne vergangen fast sind  
So liebt und so küsst gar kein irdisches Kind.

The little wood maiden stretched  
her hand out towards him  
and pulled him along into her rocky house.  
The lad almost lost his senses  
surely no earthly child could love and kiss as thus.

Als sie sich dann satt geküsst  
verschwand sie zu derselben Frist!  
Einmal hat noch der Arme sie gegrüsst:

When they were satiated with kissing  
she disappeared at that very moment!  
Once more the poor man sang to her:

“Vilja, o Vilja, du Waldmägdelein,  
fass’ mich und lass’ mich  
dein Trautliebster sein!  
Vilja, O Vilja, was tust du mir an?  
Bang fleht ein liebkranker Mann!”

“Vilja, oh Vilja, you little wood maiden,  
hold me and let me  
be your true lover!  
Vilja, oh Vilja, what are you doing to me?  
Fearfully begs a lovesick man!”

## “Lippen Schweigen”

In this Act III duet, a past romance between the leading characters Hanna (the merry widow) and Danilo is rekindled and all is forgiven in their tumultuous affair for the finale of the operetta.

Mariah Walker as *Hanna* (Margaret Blankenship/cover) and Price Watson as *Danilo* (TJ Lucien Morin/cover)

# PROGRAM

Lippen schweigen, 's flüstern Geigen:  
hab mich lieb!  
All' die Schritte sagen bitte,  
hab mich lieb!

Through silent lips, there's violins whispering:  
Love me!  
All the steps say please,  
Love me!

Jeder Druck der Hände  
deutlich mir's beschrieb,  
er sagt klar: " 's ist wahr, 's ist wahr,  
du hast mich lieb!"

Every press of the hands  
clearly describe to me,  
it says clear: "it's true, it's true,  
you have loved me!"

Bei jeden Walzerschritt  
tanzt auch die Seele mit,  
da hüpf't das Herzchen klein  
es klopft und pocht:  
sei mein! sei mein!

At every waltz step  
the soul also dances with it,  
he little heart jumps small  
it knocks and throbs:  
Be mine! Be mine!

Und der Mond er spricht kein Wort  
doch tönt es fort und immer fort:  
ich hab' dich ja so lieb,  
ich hab' dich lieb!

And the moon, he speaks no word  
yet it sounds on and on:  
I love you so much,  
I love you!

***Naughty Marietta***, a two-act operetta in English, was composed by Victor Herbert (1859 – 1924) to a libretto by Rida Johnson Young (1875 – 1926) in 1910. The operetta premiered that same year in Syracuse, New York followed by one hundred and thirty-six performances at the New York Theatre on Broadway. MGM also released the film version in 1935 starring the famous singers, Jeanette McDonald and Nelson Eddy. The plot of *Naughty Marietta* follows Captain Richard Warrington who is charged to bring to justice the French pirate, Bras Pique. A young Italian runaway, Marietta, both complicates Warrington's plans and also becomes his love interest.

## **“Naughty Marietta”**

In this Act I aria, Marietta, an young Italian runaway, introduces herself to Captain Richard Warrington as “Naughty” Marietta. The Captain agrees to help her hide, but he warns her that there can never be love between them.

Betsy Adair as *Marietta*

## **“I'm falling in love with someone”**

In this Act II selection, Captain Richard Warrington and Marietta finally confess their love for one another.

Camryn Hinkle as *Marietta* (Katherine Cinelli/cover) and Matthew Johnson as *Captain Richard Warrington* (TJ Lucien Morin/cover)

## **“Neath a Southern Moon”**

In this Act I aria from *Naughty Marietta*, Adah turns to fortune cards to learn if her love and master, Étienne, who is really the pirate Bras Pique, returns her romantic sentiments, while she sings of her love for him.

Hannah Patterson as *Adah*

# PROGRAM

## **“The Sweet By and By”**

In this Act II aria from *Naughty Marietta*, Lizette boasts of her beauty, and while many men pursue her, she is waiting for “mister right.”

Rachel Irwin as *Lizette*

## **“Tramp! Tramp! Tramp!”**

In this Act I aria, Captain Richard Warrington arrives in New Orleans with his infantry to hunt for the notorious pirate, Bras Pique. He boasts of their conquests and their love for freedom as they roam around the country serving justice.

Matthew Johnson as *Captain Richard Warrington* and Full Company

Price Watson – *Guest Chorus Master*

**Fini**

**Thank you for attending our performance.**

**Please join us for our Spring 2023 full production with orchestra of  
*Cendrillon* by Pauline Viardot on Saturday, April 22, 2023 at 7:30 p.m.  
and Sunday, April 23, 2023 at 3 p.m.**

**Sung in French with Dialogue in English**

**Visit APSU Opera on Facebook for more information**

**Dr. Penelope Shumate**  
APSU Director of Opera Workshop



Praised by The New York Times for singing with “bell-like clarity and surpassing sweetness,” and complimented by The New York Concert Review for “her sparkling coloratura perfection,” Dr. Penelope Shumate’s recent engagements include soprano soloist appearances at Carnegie Hall and David Geffen Hall at Lincoln Center in New York, and her debut with the Royal Philharmonic Orchestra in London for the Signum Records release of “Messiah Refreshed” at historic Abbey Road Studios. She can also be heard as a soloist on the Klavier Records release of “As the fireflies watched . . . the chamber music of James Stephenson” and in the title role on the Parma Records release of *Kassandra*; a new opera for which she created the title role in the world premiere at Opera in the Heights.

As a professional opera singer her performed roles also include Adina in *L’Elisir d’Amore*, Pamina and Papagena in *The Magic Flute*, Micaëla in *Carmen*, Laurie in *The Tender Land*, Annabella and the Aunt in *Helen*, Violetta in *La Traviata*, Galatea in *Acis and Galatea*, Adele in *Die Fledermaus*, Musetta in *La Bohème*, Konstanze in *Die Entführung aus dem Serail*, Hanna in *The Merry Widow*, Fiordiligi in *Così fan tutte*, Belinda in *Dido and Aeneas*, Lisa in *Sonnambula*, Miss Silverpeal in *The Impresario*, and Lauretta in *Gianni Schicchi*, among many others. As a professional concert soloist, she has performed *Messiah*, *The Creation*, *Vesperae Solennes de Confessore*, *Symphony No. 9* (Beethoven), *La Pasión según San Marcos*, *Carmina Burana*, *Magnificat* (Bach and Vivaldi), *Te Deum* (Dvořák), *Symphony No. 2* (Mahler), *Requiem* (Mozart, Verdi, Fauré, Rutter), *Missa in Tempore Belli*, *Benedicite*, *Dona Nobis Pacem*, *Stabat Mater* (Mealor), *Ein Deutsches Requiem*, *Elijah*, *Theresienmesse*, *St. Nicolai Mass*, *Coronation Mass*, and *Dixit Dominus* (Vivaldi), among others.

She has performed with opera companies and orchestras across America including Opera Company of Philadelphia, Opera Roanoke, Des Moines Metro Opera, Utah Festival Opera, Annapolis Opera, Opera on the James, Opera in the Heights, Muddy River Opera Company, Santa Fe Symphony Orchestra, Oklahoma Philharmonic, Hilton Head Symphony Orchestra, Heartland Festival Orchestra, Gateway Chamber Orchestra, Rapides Symphony Orchestra, Acadiana Symphony Orchestra, Berkshire Choral Festival, Chamber Orchestra of Philadelphia, and the Kennett Symphony Orchestra, among many others. She is an award winner with the Gerda Lissner Foundation, The American Prize, the Camille Coloratura Awards, the MacAllister Awards, the Marie E. Crump Vocal Arts Competition, the New Jersey Association of Verismo Opera Vocal Competition, and the Annapolis Opera Vocal Competition, among others.

Prior to APSU, she served as the Director of Opera Workshop and Associate (Tenured) Professor of Voice where she also taught Applied Voice, Vocal Literature, Vocal Pedagogy, and English/Latin/Italian/ German/French Lyric Diction. At WIU, she won the Provost’s Award for Excellence in Scholarly/Creative/ Performance/Professional Activities and was a two-time winner of the College of Fine Arts and Communications Dean’s Award for Excellence in Creative/Performing Activity.

Visit [www.penelopeshumate.com](http://www.penelopeshumate.com) to learn more about her professional performance and teaching career.

### Special Thanks

Sandra Alvarez, Ryan Bede, Michael Borowitz, Ryan Bowie, CECA, John Douglas, Craig Fields, Michelle Fraley, Clarissa Gunn, Ryan Jones, Min Sang Kim, Dugg McDonough, Rose Sullivan, Mariah Walker, Price Watson, Greg Wolynec

# Upcoming Events

- |         |  |                                     |
|---------|--|-------------------------------------|
| Nov. 20 | Gateway Chamber Orchestra's <i>Winter Baroque</i><br><i>at Madison St. United Methodist Church, Clarksville</i><br><i>Free to all APSU students with student ID</i>  | 4 p.m.                              |
| Nov. 21 | Ryan Bede's Voice Studio Recital <i>in Heydel Hall</i><br>APSU Wind Ensemble   | 5:30 p.m.<br>7:30 p.m.              |
| Nov. 22 | APSU Student Recital   | 12:45 p.m.                          |
| Nov. 28 | APSU Guitar Ensemble   | 7:30 p.m.                           |
| Nov. 30 | APSU Fiddlin' Peayple <i>in Recital Hall</i><br>APSU String Studio <i>in Recital Hall</i><br>APSU Symphonic Band   | 5:30 p.m.<br>7:30 p.m.<br>7:30 p.m. |
| Dec. 2  | David Steinquest & Friends Christmas Concert<br><b><i>Tickets on sale Friday, Nov. 18: \$5/ each or 2 pantry items</i></b><br><i>Debit/ Credit: <a href="#">APSU Marketplace</a></i><br><i>Cash/ Check/ Cans: M-F 8 am to 2:30 pm in MMC 139</i> | 7:30 p.m.                           |
| Dec. 3  | 13th Annual Choral Holiday Dinner, <i>A Celebration</i><br><i>In Morgan University Center Ballroom</i><br><i>Black Tie Optional—\$100 Reserved Seating</i><br><a href="#"><u>RSVP by Nov. 28</u></a>   | 7 p.m.                              |

*Events listed above are held in the George and Sharon Mabry Concert Hall in the Music/Mass Communication Building or Heydel Hall in the Art & Design Building and are free and open to the public, unless indicated otherwise.*

If you would like to be added to the Music Department patron database to be notified about future events, please send your name, address and email to [music@apsu.edu](mailto:music@apsu.edu) or call 931-221-7818.

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