

The Department of Music
in collaboration with
The Department of Theatre

PRESENT

Hansel and Gretel

an opera in three acts
with music by

Engelbert Humperdinck
(1854-1921)

performed by the students of
MU's Show-Me Opera
Stage Director: James Doing

University Opera Orchestra
conducted by
Edward Dolbashian

Rhynsburger Theatre
March 20, 21, 22 at 8:00 p.m.
March 23 at 3:00 p.m.

Hansel and Gretel

Music by Engelbert Humperdinck

Text by Adelheid Wette

Engelbert Humperdinck (1854-1921), pupil of the great German composer Richard Wagner, received much acclaim for his most successful work, *Hansel and Gretel*. In a time when an opera composer was either Wagnerian or anti-Wagnerian, Humperdinck made a monumental step in the development of the German Romantic opera at the time.

Although his music greatly calls to memory the orchestral devices of his "teacher and master," his approach to mythology is truly unique. While Wagner's libretti deal with overly-serious superhuman heroes and heroines, Humperdinck's use of fairy tale and folklore give a lighter, more simple air to the operatic stage. As Bruno Bettelheim, a child psychologist at the time, stated: "[The fairy tale] makes no demands on the listener. . . and never awakens a feeling of inferiority. Rather, the fairy tale conveys faith, hope in the future, and trust in a happy ending." With the help of his librettist and sister, Adelheid Wette, Bettelheim began to put together some music for the story of *Hansel and Gretel*. What was originally intended to be a small musical play for Wette's children became months later a spark of ambition in Humperdinck's mind to make of it a genuine opera. The combination of the fairy tale and the folk-like melodies that weave the work together have made *Hansel and Gretel* one of the most acclaimed and accessible of the German-Romantic operas ever written.



SYNOPSIS

ACT ONE: At home

In the Harz Mountains near the Ilsenstein peak live a poor broom maker Peter, his wife Gertrude, and their children, Hansel and Gretel. Alone and hungry at home, Hansel and Gretel are reluctantly doing their chores—Hansel making brooms and Gretel darning stockings. Tired of their chores, they amuse themselves by singing nursery rhymes to each other and dancing around the room. Their mother, Gertrude, returns home, exhausted from her day's work, and chastises the children for neglecting their responsibilities. In her attempt to spank Gretel, she

accidentally knocks over their only jug of milk. Overcome with anger, she chases the children out into the forest to gather strawberries for dinner. Calming from her outburst, she laments the poverty she and her family must live in, and, exhausted with the cares of this world, dozes off to sleep. Meanwhile, in the distance is heard the melody of a carefree, jovial, and tipsy fellow. It is Peter returning from a successful day in the town. He has unexpectedly been able to sell all of his brooms at good prices. With this new fortune, he is able to surprise his family with plenty of food and drink. Gertrude, when awakened by his merrymaking, is irritated; but when she understands what her husband has done for them, she joins in the dancing and drinking to their many new blessings. It is then that Peter realizes that their children are missing. Telling of all that happened, Gertrude exclaims that, for all she cares, the children could be at the Ilsenstein. Sobered by this fact, he tells her of the awful Nibblewitch who dwells at the Ilsenstein, and who lures children to her gingerbread house where she pops them into her oven, turning them into gingerbread. When Gertrude hears of it, she rushes out of the house into the forest—followed by her husband—to rescue their poor children!

ACT TWO: In the forest

Sitting under a huge fir tree, and as dusk begins to take hold of the sky, Gretel sings to herself while making a garland of wildflowers. Once Hansel returns with a full basket of strawberries, the two play a game about a cuckoo. In their winsome excitement, they accidentally eat all of the berries. Not much later, darkness falls and Hansel admits that he cannot find the way home. Gretel imagines seeing phantoms and goblins all around them, while Hansel tries to comfort her. Finally, the Sandman appears to calm them and tell them it is time to sleep. Before drifting off into their slumber, the children say their evening prayer, asking that fourteen angels guard them in this frightening place. In their dreams, they behold these magnificent angels descending from heaven, gathering around them, and watching over them while they sleep.

INTERMISSION

ACT THREE: The Witch's house

At dawn the blissful Dew-Fairy awakens the children with the trickling of her dewdrops. While rising from a restful night, the children discuss the marvelous dream they both had. Suddenly, as if by magic, the children see an astonishing gingerbread house appear. Dazzled by the many treats, they decide to approach it and break off pieces to eat. Soon, a witch appears from the house and puts both children under a spell with her magic wand. Hansel, who is too scrawny for the Witch's taste, is locked up in a cage (so he can be fattened up), while the Witch plans to eat Gretel immediately. In anticipation of this new conquest, the old woman takes a ride on her broomstick. Meanwhile, Gretel finds the magic wand and gives it to Hansel so he can escape from his prison. The Witch then asks Gretel to check the gingerbread in the oven. Gretel, who pretends to be ignorant of the proper way to check the oven, asks the witch to show her how to do it. Impatient and hungry, the witch goes on her tiptoes in front of the oven, and the two children push her in, shutting the door quickly behind her. After dancing in their triumph and exploring the house, a loud noise brings them back to the oven. When they turn back around they are surprised to see many children who have mysteriously appeared. At Gretel's touch, the children's eyes are opened, but they are still stiff. Hansel releases them from the evil witch's spell with the magic wand, and the children rejoice. Finally, Peter and Gertrude appear, and the children, elated at their rescue, celebrate their victory over the witch (who is now gingerbread). And they all, led by Peter, give thanks to God for their deliverance from evil and the triumph of good.

Program notes by Ryan Malone

CAST OF CHARACTERS

		Divided <u>Cast dates</u>
Hansel (Mezzo Soprano).....	Kandice Kos	20 & 22
	Heather Holland	21 & 23
Gretel (Soprano).....	Paula Stickel	20 & 22
	Amity Bryson	21 & 23
Gertrude, the mother (Soprano)	Sara Graham	
Peter, the father (Bass-Baritone).....	Christopher Wood	
Nibblewitch (Mezzo Soprano).....	Shilpa Bavikatte	20 & 22
(Tenor)	Terry Lester	21 & 23
Sandman (Soprano).....	Megan McDonald	20 & 23
	Julie Johnson	21
	Janice Simmons	22
Dew-Fairy (Soprano).....	Sariah Pinick	20 & 22
	Liz Racster	21 & 23
Gingerbread Children	Andrea Haefke	
Musical Preparation	Rhea Aldridge, Erica Barker,	
Lee Elementary 4th & 5th Graders	Tanner Bollinger, Jonah Byrne,	
	Rachel Epps, Kayla Goldsmith,	
	Thalessia Hayes, Jessica Heman,	
	Fernando Mireles-Ordaz, Sharin	
	Muskrat, Marco Pagoada,	
	Jasmine Paige, Misogh Rad,	
	Elizabeth Splitter, Alex Vallar	
Ballet of Angels	Halcyone Ewalt Perlman	
Choreography	Miranda Black, Erin Brightwell,	
Perlman Ballet Studio Members	Mackenzie Daly, Susan Fields,	
	Candace Ingram, Karen Miller,	
	Lauren Miller, Christi Murata,	
	Leanne Naeger, Kelly O'Toole,	
	Nancy Stoy Roberts, Liesl	
	Schoengarth	

University Opera Orchestra

Edward Dolbashian, director

Violin I

Dean Anderson
Lindsey Miller
Adrienne St. Clair

Violin II

Rebecca Berlin
Lisa Collins
Fiona Preston-Bryan

Viola

Angela Cummings
LaDonna Johnson

Violoncello

Aimee Fine

Double Bass

Tiffany Freeman

Flute

Kathleen Sander

Oboe

Kristen Arant

Clarinet

Elizabeth Bennett
Gregory Williams

Bassoon

Chris Jewell

Horn

Jamie Mires
E. John Thomas
Consuelo Valerio

Trumpet

Josh Morrison
Jeremy Stanek

Trombone

Seth Merenbloom
Matthew Wood

Percussion

Ian Hunter
Christine Conklin

*Graduate Conducting
Assistant*

Edson Carvalho

THE PRODUCTION STAFF

Scenic Design	Anne E. Terpstra
Lighting Design	Ken Pogin
Costume Coordinator	Vicki Lindstrom
Costumes.....	Broadway Costumes
Dance Costumes.....	Jeanne Daly, Jeanne Marie Long
Technical Director	Phil Nacy
Assistant Director.....	Dennis Folwarczny
Stage Manager.....	Michelle K. Henderson
House Manager	Charlene Widener
Ballet Choreography.....	Halcyone Ewalt Perlman
Rehearsal Accompanist.....	Ryan Malone
Make-up and Hair	Liza Brown
Master Electrician.....	Casey Nolen
Light Board Operator	Rachel Albertson
Properties.....	Christopher Wood, Bill Kerby
Properties Running Crew.....	Ann Marie Dooling, Amy Meissner, Joe Ross

Many thanks to the Department of Theatre, and especially to Dean Packard and Henry Tharp, for all their help in putting this production on the stage. We couldn't have done it without you!!

Biographies

Shilpa Bavikatte (Nibblewitch) is a sophomore pre-journalism and vocal music double major from Bettendorf (Quad Cities), Iowa. She has been taking vocal lessons since the age of 13 and has performed in a number of musicals: *Oliver* (chorus), *The King and I* (Lady Tiang), *My Fair Lady* (chorus), *Once Upon a Mattress* (chorus), *Anything Goes* (Dancing Angel) and "straight" plays: *Sticks and Stones* (broadcast journalist), *Three Little Words* (directed and acted). In the future Shilpa has plans to be a "hole-in-the-wall blues singer on the side, while working for a major New York entertainment magazine." Shilpa currently studies voice with Sara Graham.

Amity Bryson (Gretel) is a second-year graduate student at the University of Missouri. She completed an Associate in Arts degree at Cottey College in 1993, a Bachelor of Science in Music Education at MU in 1995, and will complete a Master of Music in Vocal Performance this May. She has performed with Show-Me Opera in the past as Fiordiligi in *Così fan tutte*, Ms. Hayes in *Susannah*, Assunta in *The Saint of Bleeker Street*, Irma in *Louise*, La Ciesca in *Gianni Schicchi*, and Marzellina in *Fidelio*. In addition to several recitals, Ms. Bryson was a soloist with MU's Choral Union in May 1996 during a performance of Honegger's *King David*.

Sara Graham (Gertrude, the mother) is a lyric soprano who hails from Crystal City, Missouri. She attended Westminster College for one year before transferring to MU where she completed a Bachelor of Music, *cum laude*, in vocal performance this past August. Currently Sara is a masters degree candidate in vocal performance and a teaching assistant for Show-Me Opera, music history and music theory. For the past three years she has studied voice with Ann Harrell. Under Professor Harrell's guidance Sara has enjoyed many successes here at MU, including the title role in the American opera *Susannah*, winning first place in the National Association of Teachers of Singing (NATS) graduate division state-wide competition, and as a soloist with University Singers. She has received the Tom Mills Foundation New Choir Member Award, the Women's Federation of Music Clubs Outstanding Woman Music Student Award, and was NATS competition third place winner in the junior/senior women's division. This past December Sara was selected to sing in a masterclass with Jerold Sienna at the NATS National Convention.

Heather Holland (Hansel) graduated from the University last December with a Bachelor of Music in French Horn performance. On the vocal side of her multi-faceted career, she has sung in University Singers nearly four years, been the featured soloist in MU Jazz Combos, and attended Aspen Music School. Her operatic experience at the University consists of singing in *The Mikado*, and the role of Cherubino in excerpts from *Le Nozze di Figaro*. Aside from this, Ms. Holland finds time to contribute her talents as soloist for the Missouri United Methodist Church.

Biographies (continued)

Kandice Kos (Hansel) is a junior hailing from Kansas City who brings some musical diversity to the stage. She is enjoying her third semester in the Show-Me Opera program, and has sung roles from Mrs. McLean in *Susannah* to Dorabella in *Così fan tutte*. Outside of the opera program, Ms. Kos has played Sergeant Sarah Brown in *Guys and Dolls* and Cora in *Little Mary Sunshine*. Her vocal talents have even taken her to do a little dabbling in Middle Eastern vocal music.

Terrence Lee Lester (Nibblewitch) is thrilled to be back on the MU Opera stage after a nine-year absence. He has spent the majority of that time working in professional theater. He has sung many roles, from well-known musicals such as *Guys and Dolls* to *Evita* to *Phantom of the Opera*. Mr. Lester has also been rather busy building a directorial career. He has directed several musicals for both university and professional companies. This past fall, he directed *Phantom of the Opera* in Atlanta. In 1986, Mr. Lester performed the lyric soprano role of Mary Sunshine in the musical *Chicago*, here at MU's Summer Rep program. Performances of that role have taken him from Columbia to New Orleans, Atlanta and St. Louis. Summer Rep audiences can look forward to Terrence's portrayal of Melvin P. Thorpe in *The Best Little Whorehouse in Texas* this summer.

Paula Stickel (Gretel) is a senior vocal performance major in the studio of Professor Ann Harrell. Paula has previously appeared in opera workshop productions as Susannah in *The Marriage of Figaro*, Ms. Pinkerton in *The Old Maid and the Thief*, Mary Warren in *The Crucible*, Sophie in *Der Rosenkavalier* and Lucia in *Lucia di Lammermoor*. She has also served as the rehearsal soloist/understudy for the MU Choral Union's productions of Haydn's *The Creation* and Mendelssohn's *Elijah*. At present Paula is planning to return to MU in the fall in pursuit of a master's degree in vocal performance.

Christopher Wood (Peter, the father) is currently in his second semester at the University, where he has just started his graduate work pursuing his Master of Music in Vocal Performance. He is a member of University Singers, and serves as a Graduate Teaching Assistant in voice. Last semester, Mr. Wood sang the roles of the Count in *The Marriage of Figaro*, and Don Alfonso in *Così fan tutte* with Show-Me Opera. He has studied voice privately since his junior year in high school and has had the lead roles in the musicals *South Pacific*, *Fiddler on the Roof*, and *The Sound of Music*. Other shows he was involved with include *Carousel*, *Cabaret*, and opera productions of *The Magic Flute*, as well as Luther College's *Mountain Adventure*. In 1995, Mr. Wood received his Bachelor of Arts degree from Principia College in Elsah, Illinois. He spent last year working in Estes Park, Colorado as an assistant manager for two resorts. While in Colorado, he directed the community musical of *Annie* and was active as a soloist for the Estes Park Oratorio Society. Chris's home town is Algoma, Wisconsin.

ABOUT THE DIRECTORS

Stage Director James Doing is since 1995 Assistant Professor of Voice and Director of Opera at MU. After obtaining a Master of Music degree at the University of Connecticut and participating in the young artist programs of Lake George and Santa Fe Opera Festivals, he moved to Europe to continue his studies at the Netherlands Opera Studio. Pursuant to these studies he embarked on an international singing career in both opera and oratorio. As a tenor he has sung over 40 operatic roles throughout the U.S. and Europe with stage directors such as David Alden, Colin Graham, Alfred Kirchner, Harry Kupfer, Christof Loy, Elisha Moshinsky, Herbert Neugebauer, David Pountney, Pierre Strosser and Robert Wilson. Mr. Doing's operatic repertoire has ranged from Monteverdi performed in Paris, Amsterdam and New York to Andriessen, Berio, Boehmer and Glass in Amsterdam, Brussels, Stuttgart and London. He currently specializes in the operas of Mozart and the concert music of J. S. Bach. Mr. Doing has recorded for the Opera Rara, Accord and Nonesuch labels. As a stage director he has produced Carlisle Floyd's *Susannah* and two evenings of operatic scenes here at MU.

Conductor Edward Dolbashian is Director of Orchestral Activities at MU. He graduated from the Hartt College of Music, with both a Bachelor of Music and Master of Music degree in Oboe Performance. Mr. Dolbashian's conducting career began when, during his tenure as oboist of the Hartford Symphony Orchestra, he accepted the directorship of the Holyoke (Massachusetts) Civic Orchestra. Subsequent study took Mr. Dolbashian to the prestigious Pierre Monteux School of Orchestral Conducting in Maine, studying under Charles Bruck, and to Yale University, where he served as student conducting assistant to Otto-Werner Mueller *en route* to earning a Master of Music degree in Orchestral Conducting. Further studies took place at the Tanglewood Institute, with Seiji Ozawa, Leonard Bernstein, Andre Previn, and Gustav Meier, and at the Boris Goldovsky Opera Conducting Seminar. Recently Mr. Dolbashian has taken on extra duties as Music Director and Conductor of the Alton Symphony in Alton, Ill.



ABOUT SHOW-ME OPERA

Show-Me Opera is the name of Opera Workshop, a student opera ensemble, which exists to help in the preparation of:

Vocal performance majors for a career in opera
Music education majors for a career in teaching
Non-music majors for a life-long love of the arts.

Show-Me Opera presents two main productions per year: a scenes program of operatic excerpts with piano accompaniment in Whitmore Recital Hall in the fall semester, and a full-scale opera with orchestra in Rhynsburger Theatre in the spring. The class meets 8-10 hours each week for staging rehearsals, musical coaching, dance, audition techniques and stagecraft. The staff consists of James Doing, Assistant Professor of Voice and Director of Opera, as the Artistic Director, Sara Graham, a graduate teaching assistant who is a master's degree candidate in vocal performance, and for the spring semester, Ryan Malone, undergraduate music education major, as the rehearsal pianist. This semester Show-Me Opera continued to benefit from weekly ballet lessons with Ms. Janice Dulak, Instructor of Dance at Stephens College.

It's been a pleasure for Show-Me to "Show-You" opera tonight and we hope that you will come back in November for an exciting operatic excerpts program in Whitmore Recital Hall. On behalf of the members of Show-Me Opera, I'd like to thank you, the audience, for your support, and invite you to become a member of our mailing list. Just fill in the form [inserted in your program] and drop in either the U.S. or campus mail. Thanks.

James Doing
Artistic Director
Show-Me Opera



Department of Music

Concerts, Recitals, & Other Musical Events

Winter Semester 1997

Stacey Leiker, pianist	3/22/97	RWRH, 5:00 pm
◆Darry Dolezal, violoncello	3/24/97	RWRH, 8:00 p.m.
Janice Wenger, pianist		
Student Recital	3/25/97	RWRH, 2:40 pm
Monica Lee, pianist	3/25/97	RWRH, 8:30 pm
•† <i>To Kill a Mockingbird</i>	3/29/97	JAud, 8:00 pm
Horn Studio Recital	3/31/97	RWRH, 7:00 pm
Student Recital	4/1/97	RWRH, 2:40 pm
<i>Burkfest 1997</i>	4/1/97	RWRH, 8:00 pm
•† St. Louis Symphony,	4/2/97	JAud, 8:00 pm
Latin Ensemble	4/4/97	RWRH, 8:00 pm
Josh Morrison, trumpet	4/5/97	RWRH, 3:30 pm
Kristyn Davidson, oboist	4/5/97	RWRH, 5:00 pm
◆Steven Geibel, flute	4/5/97	RWRH, 8:00 pm
Trio Americas	4/7/97	RWRH, 8:00 pm
Student Recital	4/8/97	RWRH, 2:40 pm
Trombone Studio	4/8/97	RWRH, 7:00 pm
Nathaniel Brickens, coordinator		
Student Composers Concert	4/9/97	RWRH, 8:00 pm
University Singers	4/12/97	BCC, 8:00 pm
David Rayl, director		
◆James Doing, tenor	4/13/97	RWRH, 8:00 pm
Janice Wenger, pianist		
† Hitt Street Harmony, Jazz Ens. and JB3	4/14/97	MoTh, 8:00 pm
Rob Sinclair, Fred Hemke, & Nan Swope, directors		
◆Esterhazy Quartet	4/14/97	RWRH, 8:00 pm

RWRH = Rogers Whitmore Recital Hall
 JAud=JAuditorium; MoTh=Missouri Theatre
 BCC=Broadway Christian Church
 ◆Music Department Faculty or Guest Recital
 ΔNational Pastimes Production
 • University Concert Series Event
 † Admission Charge

Requests for accommodations related to disability need to be made to Dr. Alex Pickard,
 213 Fine Arts Building, 88207361, at least seven days in advance of the event.