

University of Missouri
School of Fine Arts
Department of Music
Event No. 69 in the 1996-97 Series

MU's
SHOW-ME OPERA

Presents

A Night at the Opera

A Program of Opera Scenes

James Doing, Conductor/Stage Director
Jeff Brown & Ryan Malone, Pianists
Paul Berghold, Stage Manager

Rogers Whitmore Recital Hall
Sunday and Monday, November 24 & 25, 1996
8:00 p.m.

Amahl and the Night Visitors

by Gian-Carlo Menotti

Scene 1

*sung in English

Mother	Crystal Nix
Amahl	Janice Simmons
Piano	Ryan Malone
Oboe	Dan Willett

Place and Period: Near Bethlehem, the first Christmas Eve (this scene takes place before the “Night Visitors” arrive)

Amahl, a poor, crippled shepherd boy, sitting outside his old, rundown shack and looking at the beautiful night sky, is called inside to bed. He reluctantly complies only after his mother threatens to spank him, all the while exclaiming that there is the biggest, brightest star he has ever seen. Thinking that Amahl is “crying wolf” once again, she laments the fact that they have no food and loathes the thought that they will have to become beggars. Amahl is very hurt to see his mother so upset and, in an effort to make her feel better about their situation, he romanticizes the idea of begging to his mother. Amahl tells her that if they must beg, he will be the best beggar that he can be. And with that, they say goodnight and go to sleep.

notes by Heather Brooks

Lucia di Lammermoor

by Gaetano Donizetti

Finale Act I

*sung in Italian

(see translation on separate sheet)

Lucia..... Paula Stickel
Edgardo Ryan MacPherson
Piano..... Ryan Malone

Place and Period: Scotland, Garden outside of Ravenswood Castle, end of the 17th century

The Ravenswood family has lost possession of its lands to the politically ambitious Enrico Ashton, Lucia's brother. Lucia has fallen in love with Edgardo of Ravenswood, whose father was killed by Enrico. This sets the stage for the scene presented this evening. Lucia is waiting in a park for a clandestine meeting with her love, Edgardo. When he arrives, he tells her that he must sail to France on affairs of State, but that before he leaves he is prepared to face Enrico, offer him peace between their clans and ask for Lucia's hand in marriage. Lucia, frightened of her brother's reaction to this, pleads for Edgardo to let their love remain a secret. Edgardo flies into a rage, exclaiming that he has vowed to avenge his father's death by killing Enrico and he could still fulfill his vow! Lucia calms him and Edgardo, deciding to disregard the vow, asks her to marry him in secret, saying, "A loving heart is a church and altar unto itself." The two exchange rings and solemnly plight their troth, stating that in God's eyes they are truly married. Forgetting their anxieties for a moment, they imagine that their love will transcend the physical distance between them during Edgardo's time in France. Editor's note: Lucia also makes him promise to write, proving that some things never change!

notes by Paula Stickel

The Marriage of Figaro

by W. A. Mozart

Finale Act I

* sung in the Ruth and Thomas

Martin English Translation

Marcellina	Jena Vieira
Susanna.....	Kimberly Masters
Cherubino	Andrea Haefke
Count Almaviva ...	Christopher Wood
Basilio	Travis Grant
Figaro.....	Dennis Folwarczny
Piano.....	Ryan Malone

Chorus: Shilpa Bavikatte, Heather Brooks, Amity Bryson, Melissa Freeman, Sara Graham, Kandice Kos, Ryan MacPherson, Megan McDonald, Crystal Nix, Sariah Pinick, Joshua Powlishta, Liz Racster, Bret Sanders, Janice Simmons, Paula Stickel, Justin Tanner, Jena Vieira

Place and Period: Near Seville, Spain, in an unused room in Almaviva's castle; present time

Figaro and Susanna are servants to the Count and Countess Almaviva, and are soon to be married. Figaro owes a sum of money to Marcellina, the governess to the Countess, and if he doesn't repay her she gains the right to marry him. The scene opens with Marcellina entering a room where she notices Susanna (Figaro's fiancée) off in a corner mending the Countess's nightcap. Marcellina takes the opportunity to upset her by pointing out how much the Count "likes" her and plans to bed her before the wedding. Susanna, seemingly the only one in the castle not plotting against someone else, gets angry with Marcellina, and the two begin to hurl insults at one another. Eventually Susanna's insults win the day and Marcellina leaves disgusted. Just then, the amorous Cherubino, the Count's 14-year-old pageboy, enters very upset because he has been dismissed for being caught "red-handed" with the gardener's daughter, Barbarina. He is forced to hide quickly when the Count enters wishing to "speak" with Susanna. The rest of the scene is a comedy of ill-timed entrances of the men of the castle and Susanna's attempts to keep her composure. Editor's Note: You will notice that the young boy Cherubino is played by a woman. This operatic convention allows for a very youthful looking and sounding boy and adds to the boyish wonder and innocence which characterize his/her role.

notes by Andrea Haefke

Intermission

Special Surprise

Ryan Malone & Paula Stickel

La Bohème

by Giacomo Puccini

Finale Act I

* sung in Italian

(see translation on separate sheet)

Mimì	Sara Graham
Rodolfo.....	Ryan MacPherson
Marcello	Christopher Wood
Schaunard ..	Bret Sanders
Colline	Dennis Folwarczny
Piano.....	Jeff Brown

Place and Period: Paris, 1830s

In the Latin Quarter of Paris, four aspiring (starving) artists reside on the fourth floor of an apartment building. Three of the young men, Marcello, a painter, Schaunard, a musician and the philosopher Colline, leave to celebrate Christmas Eve at the Café Momus. Rodolfo, the poet, not in the mood to go out, stays behind to finish up a newspaper article he's writing. Rodolfo's struggle with writer's block is interrupted by a soft knock at the door. Mimì, a neighbor from downstairs, enters with a request...her candle has gone out and she needs a light. As she enters the room she grows faint and drops her room key. Rodolfo revives her with a bit of water as he notes how ill she looks. He then offers her a little wine and, as she drinks, remarks in an aside that he finds her very beautiful. Mimì rises to go and Rodolfo lights her candle. When she has gone she realizes that she has lost her key and returns, to Rodolfo's surprise and delight! The draft from the open door blows her candle out and Rodolfo deftly blows his own out as well. The two are left looking for the key in the darkness; Rodolfo finds it but pockets it. As their eyes become accustomed to the dim light of the moon the two strangers proceed to tell each other about themselves. Rodolfo and Mimì, no longer strangers, soon declare their love for each other and leave for the Café Momus to celebrate Christmas Eve with his friends.

notes by Sariah K. Pinick

Così fan tutte (So do they all)

by W. A. Mozart

Finale Act I

* sung in the Ruth and Thomas

Martin English translation

Fiordiligi	Amity Bryson
Dorabella	Kandice Kos
Despina.....	Melissa Freeman
Ferrando.....	Justin Tanner
Guglielmo.....	Ryan Malone
Don Alfonso	Christopher Wood
Piano	Jeff Brown

Place and Period: Naples, Italy, A Garden, 1920s

Ferrando and Guglielmo, two young officers, have made a wager with their friend Don Alfonso. Both claim that their women (Dorabella and her sister Fiordiligi) are faithful and trustworthy women. Don Alfonso—the rich, old and wise bachelor—argues that women simply cannot be trusted, and that absence does indeed make the heart grow fonder...of someone else! As part of the bet, the two young men stage a dramatic farewell, pretending to leave with their regiment. They then disguise themselves as Albanian gentlemen and attempt to seduce each other's fiancée. At first the attempts are futile—even though Dorabella begins to weaken, Fiordiligi manages to help her remain faithful. Ferrando and Guglielmo are ready to collect their money from Don Alfonso, but he insists that they try one more scheme. This is where we enter the opera this evening. As the sisters mourn the loss of their lovers, the two Albanians rush in, grabbing the attention of the two women by drinking “a double dose of arsenic.” The women are distraught that they have caused this cruel fate for the men and begin to feel sorry for them. The men fear that their women are weakening as the sisters call on their servant Despina, who in turn calls for a doctor. Despina returns, disguised as an old doctor, and the fun begins!

notes by Ryan Malone

Production Staff

This fall semester the students of Show-Me Opera formed several Task Forces (Working Groups) which were responsible for the various production aspects of our scenes program. The Task Forces each had leaders who were responsible for coordinating the efforts of the groups.

Task Forces and their members: * indicates a leader

Costumes/Makeup	*Sara Graham (Costumes), *Crystal Nix (Makeup), Shilpa Bavikatte, Melissa Freeman, Kimberly Masters, Liz Racster, Janice Simmons
Lighting	*James Doing, Ryan MacPherson, Christopher Wood
Photography/Video . . .	*Kandice Kos, Ryan MacPherson
Program	*Ryan Malone, Heather Brooks, Andrea Haefke, Sariah Pinick, Paula Stickel
Properties	*Christopher Wood, Dennis Folwarczny, Sariah Pinick, Justin Tanner
Publicity	*Amity Bryson, Dennis Folwarczny, Travis Grant, Megan McDonald, Bret Sanders, Jena Vieira
Stage Manager	Paul Berghold
Make-up and Hair	Liza Brown

Conductor and Stage Director James Doing is 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. Mr. Doing has recorded for the Opera Rara, ACCORD and Nonesuch labels.

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 each fall of operatic excerpts with piano accompaniment in Whitmore Recital Hall and a full-scale opera in the spring with orchestra in Rhynsburger Theatre. 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, Sara Graham, a graduate teaching assistant who is a master's degree candidate in voice performance, and Ryan Malone and Jeff Brown, undergraduate piano majors, as the rehearsal pianists. This semester Show-Me Opera benefited from weekly dance lessons with Ms. Janice Dulak, Instructor of Dance at Stephens College.

Special thanks to: Paul Berghold, Dean Packard and the Department of Theatre, and the entire cast of Show-Me Opera for their help in various areas. Thank you all!!

On behalf of the members of Show-Me Opera I'd like to thank you, the audience, for your support, and wish you all a happy Thanksgiving and Holiday season. It's been a pleasure for Show-Me to "Show-You" opera this evening. It's also my pleasure to announce that *Hansel and Gretel* is coming! Show-Me Opera and the MU Opera Orchestra, conducted by Edward Dolbashian, will present this ever-popular children's opera based on the famous fairy tale March 20-23rd, 1997 at Rhynsburger Theatre. Portions of this delightful opera will be available to local schools. For booking information please contact James Doing at 882-7657.

James Doing