

DATE #13,072

CASS #13,073
13,074

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1997
6-10

A PRESENTATION OF OPERA SCENES
BY
THE OPERA WORKSHOP CLASS
Tuesday June 10, 1997

DATE
ID 1 *Le Nozze di Figaro* 3'50

Susanna
Countess

W. A. Mozart
(1756-1791)
Tiina Ritalahti
Meg Daly

ID 2 *Fidelio* 15'13

Marizellina
Jacquino
Rocco
Leonora

Ludwig Beethoven
(1770-1827)
Emily McGlocklin
Kerry Jennings
Jay McManus
April Fissell

ID 3 *The Old Maid and the Thief* 10'40

Miss Pinkerton
Miss Todd
Laetitia
Bob

Gian-Carlo Menotti
(1911)
Amy Bils
Marci Morrell
Tiina Ritalahti
Jay McManus

ID 4 *L'Elisir d'Amore* 27'12

Gianetta
Peasant Girl
Peasant Girl
Nemorino
Dulcamara
Adina

Gaetano Donizetti
(1797-1848)
Amy Bils
Tiina Ritalahti
Meg Daly
Kerry Jennings
John Clynch
Angela Mark

INTERMISSION

CASS # 13,073 - side A

CASS # 13,073 - side B

DAT
IDS

Les Contes d'Hoffmann 38'

Hoffman
Nicklausse
Antonia
Crespel
Dr. Miracle
Antonia's Mother (the portrait)

Jacques Offenbach
(1819-1880)

Andrew Childs
April Fissell
Amy Cheifetz
Jay McManus
Glenn Guhr
Marci Morrell

CASS #13,074
SIDE A

We wish to thank:

KEVIN JOHNSON, OUR GREAT ACCOMPANIST !

*JOSIE GARDINER, COSTUME SHOP MANAGER, FOR OUR
WONDERFUL COSTUMES !*

TOM BURKE, SCENIC SHOP, FOR PROPS AND SET PIECES !

*JAY VENSKE, MEANY HALL STAFF, FOR BEING OUR STAGE
MANAGER !*

*JOHN POLLSON, MEANY HALL STAFF, FOR HIS
COOPERATION AND GIVING US EXTRA TIME IN THE
THEATER !*

Julian Patrick, faculty advisor

Le Nozze di Figaro

In this duet from "The Marriage of Figaro" Sussana and the Countess contrive to fool the Count and trap him in his unfaithfulness, and write a note to him to begin the plot.

Fidelio

In the courtyard of the Prison Marzellina is sorting laundry while Jacquino hovers about, trying to woo her in-between attending to his other duties. She scorns his pleas to her to marry him and, after Rocco calls him inside, sings a charming aria voicing her longing for Fidelio(Leonore) who is a new helper at the Prison. Rocco and Jacquino re-enter the courtyard and Fidelio arrives at the prison gate, loaded down with supplies he has bought in the local village. Rocco, examining the receipts, commends Fidelio for obtaining everything cheaper than he could have done. Much to Leonore's discomfort he observes that he sees the attraction between his daughter and Fidelio and approves of the match. For the sake of protecting her disguise as Fidelio, Leonore pretends a romantic interest. This leads to the beautiful quartet "Mir ist so wunderbar". Marcellina rejoices over what she perceives as Fidelio's interest, while Leonore expresses pity for her misguided love, Jacquino laments losing Marcellina, and Rocco sings that this union will cheer his declining days.

The Old Maid and the Thief

This first scene of this opera takes place in the parlor of Miss Todd, a prim old maid living in a small town in Mid-America in the 1930's. Miss Pinkerton has come to visit and gossip and while she is there a young beggar knocks at the back door seeking help. Ushering Miss Pinkerton out the front door with unseemly haste, Miss Todd and her maid let the beggar in and offer to feed him and give him a place to stay, not so secretly rejoicing that they have now have a man in the house.

L'Elisir d'Amore

The closing scenes of "The Elixir of Love" begins with Gianetta telling two village girls the gossip that she has heard that Nemorino's uncle has died and left him an enormous sum of money. Nemorino approaches. He is tipsy from having drunk all of the Elixir(which is nothing but cheap wine) which Dulcamara has assured him will make Adina love him. The girls fawn over him and shower him with compliments. He decides that it must be the Elixir working its spell. Dulcamara appears and is astounded when Nemorino thanks him profusely and assures him that the potion is working. Adina arrives and is surprised at the attention Nemorino is receiving from the girls of the village. Each singing their own thoughts the ensemble ends with Nemorino left in the village square to pour out his longing for Adina in the aria "Una furtiva lagrima". Adina returns with the Nemorino's contract to join the army, which she has purchased in order to keep him from leaving. She gives him the contract and finally professes her love for him. Dulcamara returns to the Square on his way out of town, bragging about the success of his Elixir. Not only will it cure love sickness but it brings wealth as well.

Les Contes d'Hoffmann

The scene is the home of Crespel in Munich. A covered portrait of his dead wife, a famous diva, is in the shadows. We pick up the scene where Hoffmann and Nicklausse enter the drawing-room, having come to see Antonia, Hoffmann's fiancee. Nicklausse tries to persuade Hoffmann to let art be his mistress to no avail. Antonia enters the room and she and Hoffmann rejoice in the happiness which will be theirs after their marriage tomorrow. Hoffmann is jealous of her music and Antonia wonders if he will forbid her to sing like her father has done. After singing a duet which Hoffmann accompanies at the piano Antonio suffers an attack of the mysterious illness which is affecting her. She goes to her room when she hears her father coming and Hoffmann hides in the room to try to discover why Antonia is behaving so strangely. Dr. Miracle comes calling at Crespel's home and Creeps becomes very agitated, accusing him of wanting to kill his daughter just as he killed her Mother. Miracle says he wishes to examine Antonio and, when Creeps refuses, Miracle summons an invisible Antonio from her room with magically like movements. He questions her, takes her pulse and instructs her to sing. A brilliant cadenza issues from Antonia's room and Miracle warns that unless she takes the medicine he is prescribing, her singing will kill her. Crespel finally succeeds in driving Miracle from the house and Hoffmann emerges from his hiding place wondering how he can persuade Antonia not to sing for the sake of saving her life. Antonia returns and Hoffmann pleads with her to quit singing and takes his leave. As Antonia bemoans her plight Miracle appears behind her and exhorts her to sing and remain true to her art. She turns for solace to the portrait of her mother and Miracle brings the portrait to life to persuade Antonia to sing and the three sing a powerful trio at the end of which Antonia lies dying on the floor. Crespel rushes in and takes his daughter in his arms. Hoffmann and Nicklausse appear as Antonia dies in her Father's arms. Hoffmann shouts for a doctor and Miracle appears murmuring gloatingly "Morte" (Dead).