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UNI Opera Presents: Waiting, opera scenes, April 22-23, 2016 [program]

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UNI OPERA PRESENTS

Waiting

Opera Scenes

April 22-23, 2016

7:30pm

Bengtson Auditorium

Russell Hall

Free Admission
English Supertitles

Kayla Kjeldseth in *"Susannah"*
by Carlisle Floyd, 2016

2016 UNI Opera Showcase

University of Northern Iowa

DIRECTOR'S NOTE

Thank you for joining us this evening for the 2016 UNI Opera Showcase! This program is the culmination of an outstanding year for UNI Opera: from *L'elisir d'amore* on the Scholarship Benefit Concert, to Costa Rica as part of the Promising Young Artists of the Twenty-First Century program, the fall Italian scenes program, Carlisle Floyd's *Susannah* in the Great Hall of GBPAC, numerous outreach performances in schools, performances with IDT Dance Company, to tonight's "Waiting" themed performance, our students have been singing, acting, and dancing through the year! I would like to thank the students for their dedication, hard work, laughter, patience, commitment to collaboration and ensemble, and willingness to try whatever seemingly off-the-wall thing I ask of them. They are the backbone of UNI Opera.

Tonight's performance brings together threads from many parts of UNI Opera's curriculum. The pre-curtain arias are drawn from our Advanced Vocal Performance course on auditioning, and the scene from *The Consul* is adapted from a class project from our Opera Performance Two course. We are also very proud to be showcasing the work of 2015 alum Tori Ovel—Tori and I had several conversations in her senior year at UNI prior to her departure for graduate school at Butler University and I was delighted when she sent me this piece, which had me laughing as I read the libretto. Bringing new work to life is a challenging and rewarding experience, and I am proud of our cast for their accomplishments in *Now Boarding*... They have truly re-created the semi-surreal feeling of waiting in the airport at 3:00 a.m....

"Waiting" is the theme by which all of the works on the program are bound. As Dr. Barrett and I contemplated scene selections for the program, we realized how much wishing and waiting characters do in opera as they sing, scheme, and struggle (and sometimes salsa!) towards their goals. The production team began to think of waiting as feeling as if the world is passing you by and you are suspended in a moment—the set and lighting was designed to help create this atmosphere. I particularly love the ancient pillars you will see that have been suspended in time as thousands of years of human events take place around them. I'd like to thank our designers for their excellent work and the strong sense of collaboration we have created as a team.

As always, if you are interested in getting involved with UNI Opera, there is a way that can happen! Opera is an intricate collaboration that needs performers, technicians, financial supporters, audience members, and memberships in our soon to be inaugurated Friends of UNI Opera. Please contact me to get involved—we'd love to expand our team. mitra.sadeghpour@uni.edu

Enjoy the opera!



Mitra Sadeghpour, DM
Director of UNI Opera

<http://uni.edu/opera/homepage>
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<https://twitter.com/operauni>

UNI Opera Presents:
2016 OPERA SHOWCASE: "WAITING"

Friday, April 22 and Saturday, April 23, 2016
Bengtson Auditorium, Russell Hall

Directed by Mitra Sadeghpour
Music Direction by Korey Barrett

Pre-curtain performancesMichelle Monroe, Rachel Storlie, Kayla Kjeldseth
James Jenkins, piano

The Turn of the Screw (1954)**Benjamin Britten (1913-1976)**
Prologue and Act I, Scenes i and ii

Conductor: Korey Barrett
Pianist: James Jenkins

Prologue: Blair Remmers
Governess: Michelle Monroe
Mrs. Grose: Alissandra Henkle
Flora: Emily Phalen
Miles: Jonathan Carpenter

Benjamin Britten's *The Turn of the Screw* has been described as one of the most dramatically appealing English operas. Based on the novella by Henry James, Britten's opera tells the chilling tale of a governess hired by a charming bachelor to look after his young niece and nephew. The naïve young governess is determined to make a success of her appointment, despite her employer's strange stipulation that she never contact him. The story unfolds in Victorian England, in a grand mansion in the rural countryside near Bly, where sinister events place lives in jeopardy. The Prologue introduces the "curious story," and the Governess is seen riding in a carriage towards Bly, waiting to meet her new charges and reflecting on her nervous anticipation. She then meets the waiting housekeeper Mrs. Grose and the children, who eagerly await her, and immediately feels that Bly is now her home. Meanwhile, lurking in the background....

L'incoronazione di Poppea (1643)**Claudio Monteverdi (1567-1643)**
"Sento un certo non se che" Act II, Scene iv

Pianist: Korey Barrett

Valletto: Alexandra Saulsbury
Damigella: Shawnessy Lau

L'incoronazione di Poppea (The Coronation of Poppea) tells the story of a love affair between the Emperor Nero and the noble Poppea. The Emperor Nero is married to the Empress Octavia, who still loves him; and Otho is betrothed to Poppea, and he loves her. However, Nero and Poppea have fallen in love with each other. Both Octavia and Otho are distraught by the infidelity of Nero and Poppea and have been unsuccessful in attempts to eradicate the affair. Emperor Nero and Poppea take action to prohibit complications to their eventual union, leaving the philosopher, Seneca, dead.

The action of the scene presented tonight dissolves previous tensions as a flirtatious duet begins between Valletto and Damigella, both attendants to the Empress Octavia. Valletto is struck by Damigella's intense beauty and has been waiting for a chance to find her alone. The two carefree lovers go through a series of playful exchanges where Valletto repeatedly longs for the affections of the teasing Damigella. Damigella realizes that she enjoys Valletto's pursuit and the duet concludes as the pair unites and celebrates the beauty of love and the joy they have found in being together.

Now Boarding... (2015)Tori Ovel (b. 1992)

Assistant Director: Alexandra Saulsbury

Conductor: Korey Barrett

Pianist: James Jenkins

Voice: Sam Coon

Worried: Haley Steele

Business: Aaron DeSantiago

Sad: Luke Fosselman

Others Waiting: Carlos Woerner, Emily Phalen, Elizabeth Paull

Composed by UNI Alum Tori Ovel with libretto by Wendy S. Knapp Bowman, the mini-opera *Now Boarding...* explores the experience of waiting in an airport terminal through the lens of three nameless characters; Sad, Worried, and Business. These characters reflect the myriad of people one may find in a terminal and are intended to create a visceral response from the audience. Sad is voiced by a man who is grieving a loss, Worried is a woman who is frantically panicking about the dangers of flying, and in the words of Ovel, Business can best be described as "You know the guy—always on the phone, treats his waitresses like scum, thinks he's entitled to the world." Much of the storyline is left for personal interpretation, just as Ovel intended. Tonight marks the regional premiere of this work.

Only HumanOrchesis Dance Company

Choreographer: Emily Bittner

Music: "Only Human" by Fallulah

Performers: Emily Bittner, Jenny Crumrine, Brianna Ewoldt, Kendra Gerrish,
Bethany Piotter

Orpheus and Eurydice (1762)C.W. von Gluck (1714-1787)

The Elysian Fields: Act II, Scene ii

Choreographer: Mandy Masmar

Conductor: Korey Barrett

Pianist: Elisabed Imerlishvili

Blessed Spirits: The Opera Ensemble*

Orpheus: Lauren Day

Eurydice: Michelle Monroe

Amor: Taylor Else

Ensemble soloists: Shawnessy Lau, Megan Grey, Sam Coon, Sean Smith

Christoph Willibald Gluck's *Orpheus and Eurydice* was first performed in 1762. The story comes from the ancient myth of Orpheus, a demi-god, and Eurydice, his bride. Eurydice was killed by a snake on their wedding day and her spirit descended to the Underworld. Orpheus appeals to the gods and transcends mortal barriers to retrieve Eurydice. He is welcomed into the Elysian Fields by the Blessed Spirits and is reunited with the awaiting, Eurydice. He must now lead her out of the Underworld without speaking to or even glancing at her. Eurydice begins to doubt his love and, growing desperate, they gaze upon each other and Eurydice falls dead once again. Amor, the goddess of love takes pity on them and reawakens Eurydice. Orpheus and Eurydice praise the goddess of love for her mercy and find joy because love has proven stronger than death.

- BRIEF INTERMISSION -

Don Giovanni (1787) W.A. Mozart (1756-1791)

"Sola, in buio loco:" Act II, Scene vii, viii, ix

Conductor: Yu-Ting Su

Pianist: Korey Barrett

Leporello: Bradley Boyd

Donna Elvira: Kelly Noltner

Don Ottavio: Blair Remmers

Donna Anna: Rachel Storlie

Zerlina: Athena Walton

Masetto: Andrew Cutler

Don Giovanni, a quintessential and revered work of Mozart, retells the story of Don Juan. With the help of his often-unwilling servant, Leporello, Don Giovanni has seduced women in nearly every country in Europe, with the total count numbering over 2,000! Through his exploits, Don Giovanni has made many enemies: Don Ottavio and Donna Anna want to kill him for murdering Anna's father, Masetto and Zerlina want revenge for desecrating Zerlina on their wedding day, and Leporello is beginning to tire of always being the person who takes the fall for Giovanni's antics. Donna Elvira, a past lover of Giovanni's, remains convinced they will end up together and impatiently awaits his return. Desiring to make the game more entertaining, Giovanni has disguised Leporello as himself and sent him out into the dark night, where he is found at once by Elvira and eventually the others who await their revenge.

The Consul (1950) Gian Carlo Menotti (1911-2007)

"To this we've come..."

Pianist: James Jenkins

Magda Sorel: Kayla Kjeldseth

Secretary: Maddy Langlitz

Vera Boronel: Kayla Schmitz

Mr. Kofner: Carlos Woerner

People Waiting: The Opera Ensemble*

Gian Carlo Menotti's *The Consul* won the 1950 Pulitzer Prize for Music. The unnamed Eastern European country in the opera is in the heat of post-war division. The Freedom Fighters and the Secret Police are at odds and the country is dangerous for everyone. Magda Sorel and her husband John are threatened by the police to give up the identity of the Freedom Fighters. They, along with many other citizens, dream of escaping the unrest but have to wait to obtain their visa before being allowed to leave. The action in this scene takes place in the waiting room of the consulate. After being refused her visa once again, Magda argues bitterly with the secretary and voices the questions of the people with her climactic "Papers" aria from Act II, "To this we've come..."

Les dialogues des Carmélites (1956) Francis Poulenc (1899-1963)
Act III, 2nd Tableau

Pianist: Korey Barrett

Blanche: MaKayla McDonald

Mère Marie: Kayla Schmitz

Une voix de femme en coulisse: Kayla Kjeldseth

Francis Poulenc's *Dialogues des Carmélites* was adapted from a play by Georges Bernanos which presents the real life story of the Martyrs of Compiègne and their journey to the guillotine during the French Revolution. Poulenc's setting focuses on the story of Blanche de la Force, the daughter of a wealthy French aristocrat during the height of the French Reign of Terror. Accustomed to a life of fear, Blanche leaves her home to find refuge in the Carmelite convent. The Mother Superior reminds Blanche that joining the Carmelite Order is no place for hiding, but a great moral and religious responsibility. Sister Constance, who has befriended Blanche, tells her that she has dreamed that the two will die young together. The police visit the convent and declare that the convent must give up their religious order. In response and with support from the other nuns, Mother Marie decides they will take a vow of martyrdom and see the guillotine on their own terms. Blanche is fearful once more and runs away into seclusion in her former home, disguising herself as a servant. Mother Marie finds her there, waiting and in ruins, and offers her a way to escape. Blanche, terrified of everything, including her former servants who now she serves, is not strong enough to leave.

La Danza IDT Dance Company

Choreographer: Samantha Gaffney

Music: *El Tango* by Gary Arbuthnot (edited)

Performers: Avereé Chaloupka, Samantha Gaffney, Cheyene Robertson, Cayden Shiltz, Alyssa Swanson, Taylor Trimble

Candide (1956) Leonard Bernstein (1918-1990)
"I Am Easily Assimilated"

Choreographer: Mandy Masmar
Pianist: Korey Barrett

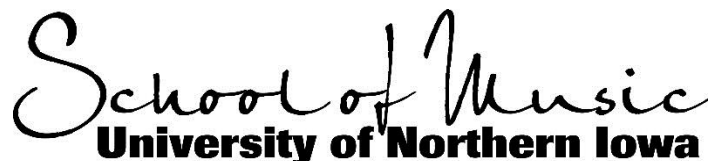
Old Lady: Megan Grey
First Señor: Hunter Quint
Second Señor: Sean Smith
Cunegonde: Elizabeth Paull
Candide: Sam Coon
Spanish Dancers: The Opera Ensemble*

Based on the work of Voltaire, in *Candide* four young people lived in extreme happiness in perfect Westphalia: Cunegonde, a Baron's beautiful daughter; Maximilian, his equally beautiful son; Paquette, a very obliging serving girl, and Candide, an obscure, parent-less cousin. They had the great fortune to be instructed by the legendary philosopher Dr. Pangloss, who taught them that this is the best of all possible worlds and that everything that happens in it is for the best. However, there is one slight flaw: the humble Candide and the exalted Cunegonde fall very unsuitably in love. Candide is thrown out of the castle after their love is discovered. He is forced to fend for himself. On the eve of war with the neighboring Bulgarians, Candide endures many mishaps on the journey to reunite with his love. Cunegonde is also facing challenges; she is abducted during Mass by a sergeant in the invading Bulgarian army. However, these ordeals they do not destroy their faith in Dr. Pangloss's philosophy. Through all the trials, Candide and Cunegonde's love remains totally untouched and eternal.

In this scene, the young lovers and their traveling companion the Old Lady have fled from France to Spain and are awaiting new adventures. After having all their money stolen, the Old Lady teaches the young lovers how to "assimilate" into Spanish culture.

The Opera Ensemble:

Soprano: Kayla Kjeldseth, Rachel Storlie, Haley Steele, Taylor Else, Shawnessy Lau,
Alexandra Saulsbury, Lauren Day, Elizabeth Paull
Alto: MaKayla McDonald, Michelle Monroe, Kayla Schmitz, Alissandra Henkle, Kelly
Noltner, Emily Phalen, Athena Walton, Maddy Langlitz, Megan Grey
Tenor: Luke Fosselman, Blair Remmers, Sam Coon, Hunter Quint,
Jonathan Carpenter
Bass: Andrew Cutler, Bradley Boyd, Aaron DeSantiago, Carlos Woerner, Sean Smith



PRODUCTION PERSONNEL

Stage Director and Artistic DirectorMitra Sadeghpour
Music Director Korey Barrett
Stage Manager and Assistant to the Director Kelly Behling
Choreographer Mandy Masmar
Scenic Design and Technical Director Lawrence Guadagnoli
Lighting DesignerChris Tuzicka
Costume Designer Danielle Mason
PropsKelly Behling, Lawrence Guadagnoli, Michelle Monroe
Music PreparationKorey Barrett, James Jenkins, Yu-Ting Su
and Elisabeth Imerlishvili
Build and Paint Crews Lawrence Guadagnoli and members of UNI Opera
Stage CombatMatt Weedman
Bengtson Auditorium Technical SupportChuck Pugh
Poster and Cover DesignJaney Graveman
Program Caroline Francis
Supertitles Kelly Behling
Supertitle Coordinator Shawn Poellet
Program Notes Opera Graduate Assistants
Opera Outreach Michelle Monroe
Opera Graduate Assistants Kelly Behling, MaKayla McDonald,
Michelle Monroe, and Blair Remmers
Voice Faculty Jeffrey Brich, John Hines, Jean McDonald,
Mitra Sadeghpour, Katherine Osborne, Elizabeth Bieber
Director, School of MusicJohn Vallentine

IDT DANCE COMPANY

Focusing mostly on Multicultural, Folk, and Ballroom dance styles, with added Jazz and Tap dance elements as well. No previous dance experience is required, open to anyone/everyone interested.

ORCHESIS DANCE COMPANY

Focusing mostly on developing technique through Ballet and Modern dance. Performs many styles including (but not limited to) Ballet, Modern, Jazz, Hip Hop, and Tap. Members are chosen through an audition process held at the end of each semester for the following semester. Email Director Mandy Masmar (mandy.masmar@uni.edu) with any questions.

THANK YOU

UNI Dance Program and Mandy Masmar • UNI Theatre Department •
Matt Weedman • Gretchen Koinzan • Michaela Koinzan •
Sandy Nordahl and Steve Carignan, GBPAC • David Dunn • Sarah Pauls •
Randy Hogancamp • Casey Chlapek • Adam Brown •
Members of the UNI Opera Ensemble • Dr. Amy Kotsonis • Dr. Ronald Johnson