THE OPERA THEATER
of the
SHEPHERD SCHOOL OF MUSIC
Anthony Addison, director

A RECITAL OF OPERATIC SCENES

Thomas Jaber, piano accompaniment

Saturday, October 29, 1988
8:00 p.m. in the
Shepherd School Recital Hall
LE NOZZE DI FIGARO - Wolfgang Amadeus Mozart, 1781
   lib: Lorenzo da Ponte
The castle of Aguas Frescas, Spain, mid 18th century.

Countess Almaviva          Marlene Feser
Susanna                   JoBeth Moad

Count Almaviva and Rosina (from THE BARBER OF SEVILLE) have been married three years, and the Count is beginning to stray from the 'straight and narrow.' The Countess, sadly, must teach him a lesson in fidelity. She therefore plans to disguise herself as her servant, Susanna, the present centre of the Count's lustful attentions, and meet him in the castle gardens, but he must first be lured to the assignation. Susanna, fearing repercussions, does not want to write to his lordship, so the Countess suggests a short poem, which will be left around for him to see, but will not be traceable to Susanna.

Just prior to this scene, Figaro has discovered that he is the son of Marcellina who had wanted to marry him, and this fact has nicely removed one of the objections to the marriage of Figaro and Susanna, the subject of the opera.

* * * *

DIE ENTFUEHRUNG AUS DEM SERAIL - Wolfgang Amadeus Mozart, 1772
   lib: G. S. Stephanie, the younger, after F. Bretzner
Outside Pasha Selim's palace, Turkey, early 18th century.

Belmont                 Dixon Printz

Belmont, an English lord, has come to the kingdom of the Pasha Selim in order to rescue his fiancee, Constanza. She, her maid and the servant, Pedrillo, had been captured by pirates and sold to the Pasha and are now held in the charge of the wicked harem-keeper, Osmín. Pedrillo has managed to worm his way into the good graces of the Pasha as his gardener. He has just met Belmont and assured him that Constanza is safe and faithful.
The two Neapolitan ladies, Fiordiligi and Dorabella, have recently bid sad farewell to their devoted lovers, who have apparently gone off to war. The ladies are heartbroken, but two handsome foreigners have appeared and have been pursuing them ardently, even pretending to swallow poison because of their recalcitrance. But the cunning arguments of the ladies' maid, Despina, have begun to break down their resistance. Fiordiligi has now gone for a stroll with one of the foreigners, leaving Dorabella and the other alone. Neither she, nor her sister, are aware that the foreigners are in fact their lovers in disguise who, for a large bet, have undertaken to test their fiancée's fidelity by paying passionate court, each to his friend's fiancée.

* * * * *

LA TRAVIATA - Giuseppe Verdi 1853
lib: F. M. Piave, after Alexandre Dumas, fils
Outside Paris, mid 19th century.

Alfredo

Alfredo has persuaded Violetta to leave the life of a courtesan in Paris and retire with him to the country. He has been out for an early morning stroll.

* * * * *

WERTHER - Jules Massenet 1892
lib: E. Blau, P. Millet & G. Hartmann, after Goethe
In Wetzlar, Germany, late 19th century

Charlotte
Sophie

Charlotte is married to a 'dull provider,' and has been rather unwillingly receiving letters from the poet, Werther. His most recent missive has hinted that he will take his own life if she will not receive him in person. Her younger sister visits and, quite mistaking her problem, tries to cheer her.

-Intermission-Five minutes-
L'ELISIR D'AMORE – Gaetano Donizetti, 1832
lib: Felice Romani
Outside Adina's house, an Italian village, early 19th century.

Nemorino
Adina
David Cole
Kristen Baker

A peasant, Nemorino, is in love with a rich farmer, Adina, who has, for a long time, shown him little attention. Instead, she has apparently fallen heavily for a blustering Sergeant, Belcore, who has come to town with a small detachment of soldiers.

* * * * *

FAUST – Charles Gounod, 1859
lib: J. Barbier & M. Carré, after Goethe
Marguerite's house and garden, Germany, 16th century

Marguerite
Lina Chang Liao

Marguerite, a simple peasant girl, has been approached by a noble gentleman who has impressed her greatly. She returns to her house and garden, and to her household duties, but cannot get him out of her head. Her young friend, Siebel, has left her a bouquet of flowers, but the nobleman's devilish mentor, Mephistopheles, has brought other inducements to achieve his charge's desires.

* * * * *

PRODANA NEVESTA (The Bartered Bride) – Bedrich Smetana, 1866
lib: Karel Sabina
In a Bohemian village, mid 19th century

Jenik
Marenka
James White
Lynne Hodapp

Jenik and Marenka are secretly engaged when she learns that her parents are consulting a marriage broker named Kecal. Jenik has had some bad experiences as a youth and has left home. When he hears that Kecal is offering Vashek, son of Micha, as Marenka's husband, he realizes that he may be able to turn things to good account, for Vashek, by strange coincidence, is his own half-brother.

* * * * *

II BARBIERE DI SEVIGLIA – Gioacchino Rossini, 1816
lib: C. Sterbini, after Beaumarchais
Dr. Bartolo's house, Seville, 18th century

Berta
Diana Burson

Dr. Bartolo's jealous and scheming ways have finally disconcerted his maidservant, Berta, who attributes it all to the mysterious power of 'love.'
Figaro, general factotum in Dr. Bartolo's household, has come with a message from Rosina's admirer. Before he can deliver it, he overhears Bartolo planning to marry Rosina on the morrow. He warns Rosina, and suggests that she communicate with the adoring young man.

* * * * *

The Costumes have been worked on by all Opera Theater students.

* * * * *

Kristen Baker, Paula Blackmon, Lynne Hodapp and Lina Chang Liao, and are students of Virginia Babikian, Chairman of the Voice Department.

Diana Burson, Alyssa Clark, Elizabeth Hill, Cheng Hua and Joseph Staples are students of Lynn Griebling.

Rebecca Garfein, Marlene Feser and Richard Teaster are students of Jeanette Lombard.

David Cole, Dixon Printz, JoBeth Moad and James White are students of Norma Newton.