THE OPERA THEATER
of the
SHEPHERD SCHOOL OF MUSIC
Anthony Addison, director
A RECITAL OF OPERATIC SCENES
Thomas Jaber, piano accompaniment

Friday, December 2, 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.

Figaro
Rosina, Countess Almaviva
Susanna, her maidservant

Joseph Staples
Marlene Feser
Chada Ghanem

Count Almaviva and Rosina have been married three years, and the Count is beginning to stray from the 'straight and narrow.' To Figaro's horror, Susanna, to whom he is about to be married, has become the object of the Count's prime attention, a situation which Figaro is not prepared to accept.

In a later scene, the Countess sadly decides that she must teach the Count a lesson in fidelity. She therefore plans to disguise herself as Susanna, 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, not traceable to Susanna, which will be left for him to find.

Just prior to this second scene, Susanna has heard that Figaro has been found to be the son of Marcellina, who had wanted to marry him. This fact has nicely removed one of the objections to Susanna's marriage with Figaro.

DON GIOVANNI - W. A. Mozart 1787
lib: Lorenzo da Ponte
Seville, Spain

Don Giovanni
Zerlina

Richard Teaster
Lina Chang Liao

Don Giovanni has successfully separated Zerlina from her new husband, Masetto, by telling his servant to "entertain" him in the gardens of the palace. He now attempts to use the moments to his advantage.
Fiordiligi
Dorabella

The two Neapolitan sisters, Fiordiligi and Dorabella, revel in their love for two soldiers named Ferrando and Guglielmo.

THE GONDOLIERS - A. Sullivan, 1889
lib: W.S. Gilbert
The kingdom of Barataria

Marco
Giuseppe
Gianetta
Tessa

Marco and Giuseppe, two Venetian gondoliers, have recently married respectively Gianetta and Tessa. While both work as gondoliers, it transpires that one of them is from an ancient family of gondoliers, named Palmieri, while the other is a Spanish royal prince who was stolen as a baby and farmed out to father Palmieri to be raised. Unfortunately, since Palmieri died unexpectedly, no one is clear which of the boys is the prince. So, when the throne of Barataria becomes vacant, the two reign jointly, and very democratically, pending clarification. The confusion is worse confounded by the information, provided by the Grand Inquisitor, that the royal prince, which ever he is, was previously married as an infant. The joint kings and their wives exert themselves in an effort to solve this problem.
At a ball in the Capulet household, Juliet having sent her nurse and chaperone on an errand, is accosted by Romeo, a Montague who has 'crashed' the party.

CARMEN - G. Bizet, 1875  
lib: H. Meilhac and L. Halevy  
Seville, Spain, early 19th century

Carmen, excited by the fact that the soldier, Don Jose, has shown little interest in her brazen flirting, has thrown him a flower from her hair and accompanied it with a stinging taunt. As Jose picks it up, his childhood friend, Michaëla, appears. She has come from his mother, ostensibly to bring him various things, but in fact to try to win him back to his village, from which he had previously had to escape after killing a man in a game of paume.

ORPHEUS and EURIDICE - Gluck, 1762  
lib: R. da Calzabigi  
In the underworld, the land of the dead.

Orpheus, having lost his beloved wife, Euridice, receives assistance from Amor, the God of Love, to go to the underworld and plead for her return to life. Having charmed the furies with his singing, Euridice is restored to him, but he is warned that he must not look on her face until they are both back in the land of the living. Finding Orpheus apparently so averse to looking at her, Euridice taunts him until he ignores the warning. Whereupon she is reclaimed for the underworld, leaving Orpheus once more brokenhearted.
Charlotte is married to a dull provider, and has been unwillingly receiving letters from the poet, Werther. She begins to realize her love for Werther as she reads his most recent missives, in one of which he hints 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.

lib: W. S. Gilbert
A courtyard in the Tower of London

Col. Fairfax, assisted by Phoebe, is masquerading as her brother, Leonard. Elsie, for reasons which need not concern us here, has gone through a marriage of convenience to a Col. Fairfax whom she neither saw nor knew. In order to free her from this connubial bond for himself, Point pretends to have seen Col. Fairfax shot. Meanwhile, Fairfax has fallen in love with Elsie, but feels he must court her in his present guise even though he is already married to her. Phoebe, in her turn, has fallen in love with Fairfax and hopes for his attention.

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

The English versions of Don Giovanni and Cosi fan Tutte are by Boris Goldovsky. Other English versions are by Anthony Addison.

Robert Ames, Kristen Baker, Paula Blackmon, Sean Clancy, Heather Ganz, Lynne Hodapp and Lina Chang Liao, and are students of Virginia Babikian, Chairman of the Voice Department.

Trudy Bent is a student of Frances Bible, Artist-in-residence.

Diana Burson, Alyssa Clark, Ghada Ghanem, Elizabeth Hill, Cheng Hua, Katherine Schlachter 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.