

***SHEPHERD SCHOOL  
OPERA THEATER***

***Anthony Addison, Director***

***A Recital of Scenes  
from Familiar Operas***

***Accompanied by  
Keith Whitmore, Piano***

***Wednesday, February 21, 1990  
8:00 p.m. in the  
Shepherd School Recital Hall***

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

**LE NOZZE DI FIGARO —****Lorenzo da Ponte**

Spain, 1750

Wolfgang Amadeus Mozart

(1756-1791)

Marcellina . . . . . Dawn Sheridan

Susanna . . . . . Heather Ganz

*Marcellina, an older member of Count Almaviva's entourage, has lent money to Figaro, with the stipulation that if he cannot repay her he will marry her. She discovers that she is about to be thwarted in this arrangement by Figaro's plan to marry Susanna. Susanna, in turn, has become the unwilling object of the Count's lecherous attentions. Marcellina calls upon her previous employer for advice, and he suggests that she should hint to Susanna that everyone knows that the Count is having some success in his quest. Susanna, being entirely innocent, will then reject the Count's suit very publicly. The Count, in retaliation, will support Marcellina when the matter comes to trial, and she will then either recover the debt, or, as she would prefer, 'collect' on the agreed though unusual collateral arrangement. The rivals meet and Marcellina tests the plan, but Susanna chances upon a weak spot in the older lady's defenses.*

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Countess Almaviva Elizabeth Hill

Susanna . . . . . Kerrie Showalter

Figaro . . . . . Robert Ames

Cherubino . . . . . Susanna LeBaron

*The Countess is sadly aware of her husband's extramarital yearnings, and is little comforted by Figaro's plan to teach the Count a lesson. However, when the young pageboy, Cherubino, arrives, she does permit Susanna to dress him in woman's clothing to see if the plan could work. Previously, Cherubino stole from Susanna a ribbon from her mistress' bonnet, a personal memento of his adored Countess. In exchange he gave a poem in which he begs for help in understanding his adolescent feelings.*



**FAUST— Jules Barbriere  
and Michael Carre**  
*Germany, medieval times*

*Charles Gounod  
(1818-1893)*

*Marguerite . . . . . Lynne Hodapp Clark  
Siebel . . . . . Diana Burson*

*Marguerite, a peasant orphan girl, has been seduced by a handsome noble, Faust, who has now left her. She is alone, rejected by all her old friends except the young boy, Siebel. She takes comfort in her faith, and in her spinning, but constantly hopes for her lover's return. Siebel tries to comfort her, but with little success. (The audience is asked to imagine the spinning wheel.)*

**CARMEN — Henri Meilhac  
and Ludovic Halevy**  
*Spain, the mid-1800's*

*Georges Bizet  
(1838-1875)*

*Don Jose . . . . . Francisco Almanza  
Michaëla . . . . . Heather Ganz*

*Don Jose, now a soldier, left his village in disgrace, having killed a man in a game of paume. His aging mother sends Michaëla, who was a child when Jose left but is now an attractive young woman, to try to bring him home.*

**DIE LUSTIGEN WEIBER VON WINDSOR —  
S. H. Mosenthal**  
*England, in the days of Good Queen Bess*

*Otto Nicolai  
(1810-1849)*

*Master Slender . . . Kevin Moody  
Dr. Caius . . . . . Alex Stutler  
Master Fenton . . . . Michael Nicholson  
Ann Page . . . . . Kristen Baker*

*Ann Page, daughter of one of the 'merry wives,' generally takes a walk before going to bed, a fact which her three rivals are counting on. Slender is a rich young man, favored by her father; Dr. Caius, a French doctor, encouraged by her mother; and Fenton, an honest but penniless young man, adored by Ann.*

**PRODANA NEVESTA — Karel Sabina**  
*Bohemia, the mid-1800's*

**Bedrich Smetana**  
*(1824-1884)*

*Kecal . . . . . Angus Bell*  
*Krushina . . . . . Kent Reep*  
*Ludmila . . . . . Diana Burson*

*Kecal, the marriage broker, has persuaded Krushina to let him arrange a marriage for his daughter. It seems that he has not consulted his wife, Ludmila, as he should have, and while not having any particular alternative to offer, she is determined that she, and possibly even her daughter, should be consulted. When Ludmila hears all the arguments, she begins to appreciate at least some of the virtues of the wealthy young man that Kecal has in mind. She is not aware that her daughter has quite different ideas.*

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*The English versions are by Anthony Addison, with the exception of that of **Prodana Nevesta** which is by Anthony Addison and Boris Goldovsky.*

*Under the general heading of PARENTAL FOLLY, **The Merry Wives of Windsor** and **The Bartered Bride** will be given a full theatrical production, with orchestra, in the Shepherd School Recital Hall on March 16 / 17, 1990. No tickets are required, but seating is unfortunately limited.*



**RICE**