

SPRING 2023
OPERA WORKSHOP SCENES PROGRAM
presents

TRIALS & TRIUMPHS OF LOVE

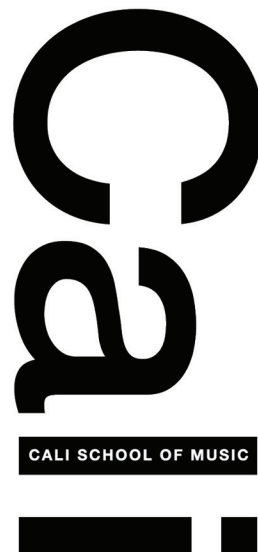
An evening of opera scenes where we navigate the ever changing terrain of love, from families, friends, foes and fiancées, to a few pirates along the way!

Leshowitz Recital Hall
Monday, May 8th, 2023
8:00 pm

MSU Opera Workshop

Karen Driscoll, director
LeAnn Overton, music director
Michael S. Caldwell, pianist

Events available virtually on:
www.montclair.edu/music/cali-live



MONTCLAIR STATE
UNIVERSITY

John J. Cali School of Music

"S'io non moro a questi accenti" from *Idomeneo*

Wolfgang A. Mozart
(1683-1764)

*Heesoo Shin, Ilia
Inhye Choi, Idamante*

Idomeneo, King of Crete, is returning home victorious after helping win the battle of Troy. The seas are stormy. Neptune, god of the sea, will save him if he promises to sacrifice the first person he sees on shore. As fate would have it, the first person he sees is his son, Idamante. Idamante has been ruling the island until his father's return. Ilia, the princess of Troy was taken captive during the war and is on her way to Crete. Her ship encounters a huge storm at sea. It is Idamante who rescues her when she washes up on shore. The two are attracted to each other despite their allegiance to different countries. Idomeneo thinks he can trick Neptune by sending his son away but the god rages and sends a sea monster to wreak havoc on the people of Crete. Bravely, Idamante goes forth to slay the dragon or meet his death. Before he leaves, Ilia confesses her love for him. Idamante is thrilled to hear these words. His heart bursts with unexpressed joy. Together their love will conquer all adversity.

"Crudel perché finora" from *Le nozze di Figaro*

Wolfgang A. Mozart

*So Yeon Kim, Susanna
Jairo Santana-Figueroa, Count Almaviva*

As of late, Count Almaviva has had a wandering eye, much to the chagrin of the Countess. He has tried to solicit the Countess' maid Susanna, even promising the bride a dowry if she meets with him before her wedding night. The Countess comes up with a scheme to win her husband back. Exchanging cloaks with Susanna, she will take her maid's place in the garden when the Count arrives for the assignation. However, she needs Susanna's help to get the Count to the garden. Under the pretext of asking for smelling salts for her mistress, Susanna interrupts the Count's musings and implies what must happen if she receives the dowry. The Count is overjoyed even though he wonders why she took so long to say yes. *"You promise? You won't disappoint me this very evening?"* As an aside, Susanna begs forgiveness for this apparent deceit.

"Un dì, se ben rammentomi...Bella figlia dell'amore" from *Rigoletto*

Giusseppe Verdi
(1813-1901)

*Melody Yun Xie, Gilda
Eric Sebek, Duca
Inhye Choi, Maddalena
Seungchan Hong, Rigoletto*

The court jester Rigoletto has tried to protect his young daughter Gilda from the nefarious characters he entertains at the Duke's court. However, when he discovers the Duke has been prowling about and beguiled his innocent daughter, he is livid. Rigoletto learns of an assassin for hire. On the appointed evening, Rigoletto brings Gilda to the tavern to witness the Duke's cavalier behavior. As part of the assassin's method of snaring his victims, his sister Maddalena flirts with the men although with the Duke, she puts on a hard sell. Gilda watches in distress as the Duke praises Maddalena's beauty and even proposes marriage. Rigoletto tells Gilda tears are worthless. His vendetta on the Duke can't come soon enough.

"Dunque è proprio finita" from *La Bohème*

Giacomo Puccini
(1858-1924)

*Clara Luz Iranzo, Mimì
Doohyun Yoon, Rodolfo
Taylor Amato, Musetta
Chisom Maduakor, Marcello*

The seamstress Mimì and the poet Rodolfo have spent several months together in the bliss of new love. However, Rodolfo has pulled back a bit when he realizes how sick Mimì is. He disguises it by saying he is jealous of Mimì and accuses her of flirting with other men. Rodolfo runs to confess his grief to his best friend the aspiring painter Marcello. Marcello has sensible advice for Rodolfo, but he himself is in a stormy relationship with Musetta, a decidedly vivacious young lady. Mimì tells Rodolfo he is free to leave the relationship. However, they realize that they will miss the intimacy and warmth of the cold winter mornings. They agree to stay together until the spring when the flowers and the sun can offer companionship. Marcello and Musetta storm out of the tavern in a noisy row. Marcello accuses Musetta of wanting to do more than just dance with another man in the tavern. Musetta counters that Marcello is acting like a possessive husband. She can flirt with whomever she pleases. Musetta storms off, hurling a most degrading insult: *"Painter of bodegas!"*

"Madamigella Valéry... Dite alla giovine" from *La Traviata*

Guiseppe Verdi

*GaDa Lambert, Violetta Valéry
Seungchan Hong, Giorgio Germont*

The beloved Paris courtesan Violetta Valery has allowed herself to fall in love with a handsome young man, Alfredo. She learns that while she was battling tuberculosis, Alfredo came every day to inquire about her health. The two take up a happy residence outside of Paris although Violetta is selling some of her possessions to keep up their lifestyle. When Alfredo's father Giorgio Germont suddenly appears and accuses Violetta of driving his son to ruin, she graciously says it is not true. He is surprised but also says the relationship must cease for the sake of his young daughter's future. His family's reputation cannot abide a son living outside the bounds of holy matrimony. In a pointed statement he adds, even if a woman is beautiful, a man can be fickle. Men are known to leave their lovers when they tire of them. Violetta tearfully argues that Alfredo is everything to her. However, she accepts that even if she has made peace with God, man will not forgive her past. She acquiesces and asks Germont to pass on this message to his innocent daughter: *"Tell her she will not suffer because of me. I accept my fate. One ray of hope is left for me, that through my sacrifice, I have atoned and I may die in peace."*

"Er ist der Richtige nicht für mich..." from *Arabella*

Richard Strauss
(1864-1949)

*Yejin Lee, Zdenka
Jacklynn Wick, Arabella*

The once well to do Viennese Waldner's family is experiencing some financial difficulty and is concerned about being able to marry their two daughters into high society. The older daughter, Arabella has many suitors but hasn't found one to her liking. The young daughter Zdenka has basically grown up disguised as a boy. However, now she finds herself falling in love with one of Arabella's suitors. Zdenka asks her sister how she can reject so many men. Arabella says a man might appeal to her for a while, but then she suddenly loses interest. Her heart simply turns away from him. But when the right man appears, she will know it and have no doubt. She will belong totally to him. Zdenka doesn't understand but sincerely wishes happiness for her sister as the fortune teller predicted.

"We're the Ladies of the Chorus" from *Merry Widow*

Franz Lehár
(1870-1948)

Sonia Fortezza, Valencienne
Abby Brodnick, Lolo ~ Maya Henry, Dodo
Taylor Amato, Joujou ~ Heesoo Shin, Froufrou
Gabrielle Cintrón, Cloclo ~ Inhye Choi, Margo
Chorus

The widow Hanna Glawari has inherited several million francs from her late husband. Baron Zeta who is a prominent member of the Balkan principality of Pontevedro, hopes to have Hanna find a suitable husband in Pontevedro so her millions can be invested in the financially struggling country. The Baron's beautiful young wife, Valencienne, is being courted by French attaché Camille who flirts with her at every chance. Hanna is surrounded by hopeful single men, but it is really her first love, Danilo, from whom she waits to hear say "*I still love you.*" One evening, Hanna sets up her ballroom to look like the men's club Maxim's complete with the grisette can-can dancers. Valencienne leads the girls in a spirited can-can much to the delight of the men of Pontevedro.

Intermission

"Barristers! Stations?...Major, minor..." from *Little Women*

Mark Adamo
(b. 1962)

Gabrielle Guida, Jo ~ Camryn Dewar, Meg
Sonia Fortezza, Amy ~ Thalia Suleymanov, Beth
Justin McBurney, Laurie
Heesoo Shin, Marmee

With their father away fighting in the Civil War, the March family unit has become very close. This afternoon the four March sisters, Jo, Amy, Meg and Beth are ready to officially start one of their chores, folding laundry. Their "Barrister's Club" is commandeered by Jo who they all acknowledge is the bossiest. For the first time, Jo has invited the neighbor boy Laurie to participate. One of the questions in their game of "Truth" reveals that Meg has lost a glove. After the sisters have answered their mother's call to prepare for supper, Laurie tells Jo he knows exactly where Meg's glove is. Apparently, Meg left it at her tutor's John Brooke. When Laurie insinuates there may be a budding romance between the two, Jo laments the family breaking up.

"A Nice Mess You've Got Me In" from *The Old Maid and the Thief*

Gian Carlo Menotti
(1911-2007)

Olivia Gasper, Laetitia
Omar Abdallah, Bob

The older unmarried woman Miss Todd is in good standing with her community, but she really is somewhat of a busy body and relishes the latest gossip. Her maid Laetitia is full of youthful energy and hopes she will not end up alone like Miss Todd. One day a young man, Bob, comes to the door asking for a handout. Laetitia is smitten with his good looks and asks Miss Todd if he can stay. Before long, the women are waiting on Bob hand and foot. Bob says it would be nice to have something to drink. Since Miss Todd is a teetotaler, the two women end up robbing the liquor store. Miss Todd's friend stops by and reports there has been a series of robberies in the next town. The description of the thief could certainly match Bob's stature. When the neighbor becomes suspicious, Laetitia takes advantage of the opportunity.

"Juana Inés, I ask you to listen" from *With Blood, With Ink*

Daniel Crozier (b. 1965)
(Libretto by Peter M. Krask)

*Thalia Suleymanov, Young Juana
Clara Luz Iranzo, Dying Juana
Jacklynn Wick, Maria Luisa*

Inés de Asbaje y Ramirez de Santillana was the illegitimate daughter of a Spanish officer and a wealthy woman. Her paternal grandfather looked out for her and supported her education, something most rare in the 17th century. She kept company with wealthy learned families and was able to study and write about many topics including theology, philosophy, science and literature. In 1669 she entered the Convent of Santa Paula of the Hieronymite nuns in Mexico City and changed her name to Sor Juana Inés de la Cruz. For several years she surrounded herself with a large collection of library books. In the convent she could read and write in peace. The Viceroy of Spain and his wife Maria Luisa Manrique de Lara y Gonzaga were some of her admiring patrons. However, her writings about the role of learned women in society raised the ire of her male counterparts within the church and under threat, she was forced to cease all activity. It is said, she signed her name with blood on the mandate. In a beautiful merging of time, the young Juana Inés joins the conversation with Maria Luisa, her patron and the older version of herself. Marisa Luisa has come to the convent to tell the Juana Inés that she and her husband have been called back to Spain. It is very important that she takes the book Juana Inés has written so that she can publish it in Spain. *"Juana Inés all of Europe must know, you are the fire that blazes in Mexico. Remember you are a galleon, a royal ship of state."*

"Tous les trois réunis" from *La Fille du Régiment*

Gaetano Donizetti
(1797-1848)

*So Yeon Kim, Marie
Eric Sebek, Tonio ~ Chisom Maduakor, Sulpice*

Marie has grown up as the "vivandière" (canteen girl) of the Twenty First Regiment of the French army. The Sergeant Sulpice sees himself as a father figure since he and the regiment found the baby Marie abandoned on the battlefield and raised her as their own daughter. Tonio is a young man who saved Marie when she came dangerously close to falling down a mountain precipice. In order to win Marie, Tonio swears allegiance to France. One day the Marquise Berkenfeld comes through the camp and asks some members of the regiment to escort her safely back to her castle. Sulpice recognizes the name Berkenfeld from a note found with baby Marie. The Marquise claims Marie is her long lost niece and insists Marie come to the castle and learn how to be a proper young lady. Several months later, a depressed Marie tells Sulpice that the Marquise wants her to marry her nephew. Just then to her delight, the Twenty First regiment shows up! Her beloved Tonio has raised his station to officer. Now he has the rank to ask for Marie's hand. Tonio and Sulpice reminisce about battles but most importantly, the young people assure Sulpice of their love and ask him to speak to the Marquise on their behalf.

"Celle qui vient est plus belle" from *Thaïs*

Jules Massenet
(1842-1912)

*Abby Brodnick, La Charmeuse
Maya Henry, Crobyle ~ Gabrielle Cintrón, Myrtale*

The priestess and courtesan Thaïs has been reprimanded by the monk Athanaël for her decadent lifestyle. Athanaël goes to Alexandria to persuade Thaïs to leave this vain way of life and atone for her sins. The evening he arrives, he is a spectator to the night of pleasure. The two servants of Thaïs' wealthy client dance provocatively in front of Athanaël, the man of God who eschews carnal pleasure. *"She who comes now is lovelier than the Queen of Sheba. From the shadow of her veils, flash the darts of her clear voice, swift arrows of fire. Her complexion is pale amber. She arrives on air and like a passive idol, swiftly departs."*

"O lumière sainte" from *Pearl Fishers*

Georges Bizet
(1838-1875)

*Yejin Lee, Leïla
Doohyun Yoon, Nadir ~ Seungchan Hong, Zurga*

The two young fishermen Nadir and Zurga are reunited after a long absence. When they last met, they were both smitten with a lovely Hindu priestess, Leïla, but swore to remain true friends until death. A veiled priestess is brought to the fishing community to offer prayers for the safety of the fishermen. It is none other than Leïla. Left alone, Nadir reflects on how he broke his promise to Zurga and pursued the young woman. Leïla prays and sings in the temple. Nadir recognizes her voice. For a brief moment, she looks out from beneath her veil and sees Nadir. Their passion is renewed. The next evening Nadir furtively steals up to the temple but is apprehended by the village men and condemned to death. When Zurga finds out his friend has broken his word, he is angry and consumed with jealousy. The unchaste Leïla is condemned to death by the temple priest. Before she heads to the funeral pyre with Nadir, Zurga sees Leïla give a necklace to a fisherman to return to her mother. Zurga recognizes it as the necklace he gave to the young girl who provided refuge when he was a fugitive. In a change of heart, Zurga comes to their rescue, telling the villagers gathered to witness the event that they need to return home since a huge fire threatens their village. Zurga frees Nadir and Leïla and helps them escape.

*"-Light divine. We have been snatched from death. Zurga has delivered us.
Nothing can take me from your arms. A more splendid day shines for us.
-Oh God. How they love each other. A new day is born for them.
Without running, I go to my death."*

"Hold Monsters!... I Am the Very Model of a Modern Major" General from *Pirates of Penzance*

W. S. Gilbert (1836-1911)
Arthur Sullivan (1842-1900)

*Abby Brodnick, Mabel
Omar Abdallah, Samuel
Jairo Santana-Figueroa, General
Justin McBurney, Pirate King
Chorus*

The young pirate Frederic has been granted a short leave on land to mark the completion of his apprenticeship. After the pirates drop him off, he sees a gaggle of beautiful young girls. The girls reject the young lad except for one, Mabel. The sparks fly between them. Frederic warns the girls that his fellow sea rovers will be back soon but before they can get away, the pirates arrive and round up all the girls insisting they will marry them. In a brave attempt to stop the lusty seafaring men, Mabel announces that her father has rank as a Major General and could easily cause them misery. Just then the Major General arrives and impresses all with his vast knowledge.

"Come Along to the Ball" from *Die Fledermaus*

Johann Strauss, II
(1825-1899)

*Abner Bonifacio, Eisenstein ~ Rashaun Ashley, Falke
Olivia Gasper, Rosalinda*

Falke and Eisenstein are two old friends. They have enjoyed the night life of Vienna although Falke has been plotting revenge for several months after his friend thoroughly humiliated him by leaving him drunk in the town square wearing a bat costume. Eisenstein has been called to serve a jail sentence for striking a police officer. Falke insists before he starts his term, he should join him at a masked party. It will be hosted by the wealthy Russian Prince Orlovsky. There will be lots of opportunities to flirt with the ladies.

"Champagne's Delicious Bubbles" from *Die Fledermaus*

Johann Strauss, II

*Gabrielle Guida, Prince Orlovsky
Abner Bonifacio, Eisenstein
Melody Yun Xie, Adele
Chorus*

Unbeknownst to Eisenstein, Falke has organized the entire evening's entertainment. Eisenstein's maid Adele is there pretending to be a famous actress. His wife Rosalinda is masked claiming to be a Hungarian Countess. And certainly Prince Orlovsky knows how to make his guests feel welcome! *"Bring out the champagne, the King of Effervescence!"*

TEAM BEHIND THE SCENES

MSU OPERA WORKSHOP

Karen Driscoll, director

MUSICAL PREPARATION

LeAnn Overton, music director/coach/repetiteur

Michael S. Caldwell, pianist/coach/repetiteur

SCENES COACHES

Peiwen Chen

William Hobbs

Mory Ortman

Mary Pinto

Vica Schwartzman

Grant Wenaus

CHOREOGRAPHER

Karen Driscoll

PRODUCTION TEAM

Direction & Concept: Karen Driscoll

Program notes: LeAnn Overton

Stage manager: Jan Prokop

Projections: Opera Workshop Class

Costume & Props Assistants: Olivia Gasper, Camryn Dewar

Titles Caller: Olivia Gasper

Publicity design: Heather Kern

Social Media: Olivia Gasper, Clara Luz Iranzo

Opera Graduate Assistant: Olivia Gasper

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