



UNI OPERA PRESENTS

SEEING IS BELIEVING:

*L'ENFANT ET
LES SORTILÈGES*

by Maurice Ravel
and

SIGNOR DELUSO

by Thomas Pasatieri

Directed by Dr. Mitra Sadeghpour,
Music direction by Dr. Korey Barrett,
Conducted by Dr. Rebecca Burkhardt

NOVEMBER 14-15, 2016

7:30 PM

BENGTSON AUDITORIUM,
RUSSELL HALL

Sung in English with supertitles

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School of Music
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A Note from the Directors

Thank you for sharing your evening with UNI Opera! We are excited to perform *Signor Deluso* and *L'Enfant et les Sortilèges*, two one-act operas new to the UNI stage. At first glance, an American opera that borrows heavily from Italian opera buffa and 17th Century French comedy, and a French post-impressionist composer's eclectic realization of a fantastical story originally intended for a ballet seem an odd pairing for an evening at the opera. However, as we began to delve into both pieces, we realized what ideal partners they actually are. In addition to being excellent musical and performing challenges for our students, both operas explore the relationship of perception and reality, and both close with a strong moral statement: "Don't believe everything you see" and "Do unto others as you would have them do unto you!" We took these ideas and paired the operas under the theme of "Seeing is Believing."

To bring this duality of perception and reality to *Signor Deluso*, assistant director Alexandra Saulsbury created a series of "poses" in the staging that allow the characters to hide behind the image they present to the world. Read more about Allie's work in her director's note below. In the Ravel, I embraced the challenge of realizing the magical events and enchanted objects in a way that was not comical but instead legitimizes how the Child is actually very shaken by his experiences (or is it a dream?) that serve to awaken his conscience. The production team worked hard to create a world that privileges a child's perspective, including the acting out of frustrations and fear in response to feeling a lack of power, and wreaking accidental destruction when the intention was to explore a curiosity about the natural world. This idea of opera as privileging a child's perspective sparked many fascinating conversations with our cast and crew, as well as students in the Elementary Education program at UNI. I visited several classrooms to discuss these issues with students, and found my own perspective was greatly enriched as a result of these conversations and interactions.

Enjoy tonight's performance, and tell your friends about the excellent performers in UNI Opera! Dr. Barrett and I are very proud of the work ethic, talent, and dedication of the members of this ensemble. Join us March 6-7 for our Spring Opera Showcase and April 24 for our Death By Aria Concert!

Thank you for supporting opera at UNI!

Mitra Sadeghpour, DM

At the conception of "Seeing is Believing," I was given the intriguing and unconventional task of building a movement vocabulary for *Signor Deluso*. Based on Moliere's 1660 play *Sganarelle ou le Cocu imaginaire*, Pasatieri's 1974 opera is an innovative blend of period convention and contemporary music. I chose to tackle this merging of past and present by considering the concept of artifice: When do the characters hide their true emotions behind the well-established mannerisms of the 17th century, and when do they drop that façade and show their true selves? Basing my research on primary sources in the form of illustrations of French neoclassical character types, I created a specific pose and physicality for each character in *Signor Deluso*, which is meant to be dropped in moments of openness and honesty. See if you can spot each of these moments over the course of the opera! I hope you have as much fun watching *Signor Deluso* and *L'Enfant et les Sortilèges* as I did working with this amazingly talented cast and creative team.

Alexandra Saulsbury, Assistant Director

“SEEING IS BELIEVING:”

Featuring two one-act operas that are
more than meets the eye!

Directed by Mitra Sadeghpour

Music Direction by Korey Barrett

Conducted by Rebecca Burkhardt

***Signor Deluso* -- Opera Buffa in One Act**

Music by Thomas Pasatieri

Libretto by the composer, based on Molière’s *Sganarelle*

Célie: MaKayla McDonald

Gorgibus: Andrew Cutler

Rosine: Kayla Schmitz

Signor Deluso: Bradley Boyd

Clara: Kelly Noltner

Léon: Blair Remmers

The town magistrate: Andrew Cutler

Signor Deluso (Premiered in 1974 by Wolfrap Opera) takes place in a small town outside of Paris. The opera opens with an argument between Gorgibus and his daughter Célie, who he is forcing to marry the wealthy Valère. Célie is in love with Léon and though he returns her love, he has been gone to Paris for almost a year. The family’s maid, Rosine, attempts to cheer up Célie but only succeeds in riling her up to a point that she faints in the town square. Signor Deluso tries to revive Célie as Rosine runs to get help, leading his wife Clara to suspect they are lovers after she spies them from an upstairs window. A hilarious series of mistaken assumptions, slammed doors, and much quarrelling ensues. When Signor Deluso finds Clara looking at a perfumed locket containing a portrait of a handsome young man, not knowing that it is actually Célie’s locket that she dropped in her distress, he immediately assumes that the young man is Clara’s lover. After vowing vengeance on his wife, who in the meantime has bewailed the fact that all men are faithless, especially her husband, Signor Deluso tries to involve the town Magistrate who insists more evidence is needed.

Meanwhile, Célie assumes that Léon has been unfaithful to her with Clara, and Léon assumes that Célie has been unfaithful to him with Signor Deluso. The maid Rosine arrives to sort everything out with the announcement that the scoundrel Valère has been secretly married to his own maid for three months! Célie and Léon are now free to marry, and the various misunderstandings between the couples are cleared up. In the final lines of the opera, Signor Deluso addresses the audience:

"Have you ever seen such confusion? It seems conclusive evidence can lead to very wrong conclusions. So go home now and remember: Don't believe everything you see!"

- Fifteen Minute Intermission -

L'Enfant et les Sortilèges

(The Child and the Enchanted Objects)

Music by Maurice Ravel

Libretto by Colette

The Child: Megan Grey

Mama: Leia Lensing

The Armchair: Corey Spiess

The Bergère: Shawnessy Lau

The Comtoise Clock: Aaron DeSantiago

The Chinese Cup: Elizabeth Paull

The Teapot: Blair Remmers

The Fire: Haley Steele

Cinder: Calli McCartan

A Herdsman: Erika Bailey

A Country Lass: Emily Secor

The Princess: Rachel Storlie

Sleep: Athena Walton

The Little Old Man: Luke Fosselman

The Black Cat: Aaron DeSantiago

The White Cat: Lauren Soukup

The Tree: Carlos Woerner
The Dragonfly: Leia Lensing
The Nightingale: Emily Secor
The Bat: Athena Walton
The Tree Frog: Blair Remmers
The Squirrel: Emily Phalen
The Screech-Owl: Alissandra Henkle

The Numbers: Blair DeBolt, Taylor Else, Alissandra Henkle, Nicole Lengemann,
Leia Lensing, Elizabeth Paull, Emily Phalen, Emily Secor, Haley Steele

The Trees: Andrew Cutler, Aaron DeSantiago, Luke Fosselman, Adrian Horras,
Craig O'Keefe, Tristen Nichols, Blair Remmers, Corey Spiess, Carlos Woerner

The Squirrel Army: Genavieve Koinzan, Michaella Koinzan

The Shepherds, Herdsmen, Frogs, Insects, and Animals:
Roselin Anukam, Erika Bailey, Blair DeBolt, Taylor Else, Liz Fontenot, Alissandra Henkle,
Genavieve Koinzan, Michaella Koinzan, Maddy Langlitz, Lauren Lemman, Nicole
Lengemann, Leia Lensing, Calli McCartan, Hannah Miedema, Kelly Noltner, Elizabeth
Paull, Emily Phalen, Emily Secor, Lauren Soukup, Athena Walton, Andrew Cutler, Aaron
DeSantiago, Luke Fosselman, Adrian Horras, Craig O'Keefe, Tristen Nichols,
Blair Remmers, Corey Spiess, Carlos Woerner

L'Enfant et les Sortilèges (The Enchanted Child), a *fantaisie lyrique* en deux parties, premiered in Monte Carlo in 1925 with ballet sequences by the young George Balanchine. The opera includes many elements of American music from Ravel's time, including jazz and ragtime. The curtain opens on the Child listlessly avoiding his homework. The Child resists motherly encouragement to apply himself and finally sticks his tongue out at her. She responds by giving him sugarless tea, bread with no butter and a long period until dinner-time in which to reflect on his behavior. Alone, the Child indulges in a tantrum of destruction and cruelty, smashing cups and torturing his pet squirrel and cat. Exhausted and triumphant, he is about to sink into an Armchair when it comes alive and admonishes him for his behavior. Other objects follow suit and sing of the sufferings they have endured at the hands of the little monster, who has kicked holes in the armchair, pulled the pendulum out of the comtoise clock, broken his favorite dishes in the fire and ripped both wallpaper and storybook to tatters.

The Child is visited by characters out of his books he has torn: the Princess from his favorite fairy tale is torn from his arms by Sleep to his great chagrin. Then out of his arithmetic book springs a host of Numbers, marshalled by the Little Old Man, who proceed to spout nonsensical story problems and torment the Child. The ensemble reaches a dizzying climax before the tormentors finally retire, leaving the Child once more exhausted. The moon now comes out, and by its light the black cat in the room and the white cat in the garden sing a duet. As the cats play and then walk off into the evening, the scene moves outside into the garden.

In the second half of the opera the inhabitants of the garden pursue their complaints against the Child: first the Trees whose bark he has cut with a knife, then the Nightingale, Dragonfly and the Bat whose mates he has killed. The Squirrel enters to warn The Treefrog to run and avoid capture, and mourns her own lost years of imprisonment in a cage in the Child's room. As the night proceeds, the Squirrel army, the Frogs, and all the animals who find joy in each other rejoice in their companionship. Suddenly realizing the wealth of love between the animals from which he is excluded, the Child utters the talismanic word 'Mama!'

At once, sensing his fear and loneliness, the animals turn on him, but in the *mêlée* the Squirrel is wounded. The Child for the first time in the opera is able to find his 'tender paradise' and ties up the Squirrel's wounded paw with a ribbon. Overcome with amazement at this loving act, the animals gently lead the Child back to the house as they try to imitate the strange human noise that had been the signal for their fury. As the animals begin a fugal hymn to the Child's kindness, a light comes on in the house. With his final cry of 'Mama!' the Child's spiritual journey is at an end. (Adapted from the *New Grove Dictionary*)



ORCHESTRA

Flute/Piccolo: Claudia Aizaga

Clarinet (Bb): Arianna Edvenson

Oboe/English Horn: Julian Castillo

Horn: Casey Chlapek

Violin: Naima Burrs

Viola: Isaak Sund

Cello: Kyle Geesey

Piano: James Jenkins, Mariya Akhadjanova

PRODUCTION PERSONNEL

Director.....Mitra Sadeghpour
Assistant Director.....Alexandra Saulsbury
Music Direction.....Korey Barrett
Conductor.....Rebecca Burkhardt
Stage Manager.....Gretchen Koinzan
Assistant Stage Manager.....Beth Hicks
Choreographer.....Mandy Masmar
Scenic Design and Technical Director.....Ron Koinzan
Costume Design.....Danielle Mason
Lighting Design and Light Board Operator.....Chris Tuzicka
Prop Design.....Gretchen Koinzan
Music Preparation.....Korey Barrett, James Jenkins, and Mariya Akhadjanova
Assistant to the Director.....Kelly Behling
Supertitles Coordinator.....Shawn Poellet
Supertitles Creation.....Kelly Behling
Set Construction Crew.....David Harnois, Austin Stiers, Michela Davis,
Kelsey Heathcote, Emma Stephens, The Ensemble
Production Coordinator.....Mitra Sadeghpour
Bengtson Auditorium Technical Support.....Chuck Pugh
Publicity Photos.....Roland Ferrie
Poster and Cover Design.....Janey Graveman
Program.....Caroline Francis
Opera Graduate Assistants.....Kelly Behling, MaKayla McDonald,
Blair Remmers, Kayla Schmitz
Voice Faculty.....Jeff Brich, John Hines, Jean McDonald, Michelle Monroe,
Katherine Osborne, Mitra Sadeghpour
School of Music, Director.....John Vallentine

THANK YOU

Dean Fritch, Shuaib Meacham, Steve Carignan, Gallagher Bluedorn Performing Arts Center, Sandy Nordahl, UNI Theatre Department, UNI Dance Program, UNI School of Music, Alexandra Saulsbury, Michelle Kostielney, Gayl Pakala, Tammy Hook, UNI Voice Faculty, David Harnois, Brock Krejchi, Jonathan Carpenter, Kelsey Heathcote and Pam Parker

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Signor Deluso performed by arrangement with Theodore Presser Company, publisher and copyright owner.

L'Enfant et les Sortilèges (reduced version by Didier Puntos) performed by agreement with Boosey & Hawkes.



Artwork by Genavieve and Michaela Koinzan

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