

School of Music
University of Northern Iowa



UNI OPERA PRESENTS

OPERA SHOWCASE

2015

APRIL 22, 2015 | **7:30 pm**
BENGTSON AUDITORIUM, RUSSELL HALL

FREE ADMISSION

OPERA SHOWCASE 2015

DIRECTED BY MITRA SADEGHPOUR
MUSIC DIRECTION BY KOREY BARRETT

PROGRAM

Arise, Ye Subterranean Winds Henry Purcell
The Tempest (c.1695) (1659-1695)
Prospero: Morgan Kramer
Choreography: Mandy Masmar
Dancers: Avereë Chaloupka, Audrey Grove, Jessica Hennigar, Mariah Lyle, Eileen Tucker
(Members of IDT Dance Company and Orchesis Dance Company)
Understudy: Kaitlin Boelman
Accompanist: Korey Barrett

In this aria, Prospero, a powerful sorcerer and the rightful Duke of Milan, summons a tempest with his incantations. He plans to lure his rivals, including his brother Antonio, to the island where he will take revenge and regain his title. This work is a collaboration between UNI Opera and the UNI Dance Program.



The Roster and The Judges Convene Rebecca Burkhardt and Cynthia Goatley
A Scotch Verdict (2010, rev. 2013)
Ella: MaKayla McDonald
Jane Pirie: Alexandra Saulsbury
Marianne Woods: Lauren Soukup
Mrs. Woods: Megan Grey
Charlotte: Taylor Raub
Miss Stirling: Niccole Giberson
Miss Janet Munro: Lauren Day
Students: Women of the UNI Opera Ensemble
Accompanist: Seth Butler

Lords Glenlee, Sr. and Jr.: Luke Fosselman, Andrew Hanson
Lord Justice Clerk-Hope: Hunter Quint
Lord Meadowbank: Aaron DeSantiago
Lord Robertson: Bradley Boyd
Accompanist: Seth Butler

A *Scotch Verdict* was conceptualized, created, and performed at the University of Northern Iowa by two of our own professors. The book and lyrics were written by Dr. Cynthia Goatley, Professor of Theatre, and the music and lyrics by Dr. Rebecca Burkhardt, Professor of Music. *A Scotch Verdict* is a musical drama that tells the story of Ella, a university professor in modern day America who is researching the 1810 case of Jane Pirie and Marianne Woods v. Lady Cumming Gordon. Ella travels to Edinburgh, Scotland to research the case, and past and present collide as she is drawn into Jane and Marianne's story. In "The Roster," we watch alongside Ella as Jane and Marianne's dream thrillingly comes to fruition and their new boarding school is assembled. When the affluent Lady Cumming Gordon offers her granddaughter, Jane Cumming, as a potential student, her eventual admission creates a ripple effect throughout the community and new students pour in. When Jane Cumming later accuses the two schoolmistresses of having an affair in the presence of their students, Lady Cumming Gordon advises her friends to remove their children from the school. Deprived of their livelihood, Jane and Marianne sue Lady Cumming Gordon for libel. During the first Judge's entrance in "The Judges Convene," Lords Meadowbank, Hope, Glenlee, and Robertson consider the case and their own perceptions of female virtue. *Program note by Alexandra Saulsbury.*



Prenderò quel brunettino Wolfgang Amadeus Mozart
Così fan tutte (1790) (1756-1791)
 Dorabella: JoAnna Geffert
 Fiordiligi: Katherin Kneisley
 Accompanist: Yu-Ting Su

In this duet from what many consider to be Mozart's finest opera, the two sisters have recently been propositioned by two handsome foreigners. At first they resist, but after urgings from their maid, Despina, they begin to lose their resolve. Little do they know the "foreigners" are actually their own boyfriends disguised as strangers on a bet to see whether their lovers are true-hearted. Dorabella, the more adventurous of the two, decides first that she would like the dark-haired man. Luckily, the more stoic Fiordiligi prefers the blond!



Quando m'en vo Giacomo Puccini
La bohème (1896) (1858-1924)
 Musetta: Lara Wasserman
 Alcindoro: Will Lubaroff
 Marcello: Branden Haralson
 Mimi: Michelle Monroe
 Clubbers: UNI Opera Ensemble
 Stage Director: Noelle Smith
 Accompanist: Korey Barrett

Perhaps one of the most celebrated and easily recognized arias in the operatic repertoire, "Quando m'en vo" is the personal manifesto of Musetta, a young coquette in Puccini's *La bohème*. The story revolves around two pairs of bohemian lovers living in the Latin Quarter of Paris in the 1840s. In this scene, Musetta has stumbled upon her old lover, Marcello. Although she is accompanied by an elderly and very wealthy suitor, Alcindoro, Musetta is fixated on capturing the attention of Marcello. She sings of her beauty, the manner in which all men fawn over her, and the deep satisfaction she gains from being admired by all. Eventually, her plan works and she ensnares Marcello's affections, despite his best effort to ignore her. Our scene tonight has been updated and set in a steam punk club. *Program note by Noelle Smith.*



Spiel' ich die Unschuld vom Lande Johann Strauss II
Die Fledermaus (1874) (1825-1899)

Adele: Sarah Draffen
Frank: Aaron DeSantiago
Ida: Ali Henkle
Accompanist: Yu-Ting Su

In this Act III aria, after a successful night at the masked ball, sisters Adele and Ida follow "Chevalier Chagrín" (who is actually Frank, the director of a prison) to the jail. Believing that he can help her transition her career from chambermaid to actress, Adele pulls out all the stops to show Frank her versatile acting skills.



Act II, Tableau ii: A Dressmaker's RoomGustav Charpentier
Louise (1900) (1860-1956)

Camille: Marie Sorenson
Gertrude: JoAnna Geffert
Irma: Kayla Kjeldseth
Elise: Michelle Monroe
Suzanne: Lauren Soukup
Louise: Alexandra Saulsbury
Forewoman: Katherin Kneisley
Blanche: Megan Grey
Errand Girl: Noelle Smith
Accompanist: Korey Barrett

The title character of the opera works in a dressmaker's shop. As the scene opens, the seamstresses are working, bickering, and chattering about their lives in Paris. They notice that Louise has been crying and keeping to herself, and they speculate that she might be in love. She denies it, but becomes flustered when Irma launches into a song on the subject of love. As the girls dreamily sing about their love for Paris, Louise runs out to meet her lover, Julien.



Connais-tu le pays Ambroise Thomas
Mignon (1866) (1811-1896)

Mignon: Katherine Beane

Choreography: Kaitlin Boelman

Dancers: Kaitlin Boelman, Phillip Bowie, Avereé Chaloupka, Nichole Crockford, Matthew Dirschel, Tressa Glass, Julie Tucker (IDT Dance Company)

Accompanist: Yu-Ting Su

This scene is an exciting collaboration between UNI Opera and the UNI Dance program. Undergraduate student Kaitlin Boelman choreographed this dance to a different piece of music—I then asked her to “retrofit” the dance to this aria. It was an exciting process to watch her movement take on a new life to *Mignon*’s wistful words and music. The opera is based on the novel *Wilhelm Meister* by Goethe and follows the life of Mignon, who as a young girl was captured by a band of gypsies and taken far from her home. Years later, she meets Wilhelm who saves her from the gypsies. She wistfully sings to him about her distant memories of home and her life before the kidnapping.



Make Believe Jerome Kern and Oscar Hammerstein II
Show Boat (1927) (1885-1945 and 1895-1960)

Magnolia Hawks: Michelle Monroe

Gaylord Ravenal: Branden Haralson

Canoodlers and Bystanders: Lara Wasserman, Luke Fosselman, Megan Grey, and Alexandra Saulsbury

Accompanist: Korey Barrett

The show boat *Cotton Blossom* has just docked in Natchez, Mississippi. It is 1887 and Magnolia, the daughter of the show boat’s captain, has ventured off the boat to see the town. She encounters the handsome riverboat gambler, Ravenal, and the two are immediately drawn to one another. In this great American standard, the two flirt, saying they could “Make Believe” that they love each other. As they make believe, they begin to fall in love.



Meine Lippen, sie küssen so heiß' Franz Lehár
Giuditta (1870-1948)

Giuditta: Noelle Smith

Dancers and Escorts: Members of the UNI Opera Ensemble and UNI Dance Program

Accompanist: Korey Barrett

Giuditta is the last operetta written by Franz Lehár, and is generally viewed as his greatest accomplishment, surpassing even his most popular work, *The Merry Widow*. The opera tells the story of Octavio, an Army officer, and Giuditta, a young married dancer. The two become lovers, though things turn sour after Octavio's regiment moves on and he refuses to desert his duty for Giuditta. Alone, Giuditta decides to work as a nightclub dancer in the Alcazar nightclub in North Africa. She is an immediate sensation, thrilling audiences with her sensual song and dance. "Meine Lippen, sie küssen so heiß" is her torch song, performed at the club to a captive audience.

Program note by Noelle Smith.



The Promise of Living Aaron Copland
The Tender Land (1954) (1900-1990)

Soloists: Morgan Kramer, Andrew Hanson, Luke Fosselman, Katherin Kneisley,
JoAnna Geffert, Branden Haralson, Aaron DeSantiago

UNI Opera Ensemble

Accompanist: Korey Barrett

Great American composer Aaron Copland wrote only one opera, *The Tender Land*. The opera is set in rural Midwestern America in the 1930s and celebrates the values of a farming community, as well as the dream of leaving home and exploring the world beyond your own fence. In this ensemble, the community gathers together to reflect on the future and what they have accomplished by working together. With this piece, we reflect on what we have accomplished with UNI Opera this year, and we send our graduates off into their futures.



PRODUCTION PERSONNEL

Stage ManagersBeth Hicks and Michael Hellman
ChoreographersMandy Masmar and Kaitlin Boelman
Scenic Design and Technical DirectorLawrence Guadignoli
Lighting DesignChris Tuzicka
Costume DesignDanielle Mason
Special Effects and Steam Punk DogShawn Poellet
PropsLawrence Guadignoli
Music preparationKorey Barrett and Yu-Ting Su
Assistant DirectorNoelle Smith
Costume CrewTaylor Raub, Mallory Rustad
Run Crew.Hannah Jutting, Lawrence Guadignoli
Spotlight OperatorAndrew Schrader
Production CoordinatorMitra Sadeghpour
Bengtson Auditorium Technical SupportChuck Pugh
Poster and Cover DesignRhiannon Rasmussen
ProgramCaroline Boehmer
Opera Graduate AssistantsBranden Haralson, Katherin Kneisley, Noelle Smith
Teaching Assistants for Opera PerformanceSeth Butler, Katherin Kneisley,
Marie Sorenson
Voice FacultyJeffrey Brich, John Hines, Morgan Horning, Jean McDonald,
Leslie Morgan, Mitra Sadeghpour
Director, School of MusicJohn Vallentine

THANK YOU

UNI Theatre Department • Donald Snyder • Nicholas Mayhugh
UW-Eau Claire Music and Theatre Arts Department
Gallagher Bluedorn Performing Arts Center • Steve Carignan • Sandy Nordahl
UNI Dance Program • Mandy Masmar • Theatre Cedar Rapids
Jordan Kelly Andrews • Tom Barry • Allie Saulsbury • Lauren Vickers
College of Humanities, Arts and Sciences Dean's Office

School of Music
University of Northern Iowa

DIRECTOR'S NOTE

Welcome to the 2015 Opera Showcase! Our program tonight features a combination of new scenes and work the students of UNI Opera have done throughout the 2014-2015 academic year. It has been an exciting year for our program. UNI Opera has performed at the fall Scholarship Benefit, presented a scenes preview of *The Merry Wives of Windsor* in November, a double cast full production of *The Merry Wives of Windsor* in February (including a wildly successful school performance), scenes from *Dead Man Walking* with NISO during Jake Heggie's residency, and now this showcase. We have done outreach at local schools, our students have given recitals and performed scenes and roles in classes, and they have sung successfully in competitions and auditions throughout the school year. I could not be more proud of the artistic work our students, faculty, and staff have accomplished this year. A sincere thank you to the hundreds of people who have been integral to this music making.

Tonight our program features two exciting collaborations with the UNI Dance program—both pieces were choreographed and set to other music and successfully taken to ACDF. With the help and support of dance faculty Mandy Masmar, the movement was then reset to the two arias you will hear tonight. This process was a first for me, and it was very exciting to work with our University's talented dancers.

Three of our scenes began as class projects in the opera curriculum. *A Scotch Verdict* is a project from the Opera Performance One class I am teaching this semester. The show was written by Cynthia Goatley and Rebecca Burkhardt, two UNI faculty members who are dear friends of UNI Opera, and the class has spent this semester learning about musical preparation, motivated movement, and basic acting skills and analysis culminating in this performance. For many of the people in these scenes, it is their first time performing in an opera on stage! The Mozart and Strauss scenes began their lives in the Advanced Vocal Performance course I teach for graduate students. The women in the scenes underwent a lengthy character analysis and studied recitative, spoken dialogue, arias, and ensemble scenes from each opera and presented them in small groups in class. I have taken the staging they created and reshaped and expanded it to fit this stage.

As an opera educator, one of the things I value most is teaching students to work effectively in an ensemble and to embody the idea that every person on stage is in invaluable part of telling the story. Both the scenes from *Louise* and *The Tender Land* are new tonight, and are excellent vehicles for the extremely strong ensemble our students have created with each other this year. As Stanislavski famously stated, "There are no small roles, only small actors," and our students have taken that to heart every second they are on stage.

The arias are taken from the repertoire selected for the singers by their applied voice teachers in the studio. I would like to publicly thank the outstanding voice faculty at UNI for their work with our students and their tireless support of me and our program throughout the year. This showcase is dedicated to you!

Thank you for supporting UNI Opera! I truly believe that anything is possible for this program, and you our audience are necessary for our success. Watch the School of Music website for the UNI Opera dates for the 2015-2016 year; we will have two scenes programs and a full production in the Gallagher-Bluedorn's Great Hall!

Until next year-



Mitra Sadeghpour, DM
mitra.sadeghpour@uni.edu

Follow UNI Opera on Twitter and like us on Facebook (Opera UNI)!
<https://twitter.com/OperaUNI>