



UNIVERSITY OF
ALBERTA

Opera

Two one-act operas

The Old Maid and the Thief
Gianni Schicchi

Gian Carlo Menotti
Giacomo Puccini

with the
University Symphony Orchestra

Artistic and Stage Director
Conductor and Musical Director
Repetiteur

Alan Ord
Tanya Prochazka
Sylvia Shadick-Taylor



Wednesday, Thursday, Friday & Saturday
January 26, 27, 28 & 29, 2005
at 8:00 pm

Arts Building
University of Alberta

Program

The Old Maid and the Thief

An opera in one act
Music and Libretto by
Gian Carlo Menotti (b. 1911)

Cast (in order of appearance)

January 26 & 28 January 27 & 29

Miss Todd	Lindsey Sikora	Gillian Scarlett
Miss Pinkerton	Kripa Nageswar	Meera Varghese
Laetitia	Erika Vogel	Tanis Taylor
Bob	Geoff Newton	Geoff Newton

Intermission - 15 minutes

Gianni Schicchi

An opera in one act
Music by Giacomo Puccini (1858-1924)
Libretto by Giovacchino Forzano
English version by Percy Pitt and Sylvia Shadick-Taylor

Cast (in order of appearance)

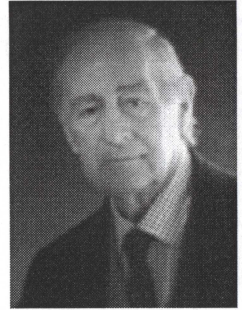
Body of Buoso Donati	Cory Taylor	Jonathan Taylor
Relatives of Buoso Donati		
Zita, Buoso's cousin	Leslie Ann Foster	Kristel Harder
Rinuccio, Zita's nephew, in love with Lauretta	John Huck	Danny Tamburino
Gherardo, Buoso's nephew	Tony Caruso	Tony Caruso
Nella, Gherardo's wife:	Jill Hoogewoonink	Jill Hoogewoonink
Gherardino, their son	Amy Lin	Amy Lin
Betto, Buoso's brother in law:	Nathan Carroll	Nathan Carroll
Simone, Buoso's cousin	James Gifford	James Gifford
Marco, Simone's son	Rob Curtis	Rob Curtis
La Ciesca, Marco's wife	Janice Marple	Amy Gartner
Gianni Schicchi	Jonathan Ayers	Rob Clark
Lauretta, his daughter	Lindsey Wong	Lindsey Wong
Master Spinelloccio, physician	Rob Clark	Jonathan Ayers
Amantio Di Nicolao, notary	Rob Clark	Jonathan Ayers
Pinellino, Shoemaker	Kyle Carter	Kyle Carter

Program Notes

***The Old Maid and the Thief* by Gian Carlo Menotti (1911)**

Gian Carlo Menotti was born to a prosperous family in Italy. He received his early musical training at home, composed his first opera by age 11, attended the Milan Conservatory at age 12, and soon thereafter left to study composition at the Curtis Institute in Philadelphia.

The first of his 18 mature operas was premiered in 1937 and was an instant success. The work's popularity led NBC to commission the first-ever radio opera in 1939, resulting in *Old Maid and the Thief*. One of his most popular works, it was first staged in Philadelphia in 1941, and elevated the 30-year-old Menotti to celebrity status.



Plot Summary

Middle America in the 1950s

Scene 1

In Miss Todd's parlor, nosy Miss Pinkerton arrives for an afternoon of tea. The conversation progresses from the weather, to gossip, to bemoaning former loves and lost lives. The two are interrupted by a knock on the door. "It is a man" Laetitia, the young maid, whispers to Miss Todd. Miss Pinkerton is impolitely prompted to leave, and Laetitia, ushers in Bob, a handsome beggar drenched by rain. Both are instantly mesmerized by him, and Miss Todd boldly invites the stranger to stay overnight.

Scene 2

The next morning in the parlor, Miss Todd and Laetitia still excited, exchange impressions of their visitor and wonder what to do.

Scene 3

Laetitia serves Bob with breakfast in his bed, and coquettishly urges him to stay for a week, but tells him that to prevent a neighborhood scandal, he shall be known as a cousin from Australia. Bob agrees, "I'll be a cousin, nothing more, I hate women to the core."

Scene 4

In the street, Miss Pinkerton warns Miss Todd that a thief has just escaped from the county jail. Miss Todd is taken aback, when she learns that the convict's description matches Bob's.

Scene 5

Miss Todd and Laetitia deliberate on whether to turn him in, or keep him a secret. Miss Todd laments; "We could have been murdered last night." Laetitia sighs: "To be killed by a man would really be much better than to live without one."

Scene 6

Folding Bob's clothes, Laetitia sings, "What a curse for a woman is a timid man, he has had plenty of chances but he makes no advances... Steal me sweet thief, for time's flight is stealing my youth."

Scene 7

Miss Pinkerton, panicked, rushes in and announces that there have been reports of robberies. Escorting Miss Pinkerton to door, Miss Todd exclaims that something must be done. At that moment Miss Pinkerton spies Laetitia walking through the parlor carrying Bob's pants. "Oh my, the weather is awful," Miss Todd exclaims as she gently pushes a reluctant Miss Pickerton out the door.

Scene 8

Bob, restless in the confines of his room, decides he must leave. When Laetitia comes in, she begs him to reconsider. He says that things might be a little more bearable if he could just have something to drink.

Scene 9

Horrified, Laetitia tells Miss Todd that Bob will leave unless he is given some liquor. Since Miss Todd is president of the Prohibition Committee she certainly cannot be seen buying alcohol.

Scene 10

At two in the morning, Laetitia and Miss Todd break into the liquor store, and ineptly steal several bottles of gin.

Scene 11

The next morning, back in the parlor, Miss Pinkerton, in a panic, brings news of the previous night's theft at the liquor store and that a special detective has been hired. Suddenly, the drunken Bob is heard singing at the top of his lungs in the next room, and Miss Todd, embarrassed, quickly and brusquely ushers a quizzical Miss Pinkerton out of the house.

Scene 11

Now that Bob has been exposed, Miss Todd resolutely and awkwardly urges him to run off with her. When he declines, she in shock, moans; "Is your love so small?" To which he replies; "Small? I don't love you at all." Outraged, Miss Todd leaves to call the police and accuse him of larceny, robbery, and rape.

Scene 13

Left alone to guard Bob, Laetitia seductively suggests that they steal Miss Todd's car and run away together. They ransack the house, and escape.

Scene 14

Miss Todd returns, and upon realizing all she has so hypocritically done and upon finding out what has happened with Laetitia, Bob and her things, she faints holding Bob's empty bottle of gin. To top it all off, her nosy neighbor Miss Pinkerton, drops by and discovers the Old Maid, in what looks like a drunken stupor. What a story for the neighbors!

Gianni Schicchi by Giacomo Puccini (1858-1924)

Gianni Schicchi was Puccini's only comic opera. The rest are tragic melodramas almost invariably featuring a victimized heroine with a fatal flaw. In *Gianni Schicchi*, Puccini capitalizes on his keen sense of dramatic humor, and and revives the traditional Italian Opera Buffa with a cynical and somewhat cruel modernist edge.



Puccini, who loved to express himself with witty and brief verses summarized the plot of *Gianni Schicchi* in a nutshell:

S'apre la scena	Up goes the curtain
Col morta in casa.	The rich man is dead
Tutt'I parenti borbottan preci	Kin mumble prayers around his bed
Viene quel Gianni—tabula rasa	The wily Gianni, aware of their greed
Fiorini d'oro diventan ceci	Turns their gilted lilies into a weed.

The plot is actually based on a true story from 13th century Florence, immortalized by Dante's *Divine Comedy*. Rather harshly, Dante places forgers and falsifiers such as Schicchi in the 8th circle of the inferno, the penultimate of nine circles in which sinners are inflicted with all manners of torture:

That's Gianni Schicchi, that hell-hound there;
He's rabid, he bites whatever he sees.
To win the prize 'Queen of the Stable' lent his own false frame
To Buoso de'Donati, and made a will
In legal form, and forged it in his name.

The farce comedy *Gianni Schicchi* is the third of his *Il Trittico*, a collection of three one-act operettas that also include the verismo melodrama *Il Tabarro*, and the sentimental tragedy *Suor Angelica*. The premiere of the triptych was planned for Rome, but due to World War I raging at the time, a shortage of musicians relocated the first performance to the New York Metropolitan Opera in 1918. *Gianni Schicchi* enjoyed instant success, surpassing its two sister operettas, and is today more often performed as a separate one-act than an integral triptych as Puccini intended.

Plot Summary

Florence, Italy in 1300

The Story The scene is the bed chamber of Buoso Donati, a wealthy aristocrat of Florence who has just died. Buoso's relatives have gathered to mourn at his bedside. As the relatives vie in their displays of grief for the departed, a rumor whispered by the dubious Betto, begins to make its way from one relative to the other. The "neighbors" are saying that Bouso left all his possessions to the friars of a monastery. At this, the relatives become quite alarmed and turn to Simone, the former mayor of Fucecchio, for advice. Semone tells them that if the will is seen by any lawyer there is no hope. But, if the will is still hidden in the bedchamber, maybe the paunches (bellies) of the friars won't be so enormous.

There ensues a frantic search and the entire bedchamber is turned inside out. Rinuccio exclaims that his hopes for a future with his beloved Lauretta depend on his uncle's will. At last Rinuccio triumphantly announces that he has found the will of Buoso Donati. Reminding his aunt that they will all now become immensely wealthy, he asks her to consent to his marriage to Lauretta. Zita gruffly replies that if everything is in order, he may marry whomever he pleases, then grabs the will. Rinuccio takes young Gherardino aside, sending him to fetch Gianni Schicchi and Lauretta. Meanwhile, Zita opens the will. The relatives begin to read it. At first they are delighted by the few conciliatory words of Buoso to them. As they go on reading the will silently, their faces gradually assume a shocked, and tragic expression. Buoso has left them absolutely nothing.

"So it is true!" Simone suddenly exclaims in a rage. "We must see the friars feast and wallow in the money of the Donati's." The other relatives chime in as they describe the imagined feasting and mocking of the friars at the Monastery of Santa Reparata. When their frenzy reaches a climax, the relatives sink to their seats exhausted and truly weeping. They contemplate the possibility of exchanging or rearranging the will.

"There is only one person who can help us", exclaims Rinuccio. That is none other than Gianni Schicchi! Zita furiously tells Rinuccio never to speak to her again of Gianni Schicchi or his daughter. Just then Gherardino comes in announcing that Schicchi is on the way. The relatives grumble that this is a fine time for him to show up, and Gherardino takes Gherardino, spans him, and throws him out of the bedchamber. Zita and Simone berate Rinuccio for even contemplating marriage between a Donati and the daughter of a peasant. At this, Rinuccio tells them they are mistaken, that Schicchi is clever and cunning, that he knows all the laws and all the tricks, that he can solve any problem. What does it matter if he came from the country? Enough of this petty pride!

A knock is heard: Rinuccio answers the door, and Gianni Schicchi enters, followed by Lauretta. Gianni stops on the threshold and looks marveling on the desolate faces of the relatives. "What a picture of sorrow," he remarks. Schicchi advances into the bedchamber and, sure enough, Buoso has departed. But why such weeping? Purposely insulting the relatives he says: "Surely his death means money in the bank!" "Exactly! for the Friars!" says Zita, scornfully telling him that it is none of his business. She says he should take his daughter and leave because she would never consent to a girl with no dowry. A terrible argument follows but Lauretta is able to convince her father to help the Donati.

Schicchi reads the will carefully and, after some effort, comes up with a plan. As he begins to set the plan in motion, Spinnelloccio the doctor pays his daily visit. The relatives block the doctor from getting near the bed, telling him that Buoso is feeling much better but is sleeping. Schicchi then enacts the first part of his plan by imitating the dead Buoso's voice while hiding behind the bed curtains. He convinces the doctor that he should return later in the evening.

The relatives are delighted at Schicchi's ability to imitate the dead Buoso's voice but still have not figured out his entire plan to revise the final will. Gianni Schicchi explains how they will send for the lawyer, telling him that Buoso is dying and wants to draw up another will. When the lawyer comes, the room will be dimly lighted, and the figure of Buoso Donati will be vaguely seen in the bed. Gianni Schicchi will be in bed, imitating Buoso's voice, and dictate a new will. The relatives become ecstatic with joy and love for

each other but they also make their way individually to Schicchi to put in requests for whichever pieces of Donati's property they want; especially his mansion, his mule, and the sawmills at Signa.

The pandemonium is suddenly interrupted by the tolling of a funeral bell. The relatives are afraid that the news of Donati's death may have leaked into the streets. But, Gherardo rushes outside and learns that the bell was to announce the funeral "of the butler at the house of the Bishop." All are relieved. At Simone's suggestion, the group agrees to leave the decision of to whom to give the mansion, the mule and the sawmills up to the fair-minded Giani Schicchi. Schicchi agrees, and asks for the nightclothes.

The women bring a nightcap, a nightgown, and a linen handkerchief for Schicchi. As first one, and then another slyly approaches to offer him ever greater bribes if he will leave them the mule, the house, and the sawmills, Gianni quietly tells each one not to worry, and each moves off delightedly to savor their triumph, gleefully rubbing their hands. As they help him dress in donati's night clothes, the three women gather round him and admire him comically, singing a seductive trio. They try to lead him to the bed but he stops them with a word of warning. "What we are doing is illegal and if we should be discovered, the law says that their fingers must be amputated and they must be exiled from Florence." After Schicchi has sufficiently frightened the relatives into his control, a knock is heard at the door. Schicchi jumps into the bed, the relatives hastily straighten the room. Rinuccio enters, announcing Master Amantio, the lawyer who is accompanied by Pinellino, the shoemaker. Gianni Schicchi greets them in the voice of Buoso Donati. After all of the formalities, he begins to dictate a new will. All is going well... up to the point where he assigns the mansion, the mule and the sawmills at Signa. And then the story unfolds.

Wednesday & Friday, January 26 & 28, 2005

The University Symphony Orchestra
Tanya Prochazka, Conductor

Orchestra A

Flute

Priscilla Chan*
Leigh-Anne Rattray (Piccolo)

Oboe

Sherri Roy*

Clarinet

Michelle Davies*
Lindsay Cohen

Bassoon

Ondřej Goliáš*

Horn

Brenda Vanneste*
Marino Coco

Trumpet

Ryan Frizzell*
Laurel Ralston

Trombone

Monica Walczak*

Timpani

Court Laslop*

Percussion

David Meagher*

Harp

Laura Neeland*

Piano/Celeste

Charles Lim*

Violin 1

Elizabeth McHan**
Grant Sigurdson
David Wong
Adrian Fung
Kim Bertsh
Laura Grantham

Violin 2

Melissa Hemsworth*
Quinn Grundy
Suin Choi
Cynthia Johnston
Chloe Kung

Viola

Leanne Dammann*
Mark Zupan
Viera Linderova
Alvin Yung

Cello

Martin Kloppers*
Matthieu Damer
Karyn Robertson
Amy Lin

Double Bass

John Taylor*
George Lywood
Ted Tessier

**Concertmaster

*Principal

Thursday & Saturday, January 27 & 29, 2005

The University Symphony Orchestra
Tanya Prochazka, Conductor

Orchestra B

Flute 1

Aura Giles*
Erin Scheffer (Piccolo)

Oboe

Alyssa Miller*
Damon Davies

Clarinet

Lindsay Cohen*
Eric Yeh

Bassoon

Lisa Hryciw*

Horn

Olwyn Supeene*
Jen Reimer

Trumpet

Jeremy Maitland*
Ashley Clelland

Trombone

Andre Guigui*

Timpani

Court Laslop*

Percussion

David Meagher*

Harp

Megan Kan*

Piano/Celeste

Charles Lim*

Violin 1

Ryan Herbold**
Ken Heise
Aaron Hryciw
Natalia Gomez
Carmen Yuen
Corrine Ludwig

Violin 2

Maria Barton*
Charles Turanych-Noyen
Amy Kao
John Styles
Daniel Damer
Rebecca Guigui
Jenn West

Viola

Jeanette Comeau*
Charlene VandenBorn
Sarah Weingarten
Ann Li

Cello

Caitlin Smith*
Anthony Bacon
Kathleen Ludwig
Paula Harding

Double Bass

Toscha Turner*
Johnathan Hickie
Joseph Lubinsky-Mast

**Concertmaster

*Principal

Production Staff

Artistic and Stage Director	Alan Ord
Conductor and Musical Director	Tanya Prochazka
Set and Costume Design and Construction	Kathleen Ord
Musical Coach and Rehearsal Pianist	Sylvia Shadick-Taylor
Technical Director	Russell Baker
Stage Manager	Kathleen Ord
Assistant Stage Manager	Heather Raghazi
Footwear	Jen Ord, Sarah Strong, Maren Burnham

Acknowledgements

The Edmonton Journal

University of Alberta Department of Drama

Vienna Opera Ball Society

Special thanks to Stella Chooi, Russ Baker
and Beth Lim of the Department of Music



DEPARTMENT OF
MUSIC

Upcoming Events

January

30 Sunday, 3:00 pm

Master of Music Recital

Jamie Burns, Choral Conducting

Chamber Choral and Brass Ensemble

The University of Alberta Recital Choir
with The River City Brass Ensemble
featuring Rutter *Gloria*, Gabrieli *In*

ecclesiis, and works by Gabrieli, Rutter,
Mendelssohn, Holst, Grainger, and others

All Saints' Anglican Cathedral

Free admission

31 Monday, 12:00 noon

Noon-Hour Organ Recital

Organ Works by Johann Sebastian Bach

Featuring students, faculty and guests
of the University of Alberta

Department of Music. Free admission

31 Monday, 8:00 pm

Doctor of Music Recital

Riana Vermaak, piano

Featuring Brahms *Fantasies, Op 116*,
Beethoven *Sonata, Op 109*

and other works. Free admission

February

1 Tuesday

Distinguished Visiting Professor

Jean-Marie Londeix

9:30-10:50 am Lecture

*The saxophone's early history, and
it's early role in Bands*

2:00-3:30 pm - Masterclass

Fine Arts Building 1-23

6:30-8:00 pm Lecture

*Alfred Desenclos and his Prélude,
Cadence et Finale*

Fine Arts Building 3-46

Free Admission

1 Tuesday, 3:30-5:00 pm

Horn Masterclass

With Visiting Artist

Jeff Nelsen

Member of the Canadian Brass

"Auditions: Keys to Fearlessness"

Fine Arts Building 2-28

Free admission

1 Tuesday, 8:00 pm

Doctor of Music Recital

Eleni Pappa, piano

Works by JS Bach, Beethoven,
Liszt and Ives

Free admission

2 Wednesday

Distinguished Visiting Professor

Jean-Marie Londeix

12:00-1:00 pm Masterclass

Chamber music

Studio 27, Fine Arts Building

3:00-5:00 pm Lecture

*Claude Debussy and the Rhapsodie
for saxophone*

Fine Arts Building 3-46

Free admission

3 Thursday

Distinguished Visiting Professor

Jean-Marie Londeix

11:00 am -12:20 pm Lecture

*The expressive importance of the attack,
or, the polymorphic transients (or
distinct, yet integrated, parts)
of the sound*

Fine Arts Building 1-29

6:30-8:00 pm Lecture

*Jacques Ibert and his Concertino
de Camera*

Fine Arts Building 3-46

Free admission

Please donate to Campus Food Bank



Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).