



Opera

Opera Scenes

Joseph Fridman, Director
Oleg Kiseliiov, 2nd Director
Joy Berg, pianist
Betty Kolodziej, costume artist
Chris Helman, lighting technician

Saturday, March 14, 1992 at 8 pm
Convocation Hall, Arts Building

I. Boris Godunov (1874)

Modest Mussorgsky

(1839-1881)

Act II

Xenia

Pamela Hauser

Nurse

Constance Davidson

Feodor

Karen Hamm

Moscow, Kremlin. The children of the new Russian Tsar. Xenia is lost in thought about her first love. Feodor is engrossed in the card battle for the New Russia. Only the old nurse is not concerned with love or change. She knows that in both the old and the new Russia the "sparrow gives birth to a bull". And Mussorgsky would not have been the great composer that he is if he did not include folk music in this opera.

II. Faust (1859)

Charles-François Gounod

(1818-1893)

Act II

Margarita

Melanie Cherniwchan

Faust

Joseph Levesque

Martha

Constance Davidson

Mephistopheles Iouri Alechine

A splendid summer evening, love brews between Faust and Margarita, Mephistopheles flirts with Martha - all this is but a demonic joke by Mephistopheles.

III. The Merry Wives of Windsor (1849) Otto Nicolai
(1810-1849)

Act I

Mrs Ford Julianne Neudorf
Mrs Page Julia Marie Golosky

Obviously, it is possible to despise Falstaff as much as Mrs Ford and Mrs Page, who received daring proposals from him, do. But we are tempted to forgive the old lovelace for his awkward behavior, even if it is for the simple reason that these ladies change into beautiful young women in their attempts to gain revenge against him.

IV. The Rake's Progress (1957) Igor Stravinsky
(1882-1971)

Act II

Baba the Turk Elizabeth Sommer
Tom Rakewell Joseph Levesque

One cannot blame Stravinsky for not respecting the canon of classical opera. But the absurd and fantastic nature of the subject makes it possible to bring the language of the opera close to "reality" that can only be imagined: "A naive, provincial young man, who inherits his uncle's property discovers at breakfast that his wife has a beard."

V. La cambiale di
matrimonio (1810) Act I

Giochino Rossini
(1792-1868)

Scene I

| | |
|----------------|-----------------------|
| Norton | Iouri Alechine |
| Clarina | Karen Hamm |

The two maids, Norton and Clarina, try to guess what is in the strange letter received from Canada. But, as usual, they argue about who is the most important person in the house.

Scene II

| | |
|-------------------|------------------------|
| Tobia Mill | Andrew Campbell |
| Norton | Iouri Alechine |
| Clarina | Karen Hamm |

Mill, the eccentric landlord, having failed to measure the distance between Canada and England, as usual, looks for someone else to blame. He puts the blame on Norton and Clarina.

VI. La Traviata (1853)

Giuseppe Verdi
(1813-1901)

Act II

| | |
|-----------------|-------------------------|
| Violetta | Shonda Jardine |
| Germont | Joseph Levesque |
| Annina | Julianne Neudorf |

Germont comes to Violetta, a courtesan, and discovers that she has a good heart and is capable of self-sacrifice. Bending to societal norms, Germont insists that Violetta and Alfred break their relationship even though Germont knows that his demand will kill Violetta.

VI. La Traviata continued

Act III

| | |
|-----------------|----------------------------|
| Violetta | Melanie Cherniwchan |
| Alfred | Milton Liska |
| Annina | Julianne Neudorf |

Dying, Violetta is close to her dream to unite with Alfred. But she is getting weak and appeals to God in protest against the wicked injustice.

VII. The Ballad of Baby Doe (1958) Douglas Moore John Latouch

Act I

| | |
|-----------------|-------------------------|
| Baby Doe | Pamela Hauser |
| Augusta | Elizabeth Sommer |

Augusta is mad that the affair between her husband, Horace Tabor, and the "singer" Baby Doe has gone too far. Feeling that she is the queen of the whole town, she comes to Baby Doe with the intention of throwing her out of the town. But unexpectedly, Baby Doe turns out to be the only person that Augusta can confide in.

VIII. Don Giovanni (1787)

WA Mozart
(1756-1791)

Act I:

| | |
|---------------------|------------------------|
| Don Giovanni | Andrew Campbell |
| Zerlina | Karen Charlton |
| Donna Elvira | Julie Golosky |
| Donna Anna | Shonda Jardine |
| Don Ottavio | Joseph Levesque |

Donna Elvira, once loved, and later rejected by Don Giovanni, and who constantly pursues him with her love, is standing in his way. She leads away from Don Giovanni the coquettish Zerlina, who is almost prepared to submit to the seductive speeches of the former. She reveals the true identity of Don Giovanni to Donna Anna and Don Ottavio.

IX. Duenna (1948)

Sergi Prokofiev
(1891-1953)

Act I

| | |
|---------------|-------------------------|
| Duenna | Elizabeth Sommer |
| Louisa | Pamela Hauser |

Duenna plans to help Louisa escape from home to marry her beloved Antonio. Louisa runs from home disguised as Duenna, and Duenna, disguised as Louisa, marries the rich Mendoza. But Louisa does not share Duenna's view of anticipated happiness as she cannot stand Mendoza.

Duenna is hurt . . .

Upcoming Events:

- Sunday at 3 pm** **Student Recital: Jeri-Mae Astolfi, pianist**
March 15, 1992 Convocation Hall. Free admission.
- Sunday at 8 pm** **Faculty Recital: Richard Troeger, harpsichordist**
March 15, 1992 Debut of Department of Music's new harpsichord.
Convocation Hall Program will feature Bach's "Goldberg Variations"
Tickets: \$7 & \$5.
- Monday at 8 pm** **Student Recital: Trevor Brandenburg, percussionist**
March 15, 1992 Convocation Hall. Free admission.
- Wed., at 8 pm** **Master of Music Recital: Rick Benson, conductor**
March 18, 1992 With the Salisbury Symphonic Band and U of A Wind
Convocation Hall Ensemble. Free admission
- Thursday, 3:30 pm** **Lecture: Christopher Lewis**
March 19, 1992 *Five Early Pieces: Unknown Mahler Songs*
Rm. 2-32 Fine Arts Free admission.
- Thursday at 8 pm** **Student Recital: Karen Hamm, mezzo soprano**
March 19, 1992 Convocation Hall. Free admission.
- Friday at 8 pm** **Visiting Artists Recital: Ivan Zenaty, violin & Antonin**
March 15, 1992 **Kubalek, piano in an all-Dvorak program.**
Convocation Hall Tickets: \$10 & \$5.

**For more information please call the Department
of Music, 492-3263.**