

**Western Illinois Opera
MUS 109: Opera Workshop**

Western Illinois University's Opera program is open to all students campus wide, but is particularly designed to give voice majors the opportunity to sing and refine their acting skills on the operatic and lyric theatre stages.

MUS 109: Opera Workshop is a class for both novice and experienced students. Singers practice the fundamentals of stage movement and lyric theatre styles, while perfecting their own skills and talents. The class culminates in a scenes performance for the School of Music late in the fall semester.

The *Spring Opera* takes place each May, when a fully staged production is performed with orchestra in Hainline Theatre. Performances are presented by WIU graduate and undergraduate students. Tickets are available to WIU students and the general public.

Help Us Do Better!

- ◆ Before the performance, please silence any noise-making devices (cellphones, i.e.)
- ◆ Should you decide to take pictures or video, please do it without a flash so that it doesn't distract our actors.
- ◆ If posting on social media, use the hashtag #WIUOpera !
- ◆ Like and follow us on Facebook at the link shown below.

WIUOpera Thanks

our students, faculty and staff for helping us on this presentation. Special thanks to Dan Schmidt and Jamie Rediger from the Department of Theatre and Dance for providing the props for this performance; and to Dr. Brian Locke for coaching the language and performance practices for *Castor et Pollux*.

VOICE FACULTY

Matt Bean	Ricardo Sepúlveda
Terry Chasteen	Penelope Shumate
Kitty Karn	Lynn Thompson

MARK YOUR CALENDARS!

THE MARRIAGE OF FIGARO
by Wolfgang Amadeus Mozart
May 3-4, 2019 | Hainline Theatre

www.facebook.com/WIUOpera



**WESTERN ILLINOIS UNIVERSITY
College of Fine Arts and Communication
& School of Music**

present

**MUS 109: Opera Workshop
Fall Showcase: Lyric Theatre Scenes**

Ricardo Sepúlveda, director
Po-Chuan Chiang, piano

Browne Hall 130
Thursday, December 6, 2018
3:00 PM

THE COLLEGE OF FINE ARTS AND COMMUNICATION PROUDLY
CELEBRATES 50 YEARS AT WESTERN ILLINOIS UNIVERSITY

College of Fine Arts
and Communication Recital Hall



I.

“Ich gehe, doch rate” from *Die Entführung aus dem Serail*.....Wolfgang Amadeus Mozart
(1756-1791)

Blonde has been abducted and given to Osmin, the Pasha’s overseer, as a slave. But this “role” does not agree with Blonde who, after lecturing him on how to treat a woman, vows to defy his authority with any means necessary and to return to the man she loves, Pedrillo. Osmin does not see her English ways as appropriate.

Aidan Singh, *Osmin*
Parker Carls, *Blonde*

“Sposa, son disprezzata” from *Bajazet**.....Antonio Vivaldi
(1678-1741)

*pasticcio opera; music taken from Giacomelli’s *La Merope*

Irene has been promised in marriage to Tamerlane, but he loves someone else. In this aria she grieves her fate, but reaffirms her love despite his unfaithfulness.

Kaiyan Wang, *Irene*

“Ah, Prince... Je reverrai donc” from *Castor et Pollux*.....Jean-Philippe Rameau
(1683-1764)

Pollux is in love with princess T  laire, but she loves his twin brother Castor, who was killed at war. To honor T  laire’s request, Pollux, who is immortal, intends to enter the Underworld to take Castor’s place among the dead and bring him back to life. Ph  b   (T  laire’s friend) tries to prevent Pollux from entering the Underworld and confesses her love for him. T  laire arrives and it is clear that Pollux loves her, rendering Ph  b   heartbroken. Nevertheless, she conjures the demons of the Underworld to stop him from entering the gates.

Parker Carls, *Ph  b  *
Brian Locke, *Pollux*
Rachel Mason, *T  laire*

“Ma se colpa io non ho... Batti, batti” from *Don Giovanni*.....Wolfgang Amadeus Mozart
(1756-1791)

It’s their wedding day! Masetto is angry at his fianc  e, Zerlina, for going off with Don Giovanni. Zerlina pleads with him to beat her if he wants, but that she is innocent of anything to do with Don Giovanni.

Erika Gonzalez, *Zerlina*

“L’ann  e, en vain... Aza  l” from *L’enfant prodigue*.....Claude Debussy
(1862-1918)

Lia laments the absence of Aza  l, her prodigal son, an outcast after leaving his home to pursue the world’s pleasures.

Claire Ryterski, *Lia*

MUS 109: Opera Workshop Fall 2018 Showcase: Lyric Theatre Scenes

Ricardo Sep  lveda, director
Po-Chuan Chiang, piano

CLASS MEMBERS

DeOnte Bolden, *SO Music Therapy*

Parker Carls, *JR Vocal Performance*

Erika Gonzalez, *JR Music Therapy*

Rebecca Helmeid, *JR Music Therapy*

Alison Huntley, *GRAD Choral Conducting*

Danielle Kyle, *JR Political Science/Foreign Languages*

Brian Locke, *PBC Vocal Performance*

Rachel Mason, *GRAD Vocal Performance*

Mark Mixon, *Music Education-Choral*

Gracelynn Norgaard, *SO Music Therapy*

Spensor Randolph, *JR Vocal Performance*

Claire Ryterski, *SR Music Therapy/Vocal Performance*

Davida Sanders, *FR Music Business/Dance Minor*

Morgan Sarber, *SR Music Business/Marketing Minor*

Lillian Schierbrock, *SO Music Therapy*

Aidan Singh, *GRAD Vocal Performance*

Kaiyan Wang, *GRAD Vocal Performance*

“Hurry, It’s Lovely Up Here” from *On a Clear Day You Can See Forever*.....Burton Lane
(1912-1997)

Daisy decides to try hypnosis hoping it’ll help her quit smoking. While at her doctor’s office she discusses her powers of “extrasensory perception”: she knows when a phone is going to ring or when someone is about to drop in. She can even make flowers grow by talking to them!

Morgan Sarber, *Daisy Gamble*

“Sarah Brown Eyes” from *Ragtime*.....Stephen Flaherty
(b. 1960)

While watching a couple enjoying themselves on the dance floor, Coalhouse recalls his first encounter with Sarah, his late fiancée.

Mark Mixon, *Coalhouse Walker Jr.*
Davida Sanders, *Sarah*

“Much More” from *The Fantasticks*.....Harvey Schmidt
(1929-2018)

Luisa fantasizes about the experiences she wants to have in her life.

Lillian Schierbrock, *Luisa*

“Oh, What a Beautiful Mornin’” from *Oklahoma!*.....Richard Rodgers
(1902-1979)

Cowboy Curly McLain looks forward to the beautiful day ahead as he wanders into farm girl Laurey Williams's yard.

Spensor Randolph, *Curly*

“Been a Long Day!” from *How to Succeed in Business Without Really Trying*.....Frank Loesser
(1910-1969)

It’s the end of a busy work day. Everyone races to the elevator and, as usual, life happens... of course, it is easier to “make” life happen when you have the best wing-woman!

Rebecca Helmeid, *Smitty*
Erika Gonzalez, *Rosemary*
DeOnte Bolden, *Finch*

“Consolati, mio bene” from *Imeneo*.....George Frideric Handel
(1685-1759)

Rosmene finds herself in the middle of a love triangle. She feels in debt to Imeneo because he saved her from the hands of barbaric pirates. But Rosmene’s heart belongs to Tirinto who now believes her to be unfaithful. Imeneo, on the other hand sees her as ungrateful. Rosmene struggles to keep her composure as the two men demand to know who she will choose.

Spensor Randolph, *Imeneo*
Alison Huntley, *Rosmene*
Gracelynn Norgaard, *Tirinto*

II.

“Get Me to the Church On Time” from *My Fair Lady*.....Frederick Loewe
(1901-1988)

Alfred Doolittle has reached “middle class respectability” over night, thanks to an American millionaire. Thus, he plans to marry Eliza’s “stepmother”, with whom he has been living for many years. He decides to go out and celebrate life as a single man one more time, and asks his friends to get him to his wedding no matter how drunk he gets!

Aidan Singh, *Alfred Doolittle*

“Mister Snow” from *Carousel*.....Richard Rodgers
(1902-1979)

Carrie and Julie discuss “men”. After teasing Julie about a guy she recently met, Carrie tells about her “beau”, fisherman Enoch Snow, to whom she is newly engaged.

Gracelynn Norgaard, *Carrie Pipperidge*

“Your Daddy’s Son” from *Ragtime*.....Stephen Flaherty
(b. 1960)

Sarah sings to her son in the attic of their new home, attempting to explain how her heartbreak, fear and despair led her to make such a terrible decision when the baby was newly born.

Davida Sanders, *Sarah*

“I Got Plenty o’ Nuttin’” from *Porgy and Bess*.....George Gershwin
(1898-1937)

Porgy sings about his new outlook on life, and his cheerful acceptance of poverty as freedom from worldly cares.

Mark Mixon, *Porgy*

“As Long as He Needs Me” from *Oliver!*.....Lionel Bart
(1930-1999)

Nancy has been the victim of domestic violence for some time now. In spite of this, she still loves her husband Bill, and believes he loves her too.

Rebecca Helmeid, *Nancy*

“First Threepenny Finale” from *The Threepenny Opera*.....Kurt Weill
(1900-1950)

Con-man “extraordinaire”, Jonathan Jeremiah Peachum and his wife have just learned that daughter Polly has married “Mack the Knife”, a notorious criminal. They discuss her life choices and humanity’s rotten nature.

Lillian Schierbrock, *Polly*
Aidan Singh, *Jonathan Jeremiah Peachum*
Morgan Sarber, *Mrs. Peachum*

*** 10-minute Pause ***

III.

“Los he podío engañar... Suená guitarrico mío” from *El guitarrico*...Agustín Pérez Soriano
(1846-1907)

Perico loves Trini. He feels as he does not have a chance with her, given their conflicting social classes. There is only one love that is constant in Perico’s life: his humble guitar, confidant to his joy and of his sadness.

Brian Locke, *Perico*

“Noch nie war... Ruhe sanft” from *Zaïde*.....Wolfgang Amadeus Mozart
Zaïde comes upon Gomatz sleeping under a tree. She admires his good looks and leaves him jewels, money, a portrait of her, and a letter asking him to meet her later in that same spot. She then sings that he should sleep until he awakes with happiness.

Parker Carls, *Zaïde*

“Vengo... aspettate” from *La clemenza di Tito*.....Wolfgang Amadeus Mozart
Vitellia, seeking revenge for her father’s death, has sent Sesto to kill Tito, the Roman Emperor. Sesto is conflicted but agrees out of love for Vitellia. Publio and Annio arrive with unexpected news that Tito intends to make Vitellia his Empress. Vitellia is now torn with guilt over what she sent Sesto to do.

Claire Rytterski, *Vitellia*
Kaiyan Wang, *Annio*
Brian Locke, *Publio*

“Allons... Adieu, notre petite table” from *Manon*.....Jules Massenet
(1842-1912)

Manon has been told by a nobleman that her love Des Grieux will soon be kidnapped by his father’s men in order to get him away from her. She knows that the happy days they have spent in Des Grieux’s apartment will soon be at an end and takes the opportunity to bid adieu to the table at which she and her love ate many meals together, and that now represents all they cherished in life.

Rachel Mason, *Manon Lescaut*

“Ascolta... Gli sguardi trattieni” from *Orfeo ed Euridice*....Christoph Willibald von Gluck
(1714-1787)

Amore (Cupid) encourages Orfeo to be brave, do as the gods demand, and to rescue his wife, Euridice from the Underworld. Orfeo, however, must not look at her until they are back on earth.

Danielle Kyle, *Amore*

“E pur così... Piangerò la sorte mia” from *Giulio Cesare*.....George Frideric Handel
(1685-1759)

Her brother Tolomeo has ordered Cleopatra to prison for scheming with the now-apparently-drowned Caesar. Saddened by the turn of events, Cleopatra contemplates what fate has given her and how, when she is dead, she could come back and haunt her brother.

Alison Huntley, *Cleopatra*

IV.

“The Best of All Possible Worlds” from *Candide*.....Leonard Bernstein
(1918-1990)

Candide is about to be married to the lovely Cunegonde. Dr. Pangloss, Candide’s teacher expounds his famous philosophy, to the effect that all is for the best.

Spensor Randolph, *Dr. Pangloss*
Brian Locke, *Candide*
Alison Huntley, *Cunegonde*
DeOnte Bolden, *Maximilian*
Morgan Sarber, *Paquette*

“Make Them Hear You” from *Ragtime*.....Stephen Flaherty
(b. 1960)

Coalhouse believes that violence will not solve injustice, no matter how difficult the struggle. He charges his loved ones to change society through the power of their words and by telling their children their story.

DeOnte Bolden, *Coalhouse Walker Jr.*