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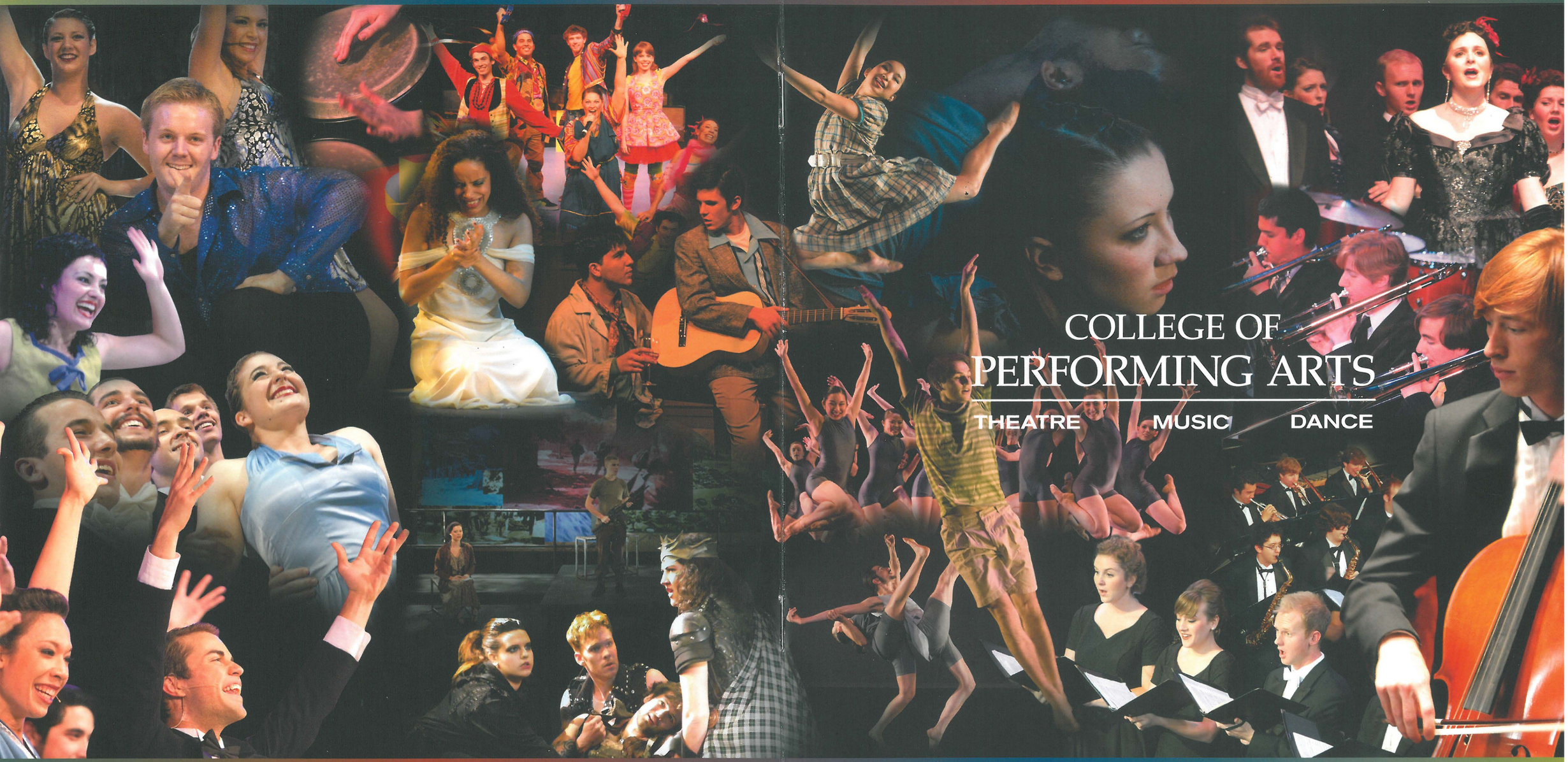

COLLEGE OF PERFORMING ARTS

THEATRE MUSIC DANCE

CHAPMAN UNIVERSITY

COLLEGE OF PERFORMING ARTS

FALL 2011

COLLEGE OF
PERFORMING ARTS

THEATRE MUSIC DANCE

Fall 2011 Event Highlights

THEATRE:

Urinetown, the Musical
by Greg Kotis and Mark Hollman.....Sept. 29-Oct. 1, 6-8

The Servant of Two Masters by Carlo Goldoni.....Nov. 10-12, 17-19

MUSIC:

University Singers in Concert.....Oct. 28

University Choir & Women's Choir in Concert.....Oct. 30

Opera Scenes – 2011: An Opera Odyssey.....Nov. 11-13

Chapman Chamber Orchestra.....Nov. 18

Chapman University Wind Symphony.....Nov. 19

Holiday Wassail.....Dec. 2-3

DANCE:

Fall Dance Concert .....Dec. 7-10

AMERICAN CELEBRATION:

American Celebration Preview Night .....Nov. 4

Gala Night.....Nov. 5

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Chapman University's
Conservatory of Music

Presents

An Opera Odyssey

Featuring scenes by
Monteverdi, Scarlatti, Gabrielli, Gluck, and Mozart

November 11, 12, 13, 2011
Salmon Recital Hall

Directed by Dr. David Alt, D.M.A.

This evening's production is conceived and written by

Dr. Peter Atherton, D.M.A.

OPERA CHAPMAN 2011 – AN OPERA ODYSSEY

L'ORFEO (1607).....Claudio Monteverdi
(1567-1643)

ACT I
Toccata
Prologue
La Musica ..... Cristiana Franzetti, Lauren Zampa

ACT II
Sinfonia
Ecco pur ch'a voi ritorno
Orfeo ..... Eric Parker (11/8, 11/12), Timmy Simpson (11/11, 11/13)
Mira ch'a se n'alletta l'ombra
Pastore II.....Jerry Bartuciotto, Nathan Wilen
Su quell'erbose sponde posiamci
Pastore III .....Ryan Tan, Benno Ressa
Vi ricorda o boschi ombrosi
Orfeo ..... Eric Parker (11/8, 11/12), Timmy Simpson (11/11, 11/13)
Tu se' morta
Orfeo ..... Asante Gunewardena (11/8, 11/12), Chris Maze (11/11, 11/13)
Ahi, caso acerbo
Coro di Ninfe e Pastori ..... Ensemble

LA GRISELDA (1721).....Alessandro Scarlatti
(1660-1725)

ACT II
Mi rivedi
Griselda..... Chelsea Chaves (11/8, 11/12),Kylena Parks (11/11, 11/13)

FLAVIO CUNIBERTO (1688).....Domenico Gabrielli
(1651-1690)

Emilio ..... Daniel Shipley

OPERA CHAPMAN 2011 – AN OPERA ODYSSEY

ORFEO ED EURIDICE (1762).....Christoph Willibald Gluck
(1714-1787)

ACT I
Chiamo il mio ben cosi
Orfeo..... Monica Alfredsen (11/11, 11/13), Brittany Bethurum (11/8, 11/12)

IDOMENEO RE DI CRETO (1781).....Wolfgang Amadeus Mozart
(1756-1791)

ACT III
D'Oreste, d'Aiace
Elettra .....Emily Dyer (11/8, 11/12), Anna Schubert (11/11, 11/13)
Act II Finale
Pria di partir, o Dio!
Elettra ..... Sarah Horst (11/11, 11/13), Mayuri Vasan (11/8, 11/12)
Idomeneo .....Kevin Gino (11/11, 11/13), Chris Maze (11/8, 11,12)
Idamante .....Kyle Patterson (11/11, 11/13), Timmy Simpson (11/8, 11/12)
Townspeople..... Ensemble

LE NOZZE DI FIGARO (1786).....Wolfgang Amadeus Mozart
(1756-1791)

ACT III Sextet
Susanna.....Jacquelyn Clements (11/11, 11/13),Kristian Villalovos (11/8, 11/12)
Count Almaviva.....Seth Burns (11/8, 11/12), Dan Shipley (11/11, 11/13)
Marcellina.....Clara Chung (11/11, 11/13), Nicole Michel (11/8, 11/12)
Figaro.....Alex Bodrero (11/8, 11/12), Andrei Bratkovski (11/11, 11/13)
Bartolo .....Ben Finer (11/11, 11/13), Dan Fister (11/8, 11/12)
Don Curzio .....Hayden Kellermeyer (11/8, 11/12), Eric Parker (11/11, 11/13)

Opera Chapman Ensemble

Monica Alfredsen	Emily Dyer	Kylena Parks
Chelsea Allen	Ben Finer	Kyle Patterson
Whitney Androlia	Dan Fister	Benno Ressa
Jerry Bartuciotto	Cristiana Franzetti	Chelsea Rousselot
Kylee Bestenlehner	Alexander Garrett	Lizbeth Sanchez
Brittany Bethurum	Kevin Gino	Anna Schubert
Alexander Bodrero*	Marqis Griffith*	Daniel Shipley
Andrei Bratkavski	Asante Gunewardena	Timmy Simpson
Keegan Brown	Sarah Horst	Rachel Stoughton*
Seth Burns	Jae Koo Kang	Ryan Tan
Anthony Robert Chau	Hayden Kellermeyer	Natalie Uranga*
Chelsea Chaves	Chris Maze	Mayuri Vasan
Clara Chung	Nicole Michel	Kristian Villalovos
Jacquelyn Clements	Anna Munakata*	Nathan Wilen
Matt Connor	Eric Parker	Lauren Zampa

* Our narrators for the evening
Opera Chapman Dancers:
Whitney Androlia, Kylee Bestenlehner, Alexander Bodrero, Andrei Bratkavski, Marqis Griffith, Chelsea Rousselot

Musicians

Violin I..... Eleonora Giosue
Violin II. ..... Anna Munakata
Cello..... Marie Park
Flute..... Kelsey Steinke
Oboe I ..... Paul Sherman
Oboe II ..... Kyle Chattleton
Trumpet ..... Jonathan Ballard
Kyle W. Smith
Samuel Weber
Trombone ..... Zachary Mariano
Tuba ..... Jonathan Kimbro

The Creative Team

David Alt

David Alt recently moved to Southern California after teaching for 21 years as Professor of Voice, Chairman of the Department of Vocal Performance and Program Director for Musical Theatre in the Frost School of Music at the University of Miami. He received his DMA degree from the University of Iowa and a Certificate from the Conservatoire de Musique, Geneve, Switzerland. Alt studied opera with Wesley Balk at the Minnesota Opera Institute and voice with French baritone Gerard Souzay and soprano Maralin Niska.
Nominated for a Carbonnel Award for Best Actor in a South Florida Regional Showcase for his work in Brecht on Brecht, Alt has been seen in the South Florida area in productions of Don Juan in Hell, The Merry Widow, The Barber of Seville, One Flea Spare, Berlin to Broadway with Kurt Weill, Company, Love Letters, Later Life and Far East in addition to revues of the music of Bernstein, Coward, Gershwin, Berlin, Sondheim and Weill. He also has performed with the New World Symphony, the New York Philharmonic, the Miami Bach Society, the Chamber Singers of Iowa City Bach Festival, the St. Louis Muni Opera, the Quad City (IL) Symphony, the Southeast Iowa Symphony, the Santa Fe Desert Chorale, the Carmel (CA) Bach Festival, and New Theatre in Coral Gables (FL). Alt's articles have appeared in the journals of the Music Educator's National Conference, the Journal of Singing and the Choral Journal.

Carol Neblett

One of America's greatest and most acclaimed sopranos, Carol Neblett's career has spanned over forty years, performing opera's most coveted roles in the world's greatest opera houses, including the Metropolitan Opera, La Scala, Covent Garden, San Francisco Opera, Salzburg, Hamburg and Chicago Lyric Opera.
Ms. Neblett made her operatic debut in 1969 with the New York City Opera as Musetta, in La Boheme. Amidst huge acclaim, she performed over twenty-five leading roles with the company over the next five years. Critical triumphs included the dual roles of Margherita and Helen of Troy in Boito's Mefistofele. Her performance of Korngold's Die Tote Stadt was so successful that it was subsequently recorded with the renowned Erich Leinsdorf conducting, and won a number of coveted awards, including a Grammy in 1975.
Ms. Neblett's signature roles include Puccini's Tosca as well as Minnie in The Girl of the Golden West. In 1976 she made her debut at the Lyric Opera of Chicago as Tosca with Luciano Pavarotti, and has sung this role more that 200 times. Ms. Neblett was invited to sing Minnie with Placido Domingo for Queen Elizabeth's 25th Jubilee Celebration at Covent Garden, which was filmed live as well as recorded. Throughout the world's major opera houses, Ms. Neblett has sung more than eighty-five leading roles and more than 100 oratorio and symphonic works.
Ms. Neblett is currently on the vocal staff as Artist-in-Residence at Chapman University. She conducts master classes for young artist programs worldwide, concentrating on role preparation for the professional singer, as well as maintaining a private studio in the Los Angeles area.

Cheryl Fielding

Internationally acclaimed, Cheryl Lin Fielding's pianism has been praised by the New York Sun as "warm, grand...and rich". She has performed in Japan, Taiwan, Italy, and throughout the United States, including the Alice Tully Hall at Lincoln Center, Carnegie Weill Recital Hall, Merkin Recital Hall, and Seiji Ozawa Hall. Dr. Fielding has also performed with the Tanglewood Music Center, Music Academy of the West, Aspen Music Festival, Jacob's Pillow Dance Festival, and the Mark Morris Dance Group.
She has been honored with the Grace B. Jackson Prize in Excellence by the Tanglewood Music Festival, recognized by the National Foundation for Advancement in the Arts, and three times received the distinguished Gwendolyn Koldofsky Scholarship Award in Keyboard Collaborative Arts.
Cheryl's musical studies began at the age of three in Taiwan, first on the piano and later on the violin and continued through dual master's degrees at the Juilliard School in Piano Performance and Collaborative Piano, under the tutelage of Oxana Yablonskaya and Jonathan Feldman. Her studies continued at the University of Southern California in the studio of Alan Smith, with voice studies under Elizabeth Hynes, culminating with a Doctor of Musical Arts degree in Keyboard Collaborative Arts.
Cheryl has had the honor of working with great artists, including Phyllis Curtin, Joseph Fuchs, Margot Garret, Marilyn Horne, Graham Johnson, Warren Jones, Martine Katz, Jacob Lateiner, Seymour Lipkin,

Kenneth Merrill, Samuel Sanders, Harvey Shapiro, Dawn Upshaw, Brian Zeger, and the distinguished conductors Christian Badea, John DeMain, Randall Behr, James Levine, Timothy Lindberg, George Mester, and Dean Williamson.
Dr. Fielding has worked with the Los Angeles Opera, Opera Pacific, Operafestival di Roma, the Juilliard School, and the USC Thornton Opera. Dr. Fielding is currently a vocal coach at the Chapman University College of Performing Arts.

Janet Kao

Pianist Janet Kao, a native of Taiwan, is an accomplished musician with extensive experience as a solo pianist, vocal/instrumental collaborator, and an opera coach. She has performed on many stages including Alice Tully Hall in New York City, Harris Concert Hall in Aspen, Preston Bradley Hall in Chicago, National Concert Hall of Taiwan. She has been invited to participate in several summer music festivals including Bowdoin Music Festival, the Yellow Barn Chamber Music Festival, and the Music Academy of the West. She has served as a staff accompanist at the Aspen Music Festival, as a staff coach at Opera in the Ozarks, Arkansas and the American Institute of Musical Arts in Graz, Austria.
She has received teaching fellowships from the Julliard School and the USC Thornton Opera, working closely with renowned conductors, Judith Clurman and Brent McMunn. Her interests in contemporary music have led her to collaborate on new operas including Miss Lonelyhearts by Lowell Liebermann and Powder Her face by Thomas Adès. In addition to opera, she has premiered many contemporary chamber works with the New Juilliard Ensemble, under the baton of Joel Sachs.
Janet received her Bachelor and Master of Music degree in Piano Performance from the Peabody Conservatory with pianist Robert McDonald, and a Graduate Certificate in Collaborative Piano from the Juilliard School under the tutelage of Jonathan Feldman and Brian Zeger. She completed the Doctor of Musical Arts degree from the University of Southern California in Keyboard Collaborative Arts in 2009 under Alan Smith and was awarded Gwendolyn Koldofsky Scholarship Award for three consecutive years. Dr. Kao is currently an adjunct professor and a vocal coach at Fullerton College and Chapman University.

Paul Sherman

Conductor, oboist and pedagogue, ***Dr. Paul Sherman****, D.M.A, enjoys a musical career with a wide range of styles and forms. He is now entering his third year as Director of the Chapman Wind Symphony. The Wind Symphony performs both classic repertoire and the best of new wave of contemporary music. He also directs winds chamber music and is Instructor of Oboe. For the last decade he has been music director for the Santa Clarita Valley Youth Philharmonic, Orchestra and Prelude Strings an organization of three orchestras and 200 students based at College of the Canyons. This season his orchestra is a Los Angeles Philharmonic Partner Orchestra and will perform in Walt Disney Concert Hall in May as part of the International Youth Orchestra Festival. He is also deeply involved in contemporary music and is Executive Director of ensembleGREEN along with commissioning works for his large ensembles and solo oboe.*
He performs regularly on modern and period oboes in orchestral, solo and studio settings. On period instruments he performs with: Musica Angelica, San Diego Bach Collegium, Harmonia Baroque Players, Del Mar Baroque and is a founding member of Arroyo Baroque. He teaches baroque oboe performance and is director of Le Canards du Roy, baroque oboe band at USC.

Laure Dike

Laure holds a BFA in dance from the University of California, Irvine, where she studied under Eugene Loring and Olga Maynard. She choreographed over thirty musical theater productions – her favorites include Anything Goes, Once Upon a Mattress, and Oklahoma. Laure performed in California Riverside Ballet's The Nutcracker as Frau Silberhaus and Cinderella as Step Mother, under the direction of David Allen. Laure enjoyed a long career with the Walt Disney Company as a corporate trainer for New-hire Orientation, The Management Intern Program, and Disneyland Ambassador Program. Laure has been the choreographer and creative consultant for the Norco High School Choral Association for fifteen years. She has had the pleasure of designing costumes for Opera Chapman for the past six seasons.

Don Guy

Don is an Assistant Professor of Theatre in Entertainment Technology and the Production Manager for the College of Performing Arts. He received an MFA in Design from the University of California, Irvine and a BA in Theatre from the University of Alabama. In addition to his work at Chapman, he is a prolific designer for dance, theater, industrials, themed entertainment and architecture. He has designed numerous shows from Off-Broadway to Tony Award-winning regional theaters. Dance design credits include: Swan Lake, Cinderella, The Sleeping Beauty, Giselle and The Nutcracker for the St. Louis Ballet, Cinderella, The Nutcracker, ETC!, and Fiesta for choreographer David Allan, The Nutcracker for Ballet Pacifica, Ash, Rainbow 'Round My Shoulder, Games, Songs of the Disinherited, Delicious Obsession/Sweet Bondage and District Storyville for choreographer Donald McKayle, Swan Lake, The Sleeping Beauty, Giselle, and The Nutcracker for Festival Ballet and well over 300 dance pieces for numerous choreographers and dance companies across the country. Theatre design credits include: The 19th Annual NAACP Awards at the Directors Guild of America, Booth! The Musical at the Skirball Performing Arts Center, Return directed by Donald McKayle, The Grand Tour, Grand Hotel, Rounding Third, Master Harold … and the boys, and The Immigrant at the Colony Theatre, A Picasso at the Repertory Theatre of St. Louis, La Posada Magica at the Tony Award-winning South Coast Repertory, The Tempest for the Shakespeare Festival of St. Louis, Jubilee at Radio City Music Hall, and Carnival of Wonders at the Trump Plaza in Atlantic City and the Reno Hilton in Reno, NV for award-winning magicians Kalin and Jinger. Themed Entertainment and Architectural Design credits include: Hard Rock Hotel & Casino, Universal Studios Japan, Universal Studios Orlando, Universal Studios Hollywood, Master Card, Warner Bros. Movie World Madrid, TV Guide Building, South Coast Repertory, Anheuser Busch, Lincoln Center, Madison Square Garden, and Morgan Stanley Dean Witter Production Studios at the World Trade Center.

Pat Cavins

Pat Cavins has been the Costume Shop Manager at Chapman University since 1999. Before coming to Chapman, Pat managed the costume shop at the University of California, Irvine for 11 years. Prior to working at UCI she managed the costume shop at the University of Utah, home of the Lort B ranked Pioneer Theatre Company, for 12 years. Pat's interest in Shakespeare was sparked during five summer seasons spent at the Utah Shakespeare Festival in Cedar City, Utah, from 1983-1988. She continues to work as a guest draper at regional festivals, the Old Globe Theatre in San Diego, the Shakespeare Festival in Ashland, OR, and the Alabama Shakespeare Company in Montgomery, AL. Pat currently manages the costume shop for Shakespeare Orange County, supported in part by Chapman University, working on productions such as Hamlet and Twelfth Night or What You Will. She has been a guest draper and tailor for South Coast Repertory, Center Theater Group, Opera Pacific and LA Opera. Her work has also been seen on television in programs such as Little House on the Prairie, Disney's Beauty and the Beast, Babylon 5, and Charmed. Pat has worked extensively in the dance field with groups including American Ballet Theatre, Paul Taylor Company, Ballet West, and Ballet Pacifica. Together with her students she has worked on productions such as Romeo & Juliet, Carmen, Cinderella, A Midsummer Night's Dream, Project Synergy, and Mediation on Integrations.

Jennifer Kelly

Jennifer graduated in 1993 from Chapman University, completing a B.F.A. in Communications with an emphasis in Technical Theater. She has worked for Opera Chapman for 6 seasons and has over 25 years of experience with live productions.. Jennifer also stage manages corporate and entertainment events, most recently for Mark Victor Hansen and International Presentation of Performers. Jennifer works full time at a local United Methodist Church in Tustin as the Church Administrator.

Acknowledgements

Dale A. Merrill, M.F.A.....Acting Dean, College of Performing Arts
Rick Christophersen.....Administrative Director, College of Performing Arts
Amy Graziano ..... Chair, Conservatory of Music
Peter Westenhofer.....Conservatory Operations Supervisor
Don Guy ..... Production Manager, College of Performing Arts
Pat Cavins .....Costume Shop Manager
Katie Silberman .....Department Assistant

Conservatory Voice Faculty:
Christina Alexopoulos, David Alt, Peter Atherton, Pamela Blanc, Christina Dahlin, Margaret Dehning, Kristina Driskill, Patricia Gee, Patrick Goeser, Milena Kitic—Artist-in-Residence, Jonathan Mack, Susan Montgomery, Bruce McClurg, Carol Neblett—Artist-in-Residence

Keyboard Collaborative Arts Faculty:
Dr. Louise Thomas—Director, Dr. Tony Cho, Dr. Cheryl Lin Fielding, Lisa Kaminaga, Dr. Janet Kao, Dr. Hye Young Kim, Dr. Beverly Min

Special Thanks:
Robert Becker, Ron Coffman, Nicholas Terry

Artistic Staff

Dr. David Alt, D.M.A. ..... Interim Artistic Director
Carol Neblett.....Associate Director
Don Guy .....Scenic Designer/Artist
Laure Dike..... Choreographer/Costume Designer

Musical Staff

Dr. Cheryl Fielding, D.M.A .....Musical Direction
Dr. Janet Kao, D.M.A .....Musical Direction
Dr. Paul Sherman, D.M.A .....Musical Direction

Technical Staff

Jennifer Kelly .....Stage Manager
Neda Lahidji .....Assistant Stage Manager
Matt Connor.....Backstage Manager
Ron Coffman..... Lightboard Operator

PROGRAM NOTES

A musical journey through the first two hundred years of opera in Italy

L'ORFEO (1607).....Claudio Monteverdi

Act I Scenes 1-5—Nymphs, shepherds, and musicians arrive at the beautiful banks of the Lethe River and sing of nature, romance and love.
Act I Scene 6—Orfeo is seen in the shadows of the trees. Soon he arrives to join the others declaring his undying love for his exotic and faithful wife, Euridice. He is enraptured with her beauty and is truly happy that he has been blessed with such harmony of affection.
Act II—Orfeo, having lost his wife, Euridice, to the furies of hell, now laments her death in a poignant and dramatic moment. He exclaims his anguish to the earth and to the heavens that he no longer wishes to live. He vows to follow his beloved wife into the great abyss.

GRISELDA (1721).....Alessandro Scarlatti

Act II Aria: Mi rivedi—Gualtiero, King of Sicily, married a poor shepherdess named Griselda. The marriage was deeply unpopular with the king's subjects. Faced with a rebellion from the Sicilian people the king was forced to renounce Griselda and to take a new wife. The rejected Griselda now returns to her country home and laments the loss of her husband and her exalted status.

FLAVIO CUNIBERTO (1688).....Domenico Gabrielli

In the opera Flavio Cuniberto, Emilio sings to the god Amor, (Cupid), asking him will he grant him love? The cello solo/obbligato plays the role of Cupid in this charming and florid aria. "Will you give me hope and will your answer be 'Yes or No'? Will the arrow of love be scornful to my lips or will love speak through my amorous eyes? Perhaps I will be serene? 'No or Yes?' In my heart I wish to be happy for the rest of my days!"

ORFEO ED EURIDICE (1762).....Christoph Willibald Gluck

Act I Aria: Chiamo il mio ben cosi—A group of nymphs and shepherds gather in mourning around the tomb of Euridice. They leave as Orfeo enters. Orfeo mourns the loss of his wife. In grief he calls out her name and pleads to the gods to restore her to life.

IDOMENEO RE DI CRETE (1871).....Wolfgang Amadeus Mozart

Act III Aria: D'Oreste, d'Aiace—When Elettra realizes that Ilia and Idamante had their love blessed by the great voice from heaven, she despairs. She sings of her misery and pleads to the Euminides (the three Greek furies) knowing that she will be cursed with the flow of eternal tears. Soon her grief turns to rage as she summons her brother Orestes, and the great warrior Ajax to help her die. As her anger and insanity progress she envisions the horned viper Cerastes and the goddess Alecto (avenger of blood) taking her to the abyss. "May the pain and sorrow in my breast be ended by the sword!"

Act II Finale and chorus: Pria di partir, o Dio! - Idomeneo, returning to Crete a victor in a war against the Trojans, encounters a great storm at sea. He vows to Neptune in return for seeing him safely home he promises to sacrifice the first person he sees upon his return to his Crete. Unfortunately, the first person he sees is his own son Idamante. In an effort to avoid sacrificing his own son, Idomeneo commands his son to escort Elettra back to her home in Argos. Elettra welcomes this opportunity to separate Idamante from his beloved Ilia in hopes that he will fall in love with her. Idamante and Elettra bid farewell to Idomeneo and sing of the calm seas that await their journey.

Immediately, a sudden storm breaks out. The frightened townspeople are convinced that this is an expression of Neptune's anger, and they ask who could be responsible for offending the god. Idomeneo admits that he is guilty, and he begs Neptune to punish him alone, for he refuses to sacrifice an innocent (Idamante). The crowd retreats in terror when a huge monster, which Neptune has summoned, comes up from the depths of the ocean.

LE NOZZE DI FIGARO (1786).....Wolfgang Amadeus Mozart

Act III Sextet

Don Curzio enters and declares to Count Almaviva that since Figaro cannot repay his loan to Marcellina, he is obligated to marry her. Figaro protests, saying that he needs the consent of his unknown noble parents. Figaro also makes mention of a birthmak on his right arm which will someday prove his noble descent. At the mention of the birthmark Marcellina realizes that Figaro is her own long lost son! And Bartolo is Figaro's father! Figaro's fiancée Susanna enters to find Figaro in the arms of Marcellina. Susanna is furious, but soon finds out that Marcellina is not her rival, but rather her mother-in-law. The plans of Count Almaviva and his lawyer have been foiled.

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