4-19-2013

Opera Chapman Presents: The Merry Widow by Franz Lehar

Opera Chapman

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Opera Chapman presents
The Merry Widow
by Franz Lehar
April 19-21, 2013
Peter Atherton, Artistic Director
Carol Neblett, Associate Director
Stephen Coker, Conductor
SPRING 2013 calendar highlights

February

February 1
University Singers Post-Tour Concert
Stephen Coker, Conductor

February 7
President's Piano Series
Grace Fong & Louise Thomas, duo piano concert

February 14-16, 21-23
Twelfth Night by William Shakespeare
Directed by Thomas Bradac

March

March 7
President's Piano Series
Sergei Babayan

March 8
Chapman Chamber Orchestra & University Singers
Daniel Alfred Wachs, Music Director and Conductor
Stephen Coker, Conductor

March 14-16
Concert Intime
Directed by Alicia Guy

April

April 4
President's Piano Series
John Perry

April 4-6, 11-13
Stage Door
by George S. Kaufman & Edna Ferber
Directed by Nina LeNoir

April 19-21
Opera Chapman presents
The Merry Widow by Franz Lehar
Peter Atherton, Artistic Director
Carol Neblett, Associate Director

April 24-27
Student Produced One Acts

May

May 8-11
Spring Dance Concert
Directed by Jennifer Backhaus

May 11
Sholund Scholarship Concert
Daniel Alfred Wachs, Conductor

For more information about our events, please visit our website at
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or email CoPA@chapman.edu

CHAPMAN UNIVERSITY
Hall-Musco Conservatory of Music
and

Opera Chapman presents

The Merry Widow
by Franz Lehar

Peter Atherton, artistic director
Carol Neblett, associate director
David Alt, assistant director

Opera Chapman fondly dedicates its 2012-13 Season to the memory of Mrs. Norma Lineberger and to the Lineberger family in recognition of their generous support

April 19-20, 2013 • 7:30 P.M.
April 21, 2013 • 3:00 P.M.
Chapman Auditorium, Memorial Hall
## Cast of Characters

<table>
<thead>
<tr>
<th>Character</th>
<th>Act</th>
<th>Actors</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Baron Mirko Zeta</strong></td>
<td></td>
<td>Alex Bodrero (4/19, 4/21), Andrei Bratkovski (4/20)</td>
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<tr>
<td><strong>Valencienne</strong></td>
<td></td>
<td>Kylena Parks (4/19, 4/21), Monica Alfredsen (4/20)</td>
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<td><strong>Count Danilo Danilovitch</strong></td>
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<td>Kevin Gino (4/19, 4/21)</td>
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<tr>
<td><strong>Hanna Glawari</strong></td>
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<td>Emily Dyer (4/19, 4/21), Chelsea Chaves (4/20)</td>
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<td><strong>Camille de Rosillon</strong></td>
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<td>Chris Maze (4/19, 4/21), Duke Kim (4/20)</td>
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<tr>
<td><strong>Vicomte Cascada</strong></td>
<td></td>
<td>Jerry Bartucciotto</td>
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<td><strong>Raoul de St. Brecio</strong></td>
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<td>Nathan Wilen</td>
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<td><strong>Njeus</strong></td>
<td></td>
<td>Elliott Wulff (4/19, 4/21), Ryan Morris (4/20)</td>
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<tr>
<td><strong>Kromow, general and counsel to Ambassador Zeta</strong></td>
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<td>Marcus Paige</td>
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<tr>
<td><strong>Nadia, his wife</strong></td>
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<td>Rachel Stoughton</td>
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<tr>
<td><strong>Bogdanovitsch, Pondevedrin consul</strong></td>
<td></td>
<td>Marquis Griffith</td>
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<tr>
<td><strong>Sylviane, his wife</strong></td>
<td></td>
<td>Natalie Uranga</td>
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<tr>
<td><strong>Pritschitsch, military attaché</strong></td>
<td></td>
<td>Ben Finer</td>
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<tr>
<td><strong>Olga, his wife</strong></td>
<td></td>
<td>Lizabeth Sanchez</td>
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<tr>
<td><strong>Anastasia, Embassy attaché</strong></td>
<td></td>
<td>Kylee Bestenlehner</td>
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<tr>
<td><strong>Praskovia, Embassy under-secretary</strong></td>
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<td>Megan Henretta</td>
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<td><strong>Grisettes</strong></td>
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<tr>
<td>Lolo</td>
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<td>Natasha Bratkovski</td>
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<tr>
<td>Dodo</td>
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<td>Cristina Franzetti</td>
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<tr>
<td>Jou-Jou</td>
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<td>Megan Henretta</td>
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<tr>
<td>Frou-Frou</td>
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<td>Samira Kasraie</td>
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<tr>
<td>Clo-Clo</td>
<td></td>
<td>Shannon McBane</td>
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<tr>
<td>Margot</td>
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<td>Natalie Uranga</td>
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</tbody>
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### Grisettes Dancers
- Jordan Anderson, Janae Davis, Courtni Gidish, Kristen Mabry, Victoria Pizzo, Amanda Sullivan

### Program

**Die lustige Witwe - The Merry Widow**

**Act 1**
- The action takes place in the Pontevedrian embassy, Paris, 1905. Baron Mirko Zeta leads his guests in a toast to the Pontevedrian head of state in absentia, the Grand Duke. Meanwhile, Zeta’s young wife, Valencienne, speaks privately with Camille de Rosillon, a young Frenchman with whom she has been having a flirtation. Oblivious to this, Zeta is concerned only that Hanna Glawari — widow of the wealthiest man in Pontevedro — not marry a foreigner during her stay in Paris, since this would spell financial disaster for his beloved Fatherland. Camille declares his love to Valencienne by writing, “I love you” on her fan. She reminds him that she is a respectable wife. They are interrupted by the return of Baron Zeta who suggests Valencienne make sure everything is prepared for the arrival of Madame Glavari. He then asks his secretary, Njeus, if he summoned Count Danilo as directed? A great commotion interrupts their conversation; it is the arrival of Madame Glavari. She is welcomed by a swarm of suitors. Hanna suspects they are more interested in her money than in her. She artfully deflects their advances, instructing them all to enter their names in her dance program. Zeta finally makes his way through the crowd to officially welcome her to the embassy. She assures him that she is a Pontevedrian at heart and invites everyone to an authentic Pontevedrian party at her home the next day. Several men confess they have fallen under her spell; she leads them into the next room for the festivities. Next to arrive is Count Danilo, who says that after a hard day’s work on behalf of his country he likes nothing better than an evening at Maxim’s with his darling Grisettes. Starled at the mention of Hanna’s presence in Paris, he requests that Njeus give him time for a nap before being introduced. No sooner has he made himself comfortable than Hanna herself walks in and discovers him. It quickly becomes apparent that she and Danilo were once in love. Danilo swears that love really means, “I love your money” to Hanna, he will never make such a declaration. Zeta finds the Count and states it is his patriotic duty to marry the Widow lest she marry a Frenchman forcing Pontevedro into bankruptcy. Ladies’ choice is announced and numerous suitors hope Hanna will choose them to dance. Hanna’s inclination is to ask Danilo, who at first says he doesn’t know how to dance, then offers to sell his turn as Hanna’s partner for 10,000 francs, to be donated to charity. The mention of so much money scares the other men off. Having dispatched his competition, Danilo offers to dance with Hanna after all; at first she refuses but soon is in his arms, conceding that he dances divinely.
Act 2 – The next day, guests are gathered in the gardens of Hanna's Paris estate, where she has promised a real Pontevedrian party. She interrupts the folk dancing to sing the ballad of Vilja, a forest nymph who fell in love with a mortal. When she tells Zeta she is disappointed that Count Danilo isn't in attendance the baron's hopes are bolstered; Hanna is interested in Danilo! The latter appears and Hanna asks why he is avoiding her. He replies, “A military stratagem! I am after all a cavalryman.” She teases him in a playful duet about a stupid horseman who is too proud to respond to the advances of a pretty young maiden. As Hanna exits Danilo responds, “If you only knew.” Zeta asks Njegus and Danilo to meet him in the garden pavilion at eight o’clock for a conference. With some other men from the party, they reflect happily on how difficult it is to understand women. Hanna tests Danilo’s interest by asking whether she should feel free to marry the man of her choice. This incenses Danilo all the more and he storms off. Valencienne informs Camille; meanwhile, Hanna is taken place – to the jealous annoyance, since he assumes she is having a flirtation with Camille. When Camille repeats his protestation of love to keep up the pretence, Valencienne is shocked at his fickleness. Enjoying the joke, Hanna announces her engagement to Camille. First Danilo pretends nonchalance, saying marriage is a private matter, not subject to diplomatic opinion, but as rage gets the better of him, he recites a warning fable about a princess who ruined herself to spite her lover, then he storms off to seek the distractions at Maxim's.

ACT 3 – Later that night, Hanna’s home has been transformed into a replica of Maxim’s, complete with dancing Grisettes, including Valencienne. When Danilo arrives, he accepts the illusion and is greeted by the Grisettes. Delivery of a telegram confirms the imminent ruin of the Pontevedrian treasury, Danilo bows to patriotic duty and officially forbids Hanna’s marriage, then learns with joy that she never meant to marry Camille. Admitting his love for her, they fall into the romantic embrace of the waltz. Meanwhile, Zeta finally discovers that it was really his wife in the pavilion; announcing he will divorce her, he immediately proposes to Hanna. Under her late husband’s will, Hanna cautions, she will lose her fortune if she remarries. Delighted, Danilo asks for her hand, but she adds that she will lose it because it will pass to her new husband. Laughingly, Danilo resigns himself to his fate, saving the fortunes of his country at the same time. Valencienne draws the attention of her husband to her inscription on the fan — “I am a respectable wife” — and everyone agrees that the study of women is a devilishly difficult task.

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**Opera Chapman Ensemble**

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- Jerry Bartucciotto
- Kylee Bestenlehner
- Alex Bodrero
- Andrei Bratkovski
- Natasha Bratkovski
- Keegan Brown
- Nicole Caffaro
- Chelsea Chaves
- Emily Dyer
- Julia Dwyer
- Carl Elson
- Ben Finer
- Cristiana Franzetti
- Kevin Gino
- Megan Henrietta
- Angelique Hernandez
- Samira Kasraie
- Duke Kim
- Anthony Lee
- Chris Maze
- Shannon McBane
- Laura Miller
- Ryan Morris
- Marcus Paige
- Lucy Provan
- Kylena Parks
- Benedict Ressa
- Katie Rock
- Lizbeth Sanchez
- Daniel Emmet Shipley
- Rachel Stoughton
- Natalie Uranga
- Savanah Wade
- Nathan Wilen
- Elliott Wulff

**Understudies**

- Camille de Rosillon.................................Kyle Patterson
- Cascada....................................................Anthony Lee
- St. Brioche...............................................Elliott Wulff
- Olga.........................................................Kylee Bestenlehner

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Chapman Chamber Orchestra

Daniel Alfred Wachs, Music Director
Stephen Coker, Conductor

Violin I
- Emily Uematsu
- Chloe Tardif
- Elizabeth Lee
- Kimmi Levin
- Laura Schildbach
- Rachelle Schouten
- Michael Fleming
- Cody Bursch

Violin II
- Macie Slick
- Matt Owensby
- Marc Rosenfield
- Gabrielle Sterz
- Alayne Hsieh
- Suzanne Hartz
- Anna Munakata

Viola
- Will Kellogg
- Nicky Kaynor
- Javier Chacon Jr.
- Jesse Simons
- Stephanie Calascione
- Sun Greene
- Priscilla Peraza

Viola Da Gamba
- Ann Marie Kawai
- Kevin Baker

Cello
- Eli Kaynor
- Christopher DeFazio
- Connor Bogenreif
- Nathaniel Cook
- Conrad Ho
- Devin Marcus

Flute/Piccolo
- Mary Young
- Bella Staav

Oboe
- Emilia Lopez-Yanez

Clarinet
- Ben Lambillotte
- Cynthia Ley

Bassoon
- Teren Shaffer

French Horn
- Matthew Bond
- Robert Lousmanu

Trumpet
- Jonathan Ballard
- Saul Reynoso

Trombone
- Zachary Mariano
- Michael Rushman

Harp
- Lauren Arasim

Percussion
- Craig Shields

Timpani
- Katie Eikam

Staff
- Bella Staav
  Administrative Assistant & Head Librarian

Assistant Director
- David Alt, D.M.A

Assistant Director
- Dale A. Merrill

Choreographer
- Don Guy

Lighting Design
- Eric Barker

Scenic Designer/Artist
- Laure Dike

Costume Designer/Artist
- Katie Wilson

Hair and Makeup Design/Artist
- Pat Cavins

Costume Shop Manager
- Cheryl Fielding, D.M.A

Musical Director
- Janet Kao, D.M.A

Conductor
- Stephen Coker, D.M.A

Production Manager
- Jennifer Kelly

Artistic Staff

Peter Atherton, D.M.A
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- Artistic Director

Carol Nebett
- Associate Director

David Alt, D.M.A
- Assistant Director

Dale A. Merrill
- Assistant Director

Don Guy
- Choreographer

Eric Barker
- Lighting Design

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- Scenic Designer/Artist

Katie Wilson
- Costume Designer/Artist

Pat Cavins
- Hair and Makeup Design/Artist

Cheryl Fielding, D.M.A
- Costume Shop Manager

Janet Kao, D.M.A
- Musical Director

Stephen Coker, D.M.A
- Conductor

Jennifer Kelly
- Production Manager

Costume Crew:

Christine Wille
- Wardrobe Mistress

Peg Oquist
- Wardrobe Construction

Ruthe Brunner
- Upholsterer

Stage Crew:

Ivy Kwon
- Stage Manager

Michael Lee
- Master Electrician

Steven Bravek
- Electrician

Brian Fujii, Craig Brown Mike Fountain, Ariel Ximenes,
- Crew

Eric Rodriguez, Richard Jackson, Hadyden Kellermeyer
- Follow Spot Operators

Janet Orsi, Neda Lahidji
Peter Atherton - Artistic Director

Bass-baritone Peter Atherton has had the joy of performing over forty-five roles ranging from Seneca in The Coronation of Poppea to Frederick in A Little Night Music. His operatic credits include performances with the Los Angeles Opera, Seattle Opera, Baltimore Opera, Lyric Opera Cleveland, Wolf Trap Opera, Virginia Opera, San Francisco Opera Touring Division, Opera Atelier, Cairo Opera and the Operafestival of Rome and Verona. He has performed with such conductors as Leonard Bernstein, Pierre Boulez, Lucas Foss, James Conlon, Kurt Herbert Adler, David Effron and Myung-Whun Chung.

Mr. Atherton holds the Robert and Norma Lineberger Endowed Chair in music and is Director of Operatic Studies and Associate Professor of Voice in the Hall-Musco Conservatory of Music at Chapman University. He served as Co-Artistic Director of Operafestival di Roma for five seasons in Rome, Italy. Next month he will direct a new production of Rigoletto for the Natchez Arts Festival and this summer he will join the faculty at the Frost School Salzburg Summer Festival Program in Salzburg, Austria. Mr. Atherton has taught at the University of Southern California, the University of Califorma at Los Angeles, Occidental College and at Operafestival di Roma and has presented Master Classes throughout North America. His students have been admitted to prestigious graduate and apprentice programs across the country, with many performing professionally in Europe, the United States and Canada.

Carol Neblett - Associate Director

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 over twenty-five leading roles with 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 than 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.

David Alt – Assistant Director

David Alt 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, Gershwinn, 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.

Dale A. Merrill - Choreographer

Dale A. Merrill was the Artistic Director of Spectrum Dance Theater in Seattle Washington from 1985 to 2002. Under his direction, Spectrum grew from a community dance company to a repertory jazz company of national prominence performing works by Ann Reinking, Margo Sappington, Lou Conte, Lar Lubovitch, Lynn Taylor-Corbett, and Danny Buraczeski. Born in Richland, Washington, he began studying dance with William Christensen, Bruce Marks and Marilyn Gaver at the University of Utah to augment his theatrical training. While in Utah, Dale performed with Ballet West, Pioneer Memorial Theatre and The Utah Ballet Ensemble. In 1992, he became one of the first graduates in the newly instated MFA in Dance at the University of Washington. As part of this nationally recognized program, he was actively involved in the education program of undergraduates, and performed contemporary masterworks of José Limon, Paul Taylor and Anna Sokolow, which added depth to his classical background. Dale has over 16 years of choreographic credits including numerous original works, musical theater production, and a
The Creative Team

Public Television Special, Voices Across America starring Paul and Mira Sorvino. In 1999, he became an Adjunct Faculty member for the University of Washington Dance Program and for the School of Drama’s Professional Actors Training Program. In addition to teaching full-time in Spectrum Dance Theater’s Educational Programs, Dale has been a guest teacher for Hubbard Street Dance Chicago, Washington Contemporary Ballet, Seattle Center Academy of Arts & Science, University of Montana, Ballet Bellevue, Montana Dance Arts Association, Black Hills Dance Association, and Very Special Arts Washington.

Stephen Coker - Conductor
Stephen Coker was appointed Director of Choral Activities at Chapman University in the fall of 2009. Prior to this appointment, Dr. Coker served on the choral faculties of Portland State University (OR) from 2006-2009, the University of Cincinnati College-Conservatory of Music (CCM) from 2000-2006, and Oklahoma City University (OCU) from 1975-2000. At both CCM and OCU, Coker was awarded the “Outstanding Teacher Award” (2002 and 1991, respectively) and was given the “Director of Distinction Award” by the Oklahoma Choral Directors Association in 1995. In frequent demand as a clinician and guest conductor across the nation, Dr. Coker has worked in roughly half of the fifty states. Internationally, he has conducted choirs, workshops and in Portugal, i~’,,u, Cheryl Fielding - Music Director
Cheryl’s musical studies began at the age of three in Taiwan, first on the piano and later on the violin, and continued through two master’s degrees from the Juilliard School, in Piano Performance and Collaborative Piano, under the tutelage of Oxana Yablonskaya and Jonathan Feldman, and the Doctor of Musical Arts degree from the University of Southern California in Keyboard Collaborative Arts under Alan Smith, with voice studies under Elizabeth Hynes. Dr. Fielding is currently an Adjunct Professor and opera coach at Chapman University.

Janet Kao – Principal Coach
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 Juilliard 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 baron of Joel Sachs.

Eric Barker – Set Design
The Merry Widow marks Eric's second scenic design for Chapman University. Eric is a second year MFA scenic design candidate at UC Irvine, where he has designed Dames at Sea and most recently The Rose Tattoo. Last year he received the Medici Scholar Award giving him the opportunity to spend the summer in New York City interning with International and Broadway scenic designer Allen Moyer. Along with meeting several...
The Creative Team

other inspiring designers and seeing numerous shows, the summer of 2012 was a pivotal moment in Eric’s future career as a scenic designer. Since his return to SoCal in the fall, along with the many class projects and designing for Chapman, Eric has been assisting John Iacovelli on several of his design projects. Earning his BA from The Ohio State University in 2011, Eric was awarded The Outstanding Scenic Design for On The Shore of the Wide World for the 2010-2011 season.

Don Guy – Lighting Design

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.

Laure Dike – Costume Design

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 has been the choreographer and creative consultant for the Norco High School Choral Association for sixteen years. She has had the pleasure of designing costumes for Opera Chapman for the past six seasons.

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Renata Brika ...................................................... Costumes
Philip Charis ................................................... Photographer
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