4-24-2015

Opera Chapman Presents: L'elisir d'amore (The Elixir of Love)

Opera Chapman
Chapman Orchestra

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OPERA CHAPMAN PRESENTS:

L'elisir d'amore
(The Elixir of Love)
IN COLLABORATION WITH
THE CHAPMAN ORCHESTRA
by Gaetano Donizetti

Peter Atherton, artistic director
Carol Neblett and Christian Nova,
associate directors
Stephen Coker, conductor

April 24-26, 2015
SPRING 2015 calendar highlights

February

February 5
The President's Piano Series
Eduardo Delgado, soloist

February 6
William Hall Visiting Professor in Recital
Jeralyn Glass, soprano soloist

February 19-21, 26-28
The Tragedy of Hamlet, Prince of Denmark
by William Shakespeare
Directed by Thomas F. Bradac

February 27
Faculty Recital
Rebecca Sherburn, soprano
with Louise Thomas, piano

March

March 5
The President's Piano Series
Dan Tepefer, soloist

March 13
The Chapman Orchestra: A Midsummer Night's Dream
Daniel Alfred Wachs, Music Director and Conductor
Angel Vázquez-Ramos, Music Director
Michael Nehring, Director

April

April 2
The President's Piano Series
Abbey Simon, soloist

April 9-11
Concert Intime
presented by Chapman student choreographers
April 9-11, April 16-18
Rosencrantz and Guildenstern Are Dead
by Tom Stoppard
Directed by Gavin Cameron-Webb

April 10
University Choir & University Singers in Concert
Stephen Coker, Conductor

April 9-11, April 16-18
Rosencrantz and Guildenstern Are Dead
by Tom Stoppard
Directed by Gavin Cameron-Webb

April 24-26
Opera Chapman presents: The Elixir of Love
by Gaetano Donizetti
Peter Atherton, Artistic Director
Carol Neblett, Associate Director

May

May 2
Chapman University Wind Symphony
Christopher Nicholas, Music Director and Conductor

May 6-9
Spring Dance Concert
presented by Chapman student choreographers

May 8
University Women's Choir in Concert
Angel Vázquez-Ramos, Director

May 16
Sholund Scholarship Concert

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents the

L’elisir d’amore
(The Elixir of Love)
By Gaetano Donizetti

Peter Atherton, artistic director
Carol Neblett, associate director
Christian Nova, associate director
Stephen Coker, conductor

April 24-25, 2015 • 7:30 P.M.
April 26, 2015 • 3:00 P.M.
Chapman Auditorium, Memorial Hall
Cast of Characters


Adina ............................ Julia Dwyer (4/24, 4/26), Kylena Parks (4/25)


Dr. Dulcamara .......... Elliott Wulff (4/24, 4/26), Kristinn Schram Reed (4/25)

Giannetta ................... Kyla McCarrel (4/24, 4/26), Alexandra Rupp (4/25)

Justice of the Peace .................. Anthony Chau

Ensemble


Program

The action takes place in Las Vegas, Nevada at the “Orange Nugget Casino”
and a local wedding chapel in 1958

ACT 1

Nemorino, a simple young man, is in love with Adina, a beautiful starlet, who torments
him with her indifference. When Nemorino hears Adina reading to the staff and patrons
the story of Tristan and Isolde, he is convinced that a magic potion will help him win Adina’s
love. The handsome and hip-gyrating Sergeant Belcore arrives with a few of his soldier
friends and immediately sets out flirting with Adina in front of everyone. Nemorino
becomes anxious and, when alone with Adina, declares his love for her. Adina rebuffs him,
saying she prefers a different lover every day. Nemorino declares that his feelings for her
will never change. The slick salesman, Dr. Dulcamara arrives selling his bottled cure-all to
the crowd. Nemorino innocently asks Dulcamara if he has any of Isolde’s secret
love-potion. Despite failing to recognize the name ‘Isolde’ Dulcamara’s commercial talents
nevertheless enable him to sell a bottle of the cure-all, in reality only cheap bourbon, to
Nemorino.

To make his escape, Dulcamara tells Nemorino the potion will not take effect for 24 hours
— by which time, the doctor will be long gone. Nemorino drinks some, believing that he
can feel its effects immediately. Encouraged by the elixir, Nemorino feigns indifference at
his next encounter with Adina. She becomes increasingly annoyed; perhaps she has feelings
for Nemorino after all? Belcore returns and proposes marriage to Adina. Still irritated by
Nemorino, Adina promises to marry Belcore in six days’ time. Nemorino’s confidence is
sustained in the belief that the elixir will facilitate his conquest of Adina the following day.
However, when Belcore learns that he and his comrades must leave the next morning,
Adina promises to marry him that evening. This throws Nemorino into a panic, who cries
out for Dr. Dulcamara to come to his aid. Adina, meanwhile, invites everyone to the
wedding celebration.

ACT 2

Adina and Belcore’s wedding party is in full swing at a local wedding chapel. Dr. Dulcamara
encourages Adina to sing a duet with him to entertain the guests. The justice of the peace
arrives to make the marriage official. Adina is annoyed to see that Nemorino has not
appeared. While the couple goes to witness the signing of the wedding documents,
Dulcamara stays behind alone, helping himself to food and drink. Having seen the notary,
Nemorino appears, depressed, as he believes that he has lost Adina. He sees Dulcamara
Program

and frantically begs him for another bottle of elixir. Although Dulcamara is happy to boast of his generosity, upon discovering that Nemorino has no money he changes his tune and rushes off, refusing to provide him anything. When Nemorino says he needs cash, Belcore suggests he join the army, as he'll receive cash on the spot. Belcore tries to excite Nemorino with tales of military life, while Nemorino dreams of winning Adina. Belcore produces an enlistment document, which Nemorino signs in return for the cash. Nemorino vows to rush off and buy more potion, while Belcore muses about how sending Nemorino off to war has easily dispatched his rival.

After the two men leave Giannetta gossips with her colleagues, swearing them to secrecy. She reveals that Nemorino's uncle has just died and left his nephew millions. However, neither Nemorino nor Adina is yet aware of this. Nemorino enters, having spent his military signing bonus on - and consumed - a jumbo size bottle of the "elixir" from Dr. Dulcamara.

Hoping to share in his newfound fortune, the women approach Nemorino with overly friendly greetings. Their actions are so out of character that Nemorino takes it as proof of the elixir's effectiveness. Adina sees Nemorino enjoying the attention of the women and is shaken by his newfound popularity. She asks Dr. Dulcamara for an explanation. He explains that Nemorino joined the army for money to get Isolda's magical elixir; he was so desperate to win the love of some unnamed cruel beauty. Adina immediately recognizes Nemorino's sincerity, regrets her behavior and realizes that she has loved Nemorino all along. Although Dulcamara seizes the opportunity to try and sell her some of his potion to win back Nemorino, Adina declares that she has every confidence in her own powers of attraction.

Nemorino appears alone reflecting on a tear he saw in Adina's eye when he was ignoring her earlier. Solely based on that, he is convinced that Adina loves him. She enters and asks why he has chosen to join the army and leave his home. When Nemorino explains that he was seeking a better life, Adina responds that he is loved and that she has purchased back his contract from Belcore. She offers the cancelled contract to Nemorino and reassures him that, if he stays, he will be happy. Adina, always the tease, turns to leave. Nemorino believes she is abandoning him and flies into a rage, vowing that if she does not love him, he will go off to die as a soldier. Deeply touched by his passion, Adina finally declares that she will love Nemorino forever, which makes Nemorino ecstatic! Adina begs him to forgive her, which he does with a kiss. Belcore returns to see Nemorino and Adina in an embrace. When Adina explains that she loves Nemorino, the Sergeant takes the news in stride, noting that there are plenty of other women in the world waiting for him. Dulcamara returns and boasts of the success of his elixir, encouraging everyone to stock up before his departure. The crowd hails Dulcamara as a great physician and friend.
Artistic Staff

Peter Atherton, D.M.A .......................................................... Artistic Director
Carol Neblett .............................................................. Associate Director
Christian Nova, D.M.A ...................................................... Associate Director
Dale A. Merrill ............................................................... Choreographer
Don Guy, Keith Bangs .................................................. Scenic Designers
Ben Tusher ................................................................. Lighting Design
Katie Wilson ................................................................. Costume Design
Pat Cavins ................................................................. Costume Shop Manager
Paul Floyd, D.M.A ....................................................... Coach, Chorus Master
Janet Kao, D.M.A ........................................................... Coach
Stephen Coker, D.M.A ................................................... Coach
Harrison Zierer ............................................................. Conductor

Costume Crew:
Christine Wille .......................................................... Wardrobe Mistress
Peggy Oquist .......................................................... First Hand
Ruthe Brunner .......................................................... First Hand
Christine Wille .......................................................... Costume Design Assistant
Christa Armendariz and Sarah Fioten .................................. Costume Technicians

Stage Crew:
Brian Fujii, Richard Jackson, Joanne Kim, Ali Matossian, James Park, Steven Porfiri,
Eric Rodriguez, Trevor Well

The Creative Team

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
Opera festival di Roma for five seasons in Rome, Italy. This summer he will return to teach
at the Frost School Salzburg Summer Festival Program in Salzburg, Austria. Mr. Atherton
has taught at the University of Southern California, the University of California 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 Bohème. 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 Gold-
en West. In 1976 she made her debut at the Lyric Opera of Chicago as Tosca with Luciano
Paneroti, 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.

A Special Thanks to:
Tony Oppedisano, Giancarlo Fantappiè, Al Genovese, Erik Larson,
Director of Technical Services of Piaggio group of the Americas, &
The Creative Team

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.

Christian Nova - Associate Director

Baritone Christian Nova has sung in a variety of venues and styles to much critical acclaim: from opera to musicals, cabaret to pop, recordings to industrials. He has appeared with the Los Angeles Opera under the direction of Placido Domingo, Kent Nagano, and Achim Freyer; on Broadway in "Cyrano - The Musical," conducted by Constantine Kitsopoulos; as "The Phantom" in the U.S. National Tour of "Phantom of the Opera," in the World Premiere of "The First Picture Show" at the Mark Taper Forum, conducted by Kimberly Grigsby (with Estelle Parsons); in the World Premiere of "Nine Walt Whitman Songs" by Marc Blitzstein at the Sala Vanni in Florence, Italy; in "Philoktetes" at The Getty Villa in Malibu, California (with Henry Goodman); and in Sondheim's "Follies" with the Oakland East Bay Symphony, conducted by Michael Morgan (with Rita Moreno). Other favorite performances include "Cinderella," "Evita," "Baby," "The Student Prince," "Ken Hill's Phantom," A Little Night Music, West Side Story, Carousel, Sweeney Todd, Kismet (with Juliet Prowse), Strike Up the Band (with Tom Bosley), and a new studio recording of Gershwin's Oh, Kay! (with Dawn Upshaw), among many, many others. He is Associate Professor of Music at Los Angeles Valley College and Adjunct Instructor of Voice at Chapman University. For more information, please visit www.TheSingingDog.com or www.lavc.edu/music.

Stephen Coker - Conductor

Stephen Coker is Director of Choral Activities and Associate Professor of Music at Chapman University. Prior to this 2009 appointment, Dr. Coker served on the faculties of the University of Cincinnati College-Conservatory of Music (CCM), Oklahoma City University (OCU), and Portland State University. At both CCM and OCU, Coker was given the "Outstanding Teacher Award," and in 1995, he received the "Director of Distinction Award" from the Oklahoma Choral Directors Association. In frequent demand as a clinician and guest conductor, Dr. Coker has conducted professional, collegiate, and youth choirs and orchestras in workshops and festivals in Portugal, South Korea, Israel, Sweden, China, and Taiwan as well as in roughly half of the fifty states.

A degree recipient of the University of Southern California and Oklahoma City University, he is an enthusiast of opera and musical theater as well as choral-orchestral performance. Coker has conducted much of the major choral work repertoire including works of Bach, Mozart, Haydn, Brahms, Dvorak, Vaughan Williams, Durufle, Poulenc, Off, and Bernstein and has prepared choirs for James Levine, James Conlon, and Persichetti.

The Creative Team

Erich Kunzel. Also, Dr. Coker has conducted over one hundred performances of some thirty-five stage productions ranging from "La Bohème," "Carmen," "La Traviata" and "Faust" to operettas of Strauss, Lehár and Gilbert and Sullivan to Broadway standards such as "Guys and Dolls" and Sondheim's "A Little Night Music."

Paul Floyd - Coach, Chorus Master

Paul Floyd is currently on the music faculty at both the University of California, Los Angeles and Chapman University. For sixteen years he served as an Assistant Conductor with Los Angeles Opera. During the summers he has held similar positions with The Santa Fe Opera, the Aspen Music Festival, Hawaii Performing Arts Festival, and the Oregon Astoria Festival. He holds a Doctor of Musical Arts degree in piano performance from the University of Colorado, Boulder and degrees from the Eastman School of Music and the University of Southern California where he graduated summa cum laude. In 1991 he was the MTNA national collegiate artist winner in piano. Mr. Floyd has appeared as soloist with the Central Florida Bach Festival, University of Colorado Symphony, the Ventura County Symphony and the Saddleback College Orchestra. His movie credits include an appearance with Julie Andrews and Anna Netrebko in "Princess Diaries II" and a Disney Hall performance with Vivica Genaux in "Anthony Hopkins' Fracture."

Janet Kao - 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, and the 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. 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 the 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.
The Creative Team

Don Guy - Scenic Designer
Don Guy is Director of Production and Assistant Professor of Entertainment Technology for the College of Performing Arts. He has designed numerous shows from Off-Broadway to Tony Award-winning regional theatres. He is currently the resident lighting designer for Masters of Illusion Live! and Saint Louis Ballet. Design credits include: The Illusionarium (Norwegian Cruise Lines); Masters of Illusion Live! (Singapore, Philippines, South America, and North America); The Magic of Paris (Paris Hotel & Casino, Las Vegas, NV); The International Magic Festival (Athens, Greece); Chapter Two and Shirley Valentine (Laguna Playhouse). Previous Designs for Opera Chapman include: The Merry Widow and Casi fan tutte. Upcoming projects include: Masters of Illusion Live! World Tour 2014-2015 and Gala de Danza in Cabo San Lucas, Mexico.

Keith Bangs - Scenic Designer
Keith is the production manager for the University of California, Irvine where he is a 30 year employee. He has also served on the faculty at Chapman University for the last 8 years. Before that he pursued an extensive career in film and television production. Keith received his M.F.A. in technical design from Yale University.

Ben Tusher - Lighting Design
Ben Tusher is an acclaimed lighting designer whose work for theatre, dance, opera, and themed environments has been seen throughout the United States, Europe, and Asia for the last twenty years. At Chapman University Ben most recently designed the lighting for A Night of Noh Theatre. Other designs at Chapman include Company, The Magic Flute, Urinetown, La Traviata/Die Fledermaus, Waiting for Godot, A Streetcar Named Desire, and nine faculty and student dance concerts. As an enthusiastic and committed proponent of arts education, Ben enjoys teaching and designing at universities throughout Southern California, including the University of California at Riverside where he has held the title of both Visiting Assistant Professor and Artist-in-Residence. Ben is currently the Director of Production and Operations for The Wooden Floor, where he has created lighting and scenic designs for more than two-dozen commissioned dances presented by the organization since 2003, working with noted contemporary choreographers including Mark Haim, Sally Silvers, John Heginbotham, Donald McKayle, and the Merce Cunningham Dance Company.

Kathryn Wilson - Costume Design
Kathryn Wilson is a freelance costume designer working in Orange County for the past 9 years. She has designed for Dance, Opera and Theater across the nation and internationally. Her recent works include projects for Pacific Symphony (Carmen, La Traviata, and Rite of Spring), Shakespeare Orange County (seven consecutive seasons), The New Swan Theater (Three Seasons), Prague Shakespeare Festival (2012), South Coast Repertory Theater, and the Orange County School of the Arts (2006). Kathryn received the LA Weekly Award for her costume design of Machiavelli (2006). She is currently Adjunct Faculty at Chapman University in Costume and Makeup Design.

Harrison Zierer - Production Manager
Harrison Zierer is a graduate of Chapman University where he received a dual bachelor of music in education and vocal performance. He is currently the Artistic Director and Founder of Center Stage Theater, a non-profit children's theater group (www.center-stage-theater.com). Harrison's work as a director and child educator has been praised by parents and school administration alike. In addition to his involvement with Opera Chapman and Center Stage, Harrison teaches music and theater at The Arbor Learning Community, private voice and piano lessons, as well as freelance directs in the North Orange County area.
Dear Alumni, Parents and Friends:

One of the most critical skill sets our students will acquire during their time at Chapman is artistic career development to help prepare them for success after graduation. To accomplish this requires a quality and rigor of instruction that is second to none – implemented by faculty members who are not only superb teachers, but successful working artists themselves. And it involves patrons of the arts, like you, who embrace the value the arts bring to our society and the impact the arts have on our communities.

With the construction of the new Musco Center for the Arts, never has a community of music, theatre and dance enthusiasts been more essential to the quality of education and opportunities for our emerging artists here in the College of Performing Arts. Your role as a friend, family member and Fund for Excellence supporter means more to our gifted students than ever before.

We invite you to join our community of loyal alumni, parents and community partners who are devoted to developing the talents of the next generation of artists with a gift to the Fund for Excellence. The Fund for Excellence supports the College of Performing Arts initiatives, ensuring our ability to continue providing educational and performing opportunities necessary for our students to grow into successful artists. Your gift impacts our program by:

• Providing life-changing master classes with world-renowned professionals on campus;
• Ensuring top-notch community productions of classic and contemporary art;
• Strengthening our ability to attract the brightest and most talented students, globally, through increased scholarships, program enrichment, and performance travel funds.

Performances like the one you are about to see are a prime example of the type of programming our Fund for Excellence brings to our students and community. We are proud to have presented over 110 productions last year with over 1,200 people in attendance, and I know you have enjoyed and valued the performing arts opportunities we provide. I hope you will take the next step by making a gift to our Fund for Excellence. Please know each one of our students benefits from your decision to support the College. With your gift, you will be a part of a family of individuals who demonstrate, year after year, their commitment to developing the talents of young artists. I hope you join us not only because you value the arts, but because you believe in and want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you again at one of our many performance events throughout the coming year.

Dale A. Merrill
Dean
Invest in our next generation of artists.

The College of Performing Arts brings you the most vital and powerful part of our curriculum – live performances of dance, music and theatre. This extraordinary hands-on training for our next generation of artists is possible only through your generosity.

With every gift to the College of Performing Arts, you are helping to build and sustain a dynamic learning environment that nurtures the creativity of our students, ensuring they master their craft. Exceptional performances like what you are about to see are only made possible with support from people committed to excellence in performing arts. People just like you.

Your investment is a vote of confidence in our faculty, staff and programs, and, most importantly, it provides a meaningful difference in the lives of our talented students as they transform into tomorrow’s professional artists.

To learn more about how you can extend your support as a valued audience member by becoming an invested patron of the College of Performing Arts, please contact Peggy Rupple, Development Coordinator, at (714) 289-2085 or prupple@chapman.edu.