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The Final Acts: Albert Herring and La Bohème

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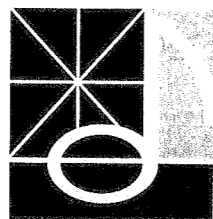
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Annual Sholund Scholarship Concert

Don't miss this opportunity to hear the renowned Chapman University Choir and Soloists join forces with the Chapman Symphony Orchestra to produce Beethoven's monumental choral masterpiece the *Missa Solemnis*.

Overture to "Egmont" L. van Beethoven
John Koshak, Conductor

Mass in D "Missa Solemnis" L. van Beethoven
William D. Hall, Conductor

*Featuring the Chapman Symphony Orchestra,
University Choir and Soloists*

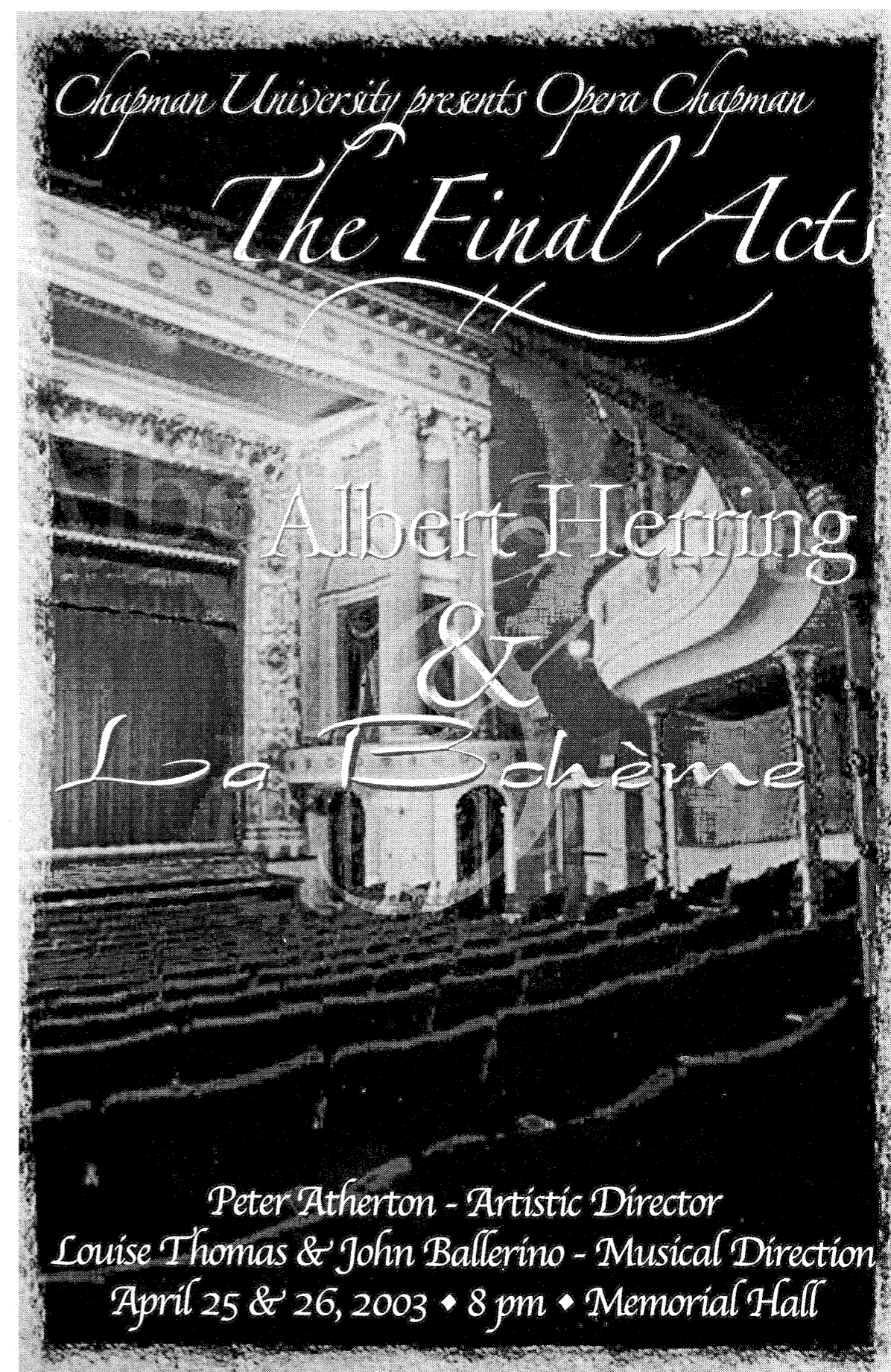
*This concert is dedicated to Ken and Toni Oliphant, whose visionary philanthropy
has inspired the building of Oliphant Hall. (Completion August 2004)*

Saturday • May 3, 2003

4:00 P.M.

Chapman Auditorium

For Tickets and Information
Please call 714/997-6812



Artistic Staff

Peter Atherton, D.M.A.
Noelle Forestal

Artistic Director
Costume Design

Musical Staff

Louise Thomas, D.M.A.
John Ballerino, D.M.A.
Aaron Valdizán
William Sovich

Music Preparation
Music Preparation
Conductor
Rehearsal Pianist

Musicians

Bernie Diveley, Elizabeth Beeman
Sarah Silver

Percussion
Violin

Technical Staff

Ron Coffman
Diana Shepard
John Paul Putney
Jane Hobson, Brian Fujii, Mike Fountain
Tiana Jackson
Michael Fisk, Kristen Irvine, Sungman Lee,
Nathaniel Werner

Production Advisor, Set & Lighting Design
Property Manager
Stage Manager
Auditorium Staff
Student Assistant
Stage Crew

Acknowledgements

William D. Hall, D.M.A.
Rick Christophersen
Margaret Dehning
Judith Long
Chapman Voice Faculty: Susan Ali, Peter Atherton, Lynn Cole-Adcock
Christina Dahlin, Margaret Dehning, Patrick Goeser,
Jonathan Mack, Artist-in-Residence - Carol Neblett
Mark Colella
Larry Brady

Dean, School of Music
Administrative Director
Chair of Vocal Department
Secretary, School of Music
Poster & Program Graphics Art Design
Professor, School of Communication Arts

THE FINAL ACTS

ALBERT HERRING
by
Benjamin Britten
(1913-1976)
Libretto
by
Eric Crozier
Adapted from the short story *Le rosier de Madame Husson*
by
Guy de Maupassant

ACT 3

Lady Billows, an elderly autocrat	Alane Alfaro
Florence Pike, her assistant	Elana Cowen
Miss Wordsworth, a school teacher	Stephanie Denman (4/25)
	Erica Austin (4/26)
Mr. Gedge, the vicar	William Sovich
Mr. Upfold, the mayor	Daniel Pozzebon
Superintendent Budd	Jeff Haut (4/25)
	Matt Wight (4/26)
Sid, a butcher’s assistant	Weston Olson (4/25)
	Jeremy Bolin (4/26)
Nancy, a baker’s shopkeeper	Katrina Herrera (4/25)
	Christine Saw (4/26)
Mrs. Herring	Sara Price
Albert	Nathaniel Black (4/25)
	Aaron Gonzalez (4/26)
Emmie	Mollie Fry (4/25)
	Casey Decker (4/26)
Cis	Valerie Estle
Harry	Jason Haut

Albert Herring was Benjamin Britten’s second chamber opera, the first *The Rape of Lucretia*. *Herring* received its world premier at Glyndebourne, England on 20 June 1947, and was the first opera performed at the Aldeburgh Festival in 1948. The opera is set in Loxford, a small town in East Suffolk, England. The time is May 1950’s. The town’s dignitaries have met to choose a Queen of the May. Unfortunately, none of the young women proposed meets the high moral standards of Lady Billows. Superintendent Budd suggests the radical solution of electing a King of the

May instead. He has in mind the strait-laced Albert Herring. Lady Billows initially disapproves, but realizing that the only other solution is to cancel the festival altogether, decisively announces her approval and all follow suit. On the day of the festival Albert's friends, Sid and Nancy, add a *spot of rum* to Albert's glass of lemonade to *loosen him up and make him feel bright*.

The final act takes place in the Herring grocery shop on the afternoon following the May Day celebration. Albert has not returned home following his investiture as May King and Nancy is miserable with guilt for going along with Sid's plan to spike Albert's drink. Sid has become fed up with the manhunt and is unrepentant. Mrs. Herring is convinced that Albert is dead, and the town's dignitaries arrive to offer condolences. When the King's orange-blossom crown is found, *crushed by a cart*, Albert's fate appears sealed. The nine principals join in an extended lamentation, each with a solo line rising against the repeated refrain: *In the midst of life and death, Death awaits us one and all, Death attends our smallest step, Swift and silent, merciful*. At the climax of the ensemble, Albert wanders in. The atmosphere changes instantly as everyone turns on Albert, berating him for his lack of consideration and demanding to know his whereabouts. At first Albert responds reluctantly to the interrogation, but then decides to offer a detailed explanation. His confidence grows steadily with each descriptive episode of drinking, fighting, *and worse*. Finally Albert puts the blame squarely on his mother for keeping him wrapped up in *cotton wool*. His only recourse *a wild explosion*. All are shocked, except Nancy and Sid, and Lady Billows proclaims Albert's doom. He assures everyone that, grateful as he was for the prize-money, he now wants to be left alone to get back to work. The elders leave in disgust, Albert puts his Mum firmly in her place, and Sid, Nancy and three young villagers celebrate Albert's newfound maturity

LA BOHÈME

by

Giacomo Puccini

(1858-1924)

Libretto

by

Giuseppe Giacosa and Luigi Illica

After *Scènes de la vie de Bohème*

by

Henri Murger

ACT 4

Mimi, a seamstress	Alane Alfaro (4/25) Lisa Austin (4/26)
Musetta, a singer	Courtney Taylor (4/25) Erica Austin (4/26)
Rodolfo, a poet	Doo Suk Yang
Marcello, a painter	Evan Brummel (4/25) Efrain Martinez (4/26)
Schaunard, a musician	Weston Olson (4/25) Jeremy Bolin (4/26)
Colline, a philosopher	Spencer Washburn (4/25), Adonis Abuyen (4/26)

La Bohème is beloved by opera audiences the world over. Following the success of *Manon Lescaut* in 1892, Puccini began planning for an opera based on Henri Murger's novel. At virtually the same instant Ruggero Leoncavallo maintained a claim to the subject for an opera, accusing Puccini of stealing his theme. A heated controversy ensued in the Italian Press. Puccini openly welcomed the prospective competition and suggested the public judge which composition to be the most popular. That judgment has long since been known. Today a highly successful Broadway production exists of Puccini's score, as well as a contemporary setting of the story entitled *Rent* by Jonathan Larson.

The final act of *La Bohème* opens on the same setting and the same musical theme as act one. Rodolfo and Marcello are at work in their garret, but their thoughts are interrupted by memories of their absent lovers, Mimi and Musetta. Schaunard and Colline arrive bringing meager offerings of bread and a salted herring. The four friends cheer themselves with an extended moment of dancing, dueling and horseplay, but are interrupted by the arrival of Musetta and an ailing Mimi. Rodolfo helps her to the bed, while Musetta quietly gives her earrings to Marcello to sell for medicine and a doctor. She herself will buy a muff for Mimi's cold hands. Colline bids a sad farewell to

his beloved overcoat, which he will pawn so he may contribute. He convinces Schaunard to leave with him, giving the young lovers a moment of privacy. In the following duet the lovers recall their first shy, yet playful meeting. The others return, Musetta with the muff, pretending that Rodolfo has paid for it. While the others prepare the medicine and try to offer Rodolfo emotional support, Mimì quietly dies. Schaunard is the first to discover this and breathlessly tells Marcello. Rodolfo notices the whispered conversations of his friends, and is overcome with grief at the passing of his beloved Mimì.

Peter L. Atherton

Bass-baritone Peter Atherton has had the joy of performing over forty 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 Opera Festival of Rome and Verona. He has performed with such conductors as Leonard Bernstein, Pierre Boulez, Lucas Foss, James Conlon, Kurt Herbert Adler, Thomas Fulton and Myung-Whun Chung.

In concert and oratorio he has performed to acclaim with numerous organizations including the Los Angeles Philharmonic, L'Orchestra de la Suisse Romande, Basel Chamber Orchestra, Bach Cercle Genève, Los Angeles Master Chorale, Orchestre de Belgique, Philadelphia Singers, San Diego Symphony, William Hall Chorale, Angeles Chorale and the San Luis Obispo Mozart Festival. Equally popular in recital, he has performed in Vienna, Zürich, Hannover, Basel, Geneva, New York, Houston, Las Vegas and Los Angeles.

Dr. Atherton's versatility as a singing-actor enabled him to perform six different roles in *The Phantom of the Opera* in New York, Los Angeles and Toronto. He holds degrees from The Juilliard School, USC and UCLA. Currently he is Director of Operatic Studies and Assistant Professor of Voice at Chapman University, and he is a member of the faculty for the Opera Festival of Rome.

Louise Thomas

Louise Thomas, D.M.A., is director of collaborative arts at Chapman University. She received her doctorate in piano performance from USC, where she studied with John Perry. A native of Dublin, Ireland, Louise is the recipient of all major Irish national awards. After completing her undergraduate music studies at Trinity College Dublin, Louise received a full scholarship to pursue a graduate piano performance degree at the Hochschule für Musik, Hannover in Germany. In recent years, Louise has concertized in England, Russia, Austria, and Germany, and has performed regularly in her home country. In 1993, she won 2nd prize at the Ibla-Ragusa International Piano Competition in Sicily, where she was awarded the Bela Bartók Prize. In 1998, she won the concerto competition at USC. An active chamber musician, Louise has made a CD recording with the Irish contemporary music group Nua Nós at the Banff Center for the Arts, Canada as well as radio recordings for BBC radio in Northern Ireland and for Moscow Radio. Last year she performed at Carnegie Hall and recorded for the national Ovation cable arts channel in Los Angeles. Future performances include a tour of Taiwan and concerts throughout the United States.

John Ballerino

John Ballerino, D.M.A., instructor of piano and voice, studied with Gwendolyn Koldofsky, Brooks Smith and Alan Smith. John is a five-time winner of the Koldofsky Graduate Fellowship in Accompanying at the University of Southern California. An accomplished speaker and performer of Spanish and Latin American music, Dr. Ballerino lectures and performs throughout the United States and the Caribbean. He has served as Spanish diction coach for Zarzuela productions at the Los Angeles Music Center Opera, Jarvis Conservatory and as music director for Canto Espanol. He has also served as coach and repetiteur for the Los Angeles Music Center Opera, Santa Barbara Grand Opera, U.S.C. and U.C.L.A. Opera Programs, Los Angeles Music Theater Company and Opera a la Carte.