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Opera Chapman: Dido and Aeneas

Opera Chapman

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CHAPMAN UNIVERSITY SCHOOL OF MUSIC PRESENTS

Artistic Staff

Peter Atherton, D.M.A.
Mark Laycock
Dale A. Merrill, M.F.A.
Ron Coffman
Kerstin Schmidt
Craig Brown
Alane Alfaro

Artistic Director
Director of Orchestras
Choreographer
Scenic Design
Costume Design
Mask Design & Construction
Make-Up

Musical Staff

Beverly Min, D.M.A.
James Myers
Aaron Valdizán
William Sovich

Musical Preparation
Musical Preparation
Rehearsal Conductor
Rehearsal Pianist

Technical Staff

Jasen Coole
Cassandra Hodges, Jason Coole, Joseph Buhler
Jane Hobson, Brian Fujii, Mike Fountain
Joey Buhler, Casey Decker, Valerie Estle, Kristen Irvine,
Weston Olsen, Aren Rodriguez
Mollie Fry, Tamara Fox, Ashley Faatoalia
Adonis Abuyen, Amy Aston, Nathaniel Black,
Nathaniel Werner
Carrie Dike, Rachel Hendrickson, Katrina Herrera,
Renée Rulon, Christine Saw

Property Manager
Stage Managers
Auditorium Staff
Stage Crew
Props Crew
Publicity Crew
Costume Crew

Acknowledgements

William D. Hall, D.M.A.
Rick Christophersen
Margaret Dehning
Judith Long

Dean, School of Music
Administrative Director
Chair of Vocal Department
Secretary, School of Music

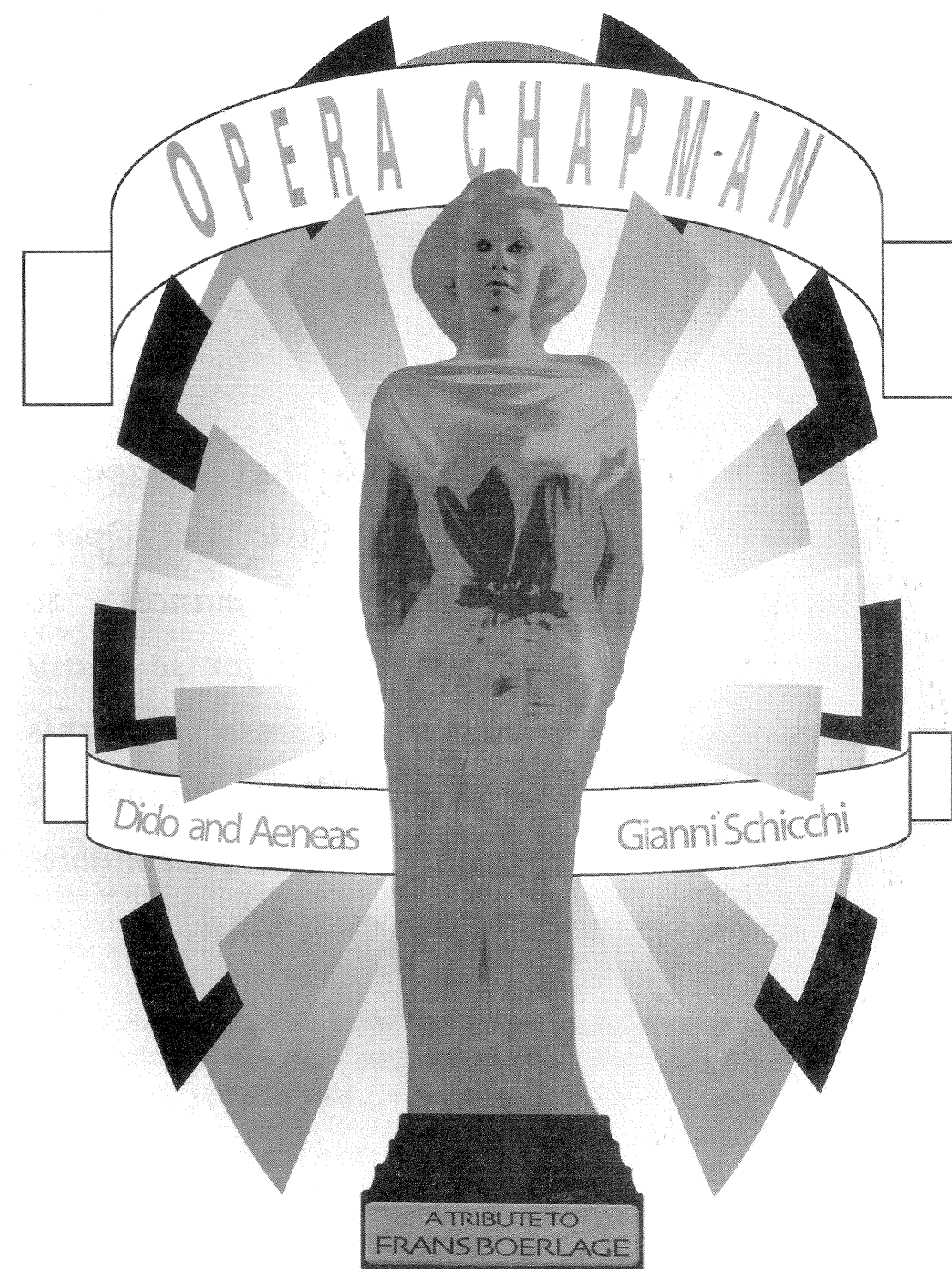
Chapman Voice Faculty: Susan Ali, Peter Atherton, Lynn Cole-Adcock,
Christina Dahlin, Margaret Dehning, Patrick Goesser,
Jonathan Mack, *Artist-in-Residence* - Carol Neblett

Mark Colella
Robert Bassett

Poster & Program Graphic Arts Design
Dean, School of Film & Television

A Special Thanks To:

Jay Marc Associates for their assistance with the set for Gianni Schicchi
Art Angles for the use of their easels for the Frans Boerlage Tribute
Danielle Thomas for her assistance with the Dido Orchestra Parts



Directed by Peter Atherton
Conducted by Mark Laycock
Choreographed by Dale Merrill

FRIDAY, APRIL 23 • 8pm SATURDAY, APRIL 24 • 8pm
SUNDAY, APRIL 25 • 3pm
Chapman Auditorium

CHAPMAN UNIVERSITY
SCHOOL OF MUSIC PRESENTS

OPERA CHAPMAN

A tribute to

FRANS BOERLAGE

DIDO AND AENEAS

by
Henry Purcell
(1659-1695)

Libretto
by
Nahum Tate

It is with great pleasure that Chapman University, The School of Music and Opera Chapman dedicates these performances to Frans Boerlage, an artist who for so many years has given tirelessly of himself for this great art form. To Frans we say thank-you for sharing your talent to train, stimulate and inspire countless young musicians!

Belinda, Dido's sister	Valerie Estle
	Amy Aston (4/24)
Dido, or Elissa, Queen of Carthage	Elana Cowen
	Renée Rulon Woolley (4/24)
Second Woman	Rachel Hendrickson
	Kathleen McKenna (4/24)
Aeneas, a Trojan Prince	Weston Olson
	Evan Brummel (4/24)
Sorcerer	Greg Iriart
	Duke Rausavljevich (4/24)
First Witch	Kristen Irvine
Second Witch	Tamara Fox
Spirit	John Paul Putney
Sailor	Ashley Faatoalia
Dancers: Aaron Keigher, Jamie Pederson, Casey Kringlen, Chelsea Asman, Kristen Kerbaugh, Christy Carruth, Bethany Alldredge, Lauren Rodriguez, Clarissa Chun, Teresa Visini	

Ensemble: Members of Opera Chapman

Harpsichord: James Myers

Continuo: Justin Dubish

*** ATTENTION ***

*A strobe light effect will be used at the beginning
of
Dido and Aeneas*

Henry Purcell produced *Dido and Aeneas* in 1689 for a School for Young Gentle Women run by Josias Priest in Chelsea, England. Priest, a dancing master, was closely connected to the professional stage, arranging dances for several operas of the time. Consequently Purcell took every opportunity to introduce dances into the opera. In this production we honor that intent with the wonderful contribution of the Chapman Dance Department.

History has no record of the original production. We know nothing of how the roles were cast or how the opera was staged. We do know that Purcell and his librettist patterned the structure of the opera after John Blow's *Venus and Adonis*, but it is *Dido* that has gone on to establish a position of superiority in English opera and remains part of the standard repertory to this day. Purcell uses Virgil's *Aeneid* for his source material. In doing so, he presents the entire encounter between Dido and Aeneas in a concise three-act form. However, unlike the image used by Virgil, Ovid and Saint Augustine before him, Purcell's Dido is a woman of extreme independence. Dido, also called Elissa, was princess of Tyre in Phoenicia. Escaping the tyranny of her brother, she fled to Libya where she founded Carthage, a great city, which Aeneas and his comrades visited seven years after the end of the Trojan War. As Queen of Carthage, she received the Trojan exiles with hospitality. Impressed by Aeneas's appearance and reputation, Dido initially denies him his desire to be with her, but ultimately yields to the pressures and persuasions of her friends and accepts him as her lover, thus leaving her heart vulnerable. While the court celebrates the monarchs' union, the evil Sorcerer and his coven of witches plot their downfall. Upon Aeneas's announcement that fate decrees he must depart for Italy, Dido bitterly holds the gods responsible for her plight. When Aeneas offers to defy his fate to remain with her, Dido rejects him. Her destructive pride cannot accept the fact that her lover would contemplate leaving her at all, and so she rejects the fulfillment of her desires, and her life. Before taking her life she asks those closest to her to, "*Remember me, but ah! Forget my fate.*"

The Life and Times of Buster Dorato

The American film industry grew out of the rivalry of a handful of talented and street smart immigrants. Like kids wrestling to remain "King of the Mountain" these clever innovators laid claim to their territory and transformed a turn-of-the-century novelty into a multi-million-dollar business. By the early 1920s the making of motion pictures was America's fifth ranking industry. For the next 25 years movies were dominated by the studio system. While European and American troops battled on the Western Front, men like Adolf Zukor, Carl Laemmle and Buster Dorato tightened their stronghold on the industry. At Dorato Studios in Burbank production values were held high. BD, as he was known in the industry, assembled a team of talented and dedicated followers: Simonis de Curtis, the renowned director, Rita Colman, the great silent leading lady, and a host of others. Hollywood money enabled BD to assemble a vast real estate empire with holdings ranging from Villas in Costa Mesa to golf courses in Fullerton, from orchards in Irvine to houses in Valencia, not to mention yachts and elegant Italian sport cars. As the 1920s were drawing to a close, feature films began experimenting with sound effects and music. In 1927, just before the sound barrier was broken, Buster produced his last great film Dido and Aeneas. In a matter of months silent films became a thing of the past. Many Hollywood Stars were suddenly unemployable. Rita Colman was betrayed by her Brooklyn accent, Simonis de Curtis was unable to handle the new technical advancements, and Buster's protégés were suddenly Hollywood "outsiders". Following Buster's untimely death those closest to him had expectations that BD's will would 'take care' of them, but rumor spread that Buster left his fortune to the church. All seemed hopeless until Buster's illegitimate son, Bobby, suggested consulting with Gianni Schicchi. Schicchi, a Jack-of-all-Trades and a shrewd judge of character, had started the film union and was hated and mistrusted by all of Buster's Gang. . . .

GIANNI SCHICCHI

by

Giacomo Puccini

(1858-1924)

Libretto

by

Giovacchino Forzano

Production Concept and Libretto

by

Frans Boerlage

Buster Dorato, famous silent film producer
Gianni Schicchi, founder of the Screen Union
Daisietta, his daughter

Rita Colman, famous silent film star

Bobby, Dorato's illegitimate son with Rita

Da Silva, screenwriter, former actor

Nellie, Buster's secretary, Da Silva's wife
Little Peter, their son

Simonis de Curtis, Buster's film director

Butler, Buster's protégé

Marcus, former child film star

Tessa, young film star, Marcus's wife

Dr. Kerkevorian, Buster's physician

Mr. Shapiro, celebrity attorney

Beniamino Nye, Buster's make-up artist

Gucci, Buster's driver

William Sovich
Weston Olson
Carly Shepard
Christine Saw (4/24)
Elana Cowen
Renée R. Woolley (4/24)
Duke Rausavljevich
Aren Rodriguez (4/24)
John Paul Putney
Nathaniel Black (4/24)
Katrina Herrera
Mollie Fry
Kristen Irvine (4/24)
Adonis Abuyen
Matthew Wight
Nathaniel Werner
Casey Decker
Jasen Coole
Jasen Coole
Joseph Buhler
Mark Roberts

Giacomo Puccini and Giovacchino Forzano's operatic masterpiece *Gianni Schicchi* was inspired by a brief passage from Canto 30 in Dante's *Divine Comedy*. Reference to an obscure event in the social history of Dante's Florence often serves as an introduction to this brilliant comedy. The true source of the libretto is the *Commentary on the Divine Comedy by an Anonymous Florentine of the 14th Century*, a work that first appeared in print in 1866. There is some disagreement among music historians as to whether Puccini or Forzano first had the idea of basing the opera on this brief passage concerning a clever rascal who cheated Dante's own relatives thru marriage out of a substantial inheritance. Forzano submitted his outline to

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.

Mark Andrew Laycock

Mark Laycock, Director of Orchestras and Director of Instrumental Music at Chapman University, holds the rank of Assistant Professor of Music. He conducts the Symphony Orchestra and Chamber Orchestra, administers the instrumental conducting program, and coordinates the applied instrumental faculty.

From 1998-2003, Mark served as Director of Orchestral Activities at Iowa State University. Under his leadership, the ISU Symphony Orchestra performed at the 2001 North Central Division Convention of the Music Educators National Association and collaborated with such artists as bass-baritone Simon Estes and pianist-composer Marvin Hamlisch. Mark also served as Music Director of the Central Iowa Symphony, a 75-member community orchestra based in Ames, Iowa.

An active guest conductor, Mark's recent engagements include the Slovak State Philharmonic in Kosice and the Clemson University Symphony Orchestra. Upcoming appearances include the Omaha All-City Orchestra Festival, the Northwest Iowa Honor Orchestra, and the 2005 Washington

Puccini in March 1917 and completed the libretto in June. Puccini began work on it immediately, but completed it only after finishing *Suor Angelica*, the second part of *Il trittico*. The World premiere of *Il trittico* (*Il tabarro*, *Suor Angelica* and *Gianni Schicchi*) was at the Metropolitan Opera House on 14 December 1918.

FRANS BOERLAGE

A pillar of the Los Angeles opera community for more than thirty years, Dutch-born stage director Frans Boerlage has trained, mentored and influenced literally hundreds of singers during his career. Known for his sensitive, insightful and imaginative productions Boerlage began his career with the Nederlandse Opera as resident stage director and drama teacher for its studio (1974-1996). He was director for AVRO Television in Holland. His United States stage debut was a production of *Lucia di Lammermoor* for Seattle Opera starring Beverly Sills. Following his debut he became resident stage director with Seattle Opera for two years. For the famed Liceu Theatre in Barcelona, Spain he staged nine productions ranging from *Lucia* to *Salome*. Professor Boerlage has more than 170 productions to his credit and has directed world-wide, including the USA, Canada, South America, South Africa and throughout Europe. For 23 years he headed the USC Opera Department, in collaboration with Natalie Limonick. He directed several productions for Opera UCLA, retiring with an acclaimed production of *Don Giovanni* in Royce Hall January 2001. He has presented master classes at the University of Texas at Austin, Chapman University, Summer Festival in Anchorage, Alaska (il Campanello), UC Santa Barbara, San Francisco Opera's Merola Program, Louisiana State University, and Salt Lake City's Young Artist Program. He continues to teach musical interpretation at IOSN, an institute subsidized by the Dutch Government and the five opera companies of Holland. The list of opera stars Mr. Boerlage has directed reads like a Who's Who of the opera world: Beverly Sills, Anna Moffo, Mirella Freni, Carol Neblett, Benita Valente, Kathleen Battle, Johanna Meier, Susan Dunn, Marni Nixon, Virginia Zeani, Heather Harper, Rita Shane, Teresa Kubiak, Nell Rankin, Beverly d'Angelo, Mignon Dunn, Giacomo Aragall, James King, James McCracken, Richard Tucker, Marcello Giordani, Louis Quilico, Gino Quilico, Renato Capecchi, Frank Guarrera, Heinz Blankenburg, Norman Bailey, Julian Patrick, Walter Cassel, Thomas Hampson, Igor Gorin, Theodore Upmann, Tom Stewart, Alan Titus, Allen Monk, Norman Triegle, Justino Diaz, Giorgio Tozzi, Jerome Hines and Paul Plishka to name a few.

All-State Orchestra. He made his Canadian debut in July 2001 as Apprentice Conductor for the Huntsville Festival of the Arts, then returned the following spring to lead a concert with the Lyra Chamber Orchestra, a professional ensemble based in Toronto. His work as a clinician and adjudicator spans eight states and includes students ranging from beginning to advanced. An experienced educator, Mark was an instructor of strings and orchestra at the middle and high school levels in the Clark County School District in Las Vegas. While a resident of Nevada, he was also Music Director/Conductor of the Henderson Civic Symphony and Assistant Conductor of the Las Vegas Youth Orchestra.

From 1996-98, Mark completed coursework requirements for the Doctor of Arts degree in orchestral conducting at the University of Northern Colorado. As Assistant Conductor of University Orchestras, Mark led performances of the University Symphony and Chamber orchestras, Sinfonietta, UNC Opera Theatre, and Little Theatre of the Rockies. Mark holds a Master of Music degree in instrumental conducting from the University of Nebraska-Lincoln and a Bachelor of Arts degree in music history and literature from the University of Southern California. He has participated in conducting workshops throughout the United States and Canada, having studied with Gunther Schuller, Louis Lane, Otto-Werner Mueller, and Murry Sidlin.

Mark has taken an active role in the areas of outreach and community education. With the Central Iowa Symphony, he inaugurated Concert Conversations, an informal discussion prior to every performance. He has also presented pre-concert talks for Iowa State Center appearances of the St. Petersburg Philharmonic, National Philharmonic, and Russian National orchestras, as well as the Greeley (CO) Philharmonic Orchestra. Mark served on the boards of directors of the Iowa String Teachers Association, Ames International Orchestra Festival Association and Ames Community Arts Council, and he has appeared as guest speaker for such organizations as the Kiwanis Club, Ames International Orchestra Festival Association, and the Ames and Des Moines chapters of the Des Moines Metro Opera Guild.

Dale A. Merrill

Dale A. Merrill, Assistant Professor of Theatre and Dance at Chapman University 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, Lynne Taylor-Corbett, and Danny Buraczeski.

Born in Richland Washington, Mr. Merrill began studying dance with Willam Christensen, Bruce Marks and Mattlyn Gavers at the University of Utah to augment his theatrical training. While in Utah, he performed with

Ballet West, Pioneer Memorial Theater and The Utah Ballet Ensemble. In 1992, Mr. Merrill became one of the first graduates in the newly instated MFA in Dance at the University of Washington. Mr. Merrill has over 16 years of choreographic credits including numerous original works, musical theater production, and a Public Television Special, *Voices Across America* starring Paul and Mira Sorvino. In 1999, Mr. Merrill 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, Mr. Merrill has been a guest teacher for Hubbard Street Dance Chicago, Ballet Bellevue, Washington Contemporary Ballet, Seattle Center Academy of Arts & Science, University of Montana, Montana Dance Arts Association, Black Hills Dance Association, and Very Special Arts Washington.

Beverly Min

A native of Boston, Massachusetts, Beverly Min began studying piano with her mother at age three. She earned her B.M. in Piano Performance and M.M. in Piano Performance and Literature from the Eastman School of Music as a student of Natalya Antonova. She then received her M.M. in Piano Accompanying and Chamber Music from the Shepherd School of Music of Rice University. In addition to performing a number of featured recitals as both soloist and chamber musician, Ms. Min performed as a keyboardist in the Shepherd School Symphony Orchestra and the Shepherd School Contemporary Music Ensemble in Houston. Most recently, she completed her D.M.A. in Keyboard Collaborative Arts at the University of Southern California under the tutelage of Kevin Fitz-Gerald and Bernadene Blaha. As a member of the USC Thornton School Contemporary Music Ensemble, she performed in the Los Angeles Philharmonic Green Umbrella Series at Zipper Hall.

As an accomplished solo pianist and chamber musician, she has participated in the Banff Chamber Music Festival, Cours International de musique in Morges, Switzerland, and the Sarasota Music Festival. She has performed in numerous venues across the USA, Korea, Germany, Switzerland, and Netherlands. Currently, Ms. Min holds adjunct faculty positions at Pepperdine University and Chapman University.

James J. Myers

JAMES J. MYERS - D.M.A. (in progress, Eastman School of Music); M.M., University of Colorado at Boulder; B.M. With Honors, Eastman School of Music. Rotary Graduate Fellowship, Hochschule fur Musik und Theater, Klavier Solistin Klasse, Hannover, Germany. University of Colorado International Education Scholarship for studies at the Institut

Savoisien d'etudes Francaises, Annecy, France. Principal teachers include Aurora Underwood, Gary Amano, Jeffrey Kahane, Robert Spillman, Jean Barr, Craig Sheppard and Karl-Heinz Kaemmerling. Harpsichord studies with Elizabeth Farr, William Porter and Arthur Haas; summer studies in composition and violoncello at the Chamber Music Society of Oregon. Collaborative artist in voice studios of Marcia Baldwin, Seth McCoy, Barbara Doscher, Carmen Pelton, Julian Patrick, Carol Webber, and Jan DeGaetani. Piano masterclasses with John Perry, Bela Siki, Eugene Pridonoff, Fernando Laires, and Nelita True.

Numerous prizes and awards in piano, chamber music accompanying, and composition, including First Prize, Piano, Kneisel Lieder Competition, Rochester, New York; Second Prize National Federation of Music Clubs V. Herbert ASCAP Competition for Composition, New York; Finalist, Stravinsky Awards International Piano Competition, Illinois; and winner of the Koeng Award in Vocal Accompanying, Eastman School of Music. Orchestral debut with the Oregon Symphony, with additional orchestral performances in the United States and Germany. Featured soloist and collaborative artist in Europe with concerts in Cologne, Munich, Geneva, and Neuchatel, with additional performances in eastern France, England and Romania. Voice Coach/Opera pianist with the Centro Studi Italiani, Societa Dante Alighieri Opera Festival through the Oberlin Conservatory of Music, Urbana, Italy, summer of 2002 with Maestro Benton Hess. Lyric Theater Opera Pianist at CU Boulder with Richard Boldrey and Robert Spillman. Collaborative artist in Seattle as GSA Voice Coach/Accompanist, Voice Division, University of Washington School of Music, 1997 - 1999. Lecturer in piano and accompanying, Pacific Lutheran University, Bellevue School of Music, and South Seattle Community College, 1999 - 2000. Graduate Assistant in Departments of Accompanying and Musicology, Eastman School of Music, 2000 - 2003.

Voice Coach/Pianist at Chapman University School of Music, Orange; Director of Music Ministries, Bethlehem Lutheran Church, Granada Hills, CA; Guest Lecturer/Performer, Fuller Theological Seminary and California Lutheran University, 2003 - present.

CHAPMAN UNIVERSITY CHAMBER ORCHESTRA

Violin I

#Anna Komandyan
#Johanna Kroesen
Kathleen Mangusing
Mira Khomik
Adriana Hernandez
An Wang

Violin II

*Anastasia Dudar
Sarah Silver
Kendra Morse
Grace Camacho

Viola

*Noelle Osborne
Si Tran
Phillip Triggs
**Danielle Thomas

Cello

*Justin Dubish
Sarah Awaa
Brent Dickason
Alex Wilson

Bass

*James Bennett

Concertmaster

* Principal

** Head Orchestra Librarian

Flute

*Laura Recendez
Hiroko Yamakawa

Oboe

*Elizabeth Beeman

Clarinet

*Monica Mann
Samantha Pankow

Bassoon

*Heather Cano

Horn

*Marco DeAlmeida
Aubrey Acosta

Trumpet

*Eric Jay
Webster Peters

Trombone

*Jeremy DelaCuadra

Percussion

*Brandon Miller
Bernie Diveley

Harp

Rachel Purcell

MEMBERS OF OPERA CHAPMAN

Adonis Abuyen
Amy Aston
Nathaniel Black
Evan Brummel
Joseph Buhler
Jasen Coole
Elana Cowen
Casey Decker
Carrie Dike
Valerie Estle
Ashley Faatoalia
Tamara Fox
Mollie Fry
Rachel Hendrickson
Katrina Herrera

Kristen Irvine
Greg Iriart
Kathleen McKenna
Weston Olson
John Paul Putney
Duke Rausavljevich
Mark Roberts
Aren Rodriguez
Christine Saw
Sarah Shields
Carly Shepard
William Sovich
Nathaniel Werner
Matt Wight
Renée Rulon Woolley

COMING EVENTS:

Annual Sholand Scholarship Concert

Mark Laycock, Director

featuring

The Chapman University Choir and Symphony Orchestra

Performing Carl Orff's

Carmina Burana

Saturday, May 8, 2004 • 4:00 p.m.

Chapman Auditorium

\$10.00 General Admission • \$5.00 Students & Seniors