

Fall 12-2-1977

Opera Comes Alive! (1977)

San Jose State University, Theatre Arts

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PRODUCTION STAFF

PRODUCTION COORDINATOR/ LIGHTING DESIGN/

STAGE MANAGER:

JERRY LYNK

ACCOMPANIST:

HELEN K. OMSTEAD

REHEARSAL ACCOMPANIST:

MARILYN ADORADOR

CHORUS DIRECTOR:

DEBORAH CASEY

COSTUMES:

JULIE WARD (HEAD)

APRIL PETERSON

MAKE-UP:

SUZANNE LYNK (HEAD)

CATHY NITZ

PROPERTIES:

APRIL PETERSON (HEAD)

VICTORIA BARTON

ANGELA CASTELLERO

SUSAN ENDELMAN

PUBLICITY:

CHRIS MARQUIS (HEAD)

VICTORIA BARTON

STAGE CREW:

ROBERT BATEMAN

DEBORAH CASEY

ED HALBACH

BILL GOLDEEN

SET CONSTRUCTION:

STEVE PLACKE

JOHN DESCHANT

* PERFORMANCE ON DECEMBER 2

+ PERFORMANCE ON DECEMBER 3



SJSU
Music Department
Opera Workshop
ASSISTED BY
Theatre Arts Department
PRESENTS

Opera
Comes
Alive!

(at San José State)

STUDIO THEATRE
DECEMBER 2 & 3
7:30 P.M.

Irene Dalis - GENERAL DIRECTOR
David Rohrbaugh - MUSICAL DIRECTOR

SUOR ANGELICA

MUSIC BY GIACOMO PUCCINI

LIBRETTO BY GIOVACCHINO FORZANO

*by arrangement with
BELWIN-MILLS PUBLISHING CORP.,
Sole U.S. agent for G. RICORDI & Co., Milan,
publisher and copyright owner.*

PRINCIPESSA & SUOR ANGELICA SCENE - THE CLOISTER OF A CONVENT NEAR
SIENA IN THE 17TH CENTURY.

CHARACTERS:

SISTER ANGELICA:	CAROLE SCHNITTMAN
THE PRINCESS	WALDA BRADLEY
THE ABBESS	DEBRA RYE
A NUN	TINA DRAPER

SYNOPSIS:

GIACOMO PUCCINI (1858-1924) SET OUT IN 1908 TO COMPOSE THREE ONE-ACT OPERAS IN THE FORM OF A TRIPTYCH (TRITTICO), A RENAISSANCE ART FORM IN WHICH THREE RELATED THEMES ARE RELATED IN THREE CONNECTED PANELS. THE OPERAS, "IL TABARRO", "SUOR ANGELICA", AND "GIANNI SCHICCHI" PREMIERED TOGETHER AS "IL TRITTICO" AT THE METROPOLITAN OPERA, DECEMBER OF 1918, AND WAS ONE OF THE COMPOSER'S GREATEST SUCCESSES. SINCE THEN, ONLY "SCHICCHI" HAS BEEN REVIVED REGULARLY BY OPERA HOUSES WORLD WIDE, YET "SUOR ANGELICA" WAS THE COMPOSER'S FAVORITE OF ALL HIS OPERAS.

"SUOR ANGELICA" IS SET IN A 17TH CENTURY TUSCAN CONVENT. ANGELICA, HAVING BEEN SENT TO THE CONVENT BY HER FAMILY FOR BRINGING DISGRACE UPON THE CLAN BY BEARING A CHILD OUT OF WEDLOCK, IS WAITING WORD FROM HER FAMILY. AFTER SEVEN YEARS, HER AUNT, THE PRINCESS, ARRIVES, DESIRING ANGELICA'S SIGNATURE ON A DOCUMENT AGREEING TO THE DIVISION OF THE INHERITANCE AND THE MARRIAGE OF HER YOUNGER SISTER. ANGELICA INQUIRES ABOUT HER SON. "TWO YEARS AGO HE DIED. NOTHING WAS LEFT UNDONE TO SAVE HIM", ANSWERS HER AUNT. UNABLE TO BEAR ANY MORE, ANGELICA FALLS TO THE GROUND "SENZA MAMMA, O BIMBO, TU SEI MORTO!" - "WITHOUT A MOTHER, MY BABY, YOU DIED!"

the OLD MAID and the THIEF

MUSIC AND LIBRETTO BY GIAN-CARLO MENOTTI

*by arrangement with
BELWIN-MILLS PUBLISHING Co.,
publisher and copyright owner*

SCENE 1: IN MISS TODD'S PARLOR

CHARACTERS:

MISS TODD	MARY ENMAN
LAETITIA	PATRICIA NEILSON*
	STEPHANIE NORWOOD+
MISS PINKERTON	PATRICE SPANN*
	SUZANNE LYNK+
BOB	LANCE PHILLIPS

SYNOPSIS:

GIAN-CARLO MENOTTI'S ONE-ACT COMIC OPERA, SUBTITLED "A VIRTUOUS WOMAN MAKES A THIEF OF AN HONEST MAN", ORIGINALLY WAS WRITTEN FOR THE RADIO, AND PREMIERED IN APRIL OF 1939 OVER THE NBC NETWORK. THE WORK RECEIVED IT'S FIRST STAGE PRODUCTION IN PHILADELPHIA IN 1949.

THE OPERA IS ABOUT AN OLD WOMAN WHO RESORTS TO THIEVERY IN ORDER TO SUPPORT A BEGGAR SHE HAS TAKEN IN. IT OPENS WITH MISS PINKERTON COMING FOR HER WEEKLY VISIT WITH MISS TODD. BOTH WOMEN ARE OLD MAIDS WHOSE LIVES HAVE BEEN WRECKED BY THE UNFAITHFULNESS OF MEN, AND HAVE VOWED NEVER TO FORGIVE THEM. THERE IS A KNOCK AT THE DOOR, AND THE MAID, LAETITIA, ANNOUNCES THAT THERE IS A MAN AT THE DOOR. MISS TODD GETS RID OF MISS PINKERTON, BUT THE MAN IS ONLY A BEGGAR. SHE THEN DECIDES TO BE KIND TO HIM, ALLOWS HIM TO STAY, AND TREATS HIM LIKE A KING.

Der ROSENKAVALIER

MUSIC BY RICHARD STRAUSS

LIBRETTO BY HUGO VON HOFFMANSTHAL

*by arrangement with
BOOSEY and HAWKES, Inc., New York,
publisher and copyright owner*

ACT III - FINAL TRIO AND DUET - VIENNESE INN
18TH CENTURY

CHARACTERS:

MARSCHALLIN	ALETA MALICK
SOPHIE	HELEN CENTNER
OCTAVIAN	SUE LODATO*
	CHRISTINE DIAZ+

SYNOPSIS:

AFTER RICHARD STRAUSS' (1864-1949) PSYCHO-ANALYTICAL DRAMAS, "SALOME" AND "ELEKTRA", STRAUSS COLLABORATED WITH HIS LIBRETTIST, HUGO VON HOFFMANSTHAL (1874-1929), TO WRITE A COMEDY ALONG THE LINES OF MOZART'S "LE NOZZE DI FIGARO". THEIR COLLABORATION RESULTED IN "DER ROSENKAVALIER", WHICH WAS PREMIERED IN 1911 AND HAS REMAINED STRAUSS' GREATEST SUCCESS.

THE ROMANTIC COMEDY, WHICH CENTERS AROUND VIENNESE LIFE IN THE MID-EIGHTEENTH CENTURY, DEALS WITH: THE PRINCESS VON WERDENBERG, A WOMAN IN HER THIRTIES KNOWN AS THE MARSCHALLIN; OCTAVIAN, HER YOUNG LOVER OF ABOUT SEVENTEEN, THE MOST FAMOUS OF ALL 'TROUSER ROLES; SOPHIE, A GIRL OF FOURTEEN, BETROTHED TO; BARON OCHS, COUSIN OF THE MARSCHALLIN. THE AGING MARSCHALLIN TELLS OCTAVIAN THAT, "SOMEDAY, A YOUNG WOMAN SHALL COME, AND YOU SHALL FORGET ME". IN A MATTER OF DAYS, THE YOUNG MAN MEETS AND FALLS IN LOVE WITH SOPHIE. THE TWO THEN PLOT TO FREE HER FROM BARON OCHS. THE MARSCHALLIN THEN MAJESTICALLY ENTERS, AND GUESSING THE TRUTH ABOUT THE RELATIONSHIP BETWEEN THE YOUNG PEOPLE, SENDS THE BARON AWAY FROM VIENNA, AND UNITES THE YOUNG LOVERS. OCTAVIAN IS TORN BETWEEN THE MATURE WOMAN AND THE YOUNG GIRL, BUT THE MARSCHALLIN, GRIEVED THAT SHE MUST GIVE UP HER YOUNG LOVER SO SOON, WAVES CONTENT WITH OCTAVIAN'S HAPPINESS.

INTERMISSION

SUSANNAH

MUSIC AND LIBRETTO BY CARLISLE FLOYD

*by arrangement with
BOOSEY and HAWKES, Inc., New York,
publisher and copyright owner*

SCENE TWO: IN FRONT OF THE POLK FARMHOUSE

CHARACTERS:

SUSANNAH	ALETA MALICK
SAM	NORMAN DEVOL
LITTLE BAT	DANIEL SIMPSON

SYNOPSIS:

SUSANNAH, PREMIERED IN 1955, IS THE FIRST SUCCESSFUL OPERA BY THE AMERICAN COMPOSER, CARLISLE FLOYD. A FOLK TRAGEDY, IT IS SET IN THE PRIMITIVE TENNESSEE MOUNTAIN REGION OF NEW HOPE VALLEY. A CLASSIC CONFRONTATION BETWEEN FUNDAMENTALIST RELIGION AND THE UNFETTERED FREE SPIRIT IS HIGHLIGHTED BY THE DESTRUCTIVE PREJUDICE AND ENVY OF THE CHURCH ELDERS. SUSANNAH, RAISED BY A LOVING BUT DRUNKEN BROTHER, IS EVENTUALLY DESTROYED THROUGH THE FEARS AND MISGUIDED LOYALTY OF LITTLE BAT, THE RETARDED SON OF ONE OF THE ELDERS. BEAUTY AND INNOCENCE ARE SACRIFICED TO MAINTAIN A NARROW BELIEF.

La TRAVIATA

MUSIC BY GIUSEPPE VERDI

LIBRETTO BY FRANCESCO MARIA PIAVE

ACT III - THE BEDROOM OF VIOLETTA, PARIS
1830's

CHARACTERS:

VIOLETTA	MARY LINDUSKA*
	HELEN CENTNER+
ANNINA	JULIE CHAFIN*
	DIANE STABLES+
ALFREDO	NORMAN DEVOL
GERMONT	RONALD WILLIAMS
DOCTOR	WILLIAM GOLDEEN*
	EDWARD HALBACH+
CHORUS	ENTIRE COMPANY

SYNOPSIS:

LA TRAVIATA (THE FRAIL ONE), TAKING PLACE IN THE PARIS OF ABOUT 1835, CONCERNS THE COURTESAN VIOLETTA VALERY AND HER ROMANCE WITH THE YOUNG ALFREDO GERMONT. IN THE FINAL SCENE, THE LOVERS HAVE BEEN SEPARATED. VIOLETTA IS DYING OF TUBERCULOSIS, AND IS AWAITING THE RETURN OF ALFREDO FROM A DUEL WITH THE BARON DOUPHAL. ALFREDO SOON ARRIVES, BUT IT IS TOO LATE. VIOLETTA CRYING THAT SHE FEELS LIFE RETURNING DIES IN HER LOVERS ARMS.

TRAVIATA IS GIUSEPPE VERDI'S (1813-1901) TWENTIETH OPERA OF TWENTY-EIGHT COMPLETE STAGE WORKS. THE LIBRETTO, BY FRANCESCO MARIA PIAVE, IS BASED ON THE PLAY "LA DAME AUX CAMELIAS" BY ALEXANDRE DUMAS, AND WAS FIRST PERFORMED IN VENICE, MARCH 6, 1853. THOUGH NOT WELL RECEIVED AT IT'S PREMIERE, LA TRAVIATA HAS RISEN TO BE ONE OF VERDI'S GREATEST, AND MOST LOVED OPERAS.

GRATEFUL ACKNOWLEDGEMENT TO:

KEN DORST, THEATRE ARTS, FOR DIRECTING "SUSANNAH" AND "THE OLD MAID AND THE THIEF".

DONAMARIE REEDS, THEATRE ARTS, FOR SET DESIGN.

SPECIAL THANKS TO:

LYRIC OPERA THEATRE COSTUME RENTAL, ARIZONA STATE UNIVERSITY
MUSIC DEPARTMENT FOR COSTUMES.

OUR LADY OF MERCY CONVENT, BURLINGAME FOR NUNS HABITS.

OPAL BUTLER FOR COSTUME ALTERATIONS.

RICHARD STEAD FOR WIGS AND MAKE-UP CONSULTATION.

ALMADEN PHARMACY FOR MAKE-UP.

ALLIED DRAPERY SERVICE, YARDSTICK FABRICS, AND A. WILHELM FOR
DONATED FABRICS.

AN ANONYMOUS DONOR FOR LUMBER.

DR. EDWIN DUNNING, SAN JOSE STATE VOCAL DEPARTMENT.

JEANNE GARSON, SAN JOSE STATE VOCAL DEPARTMENT.

STEINWAY PIANO.