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Slaps, Swords and Cheating!

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An Opera Workshop
Scenes Program

Featuring
Shane Jensen, piano
Kosta Popovic, piano
Dr. Ruth Jacobson, Director
Barron Coleman, Assistant Director

Scenes from The Marriage of Figaro, Hansel and Gretel, Lucia di Lammermoor, Madame Butterfly, Alcina, The Elixer of Love, The Merry Widow, A Rake’s Progress, Manon, and Falstaff.

Note: No Opera Singers were harmed in the rehearsals of this Scenes Program.

Monday, December 7, 2009
7:30pm
Beam Music Center
Doc Rando Recital Hall
1. Nozze di Figaro (Mozart) - Letter writing duet “Sull'aria”
   Countess   Amanda Mura
   Susanna    Lamia Porter
2. Nozze di Figaro (Mozart) Act IV Finale
   Figaro      Michael Elliot
   Susanna    Alanna Gallo
   Count      Jon Napier Morales
3. Hansel and Gretel (Humperdinck) Act I: scene I
   Hansel     Sarah Fulco
   Gretel     Dominique Pollina
   Director   Amanda Mura
4. Lucia di Lammermoor (Donizetti) Act II: scene 2
   Normanno  Erickson Franco
   Enrico     Jon Napier Morales
   Lucia      Sheronda McKee
5. Madama Butterfly (Puccini) Flower Duet
   Butterfly  Lamia Porter
   Susuki     Nicole Harris
6. Alcina (Handel) Act III: scene 8 Terzetto
   Alcina     Isabella Ivy
   Ruggiero  Belinda Jackley
   Bradamante  Sarah Fulco
7. Roméo et Juliette (Gounod) Act I Je veux vivre
   Juliette  Cecilia Lopez
   Nurse      Kristina Newman
8. A Rake’s Progress (Stravinsky) Act III Lullaby “Gently, little boat”
   Anne        Martha Banks
   Tom         Joey Nicosia
   Truelove    Michael Elliot
9. Falstaff (Verdi) Act I: scene 2 The “unaccompanied quartet”
   Mrs. Ford  Beverly Tafflinger
   Nanetta   Elizabeth Rasmussen
   Meg Page  Georgia McQuade
   Dame Quickly   Belinda Jackley
   Conductor  Alanna Gallo
10. Merry Widow (Lehar) Act III Valse duet
    Anna        Stephanie Redman
     Danilo     Jalmaul Bakare

Directors Notes

More and more often singers are called on to demonstrate what we call “stagecraft.” This can include simple things like “cheating” out to the audience where singers must form the habit of turning slightly so their voice goes out to the audience rather than into the wings. In this program, you will see waltzing, folk dancing, Japanese movement, slaps, and more. I am proud to have students also participating in both directing scenes and as Musical Director and Conductor. Following on the heels of our recent Die Fledermaus production, I am very proud of the work these young opera singers have done.