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 1: 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: Jalmal 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.