

An Everyday Soap Opera

Written by Opera Workshop 2012

The cast, crew and directors would like to welcome you to the Opera. Thank you for coming and supporting both students and musicians. You are why we do what we do.

This year the Opera Workshop class decided to try something new. We decided to take existing arias, duet, trios and choruses from Operas from the past and make them more relevant to today. The class researched their Operas, presented on them and took a general concept of *An Everyday Soap Opera.....the life of college students* and created a script that lead into the musical numbers the way the operas did. The students sent all their information to Lauren Costigan, soon to be 4.0 Musical Theatre Graduate. Without her, none of this would have been possible. She went far and beyond to make this work. I am thankful for her organization, creativity, work ethic and professionalism.

Here is our *Opera.....*

Act 1 begins in late August at Lindenwood University 2011-2012. Students are just coming back from summer break. Classes begin. Mr. Slusher is giving a voice lesson and two divas Megan and Mica, begin to argue over who is the better singer. A womanizer named Brantley is brought into the argument and claims how he believes women are flighty. Megan has a doting and over-protective father and tells her father Ryan, how she likes this womanizer. Ryan is not happy with her choices and tells her he disapproves. His second daughter Cara, is saying goodbye to her beau Nolan, a soldier being called into service. They are sad to see him go and wish him well and a safe return. Our creeper Liam, has been watching Cara say goodbye and as soon as Nolan is gone, makes his move on her. She is disgusted, but he does not give up. 1 week later he is still trying.....2 months later he is still creeping..... another 2 months later he persists. Mica notices all the relationship drama and is so happy with her single life. During all this drama everyone has forgotten that Finals Week is upon them. Procrastination and panic sets in. Students are exhausted and feel like slaves to Lindenwood. They long for home.

Act 2 begins Spring Semester. The campuses shy girl Kendra likes Mark, the guy all the girls flock to. What she doesn't know is that he secretly likes her. Seeing him with all those girls upsets her. Mark notices. Lonely Cara hears from Nolan and misses him dearly. Megan is still crushing over Brantley and wishes her father would just stay out of her life. Megan is complaining to anyone that would listen. She runs into Chrissy and spills the beans. Chrissy gives Megan the response she didn't want to hear and says that her father is right and Brantley flirts with all the girls. Megan again hears that Brantley has been flirting with Mica. Megan and Mica plot to teach him a lesson. Mark finally is able to confront Kendra and profess his love. He knows his feelings for her are strong and proposes immediately. She says, "YES". The wedding and reception soon follows. Lost yet?.....sound like a soap opera? What a year!!!!

Program

Overture Bester Jungling <i>Der Schauspieldirktor</i>	Megan Lamont	W.A. Mozart (1863 – 1945)
La Donna E Mobile <i>Rigoletto</i>	Brantley DiMercurio	Giuseppe Verdi (1813 – 1901)
Let Things Be Like They Always Was <i>Street Scene</i>	Ryan Muzzey	Kurt Weill (1900 – 1950)
Warm As The Autumn Light <i>Ballad of Baby Doe</i>	Nolan McCoy	Douglas Moore (1893 – 1969)
Soave Il Vento <i>Cosi fan Tuttil</i>	Kaitlin Fortwengler, Ryan Muzzey, Cara Stern	W.A Mozart (1863 – 1945)
Outside This House <i>Vanessa</i>	Liam Hoeh	Samuel Barber (1910 – 1989)
Ah! Je veux vivre <i>Romeo et Juliet</i>	Mica Tharp	Charles Gounod (1818 – 1893)
Va Pensiero <i>Nabucco</i>	Full Cast	Giuseppe Verdi (1813-1901)

 **15min Intermission** 

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|---|------------------------------------|
| Una furtiva lagrima
<i>L'elisir d'amore</i> | Gaetano Donizetti
(1893 – 1969) |
| Mark Saunders | |
| Elle a fui, la tourterelle!
<i>Les contes d'Hoffmann</i> | Jacques Offenbach
(1819 – 1880) |
| Cara Stern | |
| Fair Robin I Love
<i>Tartuffe</i> | Kirke Mechem
(1925-) |
| Chrissy Lentini | |
| Sull' Aria
<i>La Nozza de Figaro</i> | W. A. Mozart
(1756 – 1791) |
| Megan Lamont
Mica Tharp | |
| Pur ti Miro
<i>L'incoronazione di Poppea</i> | Claudio Montverdi
(1567 – 1643) |
| Mark Saunders
Kendra Shaw | |
| Bridal Chorus
<i>Lohengrin</i> | Richard Wagner
(1813 – 1883) |
| Full Cast | |
| Dance a chacuca
<i>Gondoliers</i> | Arthur Sullivan
(1842 – 1900) |
| Full Cast | |

Der Schauspieldirektor (The Impresario)

The impresario Frank is gathering a group of travelling players, both actors and singers. The multiple contenders all try to outdo each other, trying to show off their talent by presenting to Frank different scenes. There is particular rivalry between the two prima donnas Madame Heart and Mademoiselle Silvertone. Madame Heart and Mademoiselle Silvertone both sing in their most talented style. The first aria is very sentimental, the second is more charming. Frank trying to hire both suggests joining forces and form a trio. The two singers carry on with their rivalry with ever increasing tensions. Frank tries to calm the singers down and then threatens to abandon the plans for a travelling troupe. The artists then come together and join in together with a song of praise for the morality of artists.

Bester Jungling

Good young man, with enchantment
I accept your love!
For in your leasing glances
I can discover my happiness!
But, ah, if sad suffering
Should ensue from our love,
Is that worth the joys of love?
Young man, consider that carefully!
Nothing is as worthy and precious to me
As your heart and your hand!
Full of the purest ardor of love
I give you my heart in pledge!

Rigoletto

Rigoletto is a jester in the court of the Duke of Mantua, his job is humiliating the courtiers for the amusement of the Duke. The Duke is a ladies man who feels his life would be meaningless if he couldn't chase every skirt he sees. He's recently noticed a young girl, and he's vowed to have his way with her. What no one realizes is that the girl is the jester's beloved daughter, Gilda. Later, the courtiers discover that Rigoletto is secretly living with Gilda. They kidnap Gilda and deliver her to the Duke's bedroom, where she is willing to let him have his way with her. Rigoletto returns to the court and reveals to the courtiers' amusement that Gilda is his daughter. With the desire for revenge, Rigoletto creates a sinister plan. Knowing the Duke will find Maddalena irresistible, Rigoletto takes Gilda to stand outside the tavern so she can see that the Duke is not a faithful lover. Gilda is crushed as she looks through the window to see the Duke wooing Maddalena. Gilda dons men's clothing so she can return home. But she returns to the tavern to overhear Rigoletto and Sparafucile plotting to kill the Duke. Then, she hears Maddalena pleading with Sparafucile not to kill the Duke, but instead to kill the first person who comes through the door and give that body to Rigoletto. Gilda enters the tavern and is stabbed (nearly) to death. The thief then wraps her in a rug and drops her body through a trap door to Rigoletto, who is waiting in a boat below. Rigoletto paddles onto the river to dispose of the body. Rigoletto opens the rug, and to his horror he discovers his almost-dead daughter. He holds his daughter in his arms as she dies.

La Donna e mobile

Woman is flighty
Like a feather in the wind,
She changes her voice — and her mind.
Always sweet,
Pretty face,
In tears or in laughter, — she is always lying.
Always miserable
Is he who trusts her,
He who confides in her — his unwary heart!
Yet one never feels
Fully happy
Who on that bosom — does not drink love!

Street Scene

Street Scene is a Broadway musical or, more precisely, an "American opera" by Kurt Weill based on the play by Elmer Rice. The opera takes place on the doorstep of a tenement on the East Side of Manhattan on two brutally hot days in 1946. The story focuses on two plotlines: the romance between Rose Maurrant and her neighbor Sam Kaplan; and on the extramarital affair of Rose's mother, Anna, which is eventually discovered by Rose's irritable father, Frank. The show portrays the ordinary romances, squabbles and gossips of the neighbors, as the mounting tensions involving the Maurrant family eventually build into a tragedy of epic proportions. *Let Things Be Like They Always Was* is sung by the father Mr. Maurrant. Mr. Maurrant, is extremely upset with his daughter and they begin to argue about how the economy is tanking and how today's kids are not making things any better. This passionate and reprimanding aria is the anthem of all that was and will never be again.

Ballad of Baby Doe

Silver magnate and lieutenant governor, Horace Tabor, talks with some of his cronies outside the opera house he has built, at his wife Augusta's urging. As they are going back in after intermission, Horace meets "Baby" Doe, a young woman who has left her husband and has come to town. After the concert, they meet again, and Horace declares his love for her (*Warm As the Autumn Light*). Augusta learns that Horace is planning to divorce her and decides to cause a scandal and warns Baby of the coming silver crash; she says that Tabor must sell the Matchless Mine, his most profitable mine, or he will be ruined. Baby, at first swayed by her argument, decides to trust Tabor and wait for silver to rise again. Tabor throws his lot in and is ruined in the elections of 1896. Baby's mother goes to Augusta to ask her to help the now-destitute Tabor, but she refuses; on the stage of his opera house, Tabor, sick and delirious, remembers his past life and thinks about his future. Baby enters, and as Tabor dies, Baby begins a long vigil for him at the Matchless Mine which ruined him.

Così fan Tutti

Don Alfonso, an old philosopher and cynic, is determined to prove to his two young friends, Guglielmo and Ferrando, that their fiancées, Fiordiligi and Dorabella, are not to be trusted like any other woman. With the help of Despina, the ladies' maid, Alfonso lays his plot. First he tells them that as officers, their lovers have been called up on duty (*Soave sia il vento*); and as a part of the old man's plan, he introduces the sisters to two Albanians, who are, of course, Guglielmo and Ferrando disguised. After inner conflicts the two women succumb to the advances of the "Albanians," forcing Guglielmo and Ferrando to concede defeat. However, Don Alfonso reveals the plot to the two deceived ladies and they are reconciled with their original lovers.

Soave sia il vento

May breezes blow lightly,
May Fair winds betide you,
May stars shimmer and guide you,
The loves they hold dear.
May fortune direct you and journey beside you,
Watch over and protect you,
Benign and responsive
To love so sincere.
To love so sincere.

Vanessa

Vanessa is an opera composed by Samuel Barber in 1956. It tells the story of the title character Vanessa as she awaits for years for the return of her long lost lover Anatol. When her lover's son, Anatol Jr. comes to tell Vanessa of the death of his father, her former lover, Vanessa assumes it is a lie and mistakes the son for his father and seduces him. Vanessa also has a young beautiful niece, Erika. Anatol Jr. assumes that Erika is up for grabs so he seduces her. The song, *Outside this House* is his seduction.

Romeo et Juliette

Romeo et Juliette is a French opera written by Charles Gounod. The opera follows the story of two young people who are in love, but are a part of warring families. The hatred between the families eventually causes Romeo and Juliet to kill themselves.

Je Veux Vivre takes place after Juliet has been introduced at her debutant ball. She goes to take a break, and sings about wanting to remain single and happy. She believes marriage is the end of her joyful life and she's going to protect her heart as long as possible. She meets Romeo shortly after and her whole life quickly changes.

Ah! Je veux vivre

I want to live
In this dream which intoxicates me
This day still,
Sweet flame
I keep you in my soul
Like a treasure!
I want to live,
This intoxication of youth
Lasts, alas, only for one day!
Then comes the hour
When one weeps.
Far from the morose winter
Let me, let me slumber
And inhale the rose,
Before plucking its petals.
Ah! - Ah! - Ah!
Sweet flame!
Stay in my soul
Like a sweet treasure
For a long time still.
Ah! - Like a treasure
For a long time still.

Nabucco

Nabucco the king of the Baal-worshipping Assyrians, has attacked and overwhelmed Jerusalem. The Israelites have captured Fenena, Nabucco's daughter, and high priest Zaccaria gives her to Ismaele, leader of the military, for safekeeping. Unbeknownst to Zaccaria, Ismaele and Fenena are in love, and he returns her to Nabucco, earning the wrath of Zaccaria in the process. Back in Babylon, Fenena frees the Hebrew prisoners, which just had been singing and longing for their homeland away from the distress they were enduring (**Va pensiero**); in return, the High Priest of Baal plot her downfall, falsely stating that Nabucco has died and his other daughter, Abigaille, will rule instead of Fenena. Nabucco, having escaped death, puts a stop to this ceremony, and declares himself stronger than Baal or Jehovah. He is then struck by lightning and rendered insane. Abigaille seizes the throne, and both Nabucco and Fenena are sentenced to death. Nabucco prays to Jehovah for forgiveness, whereupon his sanity is restored, and he gathers together his followers to do battle. Fenena, facing imminent execution, asks Jehovah to accept her into his heaven, but her father arrives before she can be killed. He order the statue of Baal destroyed. Ismaele and Fenena are reunited, and Nabucco frees the Israelites and declares himself a servant of their God

Va pensiero

Fly, thought, on wings of gold;
go settle upon the slopes and the hills,
where, soft and mild, the sweet airs
of our native land smell fragrant!
Greet the banks of the Jordan
and Zion's toppled towers...
Oh, my country so beautiful and lost!
Oh, remembrance so dear and so fatal!
Golden harp of the prophetic seers,
why dost thou hang mute upon the willow?
Rekindle our bosom's memories,
and speak to us of times gone by!
Mindful of the fate of Jerusalem,
give forth a sound of crude lamentation,
or may the Lord inspire you a harmony of voices
which may instill virtue to suffering.

L'elisir d'amore

A young man by the name of Nemorino is in love with a beautiful woman by the name of Adina. Adina won't give into Nemorino's advances. When a "doctor" comes into town and promises love to Nemorino by drinking a potion, he takes his chances. Adina is betrothed to a local soldier in the army. Hearing this news, Nemorino is very upset that he won't be able to be with Adina. She sees Nemorino with other women and becomes extremely jealous of them. Nemorino notices her crying (*Una furtiva lagrima*). She calls her wedding off and tells Nemorino how foolish she was to have let him slip through her fingers. The two fall in love and get married.

Una furtiva lagrima

A single furtive tear
from her eyes sprang:
As if of those playful youths
envious she appeared to become.
What more need I look for?
What more need I look for?
She loves me! Yes, she loves me, I see it. I see it.
Just for an instant the beating of
her beautiful heart I felt!
And my sighs became as one
fleetingly with her sighs!
Her heart beating, her heart beating to feel,
our sighs confounded as one...
Heavens! Yes I could, I could die!
More I can't ask, I can't ask.
Oh, heavens! Yes I could! Yes I could die!
More I can't ask, I can't ask.
Yes I could die! If I could die of love.

Les contes d'Hoffmann

The Tales of Hoffmann is an opera that consists of three love stories (three acts), all centered around the main character, Hoffmann. During the second love act, there is a young woman by the name of Antonia who longs to sing, but cannot because of her weak heart. This is a mysterious disease she inherited from her diseased mother. Antonia is one of Hoffmann's love interests, and they have a secret love affair. Antonia's father found out about this and fled from their home, bringing Antonia with him. The aria, *Elle a fui la tourterelle* comes into play when Antonia is left alone weeping because she longs for her beloved Hoffmann and misses her mother. It is a beautiful piece, filled with luscious, full lines and heartfelt emotion.

Elle a fui, la tourterelle!

She has fled--the turtledove!

Ah, memory too sweet!

Image too cruel!

Alas, at my knees, I see him.

I hear him, I see him!

She has fled--the turtledove.

She has fled far from you;

But she is forever faithful,

And keeps her promise to you.

My beloved, my voice calls to you.

Yes, all my heart is yours.

All my heart is yours!

Precious flower that has just bloomed

For pity's sake, answer me,

You who knows if he still loves me,

If he still keeps his promise to me!

My beloved, my voice implores you

Ah, may your heart come to me.

May your heart come to me!

May your heart come to me.

She has fled--the turtledove.

Le Nozze di Figaro

The Marriage of Figaro is a continuation of the plot of *The Barber of Seville* several years later, and recounts a single "day of madness" in the palace of the Count Almaviva. Rosina is now the Countess; Dr. Bartolo is seeking revenge against Figaro for thwarting his plans to marry Rosina himself; and Count Almaviva has degenerated from the romantic youth of *Barber* into a scheming, bullying, skirt-chasing baritone. Having gratefully given Figaro a job as head of his servant-staff, he is now persistently trying to obtain the favors of Figaro's bride-to-be, Susanna. He keeps finding excuses to delay the civil part of the wedding of his two servants, which is arranged for this very day. Figaro, Susanna, and the Countess conspire to embarrass the Count and expose his scheming (*Sull' aria*). He responds by trying to compel Figaro legally to marry a woman old enough to be his mother, but it turns out at the last minute that she is really his mother. Through Figaro's and Susanna's clever manipulations, the Count's love for his Countess is finally restored.

Sull' aria

On the breeze
What a gentle zephyr
Zephyr
Will sigh this evening!
Will sigh this evening . . .
Beneath the pine grove.
Beneath the pines?
Beneath the pine grove . . .
He will understand the rest.
Certainly, he'll understand.
He will understand the rest.
Little tune on the breeze

Tartuffe

Tartuffe is about Tartuffe, who seems to be a righteous man, but is actually just a hypocrite. He charms Orgon into letting him move in with Orgon and his family. Orgon, thinking Tartuffe is such a great man, welcomes him into his home and even insists he marry his daughter, Mariane, even though she is already engaged. During the scene where *Fair Robin I Love* is sung, Dorine, the lady's maid to Mariane overhears Orgon telling his daughter she will now be marrying Tartuffe. Dorine sits Mariane down and insists that she follow her heart and stand up to her father and insist he change his mind.

Lohengrin

An opera about a King returning to his Kingdom to find his son gone and his daughter, Elsa, accused of killing him. Elsa claims that she did not kill her brother and is willing to fight to prove so. She then tells of a knight she has seen in her dreams and while she is telling of this knight a man slowly drifts up on a boat lead by a swan. This is the knight from her dreams. The knight tells her that he will fight on her behalf and if he wins he will take her hand in marriage, she agrees. After he has won the fight he tells her that he has one condition of the marriage, she must not ask his name or where he is from. After the wedding (*Bridal Chorus*) Elsa is forced to ask the fateful question and the knight is forced to tell her. He is Lohengrin, the Knight of the Holy Grail and it is his job to protect the grail. And now what everyone now knows who he is he must leave. He also says that he will pray that she find her brother. Lohengrin prays to the swan and it then turns back into Elsa's brother. Elsa then dies of a broken heart as Lohengrin sails away.

Its usual placement at the beginning of a wedding ceremony is not entirely in accordance with its placement in the opera. In the opera, it is sung after the ceremony as they accompany Elsa to the bridal chamber. In addition, the marriage between Elsa and Lohengrin is an almost immediate failure.

L'Incoronazione di Poppea

The Coronation of Poppea was the first opera to be based on historical events rather than mythological stories. The plot displays elements of greed, lust and selfishness. It tells the story of Emperor Nero and his mistress Poppea. Her ultimate goal is to be crowned empress but Nero has a wife and they must get rid of her. His wife Ottavia does not wish to give up her powerful position and plans to have Poppea killed. For her murder attempts, Ottavia and her accomplices are banished leaving Nero and Poppea to be together (*Pur ti miro*).

Pur ti miro

I gaze at you, possess you.
Press you to me, clasp you.
No more pain, no deathly grief,
Oh my life, my treasure.
I am yours, Yours am I,
My dearest, say you love me too.
You are the idol of my heart.
Oh yes, my love, my heart, my life, oh yes.

The Gondoliers

The scene opens in Venice with twenty-four young maidens declaring their passionate love for a pair of gondoliers, Marco and Giuseppe Palmieri. Eventually, from the crowd of twenty-four maidens, Giuseppe picks Tessa, and Marco picks Gianetta. His Grace the Duke of Plaza Toro tells his daughter Casilda a secret that they have kept for twenty years – when she was only six months old, she was married to the infant son and heir of the King of Barataria and the King has recently passed. However, the infant prince was stolen from his home by the Grand Inquisitor. As the wife of the new king, Casilda is now the reigning queen of Barataria.

The gondoliers are informed and summoned, for one of them is the King of Baritaria, but no one knows which. The Grand Inquisitor tells them, however, that ladies are not admitted until the actual king is identified. He neglected to tell them that the King is married to Casilda, fearing that it would cause the men to refuse to leave their new wives.

Soon, the ladies arrive; they could no longer stand the separation. In delight, the reunited couples have a magnificent banquet and a dance (*Dance a cachucha*). The Grand Inquisitor arrives at the ball. He then breaks the news that one of the gondoliers had married Casilda when a baby and therefore is an unintentional bigamist. The nurse reveals that when the Grand Inquisitor came to steal the prince, she had loyally hidden him away, and given Don Alhambra her own young son instead. Thus, the king is neither Marco nor Giuseppe, but her own son, Luiz. Then the two gondoliers surrender their crown to Luiz, and they can return happily to Venice with their wives.



Cast



Brantley DiMercurio

Derick Featherston

Kaitlin Fortwengler

Liam Hoeh

Megan Lamont

Chrissy Lentini

Ryan Muzzey

Nolan McCoy

Mark Saunders

Kendra Shaw

Cara Stern

Mica Tharp

Special Thanks

Steven S. Slusher and Lauren Costigan- Directors
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