

STUDIO THEATRE / UNIVERSITY CENTER FOR THE ARTS

THE RALPH OPERA PROGRAM PRESENTS

L'ENFANT ET LES SORTILÈGES

BY MAURICE RAVEL

DIRECTED BY

TIFFANY BLAKE

CONDUCTED BY

CHRIS CRANS

OCT. 31 - NOV. 3, 2019



Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

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AND BOOK BY **JOE MASTEROFF**



Colorado State University

FEB.

13

through

FEB.

15

Friday
thru
Sunday

at

7:30^{a.}

Sunday Matinee

2 / 15
at

2:00^{a.}

University Theatre
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DIRECTED BY
NOAH RACEY
MUSICAL DIRECTION
AARON GANDY

STAGE DIRECTED BY TIFFANY BLAKE AND JOHN LINDSEY
MUSIC DIRECTOR/CHORUS MASTER/CONDUCTOR CHRIS CRANS
CHOREOGRAPHER TOMMY GRASSIA
SCENIC DESIGNER OLIVIA PARKER
COSTUME DESIGNER ELISE KULOVANY
LIGHTING DESIGNER RYAN STABLER
STAGE MANAGER JESSICA KROUPA

SPOOKY, SPELLBINDING AND SINISTER: A PROGRAM OF ARIAS AND ART SONGS

STAGE DIRECTORS: TIFFANY BLAKE AND JOHN LINDSEY

<i>Erlikönig</i> , Franz Schubert	John Lindsey, Connor Flaherty, Ivy Taylor and Santiago Gutierrez
<i>Hexenlied</i> , Felix Mendelssohn	Katie Beyer
<i>Black Swan</i> , Gian-Carlo Menotti	Hayley Voss
<i>The grunchin' witch</i> , John Duke	Montana Waters
<i>Les oiseaux dans la charmille</i> , Jacques Offenbach	Maisie Phillips
<i>Les Sirènes</i> , Lili Boulanger	Ashley Eckroth, Amanda Scholz, Samantha Brewer, Ivy Taylor, Emma Day, Montana Waters, Madeline Roaldson, Lucy Logan, Katie Beyer, Emily Gehman and Angela Lamar
<i>Non più mesta</i> , Gioacchino Rossini	Angela Lamar
<i>Die Lorelei</i> , Franz Liszt	Lauren Bumgarner
<i>Jabberwocky</i> , Lee Hoiby	Chelsea LaJoye
<i>The Witch's Aria</i> , Engelbert Humperdinck	Madeline Roaldson
<i>Dir Krähe</i> , Franz Schubert	Santiago Gutierrez
<i>Mad Bess</i> , Henry Purcell, arr. Benjamin Britten	Bridget Perez
<i>Vaghe pupille</i> , G.F. Handel	Emily Gehman

L'enfant et les sortilèges

AN OPERA IN ONE ACT BY MAURICE RAVEL

**Thursday, 10/31
Saturday, 11/2**

**Friday, 11/1
Sunday, 11/3**

The Child:	Angela Lamar	Angela Lamar
The Mother:	Emily Gehman	Emily Gehman
The Teacup:	Emily Gehman	Emily Gehman
The Armchair:	Trevor Halder	Trevor Halder
The Couch:	Ashley Eckroth	Lauren Bumgarner
The Clock:	John Lindsey	John Lindsey
The Fire:	Hayley Voss	Bridget Perez
The Child's Cat:	Montana Waters	Montana Waters
The Other Cat:	Samantha Brewer	Samantha Brewer
The Teapot:	Santiago Gutierrez	Santiago Gutierrez
The Princess:	Bridget Perez	Chelsea LaJoye
The Old Lady:	Maisie Phillips	Maisie Phillips
A Shepherdess:	Lauren Bumgarner	Ivy Taylor
A Shepherd:	Katie Beyer	Madeline Roaldson
The Dragonfly:	Emily Gehman	Emily Gehman
The Tree:	Connor Flaherty	Connor Flaherty
The Owl:	Montana Waters	Amanda Scholz
The Nightingale:	Maisie Phillips	Hayley Voss
The Tree Frog:	Santiago Gutierrez	Santiago Gutierrez
The Bat:	Chelsea LaJoye	Ivy Taylor
The Squirrel:	Ivy Taylor	Lauren Bumgarner

Chorus

Katie Beyer, Sam Brewer, Lauren Bumgarner, Emma Day, Ashley Eckroth, Connor Flaherty, Emily Gehman, Santiago Gutierrez Herrera, Trevor Halder, Chelsea LaJoye, John Lindsey, Lucy Logan, Terry Luo, Jackson Mooney, Bridget Perez, Maisie Phillips, Madeline Roaldson, Amanda Scholz, Ivy Taylor, Hayley Voss, Montana Waters

Chamber Ensemble

Cello:	Frederic Schmid
Flute:	Elisabeth Richardson
Piano:	Juhyun Lee, Maria Kurchevskaya

SYNOPSIS

In this fantasy opera, we meet a naughty child who refuses to do his work and is punished by his mother, the objects in his room and the creatures in his garden.

After being scolded by his mother for refusing to do his homework and for being insolent, the child throws a tantrum. He gleefully destroys his room and is shocked when the unhappy objects in his room come to life. The furniture, the characters from the illustrated pages of his fairy tale, his wallpaper, and even his math homework sing out in their anger, pain and misery.

When the beleaguered child enters his garden, he finds it filled with the animals and plants which he has abused and destroyed. The child, mired in shame, fear and loneliness calls out to his mother. The animals attack him in an act of vengeance, but the child is tossed aside in the tussle, and a squirrel is injured. The child bandages the squirrel's wound. Seeing his act of kindness, the animals decide to try to help him. They mimic his cry of "Maman" and sing in praise of the child's kindness, wisdom and compassion.

PROGRAM NOTES

L'enfant et les sortilèges

Maurice Ravel (1875–1937)

Known for his dazzling impressionist compositions, Maurice Ravel is hailed in *Grove Music Online* as "one of the most original and sophisticated musicians of the early twentieth century." Ravel received piano training from his teenage years at the Paris Conservatory and eventually studied composition there with Gabriel Fauré. He entered many competitions, but by not following conventional compositional methods, he found little success; nonetheless, he persisted in his creative efforts. His musical fascinations included experimentation with polytonality, non-Western music, jazz, ragtime, and American theatre styles. Many of these traits become apparent in *L'enfant et les sortilèges* as the characters and story come to life.

Collaboration on the one-act opera began in the 1920s, but Ravel's acquaintance with the opera's librettist happened much earlier. Ravel met the author Colette at a musical evening hosted by Madame de Saint-Marceaux in 1900; the occasion was little more than a brief introduction. Fourteen years later, while Ravel served in the army at the start of World War I, Colette received a request to write a "ballet book." Thus the libretto was born. Colette attempted to send it to Ravel and was concerned with his lack of response. Upon finally receiving the libretto after a second mailing attempt, the composer sent Colette suggestions for corrections, but did not begin to work on the music until 1920, after returning from the war. His commitment to finishing the opera was hindered by other creative projects for several years, until Raoul Gunsbourg, director of the Monte-Carlo Opera, approached him about providing a new work. One primary condition: Ravel had only a span of twelve months to complete the music. He accomplished just that, and the piece premiered at the Monte-Carlo Opera on March 21, 1925, just five days after completion.

The roles portrayed by those on stage range from pieces of furniture to kitchenware to plants and animals, in vocal ranges spanning from bass to high soprano. In fact, there are more than twenty named parts in the opera, not including chorus members; this makes for a staggering lineup of singers for a mere forty-five minute production. The score, however, indicates that certain roles be sung by the same performer, although this occurs more often in professional opera companies than in academic environments. For example, the roles of *le feu* (the fire), *la princesse* (the princess), and *le rossignol* (the nightingale) are all intended to be sung by the same coloratura soprano. The score also recommends other pairings based on vocal range and musical similarities. The chorus was originally comprised of both adult singers and children. Ravel combines a variety of musical styles and influences in this work, with individual nods to Massenet, Puccini, and Monteverdi. Simon Karlinsky notes that all of the melodies are designated for the singers, while the orchestra plays a much simpler role, outlining the harmony. Yet the composer brilliantly uses unusual chords, melodies, and rhythmic tension and release, in both the vocal and instrumental parts, to cue the audience into the arc of the dramatic narrative. Despite the fact that the story is a children's tale grounded in the fantastic, its rawness and realness is captured beautifully through Ravel's impeccable and exacting score. Ravel claimed that a composer ought to always strive for perfection in his art, even though perfection is unattainable. Certainly, the musical meticulousness and thought he poured into *L'Enfant et les sortilèges* creates a relatable and palpable experience for listeners, both the young and the young-at-heart.

— Program notes by Lauren Bumgarner

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PRODUCTION STAGE MANAGER	Matt Grevan
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CHARGE SCENIC ARTIST	Heidi Larson
ASST. TECHNICAL DIRECTOR	David Ash
MASTER CARPENTER	Johnie Rankin
AUDIO ENGINEER	Chris Carignan
ASSOCIATE SCENIC DESIGNER	Roger Hanna
ASSISTANT COSTUME DESIGNER	Tara Tolar Payne
ASSISTANT LIGHTING DESIGN	Anthony DeCosmo
ASST. SCENIC DESIGN/ASST. STAGE MANAGER	Lauren Boesch
REHEARSAL PIANIST	Tim Burns, Juyhun Lee, and Hyeji Seo
SUPERTITLES	Lauren Bumgarner
ELECTRICS SHOP: Anthony DeCosmo, Lachlan Fordyce, Morgan Lessman, Chris Spreng, Lukas White	
PAINT SHOP: Hailey Billiot, Kelby Jakober, Yasmin Sethna, Jenna Szczech, Megan Ross	
COSTUME SHOP: Abigail Allison, Jessica Kroupa, Xander Kobrin, Kalie Lanik, Niquie Mickelson, Laura Myers, Kyle Randal, Ryan Wilke-Braun	
SCENIC SHOP: Adam Isaacs, Kaylyn Kilmer, Duncan Port, Katie Strickland, Hannah Vanderwal, Logan Volkert, Ryan Volkert, Rachel Bennett	
PROP SHOP: Victoria Cline, Frances Fedeles, Lili Federico, Xander Kobrin, Tara Tolar-Payne	
AUDIO SHOP: James Fagan, Mason Dill	
WARDROBE CREW: Monica Johnson, Rohma Rukh Nadeem	
LIGHT BOARD OPERATOR: Kelsey Shell	
DECK CREW: Domenica Rubio, Josh Navarro	

U P C O M I N G P E R F O R M A N C E S

MUSIC PERFORMANCES

Virtuoso Series Concert / Faculty Chamber Music

Woodwind Area Recital / FREE

Jazz Combos Concert

Virtuoso Series Concert / Eric Hollenbeck, Percussion

Percussion Ensemble Concert

Virtuoso Series Concert / Tim Burns, Piano, John Michael Vaida, Violin

Brass Area Recital / FREE

November 4, 7:30 p.m.

November 6, 7:30 p.m.

November 7, 7:30 p.m.

November 7, 6 p.m.

November 10, 6 p.m.

November 11, 7:30 p.m.

November 12, 7:30 p.m.

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RALPH OPERA PROGRAM PERFORMANCES

L'enfant et les sortilèges by Maurice Ravel

L'enfant et les sortilèges by Maurice Ravel

Oct. 31, Nov. 1, 2, 7:30 p.m.

November 3, 2 p.m.

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DANCE PERFORMANCES

Fall Dance Concert

Fall Dance Concert

Fall Dance Capstone Concert

Fall Dance Capstone Concert

November 15, 16, 7:30 p.m.

November 16, 2 p.m.

December 13, 14, 7:30 p.m.

December 14, 2 p.m.

UDT

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THEATRE PERFORMANCES

Cabaret by John Kandor with lyrics by Fred Ebb

Cabaret by John Kandor with lyrics by Fred Ebb

The Beckett Experience

The Beckett Experience

Freshman Theatre Project / FREE

Cabaret by John Kandor with lyrics by Fred Ebb

Cabaret by John Kandor with lyrics by Fred Ebb

November 8, 9, 14, 15, 16, 7:30 p.m.

November 10, 17, 2 p.m.

December 5, 6, 7, 7:30 p.m.

December 8, 2 p.m.

December 13, 7:30 p.m.

February 13, 14, 15, 7:30 p.m.

February 15, 2 p.m.

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