L’ENFANT ET LES SORTILÈGES
BY MAURICE RAVEL

DIRECTED BY
TIFFANY BLAKE
CONDUCTED BY CHRIS CRANS

OCT. 31 - NOV. 3, 2019
THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

Leave your troubles outside!
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A musical by JOHN KANDER with lyrics by FRED EBB
and book by JOE MASTEROFF

Feb. 13 OPENING

CABARET

February 13 through 15

University Theatre
University Center for the Arts
1400 Remington Street, Fort Collins, CO
$18 adults
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$9 youth (under 18)
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*Full-fee paying student with valid CSU I.D.

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DIRECTED BY NOAH RACEY
MUSICAL DIRECTION AARON GANDY

DESIGN BY MIKE SOLO, 2019
**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

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

**STAGE DIRECTORS:** TIFFANY BLAKE AND JOHN LINDSEY

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<td><em>Black Swan</em>, Gian-Carlo Menotti</td>
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<td><em>The grunchin’ witch</em>, John Duke</td>
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<td><em>Les oiseaux dans la charmille</em>, Jacques Offenbach</td>
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<td><em>Les Sirènes</em>, Lili Boulanger</td>
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<td>Madeline Roaldson, Lucy Logan, Katie Beyer, Emily Gehman and Angela Lamar</td>
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<td><em>Non più mesta</em>, Gioacchino Rossini</td>
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L’enfant et les sortilèges
AN OPERA IN ONE ACT BY MAURICE RAVEL

Thursday, 10/31
Saturday, 11/2
The Child: Angela Lamar
The Mother: Emily Gehman
The Teacup: Emily Gehman
The Armchair: Trevor Halder
The Couch: Ashley Eckroth
The Clock: John Lindsey
The Fire: Hayley Voss
The Child’s Cat: Montana Waters
The Other Cat: Samantha Brewer
The Teapot: Santiago Gutierrez
The Princess: Bridget Perez
The Old Lady: Maisie Phillips
A Shepherdess: Lauren Bumgarner
A Shepherd: Katie Beyer
The Dragonfly: Emily Gehman
The Tree: Connor Flaherty
The Owl: Montana Waters
The Nightingale: Maisie Phillips
The Tree Frog: Santiago Gutierrez
The Bat: Chelsea LaJoye
The Squirrel: Ivy Taylor
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 sortileges creates a relatable and palpable experience for listeners, both the young and the young-at-heart.

— Program notes by Lauren Bumgarner
## PRODUCTION STAFF

**PRODUCER**
Price Johnston

**PRODUCTION MANAGER/TECHNICAL DIRECTOR**
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**COSTUME SHOP MANAGER**
Elise Kulovany

**PRODUCTION STAGE MANAGER**
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**ASST. MASTER ELECTRICIAN**
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Heidi Larson

**ASST. TECHNICAL DIRECTOR**
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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 Szczesch, 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:
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### AUDIO SHOP:
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### WARDROBE CREW:
Monica Johnson, Rohma Rukh Nadeem

### LIGHT BOARD OPERATOR:
Kelsey Shell

### DECK CREW:
Domenica Rubio, Josh Navarro
## Upcoming Performances

### Music Performances

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<td>Virtuoso Series Concert / Faculty Chamber Music</td>
<td>November 4, 7:30 p.m.</td>
<td>ORH</td>
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<tr>
<td>Woodwind Area Recital / FREE</td>
<td>November 6, 7:30 p.m.</td>
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<tr>
<td>Jazz Combos Concert</td>
<td>November 7, 7:30 p.m.</td>
<td>GCH</td>
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<tr>
<td>Virtuoso Series Concert / Eric Hollenbeck, Percussion</td>
<td>November 7, 6 p.m.</td>
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<tr>
<td>Percussion Ensemble Concert</td>
<td>November 10, 6 p.m.</td>
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<tr>
<td>Virtuoso Series Concert / Tim Burns, Piano, John Michael Vaida, Violin</td>
<td>November 11, 7:30 p.m.</td>
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<tr>
<td>Brass Area Recital / FREE</td>
<td>November 12, 7:30 p.m.</td>
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<tr>
<td>Woodwind Area Recital / FREE</td>
<td>November 6, 7:30 p.m.</td>
<td>ORH</td>
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### Ralph Opera Program Performances

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<td>L’enfant et les sortilèges by Maurice Ravel</td>
<td>Oct. 31, Nov. 1, 2, 7:30 p.m.</td>
<td>ST</td>
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<tr>
<td>L’enfant et les sortilèges by Maurice Ravel</td>
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<td>Fall Dance Concert</td>
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<td>Fall Dance Concert</td>
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<td>Cabaret by John Kandor with lyrics by Fred Ebb</td>
<td>November 8, 9, 14, 15, 16, 7:30 p.m.</td>
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<td>Cabaret by John Kandor with lyrics by Fred Ebb</td>
<td>November 10, 17, 2 p.m.</td>
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<td>The Beckett Experience</td>
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<td>Freshman Theatre Project / FREE</td>
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<td>February 13, 14, 15, 7:30 p.m.</td>
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<td>Cabaret by John Kandor with lyrics by Fred Ebb</td>
<td>February 15, 2 p.m.</td>
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