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THE CHARLES & RETA RALPH OPERA CENTER  
WITH THE CSU SINFONIA

# LAOMENELO

WRITTEN BY

WOLFGANG AMADEUS  
**MOZART**

DIRECTED BY

**TIFFANY BLAKE**

CONDUCTED BY

**STEVEN AGUILÓ-ARBUES  
NOELLE BAUMAN**

AND

**WES KENNEY**

7:30 p.m. March 26, 27, 28  
2 p.m. March 29

**GRIFFIN CONCERT HALL**

— PRESENTED BY —  
THE CHARLES & RETA RALPH OPERA CENTER  
WITH THE CSU SINFONIA

# LAOMENEIO

WRITTEN BY  
WOLFGANG AMADEUS  
MOZART

LIBRETTIST GIAMBATTISTA VARESCO

|                              |   |
|------------------------------|---|
| Stage Director               | Tiffany Blake   |
| Conductors                   | Steven Aguilo-Arbues (3/26 and 3/28)<br>Wes Kenney (3/27)<br>Noelle Bauman (3/29) |
| Repetiteur and Chorus Master | Steven Aguilo Arbues  |
| Rehearsal Pianist            | Karen Stody   |
| Scenic Designer              | Roger Hanna   |
| Costume Designer             | Janelle Sutton  |
| Lighting Designer            | Jessica Whitehead   |
| Projections Designer         | Andrew Killion  |
| Hair Make-up Designer        | Siobhan Gleason   |
| Production Stage Manager     | Laurel Wiley  |

# CAST

## IDOMENEO

By Wolfgang Amadeus Mozart

|                              | Thursday, 3/26, 7:30 p.m.<br>Saturday, 3/28, 7:30 p.m. | Friday, 3/27, 7:30 p.m.<br>Sunday, 3/29, 2:00 p.m. |
|------------------------------|--|--|
| Idomeneo, King of Crete      | Pablo Romero   | Noel Houle-von Behren                              |
| Idamante, his son            | Eric Botto (3/26)<br>Shafica Kaleel (3/28)             | Ingrid Johnson                                     |
| Ilia, Princess of Troy       | Emily Morris   | Lydia Bechtel                                      |
| Elettra, Princess of Argos   | Carolyn Höhle  | Marisa Rudd  |
| Arbace, Idomeneo's confidant | Anthony Weber  | Anthony Weber                                      |
| High Priestess of Neptune    | Sarah Sanborn  | Dana Kinney  |
| The Oracle of Neptune        | Justin Little  | Schyler Vargas                                     |
| Two Cretan Women             | Shannon Rookey<br>Karoline Guerin                      | Vanessa Doss<br>Emma Genell                        |
| Two Cretan Men               | Joshua Colonnieves<br>Schyler Vargas                   | Luke Thatcher<br>Jack Wheeler                      |

Chorus: Blair Carpenter, Garrett Ching, Josh Colonnieves, Vanessa Doss, Arika Drake, Nina Forsyth, Emma Genell, Karoline Guerin, Ashleigh Janda, Jessica Lauer, Graham Lier, Justin Little, Adelle McDaniel, Megan Miller, Karl Perry, Alex Pierce, Madison Propp, Shannon Rookey, Sarah Sanborn, Luke Thatcher, Schyler Vargas, Jack Wheeler



## DIRECTOR'S NOTE

Imagine this: you are sitting in a crowd with friends, eating and drinking, enjoying some live music. When the musicians play a tune you like, you stop your conversation to listen. The atmosphere is laid back, some people are playing cards at their table. Where are you? In this day and age, you might be at a club listening to a jazz combo or indy group, but this is the 18th century and you are watching an opera. Opera was the popular music of its time, and it wasn't until the mid-19th century that opera began to be performed with audiences sitting attentively and silently in the dark. Mozart's *Idoemeno* is an "opera seria," a serious opera with Greek mythology as its plot, featuring the trials of the King of Crete in his struggle against the God of the Sea, Neptune. We live in a very different time from when this piece was premiered for the Bavarian court carnival in 1781. I have attempted to appeal to the contemporary audience's shorter attention span by making copious cuts both to the secco recitative ("dry" recitative with harpsichord) as well as to arias and ensembles. This makes the piece more streamlined. I think Mozart would forgive me my artistic license because he himself in the composition of this piece made many concessions: for example, adding or taking away arias at the wishes of the performers, changing and eliminating large sections of Varesco's libretto. This trimming of the music, the cyber-punk design and the use of projections are ways that I and the fabulous design team have tried to bring this wonderful piece into the 21st century. We beg your pardon, Herr Mozart!

~Dr. Tiffany Blake

# SYNOPSIS

**THE SETTING** The opera is originally set in 1200 BC, the action is located in Crete. The abduction of Helen, the wife of King Menelaus of Greece, by Paris, son of King Priam of Troy, has triggered the Trojan War. As she is also the sister-in-law of Agamemnon, several Greek kings allied with him have joined forces to lay siege to the city of Troy. One of these kings is Idomeneus (Idomeneo in the opera) of Crete. Having been away for many years, Idomeneo has, prior to his victorious return, sent ahead of him some Trojan captives, including Priam's daughter, the princess Ilia. On her arrival in Crete, she is rescued from a storm by Idomeneo's young son, Idamante, who has ruled as regent in his father's absence. Feelings of love have developed between the two.

Princess Elettra, daughter of Agamemnon and Clytemnestra, also loves Idamante. After Elettra and her brother, Oreste, killed their mother and her lover, she was forced to flee their home in Argos, and she has taken refuge in Crete.

## ACT I.

Ilia is torn between her growing love for Idamante and her hatred for his father, who is an enemy of her country.

Idamante, whose father's return is expected soon, proclaims his love for her and begs her not to condemn him for the actions of his father, but Ilia, cannot yet bring herself to declare her love for him.

Idamante announces that, as a gesture of goodwill, the Trojan prisoners will be released; they join the Cretans in rejoicing this newfound peace.

The king's advisor, Arbace, brings the news that the returning fleet was shipwrecked in a storm and that Idomeneo has drowned.

Princess Elettra is disturbed that the prisoners have been freed; worse still, her jealousy over Idamante's love for Ilia is growing stronger.

On the coast, Idomeneo appears. He has not drowned, as had been reported. He has been saved by Neptune, god of the sea, after vowing to sacrifice to him the first man that he comes across. That man turns out to be his own son, Idamante, who has come to the shore seeking solitude after hearing of his father's death. Idomeneo is horrified that he must kill his son, and at first he does not reveal his identity. He finally does so, but Idamante—knowing nothing of the promise to Neptune—does not understand why his father pushes him away so harshly.

## ACT II.

The Cretans praise Neptune for the return of their king. Idomeneo seeks counsel from Arbace as to how he might save Idamante from sacrifice. They agree to banish him from the island: he should escort Elettra back to Argos where she can regain the throne. They will find another way to appease Neptune.

Ilia tells Idomeneo how happy she is that he has been saved. She also warmly praises his son, and tells Idomeneo that she now considers Crete a kind of homeland. Idomeneo begins to suspect that she is in love with Idamante, and it dawns on him that all three of them will be victims of the gods.

Only Elettra, who has heard that Idamante is to escort her back to Argos, is happy: she sees that she might win his heart once she has gotten him away from her rival.

By the harbor, Elettra and the people of Crete praise the calm seas as she prepares to leave.

Idomeneo dismisses his son. Idamante (who still knows nothing of his father's promise to Neptune) is heartbroken at such treatment, but he prepares to leave with Elettra.

Before they can set sail, though, a terrible storm arises, and a sea monster appears. Idomeneo confesses that it was he who has caused the god's displeasure by breaking his vow, but he will not sacrifice an innocent victim. The people run from the monster.

## ACT III.

Ilia hopes that the breezes will carry her message of love to Idamante. When he arrives to say that he is going to fight the sea monster, she finally admits her love directly.

Idomeneo and Elettra find them together, and Idomeneo (still unable to reveal his reasons) commands again that his son leave Crete. Idamante resolves to do so, and they each express their individual sorrows.

Arbace reports that the people are demanding that the king deliver them from the monster and laments that Crete has become full of sadness and death.

The High Priest of Neptune demands that Idomeneo name the victim who must be sacrificed to appease the god Neptune. The king announces that the victim is his son, Idamante. The king and the priests prepare for the forthcoming sacrifice, but are interrupted by news that Idamante has killed the monster.

Idamante at last understands why his father has been cold to him: out of love, not hatred. He demands that the sacrifice proceed, as this is the price for peace in Crete. Ilia volunteers to take his place, but as Idomeneo is about to sacrifice his son, the voice of the oracle of Neptune is heard proclaiming that if Idomeneo will step aside and yield the throne to Idamante and Ilia, the gods will be satisfied.

Everyone rejoices except Elettra, who is horrified at the prospect of her beloved in the arms of her rival.

Idomeneo agrees to give up the throne to appease Neptune and pronounces his blessing on the union of his son with the Trojan princess. The chorus celebrates the happy couple.

~ *Synopsis from The Metropolitan Opera*



## TECHNICAL CREW

**Production Manager:** Annaleigh Pfiffner

**Technical Director:** Nathan Cory Seymour

**Costume Shop Manager:** Janelle Sutton

**Master Electrician:** Andrew Killion

**Head of Paint & Props:** Lauren Coghlan

**Assistant Stage Manager:** Sarah College

**Assistant Scenic Designer:** Alex Zenk

**Assistant Costume Designer:** Abby Jordan

**Assistant Lighting Designer:** Eeve Helman

**Associate Projections Designer:** Price Johnston

**Assistant Projections Designer:** Connor Hickman

**Assistant Technical Director:** Brandon Ingold

**Assistant Costume Shop Manager:** Maile Speetjens

**Assistant Master Electrician:** Jessica Whitehead

**Costume Crafts Manager:** Siobhan Gleason

**Wardrobe Manager:** Lua Frontezak

**Supertitles:** David Kinney, Tiffany Blake

**Carpentry Crew:** Kailey Buttrick, Aidan Cox,  
Beka Davis, Trevor Grattan,  
Logan Smith, Heather Adams,  
Jon Burns, Michael Butts

### Costume

**Construction Crew:** Taylor Aguilar, Devin Anders,  
Tori Green, Abby Jordan,  
Molly Langeberg,  
Allison Perkins, D Sevits,  
Sofia Shappell,  
Jasmine Winfrey

**Electrics Crew:** Lighting 1 Class, Kent Washington,  
Evelynn Helman,  
Andrew Macintyre, Sam Otter,  
Lindsay Morris

**Paint/Properties Crew:** Mackenzie Cunningham,  
Sarah Taylor, Keili Elliott

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THANK YOU to Coach Ryan Gaily, CSU Track & Field and Jane Slusarski-Harris, CSU Dance Director for their assistance with this production.

# CSU Opera Orchestra

Wes Kenney, *Director and Conductor (3/27)*

Noelle Bauman, *Graduate Teaching Assistant and Conductor (3/29)*

Steven Aguilo-Arbues, *Conductor (3/26 and 3/28)*

## First Violin

Ji Hye Chung, *Concertmaster*

Adrian Barrera,  
*Assistant Concertmaster*

David Hynson

Lily Lu

Nicole Fassold

Sarah Hoppe

## Second Violin

Emily Liu, *Principal*

Kadin Kostelic, *Assistant Principal*

Anastasia Beeson

Bailey Bremner

Bennett Stucky

Kadi Horn

## Viola

Kyle Caulkins, *Principal*

Sarah Chicoine, *Assistant Principal*

Cheryl Hite

## Cello

Tom Holdener, *Principal*

Emily Stewart, *Assistant Principal*

Lauren Wearsch

## Bass

Zach Bush, *Principal*

Daniel Probasco, *Assistant Principal*

## Flute

Gabriela Bliss, *Principal*

Amber Hodges

## Oboe

Samuel Carr, *Principal*

Katie Garrels

## Clarinet

Julie Park, *Principal*

Allison Allum

## Bassoon

Michelle McCandlish, *Principal*

Mikayla Baker

## Horn

Travis Howell, *Principal*

Gregory Marxen

Kathy Wagner

Rachel Artley

## Trumpet

Samantha Ferbuyt

Ian Schmid

## Trombone

Kelan Rooney, *Principal*

Amanda Tatara

Blaine Lemanski

## Timpani

John Head

## Harpsichord

Karen Stody

## CSU VOICE FACULTY

Tiffany Blake  
Susan Hochmiller  
John Seesholtz

## CSU THEATRE DESIGN FACULTY

Price Johnston, Head of Design  
Roger Hanna and Zhanna Gurvich, Set Design  
Janelle Sutton and Mailie Speetjens, Costume Design  
Price Johnston, Lighting and Media Design



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# Colorado State University

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4/2 • Organ Recital Hall • 7:30 pm • FREE

### JAZZ COMBOS CONCERT

4/8 • Griffin Concert Hall • 7:30 pm

### MEN'S CHORUS & UNIVERSITY CHORUS CONCERT

4/10 • Griffin Concert Hall • 7:30 pm

### PERCUSSION ENSEMBLE CONCERT

4/11 • Instrumental Rehearsal Hall • 5:00 pm • FREE

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4/25, 26 and 5/2, 3 • 2:00 pm

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