

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

THE RALPH OPERA PROGRAM PRESENTS

A LITTLE NIGHT MUSIC

music and lyrics by **Stephen Sondheim** book by **Hugh Wheeler**

DIRECTED BY
TIFFANY BLAKE

featuring the

CSU SINFONIA

Chamber Orchestra

Conducted by **CHRIS REED**



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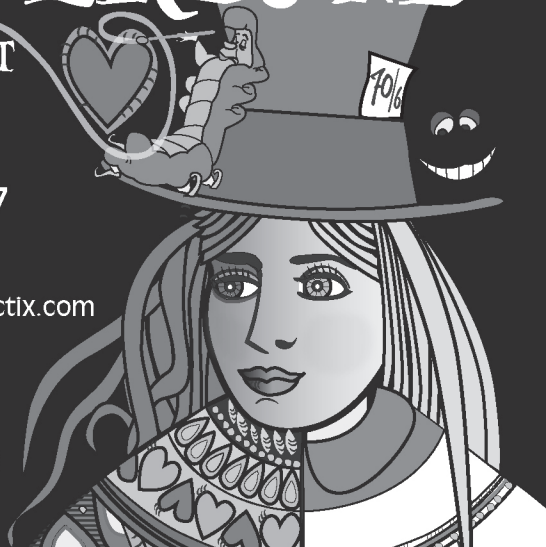
Saturday April 22, 2017
at 2:00 and 7:00 p.m.

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A LITTLE NIGHT MUSIC

music and lyrics by **Stephen Sondheim** book by **Hugh Wheeler**

	3/30 and 4/1	3/31 and 4/2
Mr. Lindquist	Matt Giallongo	Jonathan Wilson
Mrs. Nordstrom	Anyaleen Bradley	Younwoo Seo
Mrs. Anderssen	Emily Gehman	Anna Bonjour
Mr. Erlanson	Dr. John Pierce	Luke Thatcher
Mrs. Segstrom	Adrienne Harlow	Adrienne Harlow
Desiree Armfeldt	Ingrid Johnson	Ingrid Johnson
Frederika Armfeldt	Katie Beyers	Emilee Smith
Madame Armfeldt	Susan Bockhoff	Susan Bockhoff
Frederick Egerman	Dominic Aragon	Christian Gibbs
Anne Egermann	Ivy Taylor	Emma Genell
Henrik Egerman	Eric Botto	Josh Colonnieves
Petra	Megan Miller	Tiana Hunter
Count Carl-Magnus Malcolm	Ryan McPeck	Andrew Wallace
Countess Charlotte Malcolm	Patty Goble	Arika Drake
Frid	Zac Quesenberry	Eric Paricio
Page	Eric Paricio	Zac Quesenberry
Malla	Kassidy King	Kassidy King

Stage Director	Tiffany Blake
Conductor	Christopher Reed
Opera Music Director	Christopher Reed
Opera Orchestra Conductor	Wes Kenney
Rehearsal Pianist	Alaina DeBellvue
Set Designer	Zhanna Gurvich
Costume Designer	Maile Speetjens
Lighting Designer	Ray McGowan
Assistant Director	Patricia Sevits
Stage Manager	Lindsay Morris

PRODUCTION TEAM

Producer / Price Johnston

Production Manager / Hally Albers

Technical Director / Steven Workman

Costume Shop Director / Maile Speetjens

Hair and Makeup Designer / Kristen Borkovec

Master Electrician / Dan Minzer

Properties Director / Tobias Harding

Charge Scenic Artist / Heidi Larson

Associate Set Designer / Erin Welch

Assistant Costume Designer / Shay Dite

Assistant Hair and Makeup Designer / Kaia Heer.

Assistant Lighting Designer / Shaye Evans

Assistant Technical Director / David Ash

Shop Carpenter / Trevor Grattan

Assistant Master Electrician / Evelyn Helman

Draper / Kate Mott

Stitcher / Elise Kulovaney

Sound Engineer / James Doser

Assistant Stage Managers / Kayla Ilbarra, Ryan Wilkes-Braun

Electrics Shop / Lindsay Davis, Shaye Evans, Ray McGowan, Judith Franco,
David Van Name, Billy Evenhuis

Paint Shop / Shay Dite, Heather Salyer, Michelle Schrader, Jake Cuddemi, Ashley Coates

Costume Shop / Isabella Huff, Stephanie Olson, Kayla Ilbarra, James Arnold,
Abigail Jordan, Michelle Schrader, Sydney Fleischman, Duncan Port

Scenic Shop / Erin Welch, Logan Smith, Robert Gerren, Heather Adams, Tristan
LeMaster, Patricia Sevits, Daniel Zumwalt, Eli Lerner, Duncan Port

Prop Shop / Lua Frontzak, Megan Ross, Michel de Polignac, Koby Adams

Wardrobe Crew / Stephanie Bess, Mira Smith

Light Board Operator / Bradley Calahan

Sound Crew / Lachlan Fordyce, William McCullough, Katie Shriver

Deck Crew / Jaye Cooney, Jordan Heyn, Hannah Honnegar, Jessica Kroupa,
Gabiella Pizzichini, Sonny Walls

CSU SINFONIA CHAMBER ORCHESTRA

Violin 1

Frangel López Ceseña, Concertmaster
Daiki Kimizuka

Violin 2

Katie Gardner, Principal
Casey Donohue

Viola

Kadi Horn, Principal
Hailey Moy

Cello

Julius Hochmuth, Principal
Sarah Souders
Emily Workman

Bass

Michael Rinko, Principal

Woodwinds

Katie Miswell, Principal
Mikayla Baker
Lara Neuss
Mylie Payne
Becca Stapfer

Horn

Nicholas Gledhill, Principal
Andrew Meyers
Isabel Waterbury

Trumpet

Matthew Chanlynn, Principal
Jacob Caballero

Trombone

Will Gamache, Principal

Percussion

Natasha Miller, Co-Principal
Tim Sanchez, Co-Principal

Piano/Celeste

Alaina DeBellevue

Harp

Tonya Jilling

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OVERVIEW

In turn of the century Sweden, trysts abound. The lawyer Fredrik Egerman has married the virginal 18-year old Anne, with whom Fredrik's son, the melancholy academic Henrik, has fallen in love. Desiree Armfeldt, a stage actress of great beauty (and a reputation for taking on as many lovers as she does theatrical roles) is involved with the buffoonish Count Carl Magnus Malcolm, the husband of the cynical and wryly comedic Countess Charlotte Malcolm. When Desiree spots her old flame Fredrik Egerman in the audience of her most recent production, however, her interest in him is immediately rekindled. All parties meet for a "Weekend in the Country" at Desiree's mother, Madame Armfeldt's, estate, where the tangled web of romantic involvements continues to surprise us with its twists and turns.

NOTES

A Little Night Music premiered on Broadway at the Shubert Theatre on February 25, 1973. The show won Tony awards for Best Music and Lyrics, Best Book, and Best Costumes, and Glynis Johns and Victoria Malloy won Tonys for their performances—Best Actress in a Musical and Best Supporting Actress in a Musical, respectively. Such accolades make Sondheim's work appear effortless. It took the composer a great deal of time and effort, however, to create this work of compositional genius.

Sondheim was born the son of parents who worked in the fashion industry and was accustomed to a high standard of living. His parents divorced when Sondheim was ten-years-old, and his mother moved him to Doylestown, Pennsylvania, where she was close friends with Dorothy Hammerstein. Dorothy's husband was the lyricist and book writer of the famous Rodgers and Hammerstein Broadway musical writing duo. When young Stephen took a keen interest in musical theatre, his new mentor/father figure was there to guide him every step of the way. Sondheim later attended Williams College, where he acted in several plays while studying music and math. After graduation, he studied with avant-garde composer Milton Babbitt, the last pupil that Babbitt ever taught privately.

Before Sondheim made a name for himself as a composer, he was a lyricist. While working as a scriptwriter on a television show called *Trooper*, he received a call to write the lyrics for Leonard Bernstein's *West Side Story* (1957). Though this might seem like a theatre lover's dream, Sondheim was less than thrilled with the project. He considered himself a composer, so to write lyrics was embarrassing and far less fulfilling. Sondheim went on to write lyrics for two more shows—*Gypsy* with Jules Styne (1959) and *Do I Hear a Waltz?* with Richard Rodgers (1965). In 1962, Sondheim saw commercial success with *A Funny Thing Happened on the Way to the Forum*. It was the first show featuring both music and lyrics by the young composer. His next big show, *Company* (1970), was his first collaboration with producer Harold Prince. After their show *Follies* (1971) flopped, Prince and Sondheim agreed to do something with a romantic theme. This desire lay buried since 1964, when they unsuccessfully tried to secure the rights to *L'Invitation au Chateau* by Jean Anouilh. They planned on calling the show *Ring Round the Moon*, and the action was to take place all in one weekend in the country (a theme that comes into play later on). They decided instead to adapt Ingmar Bergman's 1955 film *Smiles of a Summer Night* (*Sommarnattens Leende*). The project became *A Little Night Music*.

Sondheim was a fan of Rachmaninoff's *Rhapsody on a Theme of Paganini*, and decided he should write musical in the form of a theme and variations, but rather than simply composing musical variations, he wanted to make a theme and variations out of the story itself. Each character in Bergman's film is dissatisfied with his or her lot in life. Middle-aged Fredrik is married to 18-year-old Anne who remains a virgin almost a year into their marriage. His former lover actress, Desiree Armfeldt, wants him back, but she is currently involved in an affair with Count Carl-Magnus Malcolm. Henrik, Fredrik's 19-year-old son, is in love with his father's bride, and is constantly teased by their maid, Petra. In Sondheim's original theme and variations project, he wanted to present the story three times. Madame Armfeldt was to serve as a "magician" of sorts who would return the characters to the beginning of their weekend escapades at the end of each story variation. The first time through, no one ends up with his or her correct partner. The second time, Henrik commits suicide. Finally, all goes well, except that Fredrik does not wish to be with Desiree. Hugh Wheeler, the book writer, did not follow Sondheim's wishes when he adapted the story. Sondheim had to find a new way to incorporate his theme and variations idea. He settled on a metric theme with variations. Each song in the score is felt in 3/4 time or a variation of triple meter, leaving the audience feeling like they are in a perpetual state of waltzing throughout the entire show. Variations on the traditional waltz are found in the different triple meter dances.

The most famous song in the show, "Send in the Clowns," is felt as a slow waltz in 12/8 time. It was written for the actress who originated the role of Desiree, Glynis Johns. Sondheim loved the breathy quality of her voice and he wrote phrases would permit a lack of breath support on longer notes. The song demonstrates Sondheim's ability to capture pure human emotion. Desiree sings to Fredrik as he is leaving her, choosing to remain with his young bride. The lilting melody reflects her disappointment and resignation to the fact that she is being abandoned yet again. "I thought you'd want what I want/Sorry my dear." Making the song extra poignant is Sondheim's use of the *luftpause*, a compositional technique where time is taken between important lyrics to reflect on the song's message.

Sondheim's harmonic complexities are matched by his layering of melodies. One example is when Fredrik sings "Now," Anne sings "Soon," and Henrik sings "Later," interweaving their personal inner-monologues. Equally impressive is Sondheim's skill as a lyricist. In a review of the show back in 1973, Gary Blake proclaimed Sondheim to be "the best lyricist in the American musical theater today," a statement that rings true into the twenty-first century. Listen carefully, for *A Little Night Music* is littered with double entendres, pleasing couplets, and outright ear candy that is a treat for the listener.

— Heather Ewer

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

MUSIC PERFORMANCES

Guest Artist Concert / Kirsten Warfield, Trombone / FREE	April 3, 6 p.m.	ORH, UCA
<i>Virtuoso</i> Series Concert / Faculty Chamber Music	April 4, 7:30 p.m.	ORH, UCA
Jazz Combos Concert	April 5, 7:30 p.m.	GCH, UCA
Polaris String Quartet / Graduate String Quartet	April 5, 7:30 p.m.	ORH, UCA
Men's Chorus & University Chorus Concert	April 7, 7:30 p.m.	GCH, UCA
<i>Virtuoso</i> Series Concert / Wesley Ferreira, Clarinet	April 10, 7:30 p.m.	ORH, UCA
Trombone Fest Concert / Guest Artist James Nova / FREE	April 11, 7:30 p.m.	GCH, UCA
Voice Area Recital / FREE	April 11, 7:30 p.m.	ORH, UCA
Keyboard Area Recital / FREE	April 12, 7:30 p.m.	ORH, UCA
Jazz Ensembles Concert	April 13, 7:30 p.m.	GCH, UCA
Percussion Festival Concert / Pendulum Percussion Duo / FREE	April 15, 6 p.m.	IRH, UCA
Trombone Studio Recital / FREE	April 17, 6 p.m.	ORH, UCA

RALPH OPERA PROGRAM PERFORMANCES

A Little Night Music by Stephen Sondheim	March 30, 31, April 1, 7:30 p.m.	GCH, UCA
A Little Night Music by Stephen Sondheim	April 2, 2 p.m.	GCH, UCA
Aria Workshop Concert / FREE	May 5, 7:30 p.m.	RH, UCA

DANCE PERFORMANCES

Spring Dance Concert	April 21, 22, 7:30 p.m.	UDT, UCA
Spring Dance Concert	April 22, 2 p.m.	UDT, UCA
Spring Dance Capstone Concert	May 5, 6, 7:30 p.m.	UDT, UCA
Spring Dance Capstone Concert	May 6, 2 p.m.	UDT, UCA

THEATRE PERFORMANCES

Little Shop of Horrors the Musical	April 28, 29, May 4, 5, 6, 7:30 p.m.	UT, UCA
Little Shop of Horrors the Musical	April 30, May 7, 2 p.m.	UT, UCA
Rockband Project Concert / FREE	May 11, 6:30 p.m.	UT, UCA