

UPCOMING EVENTS

DANCE: Fall Dance Concert

11/14 • University Dance Theatre • 8:00 pm
11/15 • University Dance Theatre • 2:00 and 8:00 pm

Alumni Series Concert: Ryan Van Scoyk, '11, Saxophone

11/17 • Organ Recital Hall • 7:30 pm

Wind Symphony Concert: Elements: Earth!

11/18 • Griffin Concert Hall • 7:30 pm

Jazz Ensembles Concert: With Special Guest Paul Hanson, Bassoon

11/20 • Griffin Concert Hall • 7:30 pm

Jazz Combos Concert: Jazz Combos I, II, and III

12/3 • Griffin Concert Hall • 7:30 pm

THEATRE: A Year with Frog and Toad

By Robert & Willie Reale Directed by: Walt Jones
12/4, 5, 6, 7, 11, 12, 13, 14 • University Theatre • 7:30 pm
12/6, 7, 13, 14 • University Theatre • 2:00 pm

event calendar • e-newsletter registration

www.uca.colostate.edu

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Colorado
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UNIVERSITY CENTER FOR THE ARTS

This is your UCA

Presented by the Charles & Reta Ralph Opera Center with the CSU Sinfonia

Gianni Schicchi SUOR ANGELICA



by Giacomo Puccini

DIRECTED BY TIFFANY BLAKE | CONDUCTED BY WES KENNEY

Friday, November 7 & 14, 2014 - 7:30 pm & Sunday, November 9 & 16, 2014 - 2:00 pm

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

Presented by the Charles & Reta Ralph Opera Center with the CSU Sinfonia

Gianni Schicchi

SUOR ANGELICA

Stage Director	Tiffany Blake
Conductor	Wes Kenney
Repetiteur and Chorus Master	Steven Aguilo Arbues
Rehearsal Pianist	Karen Stoody
Scenic Designer	Zhanna Gurvich
Costume Designer	Maile Speetjens
Lighting Designer	Trevor Grattan
Hair Make-up Designer	Bre-Ona Prentice-Griffin
Production Stage Manager	Aidan Cox

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her aunt, the Princess, has come to see her. The Princess rejects Angelica’s gestures of affection. The Princess explains that when Angelica’s parents died, she was made guardian of both Angelica and her sister, Anna Viola, and was given control over their inheritance. Anna Viola is to be married and the Princess demands Angelica sign her share over to her sister. Having brought disgrace on the family name by having a child out of wedlock, the Princess declares, Angelica is no longer entitled to any part of the inheritance. Crushed by her aunt’s cruelty, Angelica swears she has repented. She cannot, however, erase the memory of her little son. The Princess explains he died two years ago. Her will now broken, Angelica sobs and signs the document. The Princess withdraws and Angelica grieves that her son died without his mother by his side. Resolving to join her child in heaven, she drinks poison. She is then struck by the reality of what she has done and prays for salvation. A celestial choir is heard and Angelica sees a vision of the Blessed Virgin with her child.

Synopses from The Metropolitan Opera (<http://www.metopera.org>)

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
Hally Albers, Stage Management
Nathan Cory Seymour, Stagecraft

SPECIAL THANKS TO



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 Coughlan

Asst. Stage Manager: Molly Langeberg

Asst. Scenic Designer: Amy Garland

Asst. Lighting Designer: Price Johnston

Asst. Technical Director: Brandon Ingold

Asst. Costume Shop Manager: Maile Speetjens

Asst. Master Electrician: Jessica Whitehead

Asst. Paint & Props Manager: Hannah Baldus

Costume Crafts Manager: Siobhan Gleason

Light Board Operator: Lauren Scott

Spot Operators: Lindsay Morris, Allison Perkins,
Heather Salyer

Supertitles: Tiffany Blake, Dana Kinney

Carpentry Crew: Kailey Buttrick, Aidan Cox,
Trevor Grattan, Logan Smith,
Alex Zenk, Nick Gunderson,
Jessika Gill, JJ Margolis

Costume Construction Crew: Devin Anders, Monica Lobner,
Ali Scordato, Katie Rose,
Cassie Maack, Taylor Aguilar
Graham Lier, Tori Green,
Molly Langeberg,
Lua Frontczak, Mason Weiss

Electrics Crew: Evelynnn Helman, Andrew McIntyre,
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Kinsey Riley, Megan Bauer,
Chris Olson

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CAST

Gianni Schicchi

By Giacomo Puccini

Gianni Schicchi
Lauretta
Zita
Rinuccio
Gherardo
Nella
La Ciesca
Marco
Simone
Gherardino
Master Spinelloccio
Amantio di Nicolao
Pinellino
Guccio
Buoso Donati

Friday, 11/7, 7:30 p.m.
Friday, 11/14, 7:30 p.m.

Ryan McPeek
Emily Morris
Dana Kinney
Eric Botto
Noel Houle-von Behren
Sarah College
Lydia Bechtel
Anthony Weber
Justin Little
Vanessa Doss
Westin Sorrel
Joshua Colonnieves
Zac Quesenberry
Jack Wheeler
Garrett Ching

Sunday, 11/9, 2:00 p.m.
Sunday, 11/16, 2:00 p.m.

Schyler Vargas
Marissa Rudd
Dana Kinney
Pablo Romero
Noel Houle-von Behren
Lindsay Espinosa
Shafica Kaleel
Anthony Weber
Justin Little
Vanessa Doss
Garrett Ching
Andrew LoDolce
Zac Quesenberry
Jack Wheeler
Westin Sorrel

SUOR ANGELICA

By Giacomo Puccini

Suor Angelica
La Zia Principessa
La Badessa
La Maestra delle Novizie
Suor Genovieffa
Suor Osmia
Suor Dolcina
La Suora Infermiera
Prima Sorella Cercatrice
Seconda Sorella Cercatrice
Una Novizia
Conversa (1)
Conversa (2)
Suor Angelica’s Son

Carolyn Höhle
Karoline Barnett
Dana Kinney
Blair Carpenter
Miranda Bashore
Vanessa Doss
Ashleigh Janda
Anya Bradley
Ingrid Johnson
Talia Fischer
Sarah Sanborn
Ashleigh Janda
Eva Bacmesiter
Slater Hanna

Carolyn Höhle
Karoline Barnett
Dana Kinney
Sarah Sanborn
Vanessa Doss
Miranda Bashore
Talia Fischer
Shannon Rookey
Ingrid Johnson
Ashleigh Janda
Blair Carpenter
Ashleigh Janda
Angela Fitzsimmons
Slater Hanna

CSU Opera Orchestra

Wes Kenney, *Director and Conductor*
Noelle Bauman, *Graduate Teaching Assistant*

<u>Violin 1</u> Ji Hye Chung, <i>Concertmaster</i> Nikki Fassold, <i>Assistant Concertmaster</i> Hannah Barnes Rachel Huether Sara Hoppe Lydia Oates Josh Steinbecker	<u>Cello</u> Lydia Hynson, <i>Principal</i> Savannah Jaska, <i>Assistant Principal</i> MarLee Johnson Jessie Salas <u>Bass</u> Erik Deines, <i>Principal</i> Drew Miller, <i>Assistant Principal</i>	<u>Bassoon</u> Mark Thompson, <i>Principal</i> Mikayla Baker <u>Horn</u> Travis Howell, <i>Principal</i> AJ Williams, <i>Assistant Principal</i> Rachel Artley MacKenzie Beeler Camille Glazer	<u>Harp</u> Sara Schmidt <u>Celeste</u> Dale Nickell <u>Organ</u> Nathan Fry <u>Piano</u> Keith Evenson Karen Stoody
<u>Violin 2</u> Elizabeth Lenz, <i>Principal</i> Alli Rickel, <i>Assistant Principal</i> Tyler Adamthwaite Katie Gardner Kadi Horn Lily Lu	<u>Flute</u> Rachelle Crowell, <i>Principal</i> Gabriela Bliss Amber Hodges, Piccolo <u>Oboe</u> Stephany Rhodes, <i>Principal</i> Katie Garrels Gina Johnson, English Horn <u>Clarinet</u> Julie Park, <i>Co-Principal</i> Allison Allum, <i>Co-Principal</i> Asa Graf, Bass Clarinet	<u>Trumpet</u> Samantha Ferbuyt, <i>Principal</i> Casey Cole Ian Schmid <u>Trombone</u> Blaine Lemanski, Bass, <i>Principal</i> Alex O’Leary Kelan Rooney <u>Tuba</u> Angelo Sapienza	<u>Percussion</u> John Meriwether, <i>Principal</i> Jose Campuzano Zach Pierce <u>Off-stage Winds</u> Sierra Marie Whigham, Piccolo Betha Bohnenblust, Trumpet Josh Garcia, Trumpet Matt Weaver, Trumpet

COLORADO STATE UNIVERSITY VOICE FACULTY

Tiffany Blake
Susan Hochmiller
John Seesholtz



The Charles and Reta Ralph Opera Center housed at the state-of-the-art University Center for the Arts, is named in honor of Charles and Reta Ralph in recognition of their generous and continuing support of opera at Colorado State University. The Ralph’s benevolence provides programmatic support and professional development opportunities, as well as a broad scholarship support system for students studying vocal performance.

The Ralph Opera Center performs two fully staged productions

with orchestra each year, as well as multiple opera scenes programs, spanning the Baroque, Classical, Romantic and Modern eras.

The Center provides ample performing opportunities for undergraduate students. Graduate students fill leadership roles and may participate in the Opera Fort Collins Apprentice Artist program. Auditions for the Ralph Opera Center are held at the beginning of each semester and are open to all CSU students.

DIRECTOR’S NOTE

Updating or revising opera plots or settings can often meet with terrible results. I hope the revisions I’ve made to Puccini’s little one-act gems will not have such results. For the first of tonight’s pieces, moving the action from 15th century Florence, Italy to 1970’s Florence, New Jersey (a real city!!) seemed a fun way to demonstrate that some moral vices like greed, malice and dishonesty can span the ages, as can the universal feeling of love that motivates both young Rinuccio and the crafty Gianni Schicchi. No matter the methods, all can agree that the morally corrupt relatives of Buoso Donati deserve their come-uppance!

The plot revision made to Suor Angelica is less of a revision than an alternative interpretation of two dramatic pillars of the plot. First, I find that the Zia Principessa becomes a much more interesting character if she lies to Sister Angelica about the fate of the young nun’s son. If the Princess says he is dead, Sister Angelica will have no reason to hope for any continued contact with her family. She is also more likely to sign away her portion of the inheritance if she doesn’t have a son to whom she may bequeath it. Second, to continue this line of reasoning, I have decided that the angelic choir and miraculous appearance of her presumed dead son at the end of the opera are part of the side effects of the poison (belladonna) that Sister Angelica ingests. I think this interpretation makes this beautiful opera even more of a tragedy.
-Dr. Tiffany Blake

SYNOPSES

Gianni Schicchi

The greedy relatives of the wealthy Buoso Donati gather at his deathbed to mourn his passing and investigate the details of his will. There are rumors that the old man has left nearly everything to a rival mafia family because he doesn’t trust his own family. If his will has not been filed with a notary, however, there is still hope for the relatives, who begin a frantic search for the document. Young Rinuccio finds it and makes his Aunt Zita promise to let him marry his beloved Lauretta if there is enough money. They read the will, which proves the rumors were true; the relatives finally shed genuine tears. Rinuccio suggests that Lauretta’s father, Gianni Schicchi, a shrewd self-made man, can help them. Schicchi appears with Lauretta. Disgusted by the hypocrisy and avarice of the family, Schicchi is about to leave, but decides to stay when Lauretta proclaims her intention to marry Rinuccio. Reading the will, Schicchi devises a plan to impersonate the dead man. He sends Lauretta out and orders the body removed from the bed. The doctor arrives to check on Buoso, but Schicchi’s voice convinces the addled doctor that the patient is improving. Schicchi tells the relatives to send for the notary and, putting on Buoso’s clothing, promises to dictate a new will. The relatives each try to get a promise from Schicchi that he will leave the best parts of the estate to them. Schicchi agrees with every secret request, but warns each that they must keep the secret forever or face punishment from the rival mafia: their hand will be cut off and they will be eternally banished from their hometown of Florence, New Jersey. The notary arrives with witnesses, and Schicchi dictates that the great part of the estate, including the house they are all in, is to be left to his good friend Gianni Schicchi! The relatives are furious but can say nothing, and when the notary leaves they fall on Schicchi and steal what they can from the house. Schicchi orders them out of his house. The young lovers celebrate their impending marriage. Schicchi points out how happy his fraud has made the young lovers, and pleads for a verdict of not guilty.

Suor Angelica

Sister Angelica and two lay sisters are late for chapel. The Monitor chides them for not doing penance as Sister Angelica has done. Some of the sisters confess they still long for worldly pleasures. Sister Angelica denies she has any such desires, but the others know she desperately longs for some word from her family. For seven years she has heard nothing from them, and the sisters speculate that she was a princess, banished to the convent for reasons they have been unable to discover. Soon alms collectors arrive, distributing the food they have gathered. One of them mentions that a magnificent coach bearing a visitor stands outside the convent gate. Angelica is startled and, with increasing anxiety, asks her to describe the coach in detail. A bell rings announcing the visitor. The Abbess enters and tells Angelica that