

EARLY MUSIC STUDIO INSTRUMENTALISTS

Violins - Joseph Lanza, Frangel Lopez, Paul Baek, Melissa Mogrovejo, Michael Theriault, Lia Gronberg, Mary Rose
Violas - Elizabeth Carla Van't Voort, Colman Wang
Cellos - Isaac Lee, Heather Marie White, Ivan Fabara
Bass - Andrew Kosty
Theorbo - Rosalyn Bourne
Keyboards - Lianna Grace, Leo Li, Gabriel Petric

PRODUCTION TEAM

Producer - Theodore Baerg
Gala Music Director - Simone Luti
Early Music Studio Director - Joseph Lanza
Stage Directors - Part 1: Michal Aloni Part 2: Hillary Tufford
Theatre Staff - Louis D'Alton and Bryan Hart
Poster Design - Chiara Siraco

ACKNOWLEDGMENTS

Don Wright Faculty of Music would like to thank the **Jackman Foundation**, courtesy of **Reverend Edward Jackman**, for the continued generous and loyal support of the opera program, as well as **Ilona Janoschek** for her leadership gift to opera this year. Thank you to **London Opera Guild** for their support of our opera students through scholarships.

Opera at Western presents

SPRING GALA: FAVOURITES OF OPERA AND MUSICAL THEATRE

with special guests from Western's
EARLY MUSIC STUDIO



Photo: Fall 2019 production of Mozart's *The Secret Gardener* (*La finta giardiniera*)

March 13 (7:30 p.m.) and 14 (2 p.m.), 2020
Paul Davenport Theatre, Western University

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Western
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Don Wright Faculty of Music

ORDER OF PROGRAM

Part 1

Les indes galantes Forets paisibles	Jean-Phillipe Rameau 1683-1764
<i>O spare my daughter Jephtha</i>	<i>G.F. Handel 1685-1759</i>
Les indes galantes Forets paisibles	
Cenerentola theme “una volta c’e un re” La Cenerentola	G. Rossini 1792-1868
Les indes galantes Forets paisibles	
<i>Scenes from Purcell’s Dido and Aneas</i>	<i>Henry Purcell 1659-1695</i>
Les indes galantes Forets paisibles	
<i>Pamina suicide aria Magic Flute</i>	<i>W.A. Mozart 1756-1791</i>
Les indes galantes Forets paisibles	
Rossini Cenerentola theme “una volta c’e un re”	
<i>Sextet questo e’ un nodo Avvilluppato La Cenerentola</i>	<i>G. Rossini</i>
<i>Les indes galantes Forets paisibles</i>	

*Numbers not in italics are instrumental only

INTERMISSION

Thank you for your support! Please visit our website for next year’s opera season once confirmed. music.uwo.ca/events/opera.html

我的爱将与你相伴终生 “My love will be with you lifelong,”
from 木兰诗篇 “*Mulan Psalm*” 关峡 Guan Xia (b. 1957)

Mulan Psalm is an opera based on the Chinese traditional history of “Mulan.” Hua Mulan, disguised as a man, takes her aged father’s place in the army. Mulan fought for twelve years and gained high merit, but she refused any reward and retired to her hometown. This aria takes place after their war victory; while in a dream, Mulan sings of her forbidden love for General Li. Mulan expresses her deep passion, which ultimately reveals her strength and wisdom, as she sacrifices her love and romantic happiness for her the safety of her nation and her family’s honor.

**Che faranno i vecchi miei, from *La Fanciulla del West*
Giacomo Puccini (1858-1924)**

This opera is considered by many to be Puccini’s Magnum Opus for its stunning orchestral score and exquisite writing for the voice. It tells a story of love set in the Gold-Rush era, American West. In this scene, miners socialize at a saloon after a long day of work. A minstrel comes into the bar and sings about missing home. The miners reflect on their home and families that they have left behind in search for gold. One of the miners, Jim Larkens, is overcome with homesickness and breaks down in tears. The good-natured miners decide to pool their money, so that Jim can return to his family.

**Selections, from *Sunday in the Park with George*
Stephen Sondheim (b. 1930)**

This musical is a fictionalized story about the famous painter Georges Seurat, who developed pointillism. The story begins in the 1880s, while Seurat immerses himself in the creation of his masterpiece, *A Sunday Afternoon on the Island of La Grande Jatte*. Totally consumed with his work, Georges struggles to connect with those around him. As a result, Seurat’s relationships suffer; even his lover, Dot, feels so neglected that she leaves him for America with their child. A century later, Georges’ great-grandson, (who is also named George and an artist), faces personal and professional crisis. Near the end of the story, the spirit of George’s great-grandmother, Dot, helps him resolve their century-long familial struggle and she advises him to connect to the people, places, and history around him. She also helps him to move forward in his life. In these scenes, Seurat’s masterpiece literally comes to life and allows us to imagine the many interwoven stories captured in the famous image. This beautiful show reflects on the value of art, human connection, communication, and legacy.

Program notes by Hillary Tufford, DMA Student

PROGRAM NOTES - PART 2

Part 2

Coro Introduzione, “Witches’ Chorus,” from *Macbeth* Giuseppe Verdi (1813-1901)

Verdi’s *Macbeth*, an operatic adaptation of Shakespeare’s famous tragedy, is about the Scottish general, Macbeth, who receives a prophecy from three witches that he will become the king of Scotland. The story follows his moral decay as he becomes increasingly consumed with ambition and power. This chorus takes place at the beginning of the opera—the weird sisters plot their revenge against a herdsman who has angered them, and they anticipate Macbeth’s fateful arrival. Verdi cleverly expanded the traditional trio of witches into a full operatic chorus, divided in three parts, which further augments their image of terror, strength, and power.

Adalgisa! T’inoltra, from *Norma* Vincenzo Bellini (1801-1835)

This beloved, *bel canto* opera, is about the Druid High Priestess, Norma, who has broken her chastity vows with a Roman soldier, Pollione. Tired of their love, Pollione abandons Norma and seduces her pious follower, Adalgisa. In this scene, Adalgisa is full of guilt for agreeing to leave the druids with her lover. Remorseful for betraying the vows of her religion, and, also because Pollione is Roman and therefore, an enemy to her community, Adalgisa comes to Norma asking for advice and forgiveness. Unaware that her lover is Pollione, Norma empathizes with Adalgisa and releases her from her religious tie and blesses their love.

Le jour naissait dans le bocage, from *La Fille du Régiment* Gaetano Donizetti (1797-1848)

The daughter of the regiment, Marie, was lost on a battlefield as a baby, by her comically (and disturbingly) absent-minded mother—La Marquis. The French army found the baby and decided to raise her as their own. Some years later, La Marquis finds Marie in the care of the French army and brings her home, so that she can assume her birthright position in the nobility class. After years of modelling herself after gruff soldiers, Marie, unsurprisingly, lacks the delicate qualities of a lady with “good breeding.” La Marquis trains Marie on the art of being a “lady,” which naturally includes singing lessons! In this scene, Sergeant Sulpice (Marie’s father figure) distracts her during her music lesson. Silliness ensues and they break-out into full battalion song and dance!

Coro Introduzione, “Witches’ Chorus,”
from *Macbeth* Giuseppe Verdi
(1813-1901)

(Chorus women)

Adalgisa! T’inoltra, from *Norma* Vincenzo Bellini
(1801-1835)

(Shaelyn Archibald, Danielle Cyr)

Le jour naissait dans le bocage,
from *La Fille du Régiment* Gaetano Donizetti
(1797-1848)

(Adriana Orozco, Paulina Himaras, Christopher Pitre-McBride)

我的爱将与你相伴终生 “My love will be with
you lifelong,” from 木兰诗篇 *Mulan Psalm* 关峡Guan Xia
(b. 1957)

(Yanxue Hu)

Che faranno i vecchi miei,
from *La Fanciulla del West* Giacomo Puccini
(1858-1924)

(Chorus Men)

Selections, from *Sunday in the Park with George* Stephen Sondheim
(b.1930)

The Day Off **(Chorus)**

We do not belong together **(Carinna Sabetti, James Smith)**

It’s Hot in Here **(Chorus)**

Lesson #8 **(James Smith)**

Move O **(Gabrielle de Grandmont, James Smith)**

Sunday **(Chorus)**

PROGRAM NOTES - PART 1

The first half of our program will be a musical pastiche featuring scenes from *Les indes galantes* (Rameau), *Jephtha* (Handel), *Dido and Aeneas* (Purcell), *Die Zauberflöte* (Mozart), and *La Cenerentola* (Rossini). These stories explore love in its many forms and expressions and follow characters who are in constant conflict between the “good” and “evil” forces that seem to rule their world.

In *Dido and Aeneas*, a sorceress plots to take away the love of the heroine; in *Die Zauberflöte*, a mother attempts to use her daughter’s love as a weapon; in *Jephtha*, a father is forced to kill his own daughter due to a heinous vow made in order to win a dark war; in *Cenerentola*, an innocent girl is mistreated by her step-family and eventually saved by love; and in *Les indes galantes*, the freedom of true love and identity is challenged by the bounds of Western society.

In our program, these narratives interweave through the journey of Jephtha’s daughter to escape a fate that was incited by her father. This is intertwined with Prince Charming’s quest to find love at all costs. Led by the perceived forces of “evil” (Dandini, the sorceress’s trusty elf) and “good” (Zima, the leader of freedom) we follow our heroes as they stumble into different scenes and become an integral part of them.

The characters in our narrative consist of the following:

Jephtha, a tortured man who is trying to defend his family at any cost (*Jephtha*, Handel) - James Smith

Storgé, Jephtha’s wife (*Jephtha*, Handel) - Shuwei Zhang

Zebul, Jephtha’s brother (*Jephtha*, Handel) - Max Arvidsson

Hamor, Jephtha’s daughter’s beloved (*Jephtha*, Handel) - Leah Arvidsson

Zima, a leader of freedom, beloved of Adario (*Les indes galantes*, Rameau) - Natalie Nelson

Adario, a leader of freedom, beloved of Zima (*Les indes galantes*, Rameau) - Mark Pichkur

Sorceress (*Dido and Aeneas*, Purcell) - Leah Arvidsson

Dido (*Dido and Aeneas*, Purcell) - Ting Zhang

First witch, pretending to be **Belinda** (*Dido and Aeneas*, Purcell), and later **2nd spirit** (*Die Zauberflöte*, Mozart) – Hilda Lam

2nd witch, pretending to be **2nd woman** (*Dido and Aeneas*, Purcell), and later **1st spirit** (*Die Zauberflöte*, Mozart) - Grace Hakala

3rd spirit (*Die Zauberflöte*, Mozart) - Chiara Siraco

Pamina, the sorceress’s daughter (*Die Zauberflöte*, Mozart) - Sarah Sharpe

Prince Ramiro, a.k.a. Prince Charming (*La Cenerentola*, Rossini) - James Smith

Angelina, also known as Cenerentola, the daughter of Jephtha (*La Cenerentola*, Rossini) - Chiara Siraco

Dandini, the sorceress’s trusty elf who leads the dark forces (*La Cenerentola*, Rossini) - Christopher Pitre-McBride

Don Magnifico, Cenerentola’s stepfather (*La Cenerentola*, Rossini) - Max Arvidsson

Clorinda, Cenerentola’s stepsister (*La Cenerentola*, Rossini) - Shuwei Zhang

Tisbe, Cenerentola’s stepsister (*La Cenerentola*, Rossini) - Adriana Orozco

Chorus, Forces of darkness (*Dido and Aeneas*, Purcell) and freedom (*Les indes galantes*, Rameau): Carinna Sabetti, Faith Knill, Gabrielle de Grandmont, Hope Schneider, Joanne Choi, Julia LoRusso, Kassy Koutorjevski, Mykyta Duvalko, Raymond Salgado-Tran, Rebecca Crane, Renato Araujo, Rosemary Woods, Scott King, Stylian Michailidis, Victoria Stortini-Snider, Yanxue Hu.

Program notes by Michal Aloni, MMus Candidate