

Elmira College



Director of Performing Arts
Coordinator of Student Life Operations

Production Staff

Technical Director
Stage Managers

Encore Staff

Dr. Jeffery Seeley
Mary Swasta

Ryan Spruck
Sara Merkle '07
Chris Godin '08
Allyson Kinney '08
Jeffrey Sweeting '08
Billy Laham '09
Avery Weber '08

House Staff

Performing Arts Assistant
and Box Office Manager

Jane Rumrill

Box Office Assistants

Mai Ushiroku '07
Nicholas Vignati '07
Caitrin Lawlor '08

House Managers

Jamaica Goodrich '07
Denise Uerz '07

Scanners

Megan Catalano '08
Caitlin Howell '07
Noel Fales '07
Sarah McFalls '08
Megan Metro '08
Vanessa Peters '08
Jennifer Sader '08
Malorie Traiser '07

Ushers

Amanda Bohn '09
Liana Campanella '09
Jamie Carlisle '09
Laura Marsh '09
Sara Parker '09
Jamie Pinkham '09
Aaron Fitzpatrick '10
Roland Salmi '10
Laura Zanda '10

Alternates

Sarah Merkle '07
Kate Kawola '09
Tara Joyce '10
Yvonne Fernandez '10

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Opera to Broadway

Two Hundred Years of Musical Theatre

Cecile Saine, soprano
Derrick Smith, baritone
Howard Spindler, piano
with

Julia Izzo, soprano and Andrew Rodriguez, tenor



Thursday, October 19, 2006
Gibson Theatre



A prolific opera composer, **Mozart** is known for developing the emotional complexity of the genre. In the first duet, *Don Giovanni* (Italian for Don Juan), is trying to seduce a young bride. *Madamina! Il catalogo*, Leporello (Don Juan's servant) lists his master's previous romantic escapades to an indignant ex-lover.

Così fan tutte (Women Are Fickle, in Italian) is the story of how two men in disguise trick their fiancées into falling for 'other men.' The trio *Soave sia il vento* is sung by the two women as they watch their fiancés supposedly marching away with the army. One of the men's friends, who is in on the scheme, sings with them.

Die Zauberflöte (The Magic Flute) is set in ancient Egypt. This opera is the tale of a young prince, Tamino, who vows to save the Queen of the Night's daughter (Pamina) from her supposedly evil father, Sarastro. Along the way, Tamino meets Papageno, a comical bird-catcher, who is coerced into helping to save the princess. Ironically, it is he who finds her first and they sing a duet, *Bei Männern, welche Liebe Fühlen* (All Men, Who Can Feel Love).

Carmen is **Georges Bizet's** masterpiece. Its soaring music, exoticism and extreme passions are the signature elements of Bizet's style. It was not successful during Bizet's lifetime, but is enormously popular today. Many people who have never seen the opera will still recognize the music. In the *Habanera*, Carmen sings about how love is like a rebellious bird and cannot be tamed. *Votre toast*, or the Toreador song, is sung by dashing Escamillo, the matador, as he boasts of his triumphs in love and in the bull ring.

Cole Porter (1891-1964), an American composer and lyricist, is prized for his smooth melodies and frequently bawdy lyricism. Porter's scores are found in some of America's most recognizable and beloved musical comedies. Premiering in 1934, *Anything Goes* takes place on a cruise ship heading from New York to London, carrying a ridiculous array of passengers. At the close of the first act, Billy's old acquaintance, a sultry nightclub singer named Reno, sings the title song, pinpointing the musical's spontaneous and outrageous atmosphere.

Andrew Lloyd Weber (b. 1948) is a London-born composer who has achieved great fame in the United States for his involvement in such musicals as *Cats*, *The Phantom of the Opera* and *Evita*. His collaborations with lyricist Tony Rice have yielded various well-received shows, including 1971's breakthrough rock opera *Jesus Christ Superstar*. Looking at the last seven days in the life of Jesus Christ, the show focuses on his struggle to accept his fate to die on the Cross. *I Only Want To Say* is sung by Jesus as he awaits arrest in the Garden of Gethsemane and serves as a desperate appeal to God to deliver him from his role as savior, eventually culminating in an emotional acceptance of the necessity for his death.

Porgy and Bess, set in Charleston, North Carolina is one of **Gershwin's** best known musicals; although it was not well-received at its first performance. *I Got Plenty o' Nuttin'* is sung by Porgy from the house that he shares with Bess at the beginning of Act II. *Summertime* is a lullaby and probably the most famous song from the show.

Jerome Kern (1885-1945) collaborated with Oscar Hammerstein to create *Show Boat*, which is considered the first American 'musical.' *Ol' Man River* likens the Mississippi to the River Jordan and the river of life that just keeps flowing along. *Can't Help Lovin' Dat Man* is sung to comfort the lovesick daughter of the show boat captain. The melody returns throughout the musical at important times in the daughter's life as well as the racial undertones heard in the first rendition.

The Concise Oxford Dictionary of Opera. John Warrack and Ewan West. Oxford University Press, 1996. Oxford Reference Online. Oxford University Press.
The Oxford Companion to American Theatre, 3rd edn., Gerald Bordman and Thomas S. Hischak, eds., Oxford University Press 2004. Oxford Reference Online. Oxford University Press.

Opera

Don Giovanni (1787) **W.A. Mozart (1756-1791)**

Là ci darem la mano
Madamina! Il catalogo

Così fan tutte (1790)

Soave sia il vento

Die Zauberflöte (1791)

Bei Männern, welche Liebe fühlen



Carmen (1875)

Georges Bizet (1838-1875)

Habanera: L'amour est un oiseau rebelle
Votre toast, je peux vous le rendre

American Musical Theatre

Anything Goes!

Cole Porter

from *Anything Goes* (1934)

I Only Want To Say

Andrew Lloyd Webber

from *Jesus Christ Superstar* (1970)

I Got Plenty o' Nuttin'

George Gershwin

Summertime

from *Porgy and Bess* (1935)

Ol' Man River

Jerome

Kern

Can't Help Lovin' Dat Man

from *Show Boat* (1927)