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# Opera Chapman

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*Chapman University School of Music presents*

*Opera Chapman*

*Wolfgang Amadeus Mozart's*

*Posi san Tutte*

*(Women are like That)*

*and*

*Le Nozze di Figaro*

*(The Marriage of Figaro)*

*Presented in Memorial Hall*

*April 21, 22, and 23 at 8 o'clock 2005*

*April 24 at 4 o'clock 2005*

*Artistic Director, Dr. Peter Atherton*

*Musical Direction, Dr. Beverly Min and Mr. James Myers*

CHAPMAN UNIVERSITY SCHOOL OF MUSIC PRESENTS

OPERA CHAPMAN

*Così fan tutte*

K. 588

Opera buffa

by

Wolfgang Amadeus Mozart

Libretto by Lorenzo da Ponte

English libretto by Ruth & Thomas Martin

*Act 2*

Fiordiligi, *a young lady from Ferrara,  
living in Naples*

Carly Shepard  
Valerie Estle

April 21 & 23  
April 22 & 24

Dorabella, *her sister*

Cynthia Glass  
Renée Rulon

April 21 & 23  
April 22 & 24

Despina, *their maid*

Aubrey Burnham  
Tammie Fox  
Kathleen Sullivan

April 21  
April 22 & 23  
April 24

Ferrando, *a young officer*

Ashley Faatoalia  
Duke Rausavljevich

April 21 & 23  
April 22 & 24

Guglielmo, *a young officer*

Joey Buhler

April 21 - 24

Don Alfonso, *an elderly philosopher*

Matthew Wight  
Andy S. Watson

April 21 & 23  
April 22 & 24

In Act 1 Ferrando and Guglielmo proclaim the virtues of their fiancées, Dorabella and Fiordiligi, to their friend Don Alfonso. Tempers flare when Don Alfonso questions the constancy of women, and particularly their fiancées. Ferrando and Guglielmo are prepared to defend the ladies' honor with swords but Alfonso declines the duel. Instead, he proposes a wager to which the men willingly agree. His condition is that they must swear on their honor as soldiers to do everything he asks.

Later the same morning Don Alfonso appears at the ladies villa choking back the awful news that their lovers have been called to war. The young men suddenly appear to bid farewell, their sweethearts declaring they will die if the officers don't return safely.

Despina, the sister's maid, is busy working when Don Alfonso arrives at the sister's home. He enlists Despina to assist him without revealing the arrangements of his wager. The men enter disguised as lovesick 'Albanians'; their bizarre costumes even fool the savvy Despina. When the sisters discover the foreign strangers in their home they are outraged. Despina assists the men in pleading for a moment of kindness but the ladies rudely reject them. As the outraged women depart, Ferrando and Guglielmo burst into laughter assured they have won the wager.

The Act 1 finale begins with the Dorabella and Fiordiligi sharing a moment of longing for their absent lovers. At that moment the foreigners rush in and swallow poison. Alfonso and Despina come to their aid, instructing the ladies to care for the men. Despina momentarily disappears returning in the disguise of Doctor Mesmer. She removes the poison with the aid of an oversized magnet. The men revive declaring they have awakened in paradise and beg for a kiss. Once again their pleas are rejected.

# *The Marriage of Figaro*

K. 492

Opera buffa

by

Wolfgang Amadeus Mozart

Libretto by Lorenzo da Ponte

English libretto by Ruth & Thomas Martin

## *Act 4*

Barbarina, <i>daughter of Antonio</i>	Kristin Bleumel Chelsea Nenni	April 21 & 23 April 22 & 24
Countess Almaviva	Christine Saw	April 21 - 24
Susanna, <i>her maid, Figaro's bride</i>	Noelani Brock Rachel Hendrickson	April 21 & 23 April 22 & 24
Marcellina, <i>Bartolo's housekeeper, and Figaro's mother</i>	Carrie Dike Cynthia Glass	April 21 & 23 April 22 & 24
Cherubino, <i>the Count's page</i>	Stephanie Williams Stacey Kikkawa Sarah Shields	April 21 April 22 & 23 April 24
Figaro, <i>valet to the Count</i>	Andy S. Watson Matthew Wight	April 21 & 23 April 22 & 24
Count Almaviva	Evan Brummel BJ Johnson	April 21 & 23 April 22 & 24
Don Basilio, <i>music master</i>	Nathanael Black John Paul Putney	April 21 April 22 - 24
Bartolo, <i>a doctor</i>	Troy Guthrie	April 21 - 24
Don Curzio, <i>magistrate</i>	Nathanael Black	April 22 - 24
Antonio, <i>gardener, Susanna's uncle</i>	Alex Berg	April 21 - 24

Act 1 of *The Marriage of Figaro* finds Figaro measuring the room he and Susanna will live in after their wedding. Susanna enters excitedly preparing her wedding veil and she entices Figaro from his work. When he tells her that the Count has offered them the room, conveniently situated between those of the Count and Countess, she is stunned. The room's convenience will also make it easy for the Count to visit Susanna when she is alone. . .

Marcellina, housekeeper to Bartolo, holds a note for a loan she has made to Figaro. Never imagining he will have to follow through with the bargain, Figaro agrees to marry Marcellina if he defaults. Bartolo, eager for revenge on Figaro, offers to assist Marcellina with his vast legal knowledge.

Cherubino who is in constant trouble with the Count confides his affections for the Countess to Susanna. The Count approaches and Susanna hides the page behind a chair. Thinking they are alone the Count begins seducing Susanna but he is interrupted by the voice of Don Basilio. He backs behind the chair while Cherubino slips into the chair and Susanna covers him with a dress. Basilio maliciously insinuates that he has observed Cherubino's adoration of the Countess. This news brings out a furious Count who demands an explanation. He then describes his discovery of Cherubino hiding under a tablecloth earlier in the day, at which point Cherubino is revealed yet again. Figaro rushes in with other servants praising the Count for renouncing his extra-marital right. The Count side steps Figaro's trap by announcing he needs additional time to prepare the lavish wedding festivities and at the same time he banishes Cherubino to his regiment far from Seville.

Act 2 - the Countess is praying for the god of love to restore her husband's affections. Soon Figaro and Susanna enter explaining their plot to dress Cherubino as a girl and take Susanna's place with the Count; creating a most embarrassing situation. Cherubino enters and is coaxed into singing his composition about love to the Countess. Susanna leaves them alone and just as Cherubino is about to win the Countess's heart the Count demands to be let into her boudoir. Hastily the Countess shoves Cherubino into her closet and admits her husband. He begins asking leading questions while Susanna enters unseen. The Countess informs the Count that Susanna is in the closet but orders her not to reply to the Counts questions. The Count leaves with the Countess to get some tools to break open the closet door, locking the boudoir behind them as they leave. Susanna quickly comes out of hiding and tells Cherubino he must escape before the Count returns. Fearing the Count's rage the page leaps from the window and disappears in the distance. When the Count and Countess return she admits that Cherubino is locked in the closet, half dressed. The Count is ready to kill but is dumbfounded when Susanna emerges. Puzzled, the Count is forced to ask forgiveness. Figaro rushes in demanding an immediate wedding. The Count tries to buy time by asking questions about an anonymous letter, which Figaro denies knowing about.

Antonio bursts in complaining of damage to his geraniums caused by someone jumping from the window. Figaro steps forward claiming it was he who jumped from the window. The Count senses deception and questions Figaro about a paper found in the garden. With prompts from the women Figaro identifies it as the page's commission, left with him to be sealed. The Count is foiled again, but revives when Marcellina, Bartolo and Basilio enter demanding justice for the unpaid debt.

Act 3 – The Countess convinces Susanna to arrange a secret rendezvous with the Count; they will exchange apparel and humiliate him with his own wife. At a hearing of Marcellina's case Figaro protests that he cannot marry Marcellina without his parents' consent. Upon discovering an unusual birthmark on his arm, it comes out that Figaro is the lost son of Marcellina and Bartolo. In a joyful reunion Marcellina and Figaro exchange warm embraces just as Susanna enters. Misinterpreting the scene she gives Figaro a good slap, but after a comical explanation everything is set in order for a double wedding leaving the Count and his magistrate furious.

The Countess is once again found alone wondering if there is any hope for her marriage. Susanna enters confirming her rendezvous with the Count and the two ladies pen a poem inviting him to meet Susanna that evening in the pine grove. A chorus of country girls enters, including Cherubino still in female disguise, to perform for the Countess. Antonio brings in the Count and unmask the page who is allowed to stay for the wedding when he and Barbarina share some embarrassing information regarding the Count. The wedding march begins and the couples are presented to the Count and Countess sanctification. During the following dances Susanna slips the poem to the Count, sealed with a pin to be returned as a sign of agreement. Figaro, who has not been informed of the plot, observes with amusement that the Count has pricked himself.



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## Peter L. Atherton

Bass-baritone Peter Atherton has had the joy of performing over forty roles ranging from Seneca in *The Coronation of Poppea* to Frederick in *A Little Night Music*. His operatic credits include performances with the Los Angeles Opera, Seattle Opera, Baltimore Opera, Lyric Opera Cleveland, Wolf Trap Opera, Virginia Opera, San Francisco Opera Touring Division, Opera Atelier, Cairo Opera and the Opera Festival of Rome and Verona. He has performed with such conductors as Leonard Bernstein, Pierre Boulez, Lucas Foss, James Conlon, Kurt Herbert Adler, Thomas Fulton and Myung-Whun Chung.

In concert and oratorio he has performed to acclaim with numerous organizations including the Los Angeles Philharmonic, L'Orchestra de la Suisse Romande, Basel Chamber Orchestra, Bach Cercle Genève, Los Angeles Master Chorale, Orchestre de Belgique, Philadelphia Singers, San Diego Symphony, William Hall Chorale, Angeles Chorale and the San Luis Obispo Mozart Festival. Equally popular in recital, he has performed in Vienna, Zürich, Hannover, Basel, Geneva, New York, Houston, Las Vegas and Los Angeles.

Dr. Atherton's versatility as a singing-actor enabled him to perform six different roles in *The Phantom of the Opera* in New York, Los Angeles and Toronto. He holds degrees from The Juilliard School, USC and UCLA. Currently he is Director of Operatic Studies and Assistant Professor of Voice at Chapman University and he is a member of the faculty for the Operafestival of Rome. This summer Operafestival is mounting Pergolesi's comic masterpiece *La serva padrona* for him. He will also be performing Count Almaviva in *Le nozze di Figaro*.

## Beverly Min

A native of Boston, Massachusetts, Beverly Min began studying piano with her mother at age three. She earned her B.M. in Piano Performance and M.M. in Piano Performance and Literature from the Eastman School of Music as a student of Natalya Antonova. She then received her M.M. in Piano Accompanying and Chamber Music from the Shepherd School of Music of Rice University. In addition to performing a number of featured recitals as both soloist and chamber musician, Ms. Min performed as a keyboardist in the Shepherd School Symphony Orchestra and the Shepherd School Contemporary Music Ensemble in Houston. Most recently, she completed her D.M.A. in Keyboard Collaborative Arts at the University of Southern California under the tutelage of Kevin Fitz-Gerald and Bernadene Blaha. As a member of the USC Thornton School Contemporary Music Ensemble, she performed in the Los Angeles Philharmonic Green Umbrella Series at Zipper Hall.

As an accomplished solo pianist and chamber musician, she has participated in the Banff Chamber Music Festival, Cours International de musique in Morges, Switzerland, and the Sarasota Music Festival. She has performed in numerous

venues across the USA, Korea, Germany, Switzerland, and Netherlands. Currently, Ms. Min holds adjunct faculty positions at Pepperdine University and Chapman University.

### **James J. Myers**

**JAMES J. MYERS** - D.M.A. (in progress, Eastman School of Music); M.M., University of Colorado at Boulder; B.M. With Honors, Eastman School of Music. Rotary Graduate Fellowship, Hochschule fur Musik und Theater, Klavier Solistin Klasse, Hannover, Germany. University of Colorado International Education Scholarship for studies at the Institut Savoisien d'etudes Francaises, Annecy, France. Principal teachers include Aurora Underwood, Gary Amano, Jeffrey Kahane, Robert Spillman, Jean Barr, Craig Sheppard and Karl-Heinz Kaemmerling. Harpsichord studies with Elizabeth Farr, William Porter and Arthur Haas; summer studies in composition and violoncello at the Chamber Music Society of Oregon. Collaborative artist in voice studios of Marcia Baldwin, Seth McCoy, Barbara Doscher, Carmen Pelton, Julian Patrick, Carol Webber, and Jan DeGaetani. Piano master classes with John Perry, Bela Siki, Eugene Pridonoff, Fernando Laires, and Nelita True.

Numerous prizes and awards in piano, chamber music accompanying, and composition, including First Prize, Piano, Kneisel Lieder Competition, Rochester, New York; Second Prize National Federation of Music Clubs V. Herbert ASCAP Competition for Composition, New York; Finalist, Stravinsky Awards International Piano Competition, Illinois; and winner of the Koeng Award in Vocal Accompanying, Eastman School of Music. Orchestral debut with the Oregon Symphony, with additional orchestral performances in the United States and Germany. Featured soloist and collaborative artist in Europe with concerts in Cologne, Munich, Geneva, and Neuchatel, with additional performances in eastern France, England and Romania. Voice Coach/Opera pianist with the Centro Studi Italiani, Societa Dante Alighieri Opera Festival through the Oberlin Conservatory of Music, Urbana, Italy, summer of 2002 with Maestro Benton Hess. Lyric Theater Opera Pianist at CU Boulder with Richard Boldrey and Robert Spillman. Collaborative artist in Seattle as GSA Voice Coach/Accompanist, Voice Division, University of Washington School of Music, 1997 - 1999. Lecturer in piano and accompanying, Pacific Lutheran University, Bellevue School of Music, and South Seattle Community College, 1999 - 2000. Graduate Assistant in Departments of Accompanying and Musicology, Eastman School of Music, 2000 - 2003. Voice Coach/Pianist at Chapman University School of Music, Orange; Director of Music Ministries, Bethlehem Lutheran Church, Granada Hills, CA; Guest Lecturer/Performer, Fuller Theological Seminary and California Lutheran University, 2003 - present.

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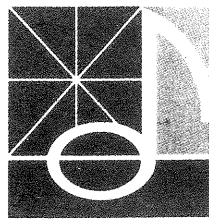
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