

12-8-1997

## Concert: Opera Workshop

Opera Workshop Students

Beverly A. Patton

Ilona Pierce

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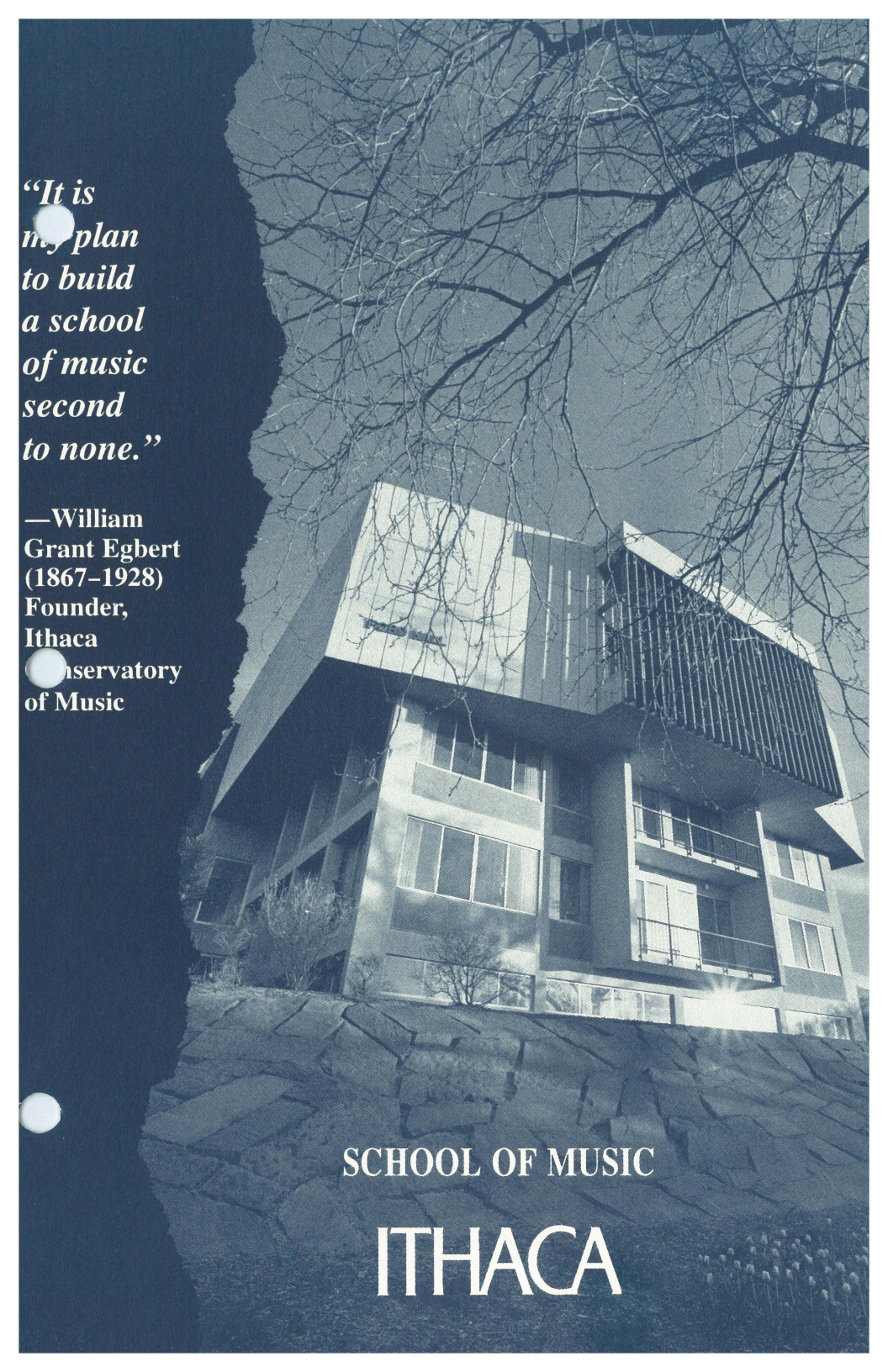
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*“It is  
my plan  
to build  
a school  
of music  
second  
to none.”*

—William  
Grant Egbert  
(1867–1928)  
Founder,  
Ithaca  
Conservatory  
of Music

SCHOOL OF MUSIC

ITHACA

## OPERA WORKSHOP

**Beverly A. Patton, musical director**  
**Ilona Pierce, stage director**  
**Beverly Patton and Christopher Zemliauskas,**  
**accompanists**

Setting: a weather-delayed airport waiting room, 9:00 p.m.

Place: any large city

Time: the present

(Please hold your applause until the end of the performance)

Laurie's Aria ("Once I thought . . .") Aaron Copland

*The Tenderland*

Margaret Schneipp, soprano

"Mi chiamino Mimi" ("I'm always called Mimi") Giacomo Puccini

*La Bohème*

Meredith Ellis, soprano

"Dein ist mein ganzes Herz" ("You are my heart's delight . . .") Franz Lehar

*Das Land des Lächelns*

Brian E. Bohrer, tenor

The Black Swan Gian-Carlo Menotti

*The Medium*

Michelle Lorenz, soprano

The Stranger's Aria ("Each time I hit a town . . .") Lukas Foss

*The Jumping Frog of Calaveras County*

Matt Hoch, baritone

Lullaby Gian-Carlo Menotti

*The Consul*

Skye Aldrich, mezzo-soprano

The Husband's Aria ("Dearest Amelia . . .") Gian-Carlo Menotti

*Amelia Goes to the Ball*

Eric Lawrence, baritone

“In uomini” (“Stability in a soldier . . .”) Wolfgang A. Mozart

*Così fan Tutti*  
Bonnie MacPherson, soprano

Mrs. Ford’s Act I Aria (“Seducer! . . .”) Otto Nicolai

*The Merry Wives of Windsor*  
Erica Grieshaber, soprano

“I was a constant, faithful wife” William Walton

*The Bear*  
Jen Caruana, mezzo-soprano

“Steal me” Gian-Carlo Menotti

*The Old Maid and the Thief*  
Rebecca Schaberg, soprano

“Greedy Girl” Marc Blitzstein

*Regina*  
William Murray, baritone

“A tenor, all singers above” Sir Arthur Sullivan

*Utopia, Ltd.*  
Dominick Rodriguez, tenor

“John, my darling” Robert Ward

*The Crucible*  
Megan Monaghan, soprano

“Nothing more than this” Leonard Bernstein

*Candide*  
Antonio Serrano, baritone

“Non piu andrai” Wolfgang A. Mozart  
 (“From now on my adventurous lover . . .”)

*Le Nozze di Figaro*  
Jason Lautzenheiser, baritone

This semester Opera Workshop focused on preparing students to audition. All auditions for the class in September were videotaped and students who were accepted into the class reviewed their own audition. Block I was devoted to work in movement, spoken voice, and speech work for the stage. Interdispersed with this were required readings from texts by Ken Dychtwald and Patsy Rodenberg which evoked some lively discussions. At mid-term students began working on the arias that will be performed tonight.

Auditioning for work in opera is an art in itself. The demands placed on the singing actor are heightened with only a bare stage and piano accompaniment. One must create a lasting impression as a singing actor in a very short time without the aid of costume, set, props, lights, or full orchestra, and often in a foreign language. Tonight we are happy to welcome you to an imaginary weather-delayed airport waiting area where a young pregnant girl, her mother, a rock star, an undercover cop, and other characters will weave together arias (sung in English.) If you will join us again on Tuesday, December 9 at 3:10 p.m. in the Nabenhauer Recital Room, you will see the same performers singing the same pieces, but this time alone on the stage with only a piano—just as it is at a real audition. The airport environment, Ford Hall, and our audience here tonight will be in the past. What can be transferred from a staged piece in a large concert hall to the audition format of singer and auditioners? If you were the stage director or musical director, WHO WOULD YOU CAST OR ACCEPT INTO YOUR GRADUATE PROGRAM? Come join us and find out.

Beverly A. Patton, Musical Director  
Ilona Pierce, Stage Director

**Ford Hall Auditorium  
Monday, December 8, 1997  
8:15 p.m.**