

Utah State University

DigitalCommons@USU

All Music Department Programs

The Caine College of the Arts Music Program
Archives

3-18-2016

La Liberazione di Ruggiero dall'Isola d'Alcina (The Rescue of Ruggiero from the Island of Alcina) - Francesca Caccini

Students of the Caine College of the Arts Performance Practice Institute

Dmitri Carter

Craig Trompeter

David Walker

Suzanne G. Cusick

See next page for additional authors

Follow this and additional works at: https://digitalcommons.usu.edu/music_programs



Part of the [Music Commons](#)

Recommended Citation

Students of the Caine College of the Arts Performance Practice Institute; Carter, Dmitri; Trompeter, Craig; Walker, David; Cusick, Suzanne G.; Sand, Alexa; and Scheer, Christopher M., "La Liberazione di Ruggiero dall'Isola d'Alcina (The Rescue of Ruggiero from the Island of Alcina) - Francesca Caccini" (2016). *All Music Department Programs*. 45.

https://digitalcommons.usu.edu/music_programs/45

This Faculty/Guest Recital is brought to you for free and open access by the The Caine College of the Arts Music Program Archives at DigitalCommons@USU. It has been accepted for inclusion in All Music Department Programs by an authorized administrator of DigitalCommons@USU. For more information, please contact digitalcommons@usu.edu.



Author

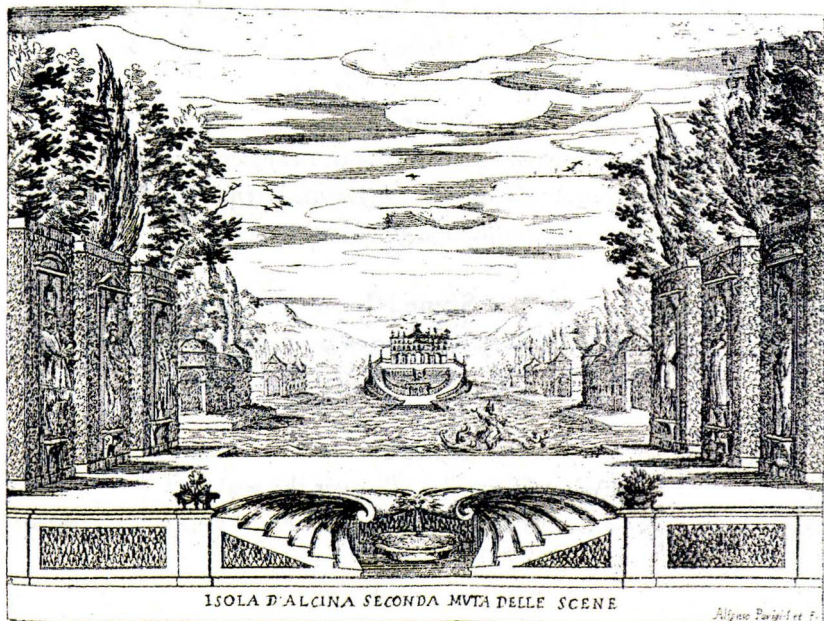
Students of the Caine College of the Arts Performance Practice Institute, Dmitri Carter, Craig Trompeter, David Walker, Suzanne G. Cusick, Alexa Sand, and Christopher M. Scheer

Alyssa
Robinson

Students of the Caine College of the Arts
Performance Practice Institute
present

La Liberazione di Ruggiero dall'Isola d'Alcina
The Rescue of Ruggiero from the Island of Alcina

Francesca Caccini (1625), a puppet opera in four scenes



March 18 & 19 - 7:30 PM | March 19 - 1:30 PM
Morgan Theatre, Chase Fine Arts Center, USU Campus

In Memoriam Margriet Tindemans (1951–2014)

La liberazione di Ruggiero dall'isola d'Alcina

Francesca Caccini (1587-ca. 1641)

Prologue

(At Sea)

Neptune, River Vistula, Chorus of Water Deities

Scene I

(Approaching the Island of Alcina)

Melissa

Scene II

(On the Shore of Alcina's Island, near her palace)

*Alcina, Ruggiero, Chorus of Damsels, Shepherd, Siren, Melissa (Atlantes),
Enchanted Plants, Messenger*

Scene III

(Alcina's Island, the sea is on fire)

Alcina, Chorus of Monsters, Astolfo, Melissa

Scene IV

(Alcina's Island, cliffs over the sea)

Melissa, Enchanted Ladies of the Isle, Knights Freed from Enchantment

Supertitle translations of the libretto provided by Alessandra Visconti.

For more information on the work, you are invited to visit: <http://blog.magnificatbaroque.com/2011/01/11/francesca-caccini-and-la-liberazione-di-ruggiero-part-1-about-francesca/>

Singers

<i>Melissa</i>	Emily Cottam
<i>Alcina</i>	Allysa Packard
<i>Ruggiero</i>	Ben Krutsch
<i>Nettuno</i>	Sam Meredith
<i>Nunzia</i>	Sara Low
<i>Sirena</i>	Brooklyn Dyer
<i>Pastore</i>	Sarah Gee
<i>D. Disincantata</i>	Kaylee Ann Simmons
<i>Vistola Fiume</i>	Brad Summers
<i>Astolfo</i>	Andrew Taylor

Chorus

Amanda Glancy, Audrey Erickson,
Kahaia Condie, Rebecca Soelberg,
Kaylee Ann Simmons, Kiah Brown,
Ali Neuberger, Kaylyn Taylor, Josh
Musselman

Instrumental Ensemble

<i>Violin</i>	Estelle Carr Chandra Harvey Amanda Marshall
<i>Viola</i>	Gavon Peck
<i>Cello</i>	Josiah Cordes
<i>Recorder</i>	Christopher Scheer* Leslie Timmons*

Continuo Group

<i>Viola d'Gamba</i>	Craig Trompeter*
<i>Harpsichord and Organ</i>	Dallas Heaton* Samantha Bunderson
<i>Theorbo</i>	David Walker*
<i>Harp</i>	Chilali Hugo*

Puppeteers/Stage Crew

Dmitri Carter*
Alexa Sand*
Annette Summers
Deprise Jolley
Sami Manchester
Eliza Shoell
Claire Louise Harlan
Cathryn Haubner
Anna Bodily
Tavya McCoy
Belen Moyano

Faculty Coaches

Cindy Dewey
Dallas Heaton
Mark Lee Koven
Rebecca McFaul
Katherine Petersen
Robert Waters

*Indicates CCA Faculty or Visiting

Artists

Megan Albrechtsen
Haley Badger
Jill Bruggeman
Mallory Culley
Mason Galecki
Haddie Holt
Hannah Johansen
Deprise Jolley
Sami Manchester
Shelby Mills
Kadeeja Niang
Jessica Olson
Michael Peine
Kaitlin Schramm
Bria Stewart
Annette Summers
Meghan Tatom
Lily Valeika
Bailey Allred
Elise Anderson
Grayson Brasier
Zeb Burdick
Justeen Burger
Keisha Cepeda

Sara Funk
Marissa Garner
Megan Gowans
Natalie Howard
Dairdre Maw
Meg Nelson
Giovanni Parker
Meleah Sanders
Jeremy Sweeten
Brynley Valentine
Andrew Worrall
Amber Archibald
Hope Bell
Savannah Braegger
Brianna Brooks
Ka Kin Chiu
Eliza Cope
Marcus Crapse
Haley Dial
Madison Fowler
Brenda Hawley
Cydney Knight
Rachel Moore
Jennifer Muller
Diana Nava

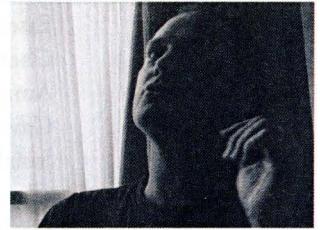
Josh Olsen
Carley Seyfried
Austin Thomas
Ellie Thorson
Heather Whitlock
Jennica Williams
Kristen Beus
Teancum Horning
Seth Jensen
Devin Jeske
Bailee Jones
Nathan Kozlowski
Alisa Lyman
Christian Madsen
Kelleen O'Hara
Kaitlin Olsen
Sabryna Parker
Macey Scoresby
Lee Shaw
Tyler Staheli
Lydia Tullis
Brennan White
Sierra Wise
Alyssa Woolstenhulme
Izzy Worland

Artists

Dmitri Carter is a founding member of Carter Family Marionettes and has been a professional puppeteer since childhood. Since 1996, he has worked full-time at Northwest Puppet Center and he currently serves as Director. Performing, teaching and researching puppetry has led to extensive travels, including stints in Uzbekistan, Mexico, Romania, Japan, Austria, Germany, China, and across the US. The family's work has been honored with three "Citations of Excellence in the Art of Puppetry" from the American chapter of *Union Internationale de la Marionette* (UNIMA).

In 2001, the family ensemble began a decade of producing marionette operas. In June of 2006, the Carter Family production of Franz Joseph Haydn's The Burning House played to sold out crowds at Musikfestspiele Potsdam Sanssouci receiving praises from Potsdam and Berlin critics. Dmitri has also participated in numerous collaborative productions including a water puppetry spectacle with Chinese master puppeteer Yang Feng, adaptations of Northwest Coast legends shared by Elders of the Makah Tribe, and the Kennedy Center commissioned production of Cathay – 3 Tales of China.

Along with performing, Dmitri has been involved with researching and documenting puppetry traditions. In 2003, UNIMA presented him with an International Scholarship Award to study the marionettes in Quanzhou, China under the acclaimed master



Huang Yi Que. In 2005, he completed a survey of puppets for the MIT based Museum Loan Network, a national initiative established and funded by The Pew Charitable Trusts and The Knight Foundation. In 2008, Dmitri was one of 5 artists in America selected by Japan-US Friendship Commission for The Creative Artist Fellowship, a joint effort of NEA and Japan's Ministry of Culture. He spent 5 months in Japan developing new skills, witnessing puppetry traditions and meeting colleagues. In 2009, "Puppetry International" published their first list of "40 under 40" including Dmitri. He is currently surveying The Cook/Marks Collection, one of the most important puppetry collections in the world with over 5,000 works spanning a couple centuries and many global cultures.

Craig Trompeter (Music Director) has performed in concert and over the airwaves with Second City Musick, Music of the Baroque, the Chicago Symphony, Lyric Opera of Chicago, Chicago Opera Theater, the Cal Players, the Oberlin Consort of Viols, and Great Lakes Baroque. He has performed at the Metropolitan Museum of Art, the Art Institute of Chicago, the Glimmerglass Festival, the Brooklyn Academy of Music, and the Valletta International Baroque Festival in Malta. He has appeared as soloist at the Ravinia Festival, the annual conference of the American Bach Society, with the Chicago Symphony Orchestra, and with Music of the Baroque. Trompeter has recorded works of Mozart, Biber, Boismortier, Marais, Handel, Greene, Henry Eccles, and a potpourri of Elizabethan composers on the Harmonia Mundi, Cedille, and Centaur labels. As a modern cellist, he was a founding member of the Fry Street String Quartet. He premiered several chamber operas by MacArthur Fellow John Eaton, performing as actor, singer and cellist. Trompeter has taught master classes at his alma mater, the Cleveland Institute of Music, Grinnell College, and the Chicago Musical College. In 2003 he founded the *Feldenkrais** Center of Chicago where he teaches *Awareness Through Movement** and *Functional Integration**. He has given Feldenkrais workshops throughout the nation in universities, music conservatories, and dance studios. He is Artistic Director of Chicago's acclaimed Haymarket Opera Company which specializes in period performances of 17th- and 18th-century opera and oratorio.



David Walker (Theorbo) has performed extensively throughout the United States as lutenist and guitarist, earning praise for his "surety of technique and expressive elegance," (Columbus Dispatch) as well as his "tremendous dexterity and careful control" (Bloomington Herald Times). David has appeared with such ensembles as Boston Baroque, Chatham Baroque, Clarion Music Society, the Smithsonian Chamber Players, and Tempesta di Mare, and is a member of the chamber ensemble Ostraka. He has performed in numerous baroque opera productions, including engagements with Glimmerglass Opera and the Wolf Trap Opera Company. Festival highlights include the Savannah Music Festival, Indianapolis Early Music Festival, and solo recitals for the Bloomington Early Music Festival and the University of Louisville Guitar Festival. Recording credits include Ostraka's critically acclaimed debut, *Division*, and Boston Baroque's 2015 Grammy-nominated recording of Claudio Monteverdi's *Il Ritorno d'Ulisse in Patria*. David studied with Nigel North at Indiana University and privately with Patrick O'Brien.



Suzanne G. Cusick (guest scholar), Professor of Music on the Faculty of Arts and Science at New York University has published extensively on gender and sexuality in relation to the musical cultures of early modern Italy and of contemporary North America, including in the collections *Musicology and Difference*, *Queering the Pitch*, and *Audible Traces*. Her feminist readings of early modern music and musical culture have appeared in *JAMS*, *Early Music*, *The Cambridge Companion to Monteverdi*, and the Brazilian journal *Per Musi. Revista Academica de Musica*. Cusick's book, *Francesca Caccini at the Medici Court: Music and the Circulation of Power* (Chicago, 2009), received the 2010 book prize of the Society for the Study of Early Modern Women. Since 2003 she has edited *Women and Music. A Journal of Gender of Culture*, the first journal (and still the only English-language journal) focused on the relationship of gender and sexuality to musical culture. She currently studies the use of noise, music and "gender coercion" in the detention and interrogation of prisoners held during the 21st-century's "war on terror," work for which she received the Philip Brett Award given by the LGBTQ Study Group of the American Musicological Society in 2007.



The Producers

Alexa Sand is Associate Professor of Art History, Assistant Department Head of Art and Design, and Faculty Fellow in the Office of Research and Graduate Studies. Her scholarship concerns later medieval French and English manuscript illumination and small-scale sculpture. Her book, *Vision, Devotion, and Self-Representation in Late Medieval Art* appeared in 2014, and she was recently selected as a Senior Visiting Fellow at the Center for the Advanced Study of the Visual Arts at the National Gallery in Washington, D.C.

Christopher M. Scheer is the Associate Professor of Musicology at USU, Director of the Music Department Academic Area, Director of the Performance Practice Institute, and Curator of the Museum + Music Series at the Nora Eccles Harrison Museum of Art. He is a scholar of late nineteenth- and early twentieth-century British Musical Culture and co-editor of, and contributor to, the recent volume *The Sea in the British Musical Imagination* published by Boydell in 2015.

The Performance Practice Institute at USU

The Performance Practice Institute (PPI) at the Caine College of the Arts embodies a project-based approach to the study of the history of performance, which enriches the intellectual and artistic life of the students involved while making accessible to Utah audiences exciting concerts of lesser known repertoires, especially those from the pre-1750 period. Events in this series are held in the spring, with a yearly alternation between larger projects and more modest events that build upon the previous year's activities.

Acknowledgements

Individuals who provided support for the project

Craig Jessop, Dean, Caine College of the Arts
Nicholas Morrison, Senior Associate Dean, Caine College of the Arts
Chris Terry, Associate Dean, Caine College of the Arts
Cindy Dewey, Chair, Music Department
Laura Gelfand, Chair, Department of Art + Design
Adrienne Moore, Chair, Theatre Department
James Michael Bankhead, Professor Emeritus
Mac McKee, Director, Utah Water Research Laboratory
Ann Berghout Austin, Director, Center for Women and Gender
Scott Bates, Associate Vice President for Research and Associate Dean, Office of Research and Graduate Studies
Tim North, Technical Director, CCA Production Services
Jason Nicholson, Associate Professor of Percussion
David Wall, Assistant Professor of Visual Studies
Katie Lee Koven, Director, Nora Eccles Harrison Museum of Art
Andrew McAllister, CCA Photographer
Brooke Lambert, USU Alumni
Theresa and Jerry Roth, Seattle host
Barbara Bishop-Sand, Seattle host
Mary Lynne Evans, Seattle host

Institutions and programs that have provided generous financial and/or material support:

USU Opera Theatre
Utah Water Research Laboratory
USU Center for Women and Gender
The Office of Research and Graduate Studies
Caine College of the Arts Differential Tuition Student Travel Fund
Merrill-Cazier Library
The Northwest Puppet Center

The Caine College of the Arts Visiting Artists and Scholars Series is underwritten by the Marie Eccles Caine Foundation—Russell Family, the Tanner Charitable Trust, and Differential Tuition provided by the students of the college.

CAINE COLLEGE *of the* ARTS
Excellence with Integrity

MISSION STATEMENT

The Caine College of the Arts serves the people of the State of Utah and supports the mission of Utah State University by cultivating artistic and academic excellence; by preparing our students to realize their full creative potential as artists and citizens; by increasing the visibility of the college and university; and by fostering professionalism and collegial relationships in all aspects of our operations.