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By JACQUES OFFENBACH



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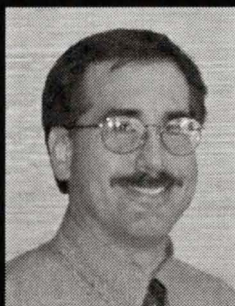
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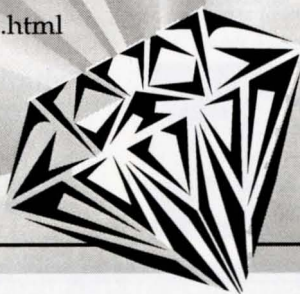
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- March 6 *Salzburg Chamber Soloists with Pianist Andreas Klein*
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- March 23 *Los Hombres Calientes*
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- April 6 - 8 *SFA Opera - La Périchole*
an SFA School of Music and School of Theatre Production W. M. Turner Auditorium
- April 7 - May 5 *Paul Brach: 1985-2005*
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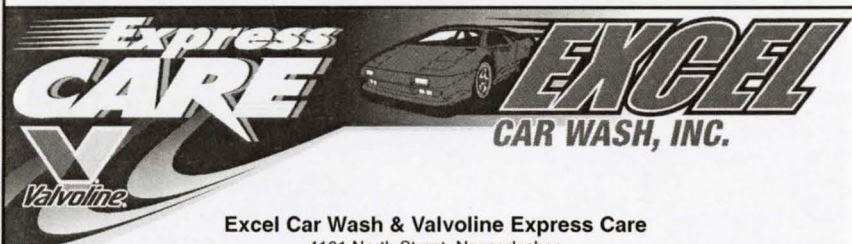
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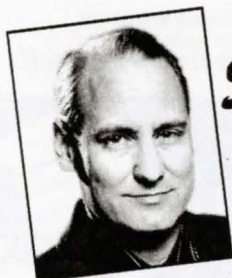


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States of Grace
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Saturday, April 29, 2 p.m.



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by Gretchen Cryer
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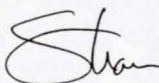


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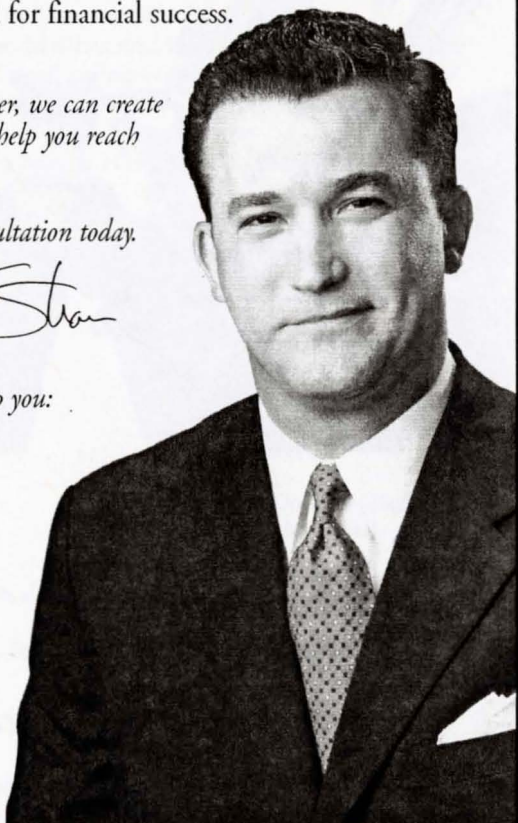
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La Périchole

Comic Opera in Three Acts, sung in English

Music by Jacques Offenbach

Libretto by Henri Meilhac and Ludovic Halévy

English translation and performing version by Donald Pippin

First Produced by Pocket Opera, San Francisco

Orchestration by Julius Burger

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CAST

<i>Narrator</i>	Rick Jones*
<i>La Périchole, a street singer</i>	Bonnie Bolinger (Th/Sat) Kathryn Haney (Fri)
<i>Piquillo, a street singer</i>	Adolfo Gonzalez (Th/Sat) John Green (Fri)
<i>Don Andrès de Ribeira, Vice-roi of Peru</i>	Steven McDonald (Th/Sat) Garry Wickliffe (Fri)
<i>Don Pedro de Hinoyosa, Governor of Lima</i>	Klint Jordan (Th/Sat) Brandon Rives (Fri)
<i>Panatellas, First Gentleman of the Bedchamber</i>	Christopher Hoffman (Fri) Eric Lacy (Th/Sat)
<i>Guadaluena, 1st cousin</i>	Tiffany Hamilton
<i>Berginella, 2nd cousin</i>	Shannon Morrison
<i>Mastrilla, 3rd cousin</i>	Jacquelyn Silva
<i>Manuelita, Lady of the Court</i>	Amanda Johnson
<i>Frasquinella, Lady of the Court</i>	Monica Lancaster
<i>Brambilla, Lady of the Court</i>	Carissa Deane
<i>Ninetta, Lady of the Court</i>	Ashley Holsinger
<i>1st Notary</i>	Colin Powell (Fri) Robert Williams (Th/Sat)
<i>2nd Notary</i>	Brad Lassiter (Th/Sat) Christian Teague (Fri)
<i>Old Prisoner</i>	Joel Bourdier

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Brandon Nichols, Andrew Ozbun, Colin Powell, Johanna Smith, Kelly Talley,
Christian Teague, Miles Ward, Lindsey Welch, Danielle Whittle,
La Porshia Williams, Robert Williams, Patrick Wright, Adam Zuñiga

Can Can Dancers:

Arianna Bermudez, Ishah Floyd, Izchel Hernandez, Tierra Lafontaine,
Star Munoz, Cassandra Rios, Stephanie Rhoades (Understudy)

PRODUCTION STAFF AND CREW

Musical Director	Ronald Anderson
Stage Director	Deborah Dalton
Conductor	Jeff Jacobsen
Scenic Designer	Tomy Matthys
Costume Designer	Angela Bacarisse
Lighting Designer	CC Conn
Assistant Director/Stage Manager	Nita Hudson
Assistant Costume Designer/Shop Supervisor	Barbara Blackwell
Technical Director	Steve Shirey
Choreographer	Juanita Finkenberg
Rehearsal Accompanists	Ron Petti, James Pitts, Christine Silver
Additional Orchestrations	Garry Wickliffe
Assistant Stage Manager	Kali Little
Assistant Choreographer	Darrell Grant
Hair Designer	Kristi Agee
Makeup Designer	Alana Anthony
Wardrobe Master	Jessica Findell
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Wardrobe Crew	Shea Cooper, Nashanna Gates, Julie Glover, Katie Jones, Tim Olivares, Josh Real, Kevin Scholtes, Savannah Seilheimer
Master Electrician	Robert Bills
Follow Spot Operators	Joshua Nanninga, Xzavien Hollins
Light Board Operator	Weston Wetzell
Sound Operator	Ryan Angell
Light Hang Crew	Sarah Blake, Elizabeth Davis, Clint Hanna, Sara Jones, Jose Marex, Brandon Polanco, Charlie Seekings, THR 242
Fly Rail Operators	Chad McElveen, Adam LeMaire
Set Construction	THR 150, 350
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Paint Crew	Lauren Glass, Sarah McKinney, Courtney Parker, Chris Penny, Cassandra Rios, Bethann Werbb, Stephanie Wicker
Props	Jennifer Lewis, Samantha Pisarski, Whitney Rickman

PROGRAM NOTES

Die Fledermaus, *The Pirates of Penzance*, *The Merry Widow*, *Naughty Marietta*, *Oklahoma!*, *My Fair Lady*, *Phantom of the Opera* and *Rent* all have something in common. They are all artistic descendants of French operetta. *Operetta* can be defined as a type of light opera with a frivolous, sentimental story, often employing parody and satire and containing both spoken dialogue and much light, pleasant music.

Jacques Offenbach created the operetta genre in the mid-nineteenth century when the *opéra comique* offerings became more like their grand opera cousins. Offenbach expressly gave his most important works the title "*opéra-bouffe*" to emphasize both their musical ambitions and their satirical side. This is the case with *La Périchole*. Offenbach was joined in his efforts by the widely renowned librettists, Henri Meilhac and Ludovic Halévy. *La Périchole* contains some caricature, as in the character of the viceroy. It also contains parody, which is musical in nature, with undisguised allusions (recognizable to all at the time) to Donizetti's *La Favorite*, and in the famous "letter-song" to Massenet's *Manon*. In contrast, the atmosphere of *La Périchole* is tinged with seriousness (since the heroes are poor, misunderstood street singers dying of hunger), and with tenderness (for they adore each other, an amorous couple in times of trial). So, is it an *opéra-bouffe*? It's much more. It's a step towards Offenbach's final masterpiece, *The Tales of Hoffmann*. — So writes Michel Parouty in his compact disc notes.

Altogether, Offenbach eventually composed over 100 operettas. Translated into various languages and produced all over Europe and America, these works offered a rich vein of political satire and catchy melodies that delighted people of every class. They also made Offenbach a global celebrity. When he toured Britain and the United States, he was greeted as a popular hero by people of all classes.

The French operettas of Offenbach and his contemporaries were the most frequently performed musicals from the 1850s to the early 1880s. Aside from triumphant receptions in London, these musicals were frequently revived on Broadway, some a dozen times or more. Through the 1870s, French operetta accounted for up to half of the offerings in a typical New York theatre season. So the effect of French operetta on the taste and artistic expectations of Viennese, British and American audiences was tremendous. Viennese audiences embraced the works of Offenbach with extraordinary enthusiasm, and it wasn't long before their native composers began writing *opéra bouffes* of their own.

Johann Strauss II was the most popular musician of his time; his waltzes and polkas were heard everywhere from Moscow to Boston. He admired Offenbach's operettas and made no secret of his desire to write one of his own. When Offenbach's librettists Meilhac and Halévy brought Strauss a script, he set to work. The result was *Die Fledermaus*. It would not be until the early twentieth century that Vienna would give the world another mega-hit with Franz Lehár's *Die lustige Witwe* (*The Merry Widow*).

In England, the influence of French and Viennese operetta appeared in the comic operas of Gilbert and Sullivan as well as in American operettas by Victor Herbert, John Phillip Sousa and others at the end of the nineteenth century. In the 1920s, operettas began to be replaced by the musical comedy.

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Brittany May

Oboe

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Andrea Mitchell

Lauren Poirier

Bassoon

Sally Driver

Nicki Chappel

Horn

Ben Brown

Andrea Slate

Hillary Stracener

Jillian Baaklini

Trumpet

Jarrod Beard

Tish Gomez

Trombone

Zach Thornton

Ben Bynum

Chris Tieldemann

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David Laclair

Keith Zuech

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Jennifer Dalmas*,

Concertmaster

Megan McIntire

Michael Della-Calce

Fahad Awan

Monica Hernandez

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Dean Raskin

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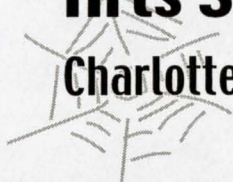


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Charge tickets conveniently by phone. Visa, Mastercard, American Express and Discover are accepted. Normal box office hours are weekdays 8 am to 5 pm. On performance dates, the Box Office is open 8 am to performance time on weekdays and one hour prior to performance time on Saturdays and Sundays. The Box Office is located in Room 211B in the Griffith Fine Arts Building. Programs on the University Series are not recommended for children under five years of age. Each member of the audience must have a ticket regardless of age.

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In fairness to those already seated, patrons who have the misfortune to arrive late will be seated near the rear of the auditorium during an appropriate break in the performance.

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Persons with disabilities are requested to reserve seats as soon as possible to request special assistance or accommodations needed for participation in events. Parking is provided in front of the Griffith Fine Arts Building on Alumni Drive. The elevator is located in the East Tower (campus side). Locations for wheelchair seating are available on the first floor of the W. M. Turner Auditorium. Program booklets in large type are available for visually impaired persons. Please call the Box Office at least two days in advance of the event and a copy will be held for you.

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Rest rooms and drinking fountains are located in the lobby adjacent to the auditorium on the first level and in the hallway outside the balcony.

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A public telephone is located in the East Tower, main level, next to the elevator.

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Please do not take food or drinks into the auditorium. The use of tobacco products is not permitted in the Griffith Fine Arts Building.

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Mailing lists

To receive information about future attractions in the College of Fine Arts, please complete a mailing list card available at the Box Office or call 468-6407.

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Patrons who lose articles while attending an event may make inquiries with the House Manager or call the Box Office during regular office hours.

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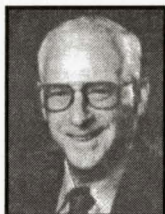
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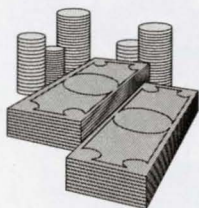
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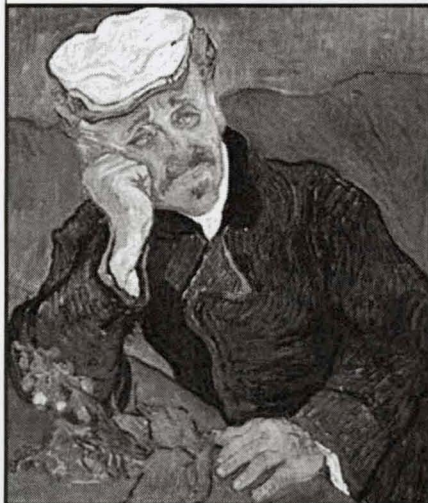
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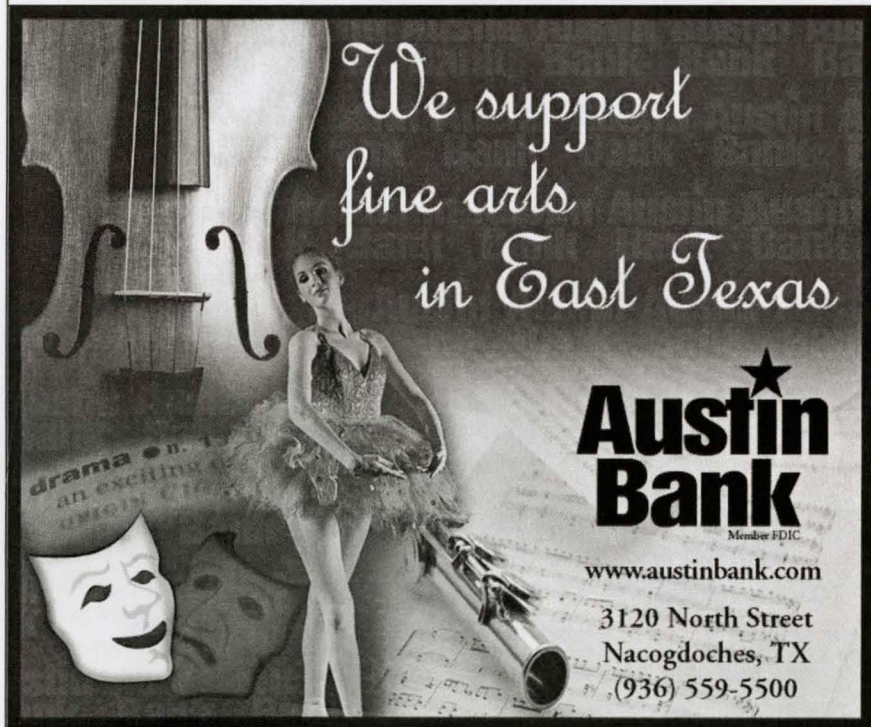
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