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Concert: Opera Workshop Presents Opera in the Office

Ithaca College Opera Workshop
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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
Rezia discusses her love interest with friends Dardane and Balkis.

Anthony arrives to plan his elopement with Johanna while Judge Turpin plans a way to seduce Johanna with Beadle’s assistance.

While awaiting word of Joe DeRocher’s stay of execution appeal, the parents of his victims confront Sister Helen Prejean.

Blanche, a nun, and her brother meet for the last time. He tries to convince her to leave with him, as Mother Marie looks on.
Marc Blitzstein
Alexandra
Birdie
Addie
Horace

Regina
Sacha Mackerwicz
Mae Beatty
Megan Kohler
Nathan Wilson

In a quiet moment, a very ill Horace, his daughter Alexandra, his sister-in-law Birdie, and their servant Addie, contemplate the weather and life.

Gioacchino Rossini
Elvira
Zulma
Isabel
Lindoro
Taddeo
Ali
Mustafa

The Italian Girl in Algiers
Megan Young
Melissa Sanfilippo
Elisa Sciscioli
Jason Wang
Peter Bush
Joshua Bouchard
Michael Nyby

Mustafa must have Isabel. Isabel must have Lindoro. Taddeo wants Isabel. Elvira plots revenge on Mustafa. Zulma and Ali advise and observe. All go mad.

Ruggiero Leoncavallo
Intermezzo

Pagliacci

Dana Wilson, music
J. Robert Lennon, libretto

The Wolf by the Ears
Voyages: Thoughts Crossing the Atlantic

Sally
Polly

Erica Steinhagen
Beth Burrier-Bradstreet

Thomas Jefferson’s slave Sally and his daughter Polly, on route to Paris express the challenges they each face.
Richard Wagner
Flower Maiden #1  Rebecca Minor
Flower Maiden #2  Donata Cucinotta
Flower Maiden #3  Alyssa Schwitzer
Flower Maiden #4  Whitney Guy
Flower Maiden #5  Melissa Sanfilippo
Flower Maiden #6  Karla Faggard
Flower Maiden #7  Amber LaBella
Flower Maiden #8  Brittney Borgst~dt
Flower Maiden #9  Jessica Russell
Flower Maiden #10  Jennifer Hasselhan
Flower Maiden #11  Teri Kowiak
Flower Maiden #12  Jennifer Hawe
Parsifal  Scott England
Kundry  Beth Burrier-Bradstreet

Parsifal wanders into a garden and is discovered by the Flower Maidens. Kundry arrives onto the scene much to the dismay of the ladies.

Franz Lehar
Danilo  Sean Clark
Baron Zeta  Mark LeBeau, Jr.
St. Brioche  Peter Bush
Cascada  Joshua Bouchard
Kromov  Christopher Martin
Bogdanowitsch  Nathan Wilson
Pritschitsch  Michael Nyby

The men comment upon the enigmatic and wonderful qualities women possess.

* original choreography by Nicola Bowie, English National Opera; re-choreographed by Patrick Hansen

Ford Hall
Sunday, November 17, 2002
8:15 p.m.
DIRECTOR’S NOTE

I decided to set all of the scenes in present day Corporate America. The underlining dramatic questions in these scenes still resonate in today’s society. Office politics reflect the politics throughout human history. The ebb and flow of personal relationships played out every day in offices across the country, is easily seen in operatic plots. Opera doesn’t exist in a sexual vacuum, no matter how erudite, sagacious or artful the piece might aim to be.

Obviously some scenes were easier to relocate and update than others. The scenes hardest to pull out of their “period,” Sweeney Todd, Dialogues of the Carmelites and The Wolf by the Ears, are very different when viewed without any of their historical context.

A leap of faith needs to be taken then: In the Sondheim, Johanna is now “trapped” by her boss and pressured into a relationship she does not want. Beadle is easily made an assistant to the Judge and Anthony is still in the service: postal, not naval! For the Poulenc, instead of being a cloistered Carmelite nun, Blanche and Mother Marie are now connected with Sister Helen Prejean - modern day nuns struggling with some of the same problems they have faced for centuries: coming to grips with the contemporary world’s political demands on the individual, the relinquishing of the material world, and the disengagement of themselves from their past. For Dana Wilson’s excerpt from his new opera about Jefferson’s relationship with his families - legitimate and illegitimate - I chose to make history come alive via the written word. While the two singers read about history, it affects them so strongly that they take the issues, struggles and emotions of Sally and Polly as their own; they are transformed.

These and the other scenes move from morning to late night at the office. They are best viewed close-up, so if you are sitting far back in the auditorium, move down!