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Concert: Opera Workshop

Opera Workshop Students

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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
Laurie’s Aria (“Once I thought . . .”)  
*The Tenderland*  
Margaret Schneipp, soprano

“Mi chiamino Mimi” (“I’m always called Mimi”)  
*La Bohème*  
Meredith Ellis, soprano

“Dein ist mein ganzes Herz” (“You are my heart’s delight . . .”)  
*Das Land des Lächelns*  
Brian E. Bohrer, tenor

The Black Swan  
*The Medium*  
Michelle Lorenz, soprano

The Stranger’s Aria (“Each time I hit a town . . .”)  
Lukas Foss

Lullaby  
*The Jumping Frog of Calaveras County*  
Matt Hoch, baritone

The Husband’s Aria (“Dearest Amelia . . .”)  
*Amelia Goes to the Ball*  
Eric Lawrence, baritone
“In uomini” (“Stability in a soldier . . .”)

Cosi fan Tutti
Bonnie MacPherson, soprano

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

The Merry Wives of Windsor
Erica Grieshaber, soprano

“I was a constant, faithful wife”

The Bear
Jen Caruana, mezzo-soprano

“Steal me”

The Old Maid and the Thief
Rebecca Schaberg, soprano

“Greedy Girl”

Regina
William Murray, baritone

“A tenor, all singers above”

Utopia, Ltd.
Dominick Rodriguez, tenor

“John, my darling”

The Crucible
Megan Monaghan, soprano

“Nothing more than this”

Candide
Antonio Serrano, baritone

“Non piu andrai”
(“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.