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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
Scena: “Restino imbalsamate”
from La Calisto (Callisto)  Act 2
Pier Francesco Cavalli (1602 - 1676)

Calisto                     - Lucia E. Sánchez
Echo                       - Sonia Rodriguez Bermejo
Giunone                    - Joan Stafford
Furie                      - Meaghan Boeing, Liz Karam,
                           - Lisa Kisselstein, Adrienne Lovell,
                           - Christine Pratt, Alison Yeager

Beside a spring the chaste Calisto waits for ‘Diana’ - who is really Jiove in disguise - whom she has been innocently “kissing” in the woods. Jiove’s wife Giunone has heard of his interest in Calisto. She arrives with her Furies and, amid incantations, transforms her into a little bear. Giunone, consoled by her revenge, sings of Giove’s infidelity and lackluster performance in husbandly duties; she returns to Olympus.

Duet: “Diletto genero, a voi ne vengo”
from Un Giorno di Regno (King for a Day)  Act 1
Giuseppe Verdi (1813 - 1901)

Il Barone di Kelbar - Kevin Doherty
Il signor La Rocca  - Ben Berry

The Baron is expecting La Rocca to marry his daughter Giulietta and brings forth the marriage contract for the bridegroom’s signature. La Rocca announces that he will not sign the contract. After questioning by the Baron, La Rocca confesses that the King (actually the false King who is trying to help Giulietta marry the man she truly loves) has offered him a position in the court and therefore he can’t marry the Baron’s daughter. Needless to say, the Baron is quite upset and decides to challenge La Rocca to a duel.
Recit & Duet: “Via! fatti core,... Crudel! perchè finora”  
from Le Nozze di Figaro (The Marriage of Figaro)  Act 3  
Wolfgang Amadée Mozart (1756-1791)

Countess Almaviva   Adrienne Lovell  
Susanna             Christine Pratt  
Count Almaviva      Miles Johnson

The Count is mulling over the day’s previous events and wondering why things are not going his way. The Countess and Susanna discuss their plan: tonight, while Susanna meets with the Count, the Countess will be meeting with Figaro - Susanna’s soon-to-be husband - in the hopes of teaching the Count a lesson. The Countess sends Susanna into the room to set up the rendezvous. The Count asks why Susanna is there and she uses the excuse that her lady needs smelling salts. When the Count presses Susanna to agree to meet him in the garden, she gets flustered and evasive.

The “Flower” Duet: “Vedrai, piccolo amor”  
from Madama Butterfly  Act 2  
Giacomo Puccini (1858-1924)

Cio-Cio San   Tina Batchelder-Schwab  
Suzuki       Keri Behan

Shortly after their wedding, Cio-Cio San’s husband Lt. Pinkerton abandoned his young bride and returned to America. Several years have passed and after giving birth to Pinkerton’s son, Cio-Cio San eagerly awaits news that her husband is returning. (What she doesn’t know is that he is returning with his new American wife to take his son away from Cio-Cio San.) A cannon shot is heard from the harbor signaling the arrival of an American naval vessel. Through her telescope, Cio-Cio San sees that it is the “Abraham Lincoln” and rejoices that Pinkerton has indeed kept his promise to return. With her faithful servant Suzuki, Cio-Cio San decorates her house to honor his homecoming.
Recit & Sextet: “È decisa la lite... Riconosci in questo amplesso” from Le Nozze di Figaro (The Marriage of Figaro)  Act 3
Wolfgang Amadée Mozart (1756-1791)

Don Curzio  
Marcellina  
Figaro  
Count  
Bartolo  
Susanna  

Brian E. Bohrer  
Adrienne Lovell  
Dinyar Vania  
Gerard Gombatto  
Ben Berry  
Sonia Rodriguez Bermejo  

The case has been decided: either Figaro must pay Marcellina the money he owes her, or he must marry her! The Count is very pleased with his lawyer Curzio and can almost feel his victory over Figaro coming to a close. (The Count has had his eye on Figaro’s fiancé Susanna for a while now and has been scheming about how to keep Figaro from marrying her). Obviously in distress, Figaro stalls the process by telling the Count that he can’t marry Marcellina because he is actually of noble birth and therefore can’t marry without his parent’s consent. His story of kidnapping at birth is at first doubted until he reveals a birthmark on his arm and Marcellina realizes that she and Bartolo (surprise!) have found their long-lost son. They embrace just as Susanna enters with her dowry money to pay off Marcellina. Seeing Figaro and Marcellina together sends her into a fury, but when the situation is explained, Susanna joins in the celebration. The Count is displeased at this turn of events.

Quartet: “Zitto, zitto; piano, piano” from La Cenerentola (Cinderella)  Act 1
Gioacchino Rossini (1792-1868)

Ramiro  
Dandini  
Clorinda  
Tisbe  

Cory Walker  
Miles Johnson  
Liz Karam  
Meaghan Boeing  

Prince Ramiro has been told by his mentor Alidoro that one of Don Magnifico’s daughters is the perfect match. Wanting to be loved for who he is, Ramiro disguises his servant Dandini as “the prince” and takes on the role of servant for himself. At the ball, “Prince” Dandini has been trying to avoid the obnoxious sisters Clorinda and Tisbe. When Ramiro asks Dandini to tell him what they are like, Dandini explains that they are a mixture of insolence, bad temper and vanity. Ramiro can’t understand why Alidoro would want him to marry one of them (what he doesn’t know is that Alidoro was speaking about
Cenerentola who arrives at the ball right after this quartet. The sisters come running in looking for their “princey”. When Dandini explains that he can only marry one of them and that the other one must marry his “servant” Ramiro, the girls are shocked and horrified at the thought of marrying a servant. All four discuss the situation in a very manic manner.

Recitative and Duet: “Quel casinetto è mio... La ci darem la mano”
from Don Giovanni Act 1
Wolfgang Amadée Mozart (1756-1791)

Giovanni Dinyar Vania
Zerlina Alison Yeager

Don Giovanni has his eye on the young peasant girl Zerlina. After disposing of her husband Masetto by sending him off with Giovanni’s servant Leperello to a party, Giovanni tells Zerlina that he wants to marry her and take her away to his beautiful castle. Not knowing what to think, but obviously flattered by this charming nobleman, Zerlina at first declines. After a little more persuasion (sung to one of the most beautiful melodies ever written) Zerlina consents!

Trio: “Gaudio son al cuore”
from Orfeo ed Euridice (Orpheus and Eurydice) Act 3
Christoph Willibald Gluck (1714 - 1787)

Euridice Tina Batchelder-Schwab
Orpheus Joan Stafford
Amor Lucía E. Sánchez

Orpheus has rescued his beloved Euridice from Hades. Having been warned not to look at her until they return home, Orpheus glances back after being moved by Euridice’s words (she does not understand why he won’t look at her). She falls into the sleep of death. Like many Baroque operas this Greek tragedy ends happily when the god Amor revives Euridice. All three sing of the great joy love can bring.
Scena and Sextet: “Dov’è Lucia...Chi mi frena in tal momento?”
from *Lucia di Lammermoor* Act 2
Gaetano Donizetti (1797 - 1848)

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Lucia and her family’s arch-enemy Edgardo have secretly married. Enrico, Lucia’s brother, has arranged for her to marry a family ally - Arturo. Since Edgardo has fled Scotland, Enrico and Raimondo have tried to convince Lucia of Edgardo’s infidelity (on false grounds). The wedding scene begins when the bridegroom Arturo inquires as to where his bride-to-be is. Enrico lies and says that Lucia is weeping because of the recent death of her mother. When Lucia enters (with her confidant Alisa), very pale and obviously upset, the marriage contract is presented and she is forced to sign it. Within seconds of marrying Arturo, Edgardo appears on the scene to claim his bride. In horror, he sees the marriage contract and Lucia faints. Upon recovering, she and everyone present reflect on this turn of events.

Opera Workshop Scenes Program presented as Final Assessment for the Fall semester

**Ford Hall**
**Saturday, December 4, 1999**
**8:15 p.m.**