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Concert: Opera Workshop - Scenes from the Operas of Benjamin Britten

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Opera Workshop presents
Scenes From the Operas of Benjamin Britten

Brian DeMaris and David Lefkowich, directors
Ilana Atkins, Maxwell Grossman, Sarah Jenkins, Erin Peters, Kevin Peters, conductors
Michael Gaertner, Maxwell Grossman, Mary Holzhauer, Michael Lewis, Sam Martin, pianists
Featuring Dawn Pierce, mezzo-soprano, and Marc Webster, bass
Jennifer Kay, diction coach

Hockett Family Recital Hall
Wednesday, November 16, 2011
8:15 p.m.
Scenes From the Operas of Benjamin Britten
(1913-1976)

Paul Bunyan - Prologue

First Wild Goose - Jennifer Matthews
Second Wild Goose - Meghan Kelly
Third Wild Goose - Janine Colletti
Young Trees - Adiza Jibril, Jaime Guyon, Kevin Fortin, Tom Riley
Old Trees - Ensemble
Stage Manager - Ana Strachan
Props and Costumes - Alex Canovas
Supertitles - Emily Richards
Pianist - Sam Martin
Conductor - Brian DeMaris

Noye's Fludde - Scene: "A shippe now thou shall make thee of treeyes
drye and light"

Noye - Steven Humes
Sem - Adiza Jibril
Ham - Jaime Guyon
Jaffett - Molly Korroch
Mrs. Sem - Jenna Fishback
Mrs. Ham - Kristina Jackson
Mrs. Jaffett - Jennifer Matthews
Gossips - Meghan Kelly, Elizabeth Calabro, Janine Colletti
Mrs. Noye - Miriam Schildkret
Stage Manager - Stephen Wilkins
Props and Costumes - Adam Zimmer
Supertitles - Tom Riley
Pianist - Michael Gaertner
Conductor - Sarah Jenkins

Beggar's Opera - Duet: "Is then this fate decreed, sir?"

Lucy - Laura Gladd
Lockit - Adam Zimmer
Stage Manager - Molly Korroch
Props and Costumes - Amberlee Weber
Supertitles - Jenna Fishback
Pianist - Mary Holzhauer

After the Chester Mystery Cycle
After the ballad opera by John Gay
Albert Herring - Banquet Scene

Florence Pike - Miriam Schildkret
Lady Billows - Lauren Barchi
Miss Wordsworth - Ana Strachan
Vicar - Ryan Zettlemoyer
Mayor - Nick Reynolds
Superintendent - Mike Flanagan
Stage Manager - Kat Cacciola
Props and Costumes - Eric Flyte
Supertitles - Laura Gladd
Pianist - Brian DeMaris
Conductor - Maxwell Grossman

Rape of Lucretia - Flower Duet

Lucia - Taylor Braggins
Bianca - Haley Rowland
Stage Manager - Miriam Schildkret
Props and Costumes - Mike Flanagan
Supertitles - Meghan Kelly
Pianist - Michael Gaertner
Conductor - Kevin Peters

Paul Bunyan - Animals Trio and Duet

Fido - Katie Sullivan
Moppet - Melissa Montgomery
Poppet - Carli Mazich-Addice
Stage Manager - Ana Strachan
Props and Costumes - Mikel Flanagan
Supertitles - Lauren Barchi
Pianist - Michael Lewis
Turn of the Screw - Act Two, Scene 1: Libretto by Myfanwy Piper
Colloquy and Soliloquy

Miss Jessel - Kristina Jackson
Quint - Nick Reynolds
Stage Manager - Ryan Zettlemoyer
Props and Costumes - Elizabeth Calabro
Supertitles - Janine Colletti
Pianist - Sam Martin
Conductor - Erin Peters

Peter Grimes - Aria: "Now the Great Bear and Pleiades..." Libretto by Montagu Slater

Peter Grimes - Ted Zimnicki

Peter Grimes - Boar Scene Libretto by Montagu Slater

Niece 1 - Amberlee Weber
Niece 2 - Shaylyn Gibson
Auntie - Zohaniris Torres Rosado
Mes. Sedley - Miriam Schildkret
Peter Grimes - Ted Zimnicki
Boles - Alex Canovas
Ned Keene - Adam Zimmer
Captain Balstrode - Marc Webster*
Ellen Orford - Emily Richards
Hobson - Steven Humes
Chorus - Ensemble
Stage Manager - Lauren Barchi
Props and Costumes - Kevin Fortin
Supertitles - Taylor Braggins
Pianist - Max Grossman
Conductor - Brian DeMaris

Intermission
Peter Grimes - Quartet: "From the Gutter"  Libretto by Montagu Slater

Niece 1 - Amberlee Weber
Niece 2 - Mary Malaney
Ellen Orford - Elizabeth Calabro
Auntie - Zohaniris Torres Rosado
Stage Manager - Steven Humes
Props and Costumes - Jaime Guyon
Supertitles - Jennifer Matthews
Pianist - Michael Lewis
Conductor - Maxwell Grossman

A Midsummer Night's Dream -  after the play by William Shakespeare
Act III, Scene 3 and Finale

Theseus - Marc Webster*
Hippolyta - Dawn Pierce*
Flute (Thisbe) - Alex Canovas
Snout (Wall) - Kevin Fortin
Starving (Moon) - Eric Flyte
Bottom (Pyramus) - Michael Lewis
Quince - Steven Humes
Snug (Lion) - Adam Zimmer
Helena - Emily Richards
Hermia - Haley Rowland
Lysander - Tom Riley
Demetrius - Ryan Zettlemoyer
Oberon - Ryan Jarvis
Tytania - Kat Cacciola
Peaseblossom - Laura Gladd
Mustardseed - Ana Strachan
Cobweb - Taylor Braggins
Moth - Lauren Barchi
Puck - Eric Flyte
Fairies - Ensemble
Stage Manager - Ted Zimnicki
Props and Costumes - Adiza Jibril
Supertitles - Nick Reynolds
Pianist - Mary Holzhauer
Conductor - Brian DeMaris

* Denotes Ithaca College Faculty Member
Personnel

Chorus

Lauren Barchi
Taylor Braggins
Katherine Cacciola
Elizabeth Calabro
Alex Canovas
Janine Colletti
Jenna Fishback
Mike Flanagan
Eric Flyte
Kevin Fortin
Shaylyn Gibson
Laura Gladd
Jaime Guyon
Steven Humes
Kristina Jackson
Adiza Jibril
Meghan Kelly
Molly Korroch
Michael Lewis
Mary Malaney
Jennifer Matthews
Carli Mazich Addice
Melissa Montgomery
Nicholas Reynolds
Emily Richards
Thomas Riley
Haley Rowland
Miriam Schildkret
Ana Strachan
Katherine Sullivan
Susan Davies
Zohaniris Torres Rosado
Amberlee Weber
Stephen Wilkins
Ryan Zettlemoyer
Adam Zimmer
Ted Zimnicki
Notes

Britten stands as one of the great twentieth-century operas composers
Britten's operas form perhaps the most substantial and important part of his
compositional legacy. Nearly all have firmly established themselves in the
classical repertory and, as a whole, the series has come to be recognised as one of the
most significant contributions to twentieth-century British music.

It was the popular success of his first full-scale opera, Peter Grimes, first
performed in 1945, that established the future path of Britten's career as an
opera composer. Tempting though it may have been, following this triumph, to
continue producing works in the 'grand' tradition, Britten chose to take up the
far greater challenge of exploring other avenues, and it is notable how
relatively few of his subsequent works for the stage require the full resources
of the large opera house, Billy Budd and Gloriana being the major exceptions.
This trend reflects not only Britten's artistic preferences for economy and
clarity (matched in the post-war years by powerful commercial imperatives)
but also his strong belief in music education and a desire to bring what he once
described as 'the most exciting of musical forms' to a wider audience.

The chamber operas - including The Rape of Lucretia, Albert Herring and The
Turn of the Screw - deploy small ensembles and are designed for the facilities
of modest theatres, while the three so-called 'Church Parables' of the 1960s
were composed to accommodate the specific acoustics and ambience of church
performance. The two works for children, The Little Sweep and Noye's Fludde
are designed to introduce young audiences to the conventions of opera within a
readily assimilable context. In the television opera Owen Wingrave, Britten
took advantage of this very public platform to make a powerful and passionate
denunciation of war. His very last opera, Death in Venice, was clearly intended
as a summing-up of his own life's work and crowns an operatic output of
extraordinary depth and richness.

Source: www.brittenpears.org

Special Thanks To
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Pierce, Marc Webster
Upcoming Events

November

17 - Hockett - 7:00pm - Ithaca Wind Quintet
29 - Hockett - 8:15pm - Contemporary Chamber Ensemble
30 - Ford - 7:00pm - Sinfonietta
30 - Hockett - 8:15pm - Jazz Vocal Ensemble

December

3 - Ford - 12:00pm - Campus Band
4 - Ford - 4:00pm - Symphony Orchestra
4 - Hockett - 5:00pm - Intergenerational Choir
5 - Hockett - 7:00pm - Woodwind Chamber Ensemble
5 - Ford - 8:15pm - Monday Jazz Lab
6 - Ford - 8:15pm - Percussion Ensemble
7 - Hockett - 7:00pm - Piano Chamber Ensembles
7 - Ford - 8:15pm - Wind Ensemble
8 - Hockett - 6:30pm - String Quartet Marathon
8 - Ford - 8:15pm - Concert and Symphonic Bands
9 - Ford - 8:15pm - Jazz Ensemble
10 - Ford - 9:30am - Faculty Showcase Concert
10 - Ford - 8:15pm - Chamber Orchestra
11 - Ford - 3:00pm - Winter Choral Concert
11 - Ford - 8:15pm - Percussion Ensemble
12 - Ford - 8:15pm - Wednesday Jazz Lab
13 - Hockett - 7:00pm - Piano/Instrumental Duos
15 - Ford - 7:00pm - Campus Choral Ensemble