



Coming COLLEGE THEATRE attractions:

Ray Bradbury's

## DANDELION WINE

A Special Project in Reader's Theatre

March 3 & 4

Peter Weiss's

## MARAT/SADE

Opens April 12

Note: No seats will be reserved but tickets may be purchased in advance. There will be limited seating for this production--obtain your tickets early.

Mail Orders accepted . . March 23

Box Office opens

(season coupons only) . . March 30

Open sale begins . . . . . April 6



## THE DIVISION OF MUSIC and COLLEGE THEATRE



*presents*

# CAVALLERIA RUSTICANA

*an opera in one act*

Music by

**Pietro Mascagni**

Libretto by

G. Targioni-Tozzetti and G. Menasci

After a story by Giovanni Verga

English version by

Joseph Machlis

February 10, 11, 12 and 17, 18, 19, 1972

**the ROSE theatre**



Conductor . . . . . Dallas Tjaden

Musical Directors . . . . . Mary Lou Henry  
Gordon Corwin  
Doyle Dumas

Scenic Designer . . . . . Terry L. Woody

Lighting Designer . . . . . Gary R. Langley

Technical Director . . . . . Cynthia King

Stage Manager . . . . . Paul Huck

THE PLACE: A Sicilian Village

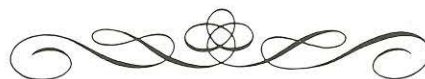
THE TIME: Nineteenth Century

Southeast Missouri State College  
Department of Speech  
Division of Music

Produced by Special Arrangement with  
G. Schirmer, Inc.

## SPECIAL ACKNOWLEDGEMENTS

Mrs. Peter Hilty  
Sisco's Professional Barber Service  
Morton High Schools of Cicero-Berwyn, Ill.  
Newman Center  
Paul Fortner  
Mr. Tom Harte



## THE CAST

Santuzza . . . . . Sue Jackson

Mamma Lucia . . . . . Altha Roebuck

Alfio . . . . . Elwood Doss

Turiddu . . . . . Mike Ketcherside

Lola . . . . . Leasha Booker

## VILLAGERS:

Mary Sue Downs	Karen Baker
Dana Gillett	Van Chaney
Missy Sherrill	Steve Meier
Susan Howle	Charley Holt
Linda Revelle	Jackie Huffman
Jan Finch	Ladd Faszold
Laura Friz	Stanley Cook
Pat Fisher	Jeff Dillow
Deborah Jordan	Rick Hirst
Darlene Niswonger	Brennan Colyer
Judy Bock	Jerry LaMont
Nancy Thomson	Michael Bakewell
Debbie Bruening	Butch James
Sally Hilpert	Grover Neal
Marti Hubbard	John McKinney
Nancy Knote	Kirk Williams
Kathy Powers	

VILLAGE CHILDREN: Nancy Goodwin, Amy



# SOUTHEAST MISSOURI STATE COLLEGE ORCHESTRA

## VIOLIN

Joann Wable  
Marcia Johnson  
Margaret Stewart  
Lynn Fuller  
Joan Kiesewetter  
Debbie Klatch  
Marea Kluth  
Denise Pachiva  
Beverly Reece  
Jeoffery Schneider  
Gregory Sozansky

## VIOLA

Gay Goehri  
Dianne Dietz  
Lora Kramme  
Nona Morgan

## CELLO

Prof. T. Donley Thomas  
Robert Bretch  
Nancy Renfrow  
Bob Watson

## BASS

Joe Pappas  
Larry Bond  
Sheri Williams

## PICCOLO

Nancy Wills

## FLUTE

Marsha Wedberg  
Kim WehmueLLer

## OBOE

Mike Restivo  
Patti Eyre

## CLARINET

Kathy Woods  
Cathy Richardson  
Mark Engelhardt

## BASSOON

Judy Barker  
Shari Uelsman

## FRENCH HORN

Sue Duvault  
Steve Dawson  
Bob Limbaugh  
Twila Gale

## TRUMPET

Alan McFerron  
Mike Rodewald  
Mel Oberhaus

## TROMBONE

Richard Dunn  
Raymond Patton  
Joe Allard

## TUBA

Karl Fischer, III

## TIMPANI

David Baeumner

## PERCUSSION

John Turner  
Debbie Crafton

## HARP

Ayako Watanabe, guest artist

## ORGAN

Linda Miller

Rehearsal Accompanist: Paula Jones



## THE STORY

The action takes place on Easter Day in a Sicilian village. Turiddu is heard offstage singing a serenade to Lola, the pretty wife of the prosperous carter Alfio. The villagers, in holiday attire, hymn the spring. After they leave, Santuzza enters in great agitation and approaches the tavern of Mamma Lucia. She is looking for her lover Turiddu, Lucia's son.

Alfio appears with his companions. His jolly song reveals not only his manly nature but also his happiness with his wife and his joy in the vigorous life of a carter. The villagers intone a hymn to the Savior and enter the church. Now Santuzza reveals to Lucia that Turiddu, after having loved her for a time, has abandoned her and gone back to his former sweetheart, Lola. Mamma Lucia is shocked by the tidings. She goes to Mass. When Turiddu appears, Santuzza begs him to come back to her but he turns a deaf ear to her pleading. Lola comes by on her way to church. A natural coquette, she makes no effort to conceal her contempt for Santuzza and her power over Turiddu. She enters the church; Turiddu wants to follow her. Santuzza tries to hold him back but only arouses him to fury. He throws her aside and runs into the church. Santuzza, beside herself with rage, curses him.

When Alfio returns, Santuzza reveals the truth to him. The betrayed husband rushes off, vowing to be avenged. At this point the famous Intermezzo introduces a note of peace and revery into the gathering tragedy. The villagers come from church. Turiddu invites them to the tavern for a holiday drink. All join him in a lively drinking song. He lifts his glass in a toast to Lola. Alfio arrives; Turiddu pours him a glass of wine which the carter scornfully refuses. Sensing that a quarrel is about to break out, the villagers withdraw, taking Lola with them.

Turiddu, left alone with Alfio, admits his guilt. The two Sicilians realize that the affair can be settled in only one way. Alfio promises to wait for Turiddu behind the orchard. Alone with his mother, Turiddu bids her a tender farewell and implores her to take care of Santuzza in the event he should not return. Mamma Lucia is bewildered by his words. He blames his mood on the wine, tells her he is going for a walk to clear his head, and leaves. Santuzza rushes in, distraught, and throws her arms around Lucia. Shouting is heard in the distance. Soon women come rushing into the square with the news that Turiddu has been killed.

## PRODUCTION CREWS

Assistant Stage Manager . . . John P. Chervenak

House Managers . . . Mark Garvey  
Billie Schaeffer

Costumes . . . Monica Heuring, Head  
Chris Murphy  
Vicki Clark  
Kris Alyea  
Pat Schune  
Susan Rosenberger  
Kathy Price  
Buddy Couvion

Make-up . . . Celia Tackaberry, Head  
Chris Ann Miller  
Virginia Fowlkes  
Debi Lamers  
Roseanna Whitlow  
Carole Meier  
Sandy Roemer  
Lellie Rudder

Props . . . Connie Bennett, Head  
Janet Thal  
Sue Willmering  
J. Paul Higgins  
Karen Hartman

Publicity . . . Susanna Laird, Head  
Joel McCrary  
Rick Danzeisen  
Jerry Privett  
Lee Ann Portell  
J. P. Kirwan  
Gene Hoffmann  
Connie Bennett  
John Williams

Lights . . . Bob Lewis, Head  
Bob Mosher, Head  
J. Fred Lucas, Head  
Liz Ward  
Debby Todd  
Kathy Lynn  
Gene Eckler  
Steve Stewart  
Bill Ueleke

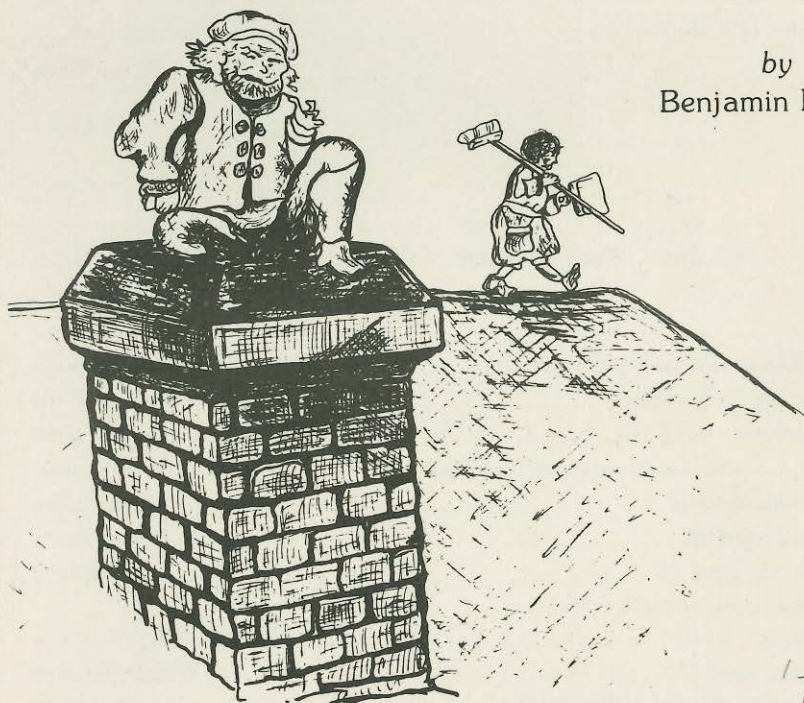
USHERS: The members of Sigma Sigma Sigma Sorority

Southeast Missouri State University  
Opera Theatre

*presents*

"THE  
LITTLE  
SWEEP"

by  
Benjamin Britten



CHOIR ROOM - BRANDT MUSIC BUILDING

8:00 P.M.

JAN. 30, 31, FEB. 2

## THE LITTLE SWEEP

*by*

Benjamin Britten

*Libretto by*

Eric Crozier

Director .....	Suzanne Reed
Staging and Musical Preparation .....	Suzanne Reed, C. Stephen Koch
Lighting .....	Grover Smittle, John Broom
Costume Design and Construction .....	Denise French
Costume Construction Assistants .....	Candy Wolken, Sherrie Ramsey
Set Design and Construction .....	Grover Smittle
Publicity .....	Marti Elsen

### The Characters of the Opera

Black Bob, a brutal sweep-master .....	David Broombaugh
Clem, his son and assistant .....	Tom Palis
Sam, their new sweep boy, aged 8 .....	Jon Rust, Rex Rust
Miss Baggott, the housekeeper at Iken Hall .....	Lori Keirse, Ruth Wendel
Juliet Brook, aged 14 .....	Andrea Cullen
Gay Brook, aged 13 .....	Debbie Hunt
Sophie Brook, aged 10 .....	Gigi Briguglio
Rowan, the nursery-maid to the Woodbridge cousins .....	Marti Elsen, Kathy Simmons
Tina Crome, aged 15 .....	Wanda Tedford
Tom, the coachman from Woodbridge .....	John Broom
Alfred, the gardener at Iken Hall .....	Steve Butler



The action of the opera takes place in the children's nursery of Iken Hall, Suffolk, in the year 1810.

**Scene One - A January morning.**

Sam, the new sweep boy of Black Bob and Clem is forced to make his first climb into a chimney at Iken Hall. True to his fear, Sam becomes stuck. Amid a game of hide and seek, the children of Iken Hall, and their visiting cousins, hear the cries for help and free Sam. The quick thinking children decide to rescue him from the heartless sweep-master. They help him smudge up the room to make it appear he's escaped. Then they hide him in a toy cupboard.

**Scene Two - Later.**

The children have enjoyed giving Sam his bath and are plotting a way to smuggle their refugee out of the house. Panic strikes as Miss Baggott is seen returning from chasing the sweepmasters. In order to save the day for their hidden guest, Juliet fakes a sudden fainting spell and diverts attention from the toy cupboard.

**Scene Three - The next morning.**

After breakfast, Sam is put into the trunk for the great escape, but a problem arises when Tom and Alfred attempt to lift the trunk.

\* \* \* \* \*

Accompanist - Melinda Young

*A special note of gratitude to Kay Robinson and Dennis Seyer of the Theatre Department for their support and cooperation.*

**Southeast Missouri State University**  
**DIVISION OF MUSIC**



Presents

**The Opera Workshop**

**in**

**Giacomo Puccini's**

**La Bohème**

**Acts 3 and 4**

**Saturday, June 14, 1975, 8:00 p. m.**

**Cape Girardeau, Missouri**



## Schedule of Coming Events

Recital...June 15, 1975 (tomorrow afternoon) Memorial Hall Ballroom...3:00 p.m.

Janet Kern, Soprano and Mary Pennycuff, Soprano  
Songs, Arias, Duets of Durante, Dvorak, Brahms, Wolf

Senior Recital...Anne Reasons, Soprano and Carolee Owens, Alto

Opera...August 5, 1975...Seymour Barab's Chanticleer one-act comic opera suitable for both children and adults  
East Terraces of Academic Hall...8:00 p.m.

Opera...November 1 and 3, 1975...Memorial Hall Ballroom...Bastienne and Bastien,...Mozart..Also suitable for all ages.

End of July... time and place to be announced

\*\*\*\*\*

# OPERA WORKSHOP

## Cast

Mimi ..... Debbie Lane, Soprano

Rodolfo ..... Mike Ketcherside, Tenor

Musetta ..... Betty Brown, Soprano

Marcello ..... Joe Penrod, Baritone

Schaunard ..... Chuck Phegley, Baritone

Colline ..... Don Sowers, Baritone

Accompanist ..... Mary Ruth White, Pianist

A Sweeper ..... Bill Davis

A Woman ..... Mary Pennycuff

Narrator ..... Bill Davis

Coordinator and Music Director ..... Shirley Zielinski

Costume and Scenic Designer ..... Bill Davis

Lighting Designer ..... Vicki Clark

Props ..... Mary Pennycuff

# ACIS & GALATEA

Presented By

THE OPERA WORKSHOP  
SOUTHEAST MISSOURI STATE UNIVERSITY  
MUSIC DEPARTMENT



The Concord Theater

Friday and Saturday, February 17 and 18, 8:00 p.m.  
Sunday, February 19, 3:00 and 8:00 p.m.



## Casts

Galatea (soprano) . . . . . Tracy Wheeler; Lizbeth Estes  
Acis (tenor) . . . . . Takayuki Nagami; Tom Vaughn  
Damon (soprano, tenor) . . . . . Brenda Chassey; Mark Salzman  
Polyphemus (bass). . . . . Kristopher Shaw; Mark Strege

## Chorus

Soprano . . . . . Cyndi Franek; Christine Birk; Debbie Smith  
Alto . . . . . Lisa Finch; Diane Haertling; Angela Ramey  
Tenor . . . . . Gordon Brown; Mark Salzman; Tom Vaughn  
Bass . . . . . Jim Henry; Jerry Smith; Mark Strege

## Orchestra

Violin I - Sylvia Gholson\*; Margaret Thomas  
Violin II - Jennifer Jadrich; Marie Miller\*  
Cello - Dan Mellado  
Oboe - Johanna Erdman; Cynthia Qualls  
Piccolo - Cynthia Qualls  
Harpsichord - Gary Miller\*

## Production Staff

General Director . . . . . Shirley Zielinski\*  
Advisor . . . . . Nicholas McGegan  
Chorus Director . . . . . Doyle Dumas\*  
Orchestra Director . . . . . T. Donley Thomas\*  
Stage Director . . . . . Kristopher Shaw  
Assistant Music Director . . . Takayuki Nagami  
Scenic Designer . . . . . John Gergel  
Lighting Designer . . . . . Kristopher Shaw  
Costumer Designer . . . . . John Gergel  
Scenic Artist . . . . . Craig Thomas

## Special Acknowledgements

Shawn Lofgren      Lefty Roberts

David Green\*      Bill Ewing

Southeast Missouri State University String Project  
Theatre Department

\* denotes faculty

Handel wrote "Acis and Galatea", his first dramatic work in English, while serving as domestic composer to the Earl of Carnarvon (later Duke of Chandos). It was probably during the summer of 1718 at Cannons that the first performance of this masque for the stage took place.

The libretto of "Acis and Galatea" incorporates lines by Hughes, Dryden, and Pope. It was first ascribed to Gay in 1739. The story, out of Book XIII of Ovid's "Metamorphoses" had been used as a favorite by Lully, John Eccles, and Handel. True to the pastoral convention the libretto avoids edification on the one hand and buffoonery on the other. Handel was drawn to this Sicilian myth personifying the activities of Mount Etna. It suited his ability to combine comedy, tragedy and diversion into an encompassing entertainment.

Handel transfigures the pastorella while remaining true to its convention. There is pathos and humanity in the lovers' music. He creates a half-menacing half-humorous giant in Polyphemus who sings like the villainous "opera seria" bass but with an exaggerated comical accent.

While Handel's use of the chorus shows a notable advance on his Italian and English predecessors and anticipates the oratorio, he preserves the da capo aria of Italian opera. The opening of the chorus "Wretched lovers" not only contrasts brilliantly with the mood of the previous scene and gives a pictorial impression of Polyphemus: it raises to a higher degree the conflict between human happiness and the harshness of fate that underlies the plot as is the central theme of this Handel masterpiece.

Shirley Zielinski

Handel's opera are based on the presentation of moods not mixed and modified as in "real" life, but each pure, so that a character at any given moment of expression is for the time being simply the incarnation of a certain state of mind and feeling; thus the complete picture of the character is to be obtained by the synthesis of all these expressive moments rather than, as in modern drama, by the analysis of a complex of moods expressed in a single aria or scene. For such an aesthetic, the questions of consistency and plausibility in the plot are secondary: it is of little importance what a situation is or how it comes about, provided that it gives occasion for expression of mood.

Donald J. Grout

Acis and Galatea  
By George Frederick Handel

Act I

1. Sinfonia
2. Chorus . . . . . Oh the pleasure of the plains
3. Recitative (Galatea) . . . . . Ye Verdant plains  
Aria (Galatea) . . . . . Hush, hush, ye pretty warbling quire
4. Aria (Acis). . . . . Where shall I seek
5. Recitative (Damon) . . . . . Stay, shepherd, stay  
Aria (Damon) . . . . . Shepherd, what art thou pursuing
6. Recitative (Acis) . . . . . Lo! here my love  
Aria (Acis). . . . . Love in her eyes sits playing
7. Recitative (Galatea) . . . . . Oh! didst thou know the pains  
Aria (Galatea) . . . . . As when the dove
8. Duet (Acis and Galatea) . . . . . Happy we
9. Chorus . . . . . Happy we

Intermission

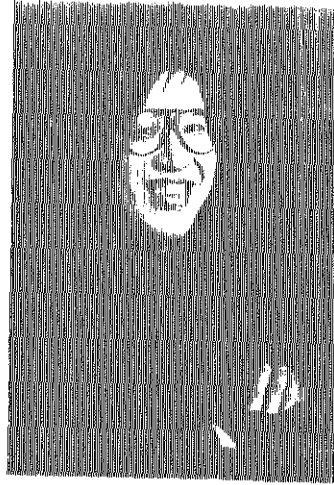
Act II

10. Chorus . . . . . Wretched lovers
11. Recitative (Polyphemus). . . . . I rage, I melt
12. Aria (Polyphemus). . . . . O ruddier than the cherry
13. Recitative (Polyphemus and Galatea). . . . . Whither fairest, art thou running
14. Aria (Polyphemus). . . . . Cease to beauty to be suing
15. Aria (Damon) . . . . . Would you gain the tender creature
16. Recitative (Acis). . . . . His hideous love provokes my rage  
Aria (Acis). . . . . Love Sounds the alarm
17. Aria (Damon) . . . . . Consider fond shepherd
18. Recitative (Galatea) . . . . . Cease, oh cease, thou gentle youth
19. Trio (Acis, Galatea, Polyphemus) . . . . . The flocks shall leave the mountains
20. Recitative (Acis). . . . . Help Galatea
21. Chorus . . . . . Morn, all ye muses
22. Solo and Chorus (Galatea) . . . . . Must I my Acis still bemoan
23. Recitative (Galatea) . . . . . Tis done: thus I exert my pow'r divine  
Aria (Galatea) . . . . . Heart, the seat of soft delight
24. Chorus . . . . . Galatea, dry thy tears





Tracy Wheeler



Takayuki Nagami



Brenda Chassey



Kristopher Shaw

Cast  
Friday 17 8:00 p.m.  
Sunday 19 3:00 p.m.

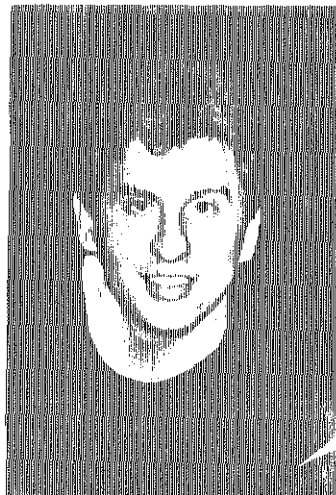
Cast  
Saturday 18 8:00 p.m.  
Sunday 19 3:00 p.m.



Mark Struge



Timmy Kops



Thomas Vaughn



Mark Salzman

TRACY WHEELER (Galatea) - is a freshman music major from Dexter Missouri where she was a member of her high school All-State Choir. Tracy has received numerous awards in singing at district and state level contests. She wishes to become a vocal music performance major.

TAKAYUKI NAGAMI (Acis) - from Nagoya, Japan is a Business major. He sang Ferrando in the Opera Workshop's recent production of Mozart's "Cosi fan Tutte". Mr. Nagami appears often as soloist with the University Choir. He is a member of the Nagoya Elastic Grinding Wheel MFG. Co. LTD. and a member of the Judicial Board at Southeast Missouri State University. In Japan, Mr. Nagami directed the Tokai Senior High School Brass Band (1971-74).

KRIS SHAW (Polyphemus) - attended Central High School in Cape Girardeau where he sang in Chamber Choir and appeared in theatre productions. He is majoring in theater and will graduate this semester. Mr. Shaw recently appeared in the title role in Bill Davis' "Mass Appeal" presented by the Theatre Department. With Opera Workshop he sang in Mozart's "Bastien and Bastienne". Mr. Shaw plans to further his career in New York.

BRENDA CHASSEY (Damon) - a junior from St. Louis is majoring in Mass Communication and Theatre. she has appeared in numerous University Theatre productions including "Carnival", "Arms and the Man", "Cat on a Hot Tin Roof", and "Greasel". In 1982, she was awarded "Best Actress of the Year". Brenda is a member of University Choir and has appeared with Opera Workshop in "Dido and Aeneas".

LIZBETH ESTES (Galatea) - is a native of Cape Girardeau and a 1982 graduate of Southeast Missouri State University with a degree in vocal performance. She has been involved in numerous operas as well as several musical comedies, dinner theatres, and solo performances throughout the Cape area.

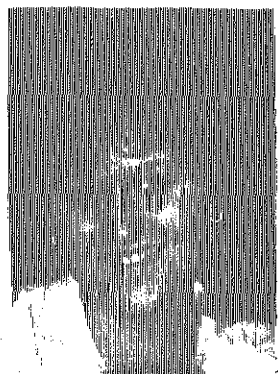
MARK STREGE (Polyphemus) - is a graduate student working on a Master of Arts in Teaching degree. He holds a Bachelor of Music degree from the University of Missouri-St. Louis, 1980. Mark taught high school music in the Flat River area for two years.

TOM VAUGHN (Acis) - a senior Vocal Performance major. He appeared in Opera Workshop performances of Purcell's "Dido and Aeneas", Mozart's "The Impresario", and was a stage manager for Mozart's "Cosi fan Tutte". As a member of University Choir, Tom has sung solo parts and was elected to represent the University at the All-Collegiate Choir concert recently held in Tan-Tar-A.

MARK SALZMAN (Damon) - a sophomore music major participated in Chamber Choir, All-District, and All-State Choir, and won "Outstanding Choir Member" as a student at Cape Central High School. Mark sang the role of Bastien in the Opera Workshop production of Mozart's "Bastien and Bastienne".



CHRISTINE BIRK - a freshman music major, participated in All-District Choir, Pop Concerts, and held leading roles in "Cinderella" and "Carousel" during her four years at Jackson High School.



CYNDI FRANEK - from Pacific, Missouri is a junior majoring in Interior Design. She has participated in Chamber Choir, University Choir, and University Theatre. She sang Bastienne in the Opera Workshop production of Mozart's "Bastien and Bastienne" last year and also appeared in Purcell's "Dido and Aeneas".

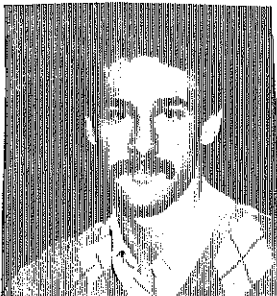


DEBBIE SMITH - soprano, is a 1983 graduate of Cape Central High School. She was involved in All-District and All-State Choirs. She is also a member of University Choir. Debbie is seeking a B.M.E. major in the vocal area, and as a graduate hopes to direct a high school choir.



LISA FINCH - is currently a junior majoring in Music Education. She is a native of Desloge, Missouri.





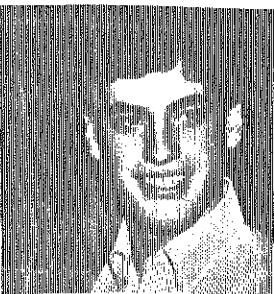
GORDON BROWN - tenor, is a 1980 graduate of Jackson Senior High School. He has participated in summer musicals, dinner theatres, and school productions. He has also been involved in All-District and All-State Choirs. He is presently singing with a gospel group. Gordon plans to major in design with a double minor in Art and Industrial Arts.



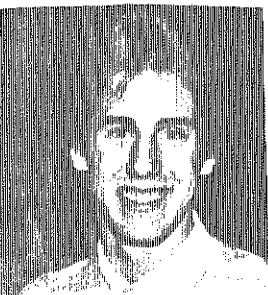
ANGIE RAMEY - alto, is a freshman at Southeast Missouri State University. She has participated in All-District Choirs and SEMO productions. Angie was also a member of her local theatre group in St. Charles, Missouri. She plans to major in Music and minor in Theatre or Journalism.



DIANE HEARTLING - is a sophomore majoring in Early Childhood Education, with a Music minor. She was a member of All-District Choir and All-State Choir during her four years at Jackson Senior High School.



JIM HENRY - a sophomore Theory/Composition major from St. Charles, Missouri, sang in the St. Louis All-District and Missouri All-State Choir. At Southeast Missouri State University, Jim is a member of the University Choir and Jazz Choir. He sang in "Carnival" and "The Fantastics."



JERRY SMITH - is a graduate of Wentzville High School and is now a freshman at Southeast Missouri. He was involved in the St. Louis All-Suburban Choir and Missouri's All-State Choir. Jerry is a member of University Choir and is seeking a B.M.E. degree. He would like to sing in gospel or teach high school choir.

## DIRECTOR'S NOTES

When Jacques Offenbach wrote *La Périochole* in 1868 at the age of 49, he had already enjoyed a very successful career, first as a cellist, then conductor, then opera composer and impresario. As an operatic composer, he developed a specific style — satirical, yet light and lyrical — that many would copy, including Gilbert and Sullivan. *La Périochole* came after the more well-known and farcical hits such as *Orpheus in the Underworld*, *La belle Hélène*, and *La vie Parisienne*. *La Périochole* is regarded as Offenbach's "most charming" opera with many Hispanic-influenced dance styles used to deliver this delightful story.

Originally placed in 18th century Lima, Peru, the plot revolves around a real-life, famous street singer, Micaela Villegas, who was also famous for being the mistress of the Viceroy of Peru. The story of *La Périochole* of the 1800s seems to be oddly revealing of our own time. A woman artist, struggling to make ends meet, finds herself at the mercy of someone very powerful, yet insecure. A contemporary update seemed not only appropriate, but necessary — an opportunity to shine a light on human nature that may cause us to laugh and cringe at the same time. Art can do that.

Here we have a new look at an old story — two impoverished street singers, so desperate to find work, or even a meal, that they make decisions that lead them into a chaotic place. This is a new look indeed — new words, new orchestration, and a new location for this story. Despite the update, the piece retains its bubbly score, fun story, and a dash of political satire. "Périochole" is a parody, to be sure. But it is mostly a story of love, communication, and trust — timeless human needs — all set in rhyming couplets to an appealing score. Many thanks to our collaborators on this production. We are fortunate to work in a symbiotic, collegial environment at the River Campus. And, thank you for coming to the opera today!

## UPCOMING MUSIC EVENTS

### **Southeast Percussion Ensemble Drum Circle**

January 29, February 5 & 12, 6:30-8 p.m.

### **Clark Terry / Phi Mu Alpha Jazz Festival Gala Concert**

February 1, 7:30 p.m.

### **Faculty Chamber Music Recital**

February 7, 7:30 p.m.

### **The Stage and Screen**

Concert Band & Wind Symphony  
February 26, 7:30 p.m.

### **Twentieth-Century Vox**

Faculty Recital / March 3, 3 p.m.

### **Shostakovich Fifth Symphony**

March 5, 7:30 p.m.

### **Piano Four-Hands with Boulton & Barry**

Guest Artist Recital / March 8, 7:30 p.m.

### **Child's Play: Evocations of Childhood and Times Past**

Choir / March 19, 7:30 p.m.

### **Percussion Ensemble Theatre Concert and Studio Recital**

March 26, 7:30 p.m.

### **newEar Contemporary Chamber Ensemble**

Sundays at Three / March 31, 3 p.m.

THE DEPARTMENT OF MUSIC PRESENTS

# *La Périochole* **THE STREET SINGER**

FEATURING A NEW ENGLISH TRANSLATION AND A MODERN ADAPTATION



*by Jacques Offenbach*

**January 18 & 20, 2019 / Bedell Performance Hall**



**SOUTHEAST MISSOURI**  
STATE UNIVERSITY • 1873



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## CAST

(in order of appearance)

### The Three Cousins

Colleen.....Megyn Payne  
Kaylee.....Cassidy McNeal  
Kathleen.....Neely Caudle

Mayor of NYC.....Tayrin Sain

Secretary of the Interior Interior.....Steven Thompson

President of USA.....Yul Carrión

La Périchole.....Emily Smith (Friday) / Emily Davis (Sunday)

Piquillo.....Michael Perreault

Cowboy Busker.....Trey Marlette

Judge.....Gemma Welch

Clerk.....Srikanth Sriramula

Andy Kohn.....Evan Short

### Housewives of Manhattan

Ramona.....Sarah Miller

Luann.....Leanne Alpers

Sonja.....Peyton Cabral

Tinsley.....Sophie Capra

Secret Service Jailer.....Colt Lincoln

Old Prisoner.....Holly Henson

### Chorus of Citizens, Secret Service, Police, New Yorkers

Leanne Alpers  
Erin Bingenheimer  
Cami Bonine  
Peyton Cabral  
Sophie Capra  
Catie Davis  
Matt Diamond

Tabatha Dummitt  
Haley Gilmore  
Holly Henson  
Colt Lincoln  
Trey Marlette  
Sarah Miller  
Isabel Nauman

Mahala Pruett-Pittman  
Clayton Seabaugh  
Evan Short  
Kadeem Smith  
Srikanth Sriramula  
Gemma Welch  
Dakota Williams

### ORCHESTRA PERSONNEL

#### 1ST VIOLINS

Megan Heithaus\*  
Hayley Huntley  
Aimee Laws

#### 2ND VIOLINS

William Reagan  
Bailey Wooten  
Jacob White

#### VIOLAS

Paul Quinlisk  
Micah Wallace

#### CELLOS

Nicholas Pratt  
Nikkie Le

#### BASS

Daniel Bird

#### FLUTE

Anthony Kandilaroff

#### OBOE

Hannah Werner

#### CLARINET

Jennifer Hunt

#### BASSOON

Joshua Guehring

#### TRUMPET

Brea Sloan

#### FRENCH HORN

Lexxie Amacker  
Victoria Blue

#### TROMBONE

Luke McFall

#### PERCUSSION

Alisah Coots

\*concertmaster

THE DEPARTMENT OF MUSIC PRESENTS

*La Périochole*  
**THE STREET SINGER**

*by Jacques Offenbach*

*Translation and Adaptation by Christopher Goeke*

*Orchestration by Timothy Schmidt*

**THE PRODUCTION STAFF**

Director ..... Christopher Goeke  
Conductor/Music Director ..... Timothy Schmidt  
Associate Music Director/Vocal Coach/Rehearsal Accompanist ..... Leslie Jones  
Set Design ..... Amber Cook  
Costumes ..... Deanna Luetkenhaus  
Lighting Design ..... Christopher Haug  
Stage Manager ..... Emily Fluchel  
Dialect Coach ..... Roxanne Wellington

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Holland College of Arts and Media / Southeast Missouri State University  
January 18, 2019, 7:30 p.m. & January 20, 2019, 3 p.m.

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**Location and Musical Numbers (present day)**

**ACT I**

*Neighborhood in Manhattan, outside the Three Cousins Tavern*

Celebration Chorus (Ensemble)  
Song of the Three Cousins (Three Cousins, Ensemble)  
Don't Tell Chorus (Ensemble)  
Incognito (President)  
The Frat Boy and the Pledge (Piquillo, La Périchole)  
Motorcycle Seduction Seguidilla (Piquillo, La Périchole)  
Selfie Chorus (Ensemble)  
Letter Aria (La Périchole)

**Finale Act I:**

Duet of Officiants  
Drunk Aria (La Périchole)  
Marriage Duet (Piquillo, La Périchole)  
Wedding March (Tutti)

**INTERMISSION**

**ACT II**

*Campaign headquarters, conference room of a Manhattan luxury hotel*

Housewives Chorus (Housewives, Ensemble)  
Catty Cancan (Housewives, Piquillo, Ensemble)  
Shaming Chorus (Men's Ensemble)  
Women are the Only Thing that Matters (Piquillo, Secretary, Mayor)  
Presentation of the Intern (Tutti)  
Why Are Men Such Idiots? (La Périchole)  
Rondo of Rage (Piquillo)  
Arresting Galop (Tutti)

**ACT III, SCENE 1**

*Sub-basement of the same hotel*

Other Husbands Bolero (Secretary, Piquillo, Mayor)  
Declaration Duo (La Périchole, Piquillo)  
Jolly Jailer of the Keys (La Périchole, Piquillo, President)  
Prison Trio (La Périchole, Piquillo, President)  
The Trap (La Périchole, Piquillo, President, Old Prisoner)

**ACT III, SCENE 2**

*Neighborhood in Manhattan, outside the Three Cousins Tavern*

Cop's Chorus (Three Cousins, Secretary, Mayor, Ensemble)  
Three Cousin's Waltz (Three Cousins, Ensemble)  
Ballad of the Lovers (La Périchole, Piquillo)  
Finale (Tutti)





*The Department of Music presents*

## **OPERA WORKSHOP SCENES**

*DIRECTORS: CHRISTOPHER GOEKE,  
LESLIE JONES, TIMOTHY SCHMIDT*

*April 28 / 6 p.m.*

*Shuck Music Recital Hall*



**SOUTHEAST MISSOURI**  
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The Department of Music presents

# OPERA WORKSHOP SCENES

Directors: Christopher Goeke, Leslie Jones, Timothy Schmidt

Rehearsal Accompanists: Leslie Jones and Timothy Schmidt

Performance Accompanist: Matthew Yount

## PROGRAM

"Smuggler's Quintet" from *Carmen*.....Georges Bizet  
(Act II, #15)

Frasquita / Abigail Becker  
Mercedes / Emily Smith  
Carmen / Ashtyn Miller  
El Remendado / Michael Perreault  
El Dancaïro / Austin Treat

"Là ci darem la mano" from *Don Giovanni*.....Wolfgang Amadeus Mozart  
(Give me your hand; Act I, #7)

Don Giovanni / Luke Poston  
Zerlina / Sophia Capra

"When you're away" from *Die Fledermaus*.....Johann Strauss  
(Act I, #4)

Rosalinda / Sarah Miller  
Adele / Cassidy McNeal  
Eisenstein / Jacob Welch

"Noble and kind he seems to be" from *Don Giovanni*.....Wolfgang Amadeus Mozart  
(Act I, #9)

Donna Elvira / Leanne Alpers  
Donna Anna / Haley Gilmore  
Ottavio / Steven Thompson  
Don Giovanni / Luke Poston

"Via resti servita" from *Le nozze di Figaro*.....Wolfgang Amadeus Mozart  
(To greet you, my lady; Act I, #5)

Susanna / Megyn Payne  
Marcellina / Cami Bonine

"A man who would woo a fair maid" from *The Yeoman of the Guard* .....Gilbert and Sullivan  
(Act II, #19)

Fairfax / Steven Thompson  
Elsie / Erin Bingenheimer  
Phoebe / Harmony Isaacson  
Jack Point / Jacob Welch

"Make Your Garden Grow" - finale from *Candide*.....Leonard Bernstein

Full Cast

Robert F. and Gertrude L. Shuck Music Recital Hall / River Campus  
Earl and Margie Holland College of Arts and Media  
Southeast Missouri State University / April 28, 2019, 6 p.m.



## AMY MAZZEO, GUEST ARTIST

St. Louis-based soprano, Amy Mazzeo, graduated from Millikin University in 2017 with a Bachelor of Music in Vocal Performance. Since then, they have performed three full roles in semi-staged productions under the direction of Luke Housner: Cizi Knezna (The Foreign Princess) in Dvorak's *Rusalka* in Toronto, Ontario; Mutter (Mother) in Humperdinck's *Hansel und Gretel* in Vancouver, British Columbia; and, most recently, Fiordiligi in Mozart's *Così fan tutte* in Bloomington, Indiana. They are also a staff singer at St. Frances de Sales Oratory in St. Louis, Missouri, as well as a principal soprano with the Bach Society of St. Louis. Amy is excited to step back into the role of Suor Angelica, having performed it for the first time at Millikin in 2014, and is honored to share the stage with the wonderful cast and crew at Southeast Missouri State University.

### UPCOMING MUSIC EVENTS

**Clark Terry / Phi Mu Alpha  
Jazz Festival Gala Concert**  
February 7, 7:30 p.m.

**EASTMANIA:  
The Music of Julius Eastman**  
February 23, 7:30 p.m.

**Southeast Percussion Festival Concert**  
February 27, 1 p.m. & 6 p.m.

**Pas de deux: Duo Violin Recital**  
February 29, 7:30 p.m.

**con Spiritoso**  
March 1, 3 p.m.

**Earthscapes: Water, Rocks, Deserts**  
March 3, 7:30 p.m.

**The 442s**  
March 8, 3 p.m.

**Symphonic Pops with Symphonic Stars!**  
March 10, 7:30 p.m.

**Percussion Ensemble Theatre  
Concert and Studio Recital**  
March 12, 7:30 p.m.

**Something Blue**  
March 12, 7:30 p.m.

**To Singing and To Music**  
March 24, 7:30 p.m.

**Back and Britten,  
Masters of Tone Painting**  
April 2, 7:30 p.m.

**Steel Drum Band at First Friday**  
April 3, 5-7 p.m.

**It Might As Well Be SWING**  
April 7, 7:30 p.m.

**Across Disciplines 2:  
Percussion and Visual Art**  
April 19, 3 p.m.

**J3 Trio**  
April 26, 3 p.m.

**Brahms' A German Requiem**  
April 28, 7:30 p.m.

**Chamber Music  
for Flutes, Cello, and Piano**  
May 2, 7:30 p.m.

**Opera Scenes**  
May 3, 3 p.m.

**Cinco De Mayo con Vientos y Percusión**  
May 5, 7:30 p.m.



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*The Department of Music Presents*

# SUOR ANGELICA & GIANNI SCHICCHI

TWO ONE-ACT OPERAS BY GIACOMO PUCCINI

*January 31-February 1 / 7:30 p.m. / Donald C. Bedell Performance Hall*



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*The Department of Music Presents*

## SUOR ANGELICA & GIANNI SCHICCHI

*Two One-Act Operas by Giacomo Puccini*

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Southeast Missouri State University / January 31-February 1, 2020, 7:30 p.m.

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SUOR ANGELICA

## CAST LIST

(in order of appearance)

Lay Sisters.....	Meredith Kessler
	Dakota Williams
Suor Angelica .....	Amy Mazzeo
Abbess.....	Anastasia Novak
Moniter .....	Emily Smith
	Kayla Lilliech
Mistress of the Novices.....	Haley Gilmore
Novice.....	Mackenzie Barger
Suor Osmina.....	Tabatha Dummitt
Suor Genevieve.....	Erin Bingenheimer
Suor Dolcina.....	Brianna Bradshaw
The Nursing Sister .....	Cassidy McNeal
Alms Sisters.....	Megyn Payne
	Cami Bonine
The Princess Aunt.....	Leslie Jones

## ENSEMBLE

Sisters of the Convent ..... Ella Crader  
Sarah Dobson  
Georgia Eirvin  
Mary ..... Ashley Latta  
Boy ..... Sebastian Harvey  
Angel Chorus ..... Full Company

## SETTING

Location: Courtyard of the Convent of Santa Maria Cellole, outside Siena, Italy  
Time: 1935

## GIANNI SCHICCHI

## CAST LIST

(in order of appearance)

### THE FAMILY OF BUOSO DONATI:

Zita (cousin of Buoso).....	Sophie Capra
Rinuccio (Zita's nephew, in love with Lauretta).....	Michael Perreault
Gherardo (Buoso's nephew).....	Steven Thompson
Nella (Gherardo's wife).....	Cara Scheperle
Gherardino (their son).....	Megyn Payne
Betto (Buoso's brother in law).....	Anthony Shepard
Simone (cousin of Buoso).....	Benjamin Peppers
Marco (Simone's son).....	Luke Poston
La Ciesca (Marco's wife).....	Sarah Miller
The Body of Buoso Donati.....	Max Janssen

Gianni Schicchi (Sicilian immigrant) .....	Ethan Miller
Lauretta (Schicchi's daughter, in love with Rinuccio) .....	Leanne Alpers
Spinelloccio (a doctor).....	Tay Sain
Nicolao (notary).....	Austin Treat
Pinellino (witness) .....	Robb Davis
Guccio (witness) .....	Colt Lincoln

## SETTING

Location: The apartment of Buoso Donati  
in an Italian neighborhood in Chelsea, lower Manhattan

Time: 1935

Translation by Christopher Goeke



## THE PRODUCTION STAFF

Director .....Christopher Goeke\*  
 Conductor/Music Director.....Timothy Schmidt\*  
 Assoc. Music Director and Vocal Coach .....Leslie Jones\*  
 Rehearsal Accompanists.....Tim DePriest and Leslie Jones\*  
 Lighting Designer.....Christopher Haug\*\*  
 Costume Designer.....Amber Nelson and Deana Luetkenhaus\*\*  
 Stage Manager.....Emma Haloftis

Additional Orchestrations.....Timothy Schmidt\*  
 Set Concept and Technical Coordinator.....Christopher Goeke\*  
 Set Construction.....the Cast  
 Running Crew.....the Cast

## ORCHESTRA PERSONNEL

### FIRST VIOLIN

Sophia Han\* – concertmaster  
 Landon Brown

### SECOND VIOLIN

Steve Schaffner\*  
 Landon Brown  
 Kyle Meinke

### VIOLA

Rhett Hendrickson  
 Megan Heithaus

### CELLO

Jacob Laws  
 Nicholas Pratt

### CONTRABASS

Daniel Bird

### FLUTE/PICCOLO

Anthony Kandilaroff  
 Lexi Ligons

### OBOE

Rylie Martin

### CLARINET

Jennifer Hunt  
 Charles Hrdlicka

### BASSOON

Evan Short

### TRUMPET

Jessica Hezel

### HORN

Victoria Blue  
 Lauren Zygmunt

### TROMBONE

Luke McFall

### PERCUSSION

Thomas Landewee

### HARP

Chadie Fruehwald

### KEYBOARD

Jake White

## DIRECTOR'S NOTES

Opera. A curious word – full of different meanings and inferences, some imagined, some real. That observation is really at the heart of Opera – what you see is simultaneously real and imagined. What makes opera so impactful is that it strikes a familiar chord in all of us. The real events and emotions that humans have felt for countless generations are played out on a stage but with the passionate sounds of the orchestra and the human voice heightening the emotions and the experience.

Tonight's stories, told through Puccini's beautiful music, are ultimately about families. First, we have a family of nuns in 1935. These women have chosen a life of devotion apart from the temptations of the outside world. Their everyday life is highlighted by simple acts of humility and work. One of these sisters, Suor ("Sister") Angelica, has experienced a horrible schism in her family, brought on by the birth of her son outside of marriage. A difficult situation for any family, even in today's "modern" culture. Suor Angelica now lives out her life with her new family, the sisters of the convent, who love and support her, despite her secret. She seeks forgiveness, something that humans sometimes find difficult to allow. One can only imagine how a moment of grace and forgiveness might have changed harsh words and rash decisions.

Our second story, Gianni Schicchi, gives us a glimpse of the Donati's, a family of Italian immigrants in 1935 lower Manhattan (updated from 16th-century Florence). It's a tough time, money is tight and Buoso Donati has just passed. The relationships in this family are ... "interesting," to put it politely. But we've all been there. Those awkward discussions of tense issues with extended family members with whom you may not agree. The weird uncle, the overbearing aunt, the brother who drives you crazy, the conniving cousins, the clueless parents. We all have them – family who say and do things that enrage and embarrass. But these things usually happen behind closed doors. Tonight we get to look into the fishbowl of the Donati life as they work through their "issues" – sometimes in English, sometimes in Italian.

Grace and Greed: Two formidable and real motivators upon which our fictional stories are based. With powerful music and lyrics, opera tells stories that hit home. Thank you for coming tonight to be a part of the real and imaginary world of opera.

## SPECIAL ACKNOWLEDGEMENT

We wish to thank The Jeanine Larson Dobbins Conservatory of Theatre and Dance for significant assistance in borrowing scenery and properties. Especially Robert Anderson, L. Andrew López, and Brandon Newton for technical assistance and consulting.

\*The Department of Music

\*\*The Jeanine Larson Dobbins Conservatory of Theatre and Dance



## Director's Notes:

The question of Art imitating Life or Life imitating Art is kind of a “chicken and egg” conundrum that is interesting to ponder in our updated interpretation of Mozart's *Le Nozze di Figaro* (*The Marriage of Figaro*). Over the last year, we have experienced so many life-altering, monumental changes to “normal” living. Who could have foreseen the struggles, difficulties, and adaptations we have endured? How is art reflected in our current situation and how is life reflected in our art?

While sometimes hidden in polite conversation, one of the central plot points in “*Figaro*” is the attempted abuse by the Count towards Susanna, claiming his “feudal right” as Lord and Master—even though he had foresworn this practice when he was married only three years prior. Mozart and librettist Da Ponte created a timeless masterpiece dealing with these human foibles. In a light-hearted way they put a spotlight on a serious subject.

Mozart's beautiful, symmetrical, expressive, and captivating music illustrates the emotions of these flawed humans so effectively that the play works in any time or place. Over the past summer, the creative team decided to embrace our circumstances and push forward with our production, adapting to the COVID-19 procedures that would be necessary to safely rehearse and perform this work. The cast has unflinchingly and bravely endured COVID testing, masks, distancing, online rehearsals, rehearsals in a tent, even quarantining in the fall semester to be able to present this landmark opera.

We did not know of, and who could have predicted, the events of January 6 of this year. As we prepared for our COVID production last summer, we imagined a world where power could be misused, governments failed, and people had to go about their daily lives with masks, distancing, and limiting time together.

And here we are now—Art is certainly imitating Life in this production. We should be so lucky as to have Life imitate the Art expressed in *The Marriage of Figaro*—if all could be as forgiving as the Countess, as true and loyal as Susanna, and as persistent as Figaro in pursuing life, truth, and happiness.

Thank you for coming to our production of *Le Nozze di Figaro*. We hope that you are as transformed by its beauty and message as we have been in preparing it.

River Campus  
Earl and Margie Holland College of Arts and Media  
Southeast Missouri State University

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January 29, 7:30 p.m. / January 31, 3:00 p.m.

Donald C. Bedell Performance Hall  
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The Department of Music Presents  
*THE MARRIAGE OF FIGARO*

## CAST LIST

Count Almaviva.....	Benjamin Peppers
Countess Rosina Almaviva .....	Sophie Capra (1/29/21) Leanne Alpers (1/31/21)
Susanna .....	Meredith Kessler (1/29/21) Cara Scheperle (1/31/21)
Figaro .....	Luke Poston (1/29/21) Seth Tanner (1/31/21)
Cherubino.....	Cassidy McNeal
Marcellina .....	Dakota Williams
Bartolo .....	Chad Beatty
Basilio.....	Jacob Welch
Don Curzio .....	Tyler Helm
Antonio .....	Tay Sain
Barbarina .....	Mackenzie Barger
Ensemble.....	Grace Bailey, Ella Crader, Lane Hisel, Colt Lincoln, Ella Thompson

## BACKGROUND

Time: The not-too-distant future.

Place: A large rural estate outside St. Louis, MO.

After many years of infighting, power struggles, and an inability to find common cause, governmental systems have failed due a lack of public trust. The fall of democracy was exacerbated by a failure to consistently implement needed protocols related to a deadly virus, which still persists in this era. Everyone wears a mask and keeps their distance to prevent spread of the disease.

What was formerly the United States of America is now a network of small fiefdoms, each governed by individuals who were able to grab power, property, and control—leaving the working middle class without status, money, or any governing representation. In some rural areas, wealthy landowners have resorted to authoritarian ruling systems, built on feudal practices, where the owner rules as Lord and Master of an “estate” and where all the people who live and work on his land are subject to his rules and whims.

Count Almaviva is one such wealthy landowner of an estate in Missouri.

## Production Team

**Director/Technical Coordinator/Set Design**  
Christopher Goeke

**Conductor/Music Director/Orchestrations**  
Timothy Schmidt

**Associate Music Director/Vocal Coach/  
Rehearsal Accompanist/Show Pianist**  
Leslie Jones

**Lighting Design**  
Benji Arrigo

**Costume Design**  
Cate Croghan

**Stage Manager**  
Ashlyn Perry

**Assistant Stage Manager**  
**Fly Rail/Stage Hand**  
**Supertitles Operator**  
**Dialogue Adaptation**  
**Supertitle Writing**

Jessica Parris  
Sammi Parks  
Morgan Goad  
Christopher Goeke  
Leslie Jones

## Acknowledgements

KRCU for support of the Department of Music and Opera at Southeast

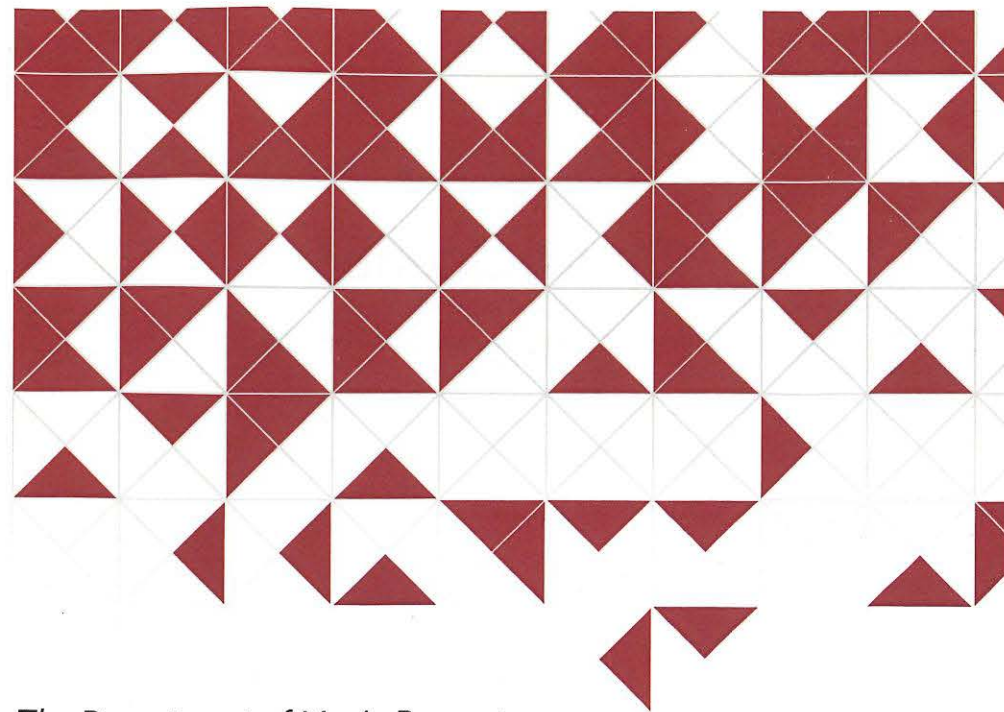
Community Sponsor:

First State Community Bank for continued support of opera in our schools and community.

Department of Music Administrative Assistant Beverly Delph

COVID-19 masks used in *The Marriage of Figaro* were created by Julie Rummerfield specifically for this production.

Many thanks to our colleagues in the Conservatory of Theatre and Dance for assistance in coordinating technical staff, properties, and scenery: Robert Anderson, Amber Cook, Chris Haug, Deanna Luetkenhaus, Lawrence Lopez, and Brandon Newton.



*The Department of Music Presents*

# OPERA SCENES

Christopher Goeke  
and Timothy Schmidt / directors

*May 2, 2021 / 3 p.m. / Shuck Recital Hall*

River Campus  
Earl and Margie Holland College of Arts and Media  
Southeast Missouri State University

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**SOUTHEAST MISSOURI**  
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*The Department of Music Presents*

## Opera Scenes

Directed by Christopher Goeke and Timothy Schmidt

Accompanied by Matthew Yount

Rehearsal accompanists:  
Timothy Schmidt and Matthew Yount

## PROGRAM

From *The Magic Flute*

"Oh help me, oh help me!"

Tamino: Tyler Helm

1st Lady: Grace Bailey

2nd Lady: Sophie Capra

3rd Lady: Ella Crader

Wolfgang Amadeus Mozart

From *The Magic Flute*

"Pa-pa-pa...Papageno!"

Papageno: Colt Lincoln

Papagena: Lily McKnight

Wolfgang Amadeus Mozart

From *Il Matrimonio Segreto*

"Cosa farete? Via su parlate"

Elisetta: Mackenzie Barger

Fidalma: Dakota Williams

Geronimo: Benjamin Peppers

Domenico Cimarosa

From *The Elixir of Love*

"La-la-ral-la-là"

Adina: Meredith Kessler

Nemorino: Jacob Welch

Gaetano Donizetti

From *La Clemenza di Tito*

"Non ci pentiam...Ah perdono"

Annio: Bricela Trejo

Servilia: Megan Thompson

Wolfgang Amadeus Mozart

From *The Pirates of Penzance*

"Now for the pirate's lair!"

Frederic: Tyler Helm

Ruth: Cami Bonine

Pirate King: Chad Beatty

W.S. Gilbert and Sir Arthur Sullivan



## Director's Notes

In 1878, HMS Pinafore hit the stage, was an immediate success in London, and quickly became an international sensation. With this and subsequent works, Gilbert and Sullivan created an entire subgenre of musical theatre that has endured to this day.

The characteristics of operetta generally are: a light subject matter, usually involving a love story, and some comic relief. These shows often include ambitious singing as well as extensive dialogue. Gilbert and Sullivan added many aspects to this style of theatre that they are now known for: social and political satire, a prevalence for witty word-play and rollicking rhyme schemes, and a fantastical plot which usually includes a fun twist right at the end.

The topsy-turvy Gilbert and Sullivan world is simultaneously entertaining and insightful. These shows help us consider our history and chuckle at our human foibles. We can laugh at the absurdity of these caricatures and at the same time realize that "love really does level all ranks" (even if Sir Joseph thinks that it might not apply to him).

Thank you for taking time to come to the theatre and immerse yourself in this delightful fantasy world – where singing sailors and audacious aunties guide young lovers through the gauntlet of rigid Victorian dating rules. If this fictional 19th century story, with its appealing melodies and clever lyrics helps you to escape the distressing reality of the 21st century, then "give three cheers and one cheer more, for the captain of the Pinafore".

Special thanks to:

/ First State Community Bank  
/ Dr. Jennifer Judd and Dr. Timothy Judd  
/ Rachel Westoff and the SECreative team for social media assistance  
/ Jim Dufek, Department of Mass Media and film crew for web-cast assistance.

We wish to thank the Conservatory of Theatre and Dance for substantial material support. And faculty consultants: Amber Cook, Deana Luetkenhaus, Daniel Myers-Bowman, and Brandon Newton.

River Campus  
Earl and Margie Holland College of Arts and Media  
Southeast Missouri State University

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January 21, 2022 7:30 p.m. / January 23, 2022 3 p.m.

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# H.M.S. PINAFORE

## CAST LIST

(in order of appearance)

*Little Buttercup* ..... Elizabeth Brennecke  
(cover: Dakota Williams)

*Ralph Rackstraw* ..... Tyler Helm

*Captain Corcoran* ..... Ben Peppers  
(cover: Connor Missey)

*Josephine* ..... Meredith Kessler  
(cover: Alyssa Pollien)

*Sir Joseph Porter* ..... Chad Beatty

*Cousin Hebe* ..... Sophie Capra  
(cover: Lily McKnight)

*Dick Deadeye* ..... Luke Poston

*Boatswain* ..... Jonathan Reynolds

*Carpenter* ..... Robb Davis

### Cousins and Aunts

Grace Bailey  
Cami Bonine  
Elise Bowles  
Emma Buchanan  
Ella! Crader  
Lauren Jenkins  
Lily McKnight  
Isabelle Murphy  
Alyssa Pollien  
Megan Thompson  
Dakota Williams

### Sailors

Alan Bruns  
Robb Davis  
Morgan Goad  
Tyler Helm  
Connor Missey  
Luke Poston  
Jonathan Reynolds  
Jesse Steele  
Jacob Welch

## PRODUCTION STAFF

*Director* ..... Christopher Goeke\*

*Music Director and Conductor* ..... Timothy Schmidt\*

*Associate Music Director and Vocal Coach* ..... Lelie Jones\*

*Choreography* ..... Phillip Edgecombe^, Heyleigh Kemnic, Hilary Peterson^

*Lighting Design* ..... Christopher Haug^

*Costumes Supervisor* ..... Emma Whetton

*Stage Manager* ..... Alexandros Kitchell

## OTHER

*Rehearsal Accompanist* ..... Leslie Jones\*

*Orchestration* ..... Timothy Schmidt\*

*Set design/technical coordinator* ..... Christopher Goeke\*

*Set Construction and Painting* ..... the Cast

*Supertitles Operator* ..... Tyler Montgomery

*Supertitles Writing* ..... Leslie Jones\*

## ORCHESTRA

### Violin

Sophia Han (concert master)\*  
Xin Yu Chang  
Whitney Zeamer  
Samantha Keller

### Viola

Clayton Bridgeman  
Rhett Hendrickson

### Flute/Piccolo

Anthony Kandilaroff

### Oboe

Jenna Sehmman\*

### Clarinet

Charles Hrdlicka

### Bassoon

Evan Short

### Trumpet/Flugelhorn

Matt Coffman

### Horn

AJ Haessly

### Trombone

Ashleigh Green

### Percussion

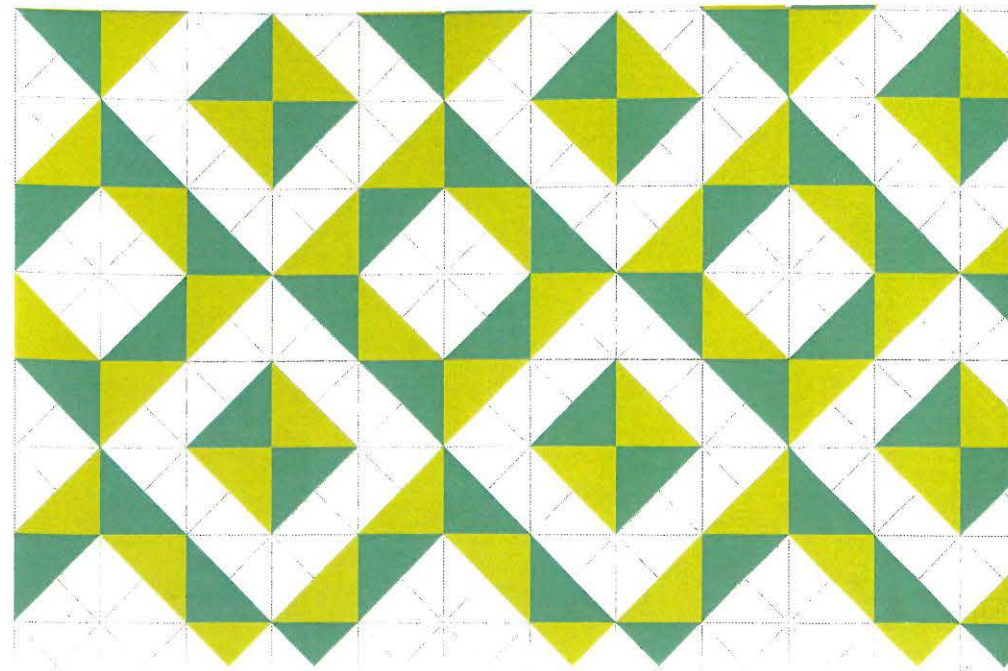
Ethan Brown

### Piano

Leslie Jones\*

\* indicates Department of Music faculty member

^ indicates Conservatory of Theatre and Dance faculty member



*The Department of Music Presents*

# OPERA SCENES

FEATURING WORKS BY MOZART,  
MENOTTI, DELIBES, AND DONIZETTI

*May 1, 2022 / 3 p.m. / Robert F. and Gertrude L. Shuck Music Recital Hall*

River Campus  
Earl and Margie Holland College of Arts and Media  
Southeast Missouri State University

The use of photographic and recording devices during the program is strictly prohibited.  
Kindly turn off all cellular phones and other electronic devices during the program. Thank you.



# OPERA SCENES

## PROGRAM

**The Impresario** ..... Wolfgang Amadeus Mozart  
Mme. Goldentrill ..... Grace Bailey  
Miss Silverpeal ..... Evie Rodenbaugh  
Mr. Angel ..... Connor Missey

### Monologues

**The Old Maid and the Thief** ..... Gian Carlo Menotti  
Miss Todd ..... Dakota Williams  
Miss Pinkerton ..... Sophie Capra  
Laetitia ..... Megan Thompson  
Bob ..... Luke Poston

### Monologues

**Lakme - Flower Duet** ..... Léo Delibes  
Lakme ..... Meredith Kessler  
Mallika ..... Isabelle Murphy

### Monologues

**L'Elisir d'amore** ..... Gaetano Donizetti  
Dulcamara ..... Ben Peppers  
Belcore ..... Luke Poston  
Adina ..... Lily McKnight  
Townspople ..... Ensemble

Directors: Christopher Goeke, Leslie Jones, Timothy Schmidt

Rehearsal Accompanists: Leslie Jones, Timothy Schmidt, Matt Yount

Performance Accompanist: Matt Yount



## Director's Notes

*The Bat's Revenge (Die Fledermaus)* is a staple of the operatic repertoire. Its light hearted story and bubbly, virtuosic music are like catnip to opera goers and producers alike. Southeast Opera has had its eye on this gem for quite some time and is pleased to be able to present a brand new translation and relocation of the story.

Josh Shaw, Executive and Artistic Director of the Pacific Opera Project (POP), has taken the plot from 1874 Vienna to 1935 Hollywood. Southeast is the first university to present this version of *Die Fledermaus*, and this will only be the second performance of this translation worldwide. The names have been changed slightly (as one does when pursuing a film career in the 30's), but the story remains the same revenge-prank practical joke via masquerade party as it has always been.

Relocating the plot to the United States just as the film industry was beginning to explode creates a familiarity about these people. Even if you are "Gen-Y or Z", you probably have seen some of the epic films of the 1930's. It is fun to imagine life in Hollywood at this time and perhaps even find similarities between characters in *The Bat's Revenge* and the life of the Midwesterner in 2023. After all, don't we all need an escape from time to time? That's what these characters are up to – escaping from their normal lives to a dream-world fantasy.

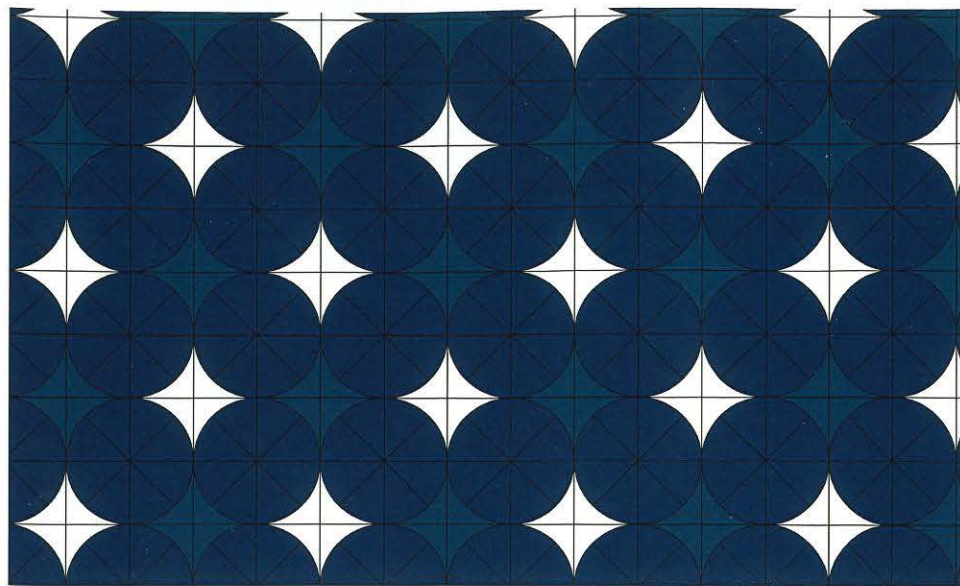
Thank you for coming to the opera tonight. We hope you will enjoy your escape to the enchanting world of *The Bat's Revenge* by Johann Strauss.

We wish to thank the Conservatory of Theatre and Dance for substantial material support in scenic materials and costumes assistance. Especially: Amber Cook, Christopher Haug, Daniel Myers-Bowman, and Benjamin Streeter.

***Special Thanks to First State Community Bank***

River Campus  
Earl and Margie Holland College of Arts and Media  
Southeast Missouri State University

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*The Department of Music Presents*

# THE BAT'S REVENGE

*(DIE FLEDERMAUS)* by Johann Strauss

January 20, 2023 / 7:30 p.m. / Bedell Performance Hall

January 22, 2023 / 3:00 p.m. / Bedell Performance Hall



**SOUTHEAST MISSOURI**  
**STATE UNIVERSITY • 1873®**



*The Department of Music Presents*

# THE BAT'S REVENGE

(DIE FLEDERMAUS) by Johann Strauss

## CAST LIST

*Gabe Valentine* ..... Jacob Welch

*Rosie Lynne* ..... Sophie Capra

*Freddie Falcone* ..... Seth Tanner (Friday) and Luke Poston (Sunday)

*Adele* ..... Alyssa Pollien (Friday) and Haley Hudson (Sunday)

*Alfredo Caruso* ..... Ryan Townsend

*Prince Orlofsky* ..... Morgan Goad (Friday) and Elizabeth Brennecke (Sunday)

*Chief Frank* ..... Chad Beatty (Understudy: Connor Missey)

*Blind* ..... Johnathan Reynolds (Friday) and Matthew Anthill (Sunday)

*Sally* ..... Isabelle Murphy (Friday) and Ava Baker (Sunday)

*Hollywood Party Crowd* ..... Elise Bowles, Landon Brewer, Holly Canales,  
Robb Davis, Cole Dunman, Ruthie Elliott, Asa Faust,  
Dimitri Gann, Bela Gonzalez, Miko Hare, Matt McCollom,  
Ryleigh Mejean, Kate Michel, Ella Richardson,  
Aurora Spear, Olivia Tipton, Dakota Williams

## PRODUCTION STAFF

Director ..... Christopher Goeke

Music Director and Conductor ..... Timothy Schmidt

Associate Music Director and Vocal Coach ..... Leslie Jones

Waltz Choreography ..... Phillip Edgecombe  
Assisted by Heyleigh Kemnic

Lighting Design ..... Emma Siver

Costumes Supervisor ..... Benjamin Streeter

Stage Manager ..... Alexzandros Kitchell

### Other

Rehearsal Accompanist ..... Leslie Jones

Orchestral Reduction ..... Timothy Schmidt

Set Design/Technical Coordinator ..... Christopher Goeke

Set Constuction and Painting ..... The Cast

Supertitles Operator ..... Lily Goodman

Supertitles Writing ..... Leslie Jones

### Orchestra

First Violin ..... Sophia Han (Concertmaster)

Second Violins ..... Iris Church, Kylie Smith

Violas ..... Clayton Bridgeman, Rhett Hendrickson

Cello ..... Margaret Schaffer

Bass ..... Andrew Signaigo

Flute ..... Presley Quarles, Kate Young

Oboe ..... Jenna Sehmman

Clarinet ..... Nathan Prater

Bassoon ..... Joshua Guehring

Trumpet ..... Matt Coffman

French Horn ..... AJ Haessly

Trombone ..... Ashleigh Green

Percussion ..... Ethan Brown

Piano ..... Leslie Jones