

LYRIC OPERA THEATRE

PRESENTS:

DON PASQUALE

Music by Gaetano Donizetti

Libretto by Giacomo Ruffini

Based on Angelo Anelli's libretto for Stefano Pavesi's Ser Marcantonio

Evelyn Smith Music Theatre

School of Music

Orchestral reduction by Tony Burke © Pocket Publications.

DON PASQUALE

Synopsis

Prior to the action of the opera, Don Pasquale (a miserly 70 year old bachelor who lives in Rome) has arranged a marriage between his orphaned nephew, Ernesto, and a wealthy, but unattractive woman. Ernesto is in love with Norina, a beautiful but poor young widow, and refuses to obey his uncle's demands. As punishment for Ernesto's disobedience, Don Pasquale has decided to disinherit Ernesto, and to look for a bride of his own.

The opera begins with an Overture which is comprised of two themes which will later be heard in Ernesto and Norina's arias. This was a common practice during the 19th century, and was later to influence the type of Overtures found in the operettas of Gilbert and Sullivan and later the overtures for Broadway musicals.

Typically, most bel canto operas began with an opening chorus. In the case of DON PASQUALE, Donizetti breaks with tradition by having Don Pasquale appear alone onstage. He is pacing in his drawing room, awaiting the arrival of the family doctor, Dr. Malatesta, who brings news of a prospective bride. Unknown to Don Pasquale, Malatesta is sympathetic to the plight of Ernesto and Norina. Malatesta devises a scheme to play a trick on Don Pasquale to pay him back for his cruelty to the young lovers.

In his aria, "Bella siccome un angelo" ("Beautiful as an angel"), Malatesta tells Pasquale of a beautiful, angelic, and charitable young girl, whom he believes would be perfect for Pasquale. From the exaggerated over-romanticism of the aria, we are given a clue that there is more to this girl than meets the eye. Malatesta informs Pasquale that this perfect young girl is none other than his own sister who has been brought up in a convent. Pasquale is overjoyed and begs Malatesta to arrange for the marriage immediately.

The standard practice for bel canto arias was to have _____ in two parts – beginning with a Cavatina (a slow, lyrical section) followed by a Cabaletta (a fast section with lots of patter in comedic works or extended coloratura in serious works). For Malatesta's aria, Donizetti breaks with convention, by having Malatesta only sing the slow, lyrical section of the aria. It is left to Pasquale to sing the faster, patter section of the aria, in which he dreams of his prospective bride and the six children they are going to have (which, considering his age, certainly shows a good deal of optimism or foolishness on his part). By splitting the aria form between two characters, Donizetti allows the dramatic action to move along at a quicker and more natural pace. It may also be for this reason that the original baritone playing Dr. Malatesta complained that his part wasn't large enough.

When Ernesto arrives, Pasquale gives him one more chance to marry the wealthy woman he has chosen for him. Ernesto refuses, saying that he loves Norina, whereupon Pasquale disinherits him. Left with no prospects to support a wife, Ernesto is distraught and plans to leave Rome.

In the next scene, we meet Norina, who is reading a romantic novel. In her aria, she confides to the audience (another comic opera tradition) that she knows the art of how to attract a man. Norina's mood soon changes to concern when she receives a note from Ernesto, telling her that he has been disinherited and will soon leave Rome.

Doctor Malatesta arrives and consoles Norina with his plan to take revenge on Don Pasquale, which hopefully should result in Pasquale's consent to Norina and Ernesto's marriage. The plan is to trick Pasquale into a fake marriage with Malatesta's sister, "Sophronia". Instead of the real Sophronia who is still in the convent, Norina will play the part of the bashful and simple-minded young girl. Norina's servant is enlisted in the scheme to play the part of a notary who will perform the fake-marriage. Once the fake marriage has taken place, "Sophronia" will make Pasquale's life so miserable that he will want to relent and allow the two young lovers to marry. Norina is thrilled with the scheme, and they depart to begin the deception.

As Act Two opens, Ernesto is preparing to leave Rome. He bemoans his fate that he is now penniless and therefore must leave Rome and all prospects of marrying Norina. Despite his departure, he vows eternal love for Norina.

Pasquale then appears, anxiously awaiting the arrival of his bride-to-be. Malatesta brings in the veiled and timid "Sophronia." During the course of conversation, Sophronia tells Pasquale that her favorite hobbies are cooking, cleaning, and sewing, and that she has never been to the theater, nor does she have a desire to ever go to one. Pasquale is utterly charmed. When she is finally persuaded to remove her veil, Pasquale is

struck dumb by her beauty and is beside himself with excitement. He orders Malatesta to proceed with the marriage, immediately. Malatesta announces that, conveniently, he just happens to have brought a notary with him (who in truth is Norina's servant, in disguise).

The Notary arrives, and just as the wedding contract is about to be signed, Ernesto rushes in to have a final word with his uncle before departing. He is stunned when his uncle introduces his bride-to-be, whom Ernesto recognizes as Norina. Malatesta convinces Ernesto to t_____ that if he goes along with the plan, he has a chance of being reunited with Norina. Ernesto decides to join in the wedding document as a witness.

No sooner has the Notary sealed the document and Pasquale has bequeathed his fortune to his new bride, "Sophronia" undergoes a spectacular transformation from a demure and shy young girl to a deman_____g shrew. She immediately orders Pasquale around, engages a whole new staff of servants, and makes plans to completely redecorate Pasquale's house at his expense. She also demands that Ernesto remain as her escort, as Pasquale is too old and fat to be seen with her in public. Pasquale is totally bewildered and immediately regrets his hasty marriage. As the Act clo____s, Pasquale throws a temper tantrum, while Ernesto, Norina, and Malatesta rejoice that the scheme is starting to work.

Act 3 opens with a chorus of newly acquired servants who are frantically redecorating Don Pasquale's house according to "Sophronia's" wishes. The miserly Pasquale is shocked to receive a stack of bills. Norina, still masquerading as "Sophronia" enters and orders Pasquale to bed, as she is going out for the evening to the theater. When Pasquale protests, she slaps him. Pasquale is shocked and humiliated. Norina, realizing that she has gone too far, feels pity for Pasquale, but knows that she must continue with the scheme to assure her future with Ernesto. As she leaves, "Sophronia" intentionally drops a note from a lover, arranging a tryst in the garden that evening. Pasquale reads the note and is dumbfounded. He summons Malatesta for assistance in dealing with his sister.

In a short scene, borrowed from an earlier opera, the new household staff gathers to gossip about the pandemonium spreading through the household. Malatesta____ives to find Pasquale despondent and anxious to rid himself of the troublesome "Sophronia."

In the famous patter duet (in which the characters sing as many words as fast as they can – which served as an inspiration for many Gilbert and Sullivan operettas), Pasquale and Malatesta plan to spy on "Sophronia" and catch her red-handed with her lover.

Later that night in the garden, Ernesto, who has been enlisted to join in the scheme, arrives, disguised as "Sophronia's" lover. He sings a beautiful serenade, which Donizetti added during the final rehearsals of the opera, as he felt that the scene needed a romantic piece. Norina arrives, and the two sing a beautiful love duet, which incorporates all of the signature elements of "bel canto," with long melodic lines, intertwining phrases and delicate coloratura.

Pasquale and Malatesta suddenly emerge from their hiding place, as Ernesto runs off before they can discover his true identity. Pasquale accuses "Sophronia" of infidelity, but she boldly lies saying that no one was with her. Malatesta then takes charge and presents Pasquale with a plan to help him get rid of "Sophronia" once and for all. Malatesta calls for Ernesto, who surprisingly appears immediately. Malatesta informs "Sophronia" that Ernesto is going to marry Norina, and that they will be moving into Pasquale's house.

"Sophronia" protests that she would never live under the same roof as Norina. To spite her, Pasquale promises Ernesto that he can marry Norina, and will restore his inheritance.

Once Pasquale's promise has been made, the plot is revealed that "Sophronia" is none other than Norina, herself. Realizing that he has been duped, Pasquale goes on a short tirade against the three for their duplicity. In the end, however, Pasquale is so relieved to be rid of the shrewish "Sophronia" that he gives the young lovers his blessing, as the opera comes to a joyful conclusion.

CAST

Norina	Krista Donough Andrea Pitman
Ernesto	Erik Gustafson Eric Christopher Perry
Dr. Malatesta	Michael Dezort Matthew Strader
Don Pasquale	James Newman Robert Barefield
Notary	Edson Melendez
Old Servant	Matthew Montana
Norina's Maid	Abigail Kimball

CHORUS

Andrew Briggs	Bethany Laurentzen
Daniel Cardenas	Ryan Magenot
Justin Carpenter	Vassili Makavos
Alyssa Chiarello	Matthew Montana
Elisabeth Coleman	Liz Partel
Ryan Downey	Rachel Policar
Maris Fernandes	Carter Tholl
Abigail Kimball	Jonathan Weyant

ACT ONE

Son nov'ore (*Nine o'clock*)

Malatesta, Don Pasquale

Prender Moglie! (*Getting married!*)

Don Pasquale, Ernesto

So anch'io la virtù magica (*I know how much a glance can do*)

Norina

Pronta io son (*I'll play the part*)

Malatesta, Norina

INTERMISSION

ACT TWO

Cercherò lontana terra (*I shall find some distant country*)

Ernesto

Via, da brava (*Don't be frightened*)

Don Pasquale, Malatesta, Norina

Fra da una parte, et cetera... (*Party of the first opera, et cetera*)

Don Pasquale, Malatesta,

Ernesto, Norina

INTERMISSION

ACT THREE

I diamanti, presto, presto (*Bring the bracelet and the bonnet*)

Chorus

Signorina, in tanta fretta (*You are leaving in quite a flurry*)

Don Pasquale, Norina

Qualche nota di cuffie (*Here's a bill from her seamstress*)

Don Pasquale

Che interminabile andirivieni! (*Whoever saw such a battling and bustling?*)

Chorus

Cheti, cheti, immantinente (*Softly, softly we will hasten*)

Don Pasquale, Malatesta

Com' è gentil (*How soft and light*)

Serenade-Ernesto

Tornami a dir che m'ami (*Only to know you love me*)

Nocturne-Ernesto, Norina

Rondò and Finale

CREATIVE TEAM

Director	Dale Dreyfoos
Music Director / Conductor	David Schildkret
Vocal Coach / Accompanist	Robert Mills
Orchestra Manager / Assistant Conductor	Brandon Matthews
Scenic Design/Production Manager	William H. Symington V
Costume Designer	Carol L. Simmons
Hair and Make up Design	Sharon Jones
Lighting Design	Claude Pensis
Stage Manager	Nicole Servage

BIOGRAPHIES

Robert Barefield (Don Pasquale) is a member of the voice faculty at the ASU School of Music and a frequent performer in opera, oratorio and recital.

D. Justin Carpenter (Ensemble) has appeared with LOT in productions of *Giulio Cesare*, *She Loves Me*, and *Godspell*. He is also excited to be playing the role of "Gherardo" in *Gianni Schicchi* this spring. Favorite roles include "Archibald" in *The Secret Garden* (Arizoni Award nomination), "Laurie" in *Little Women*, "Frederick Fleet" in *Titanic*, and the "God of Death" in *Once on this Island*. Many thanks to his family and his wonderful fiancée!

Alyssa Chiarello (Ensemble) is a musical theatre Major at Arizona State University. This is Alyssa's third Lyric Opera Theatre production. She has appeared in LOT's *Luisa Fernanda*, and *Giulio Cesare*. Recent projects and shows include studio recordings with Ambient Skies Productions and the traveling show *S'Wonderful*.

Elisabeth Coleman (Ensemble) is a senior Voice Performance student from the studio of Carole FitzPatrick. She was last seen in *Giulio Cesare* as a soldier and has been in the ensembles of *She Loves Me* (2007), *The Scarecrow* (2006) and *Dialogues of the Camelites* (2006). She also originated the role of "Anne Johnson" in the workshop of Rob Gardner's *Blackbeard the Musical* at Mesa Community College (2007).

Michael Dezort (Dr. Malatesta) is a native of western Pennsylvania, and is a student of Dr. Jerry Doan. He received his BA in Vocal Performance from Eastern Mennonite University in Harrisonburg, Virginia. He is currently in his last year of study at ASU where he will be receiving his MM in Opera Performance. Michael has performed in various other venues including the Opera Theatre and Music Festival of Lucca, Italy, the College Light Opera Company, the Quisisana Resort, and Arizona Opera. Some of his favorite roles include "Billy Bigelow" in *Carousel*, Guiglielmo in *Così fan tutte*, and "Jud" in *Oklahoma!* You may remember Michael as the "Scarecrow" from LOT's production of *The Scarecrow* in 2006.

Krista Beth Donough (Norina) is a second-year Master of Music candidate in Opera Performance. Most recently, Krista performed the role of "Pamina" in Mozart's *The Magic Flute* in Rome, Italy, as part of the Operafestival di Roma. Last year, she was seen as "Sesto" in *Giulio Cesare* and the "Dutchess Carolina" in *Luisa Fernanda*. Krista is a student of Dr. Robert Barefield and is a graduate of the Ithaca College School of Music.

Ryan Downey (Ensemble) is in his senior year as a vocal performance major. This summer he sang the roles of priest and man of armor with Operafestival di Roma in Rome, Italy. Ryan will play "Betto" in *Gianni Schicchi* next semester with ASU LOT. He wants to thank his family for all of their love and support.

Dale Dreyfoos (Director) is Professor of Opera/Music Theater at Arizona State University and Resident Stage Director for Lyric Opera Theatre. He has had a multi-faceted career as a Stage Director, Character Tenor, Actor, Educator, and Arts Administrator. As a Stage Director, Mr. Dreyfoos has directed productions of THE MARRIAGE OF FIGARO, THE MAGIC FLUTE, COSI FAN TUTTE, L'ELISIR D'AMORE, OKLAHOMA, GIULIO CESARE, XERXES, HMS PINAFORE, THE SECRET GARDEN, THE TURN OF THE SCREW, DIDO AND AENEAS, AMAHL AND THE NIGHT VISITORS, THE CORONATION OF POPPEA, GIANNI SCHICCHI, SUOR ANGELICA, NUNSENSE, SUSANNAH, LA SERVA PADRONA, HANSEL AND GRETEL, DON PASQUALE, THE IMPRESAR IDERS TO THE SEA, THE BARBER OF SEVILLE, THE DAUGHTER OF THE REGIMENT, ALBERT HERRING, GALLANTRY, DIE FLEDERMAUS, CINDERELLA and the world premiere of THE RANSOM OF RED CHIEF for such companies as Opera Carolina, Piccolo Spoleto Festival, Charleston Opera Company, Birmingham Civic Opera, Arizona Opera Education Tour, Milton Center Series, and Arizona State University's Lyric Opera Theater. He has also served as an Assistant Director for productions of LA CENERENTOLA, THE MIKADO, LUCIA DI LAMMERMOOR, LA BOHEME, and DON PASQUALE with the Lyric Opera of Chicago Center for American Artists, Opera Carolina, Des Moines Metro Opera, Birmingham Civic Opera and the Mississippi Opera. Since 1996, he has served as a Stage Artistry Instructor for the American Institute of Musical Studies in Graz, Austria. Mr. Dreyfoos began his performing career at the age of 10 as the Boy Soprano soloist with the Atlanta Boy Choir, during which time he appeared as a soloist in Mozart's VESPERAE SOLENNES DE CONFESSORE with Robert Shaw & the Atlanta Symphony Orchestra, as well as appearing in the French, Spanish, and Moroccan premieres of Benjamin Britten's chamber opera THE GOLDEN VANITY. Since that time, Mr. Dreyfoos has made a specialty of appearing in a wide variety of character roles including Vespone in LA SERVA PADRONA, Ambrogio in IL BARBIERE DI SIVIGLIA, Goro in MADAMA BUTTERFLY, Frosch & Dr. Blind in DIE FLEDERMAUS, Senex in A FUNNY THING HAPPENED ON THE WAY TO THE FORUM, Henry in THE FANTASTICKS, Herr Schultz in CABARET, King Sextimus in ONCE UPON A MATTRESS, Moonface Martin in ANYTHING GOES, Voltaire/Dr. Pangloss/Governor/Host and Sage in CANDIDE, Frisellino in LE PESCATRICE, Njegus in THE MERRY WIDOW, Mozart in A VISIT WITH AMADEUS, Ben in THE TELEPHONE, the Duchess of Krackenthorp in LA FILLE DU REGIMENT, Edna in BYE, BYE, BIRDIE and Queen Elizabeth II in HMS PINAFORE with such companies as the Piccolo Spoleto Festival, Arizona Opera, Opera Carolina, Haydn Festival in Eisenstadt, Austria, Birmingham Civic Opera, Mississippi Opera, Newberry Opera, Charleston Opera Company, Shakespeare Sedona, and ASU's Lyric Opera Theatre. He has also appeared as the "Bargain Countertenor soloist" in P.D.Q. Bach's THE SE INGS with the Alabama Symphony under the direction of Peter Schickele.. He has also made special guest appearances for television and public radio stations in Charleston, SC, Charlotte, NC, Phoenix, AZ, and Atlanta, GA, and is a featured performer on two educational compact discs, BIBLE TIMES 1 & III, and a cd-rom OPERA-HA HA, produced by Arizona Opera. Mr. Dreyfoos is also the author of two highly acclaimed educational music dramas, A VISIT WITH AMADEUS and A VISIT WITH MR. & MRS. BACH, which have received over 2,000 performances throughout the eastern United States. He has also recent served as a the author of two narration scripts for the 50th Anniversary of the Santa Fe Opera and an Opera Gala for Arizona Opera, which were narrated by Frederica Von Stade and Hugh Downs, respectively.

Maris Fernandes (Ensemble) is excited to be in her second show with Lyric Opera Theatre at ASU. She is a Musical Theatre Performance major and a member of the Barrett Honors College. Previous roles include a lead in Kander & Ebb's "...And the World Goes 'Round" here at ASU last year; most recently Ensemble/Cop/Hope Understudy in "Urinetown" at MCC, and "Crystal/Audrey" Understudy in "Little Shop of Horrors" at Mesa Encore Theatre. She would like to thank her voice teacher Professor Carole Fitzpatrick for helping her improve so much recently and her parents for their constant support. Herro and ruv to the Super Boom Crew!

Erik Gustafson (Ernesto) is happy to return to the ASU stage after spending the summer in Italy performing in The Magic Flute with the company Operafestival di Roma. He was last seen with Lyric Opera Theater in the company of the Kander and Ebb revue *The World Goes Round*, and has also played "Brighella" in *Ariadne auf Naxos* and the "Head Waiter" in *She Loves Me*. He has also performed as tenor soloist in Handel's *Messiah* with South Mountain Community College and the ASU Symphony Orchestra, and the role of the "Evangelist" in Bach's *The Passion According to St. John* with the American Bach Ensemble. In 2006 Erik produced and starred in a short film titled "Conan: the Musical", based on the late night talk show host Conan O'Brien, which discovered by the host himself and showcased on national television.

Bethany Lorentzen (Ensemble) is thrilled to be in her first opera and first production with LOT. A Carrollton, TX native, Bethany is a first-year music theatre student here at ASU. Some of her favorite roles include "Philia" in *A Funny Thing Happened on the Way to the Forum*, "Gertrude McFuzz" in *Seussical the Musical*, and "Winnie Tate" in *Annie Get Your Gun*. Bethany was a two-year member of the Texas All-State Mixed choir, most recently holding first chair. Along with her excessive singing, Bethany enjoys gymnastics, composing, and playing harp. Now enough about her... Good show everyone!

Ryan Magenot (Ensemble) is a first-year master's student majoring in Opera Performance. Previously, he taught choir at the high school level for 2 years. He has appeared in four shows as a chorister with Arizona Opera over two seasons, including *Lucia di Lammemoor*, *Die Fledermaus*, *La Traviata*, and *Rigoletto*. This is his LOT debut.

Vassilios Miltiades Makavos (Ensemble) is a sophomore at ASU pursuing a double major in Vocal Performance with Dr. Jerry Doan and Composition with Dr. Jody Rockmaker. He was last seen in *Giulio Cesare*, his first opera, and was

apart of the world premiere of ASU faculty, Dr. James DeMars' opera *Guadalupe*. In the spring, Vassili will be playing the role of "Guccio" in *Gianni Schicchi*. Currently he is composing several concertos, one of which he will conduct in the spring and an opera based on Edgar Allan Poe's, *The Tell-Tale Heart*.

Brandon Stephen Matthews (Orchestra Manager/Assistant Conductor) is pursuing a doctoral degree in orchestral conducting at Arizona State University, studying with Dr. Timothy Russell. He currently serves as assistant conductor for the ASU Lyric Opera Theatre. While studying at ASU Mat d the ASU Sinfonietta and served as an assistant conductor of the ASU Symphony and Chamber Orchestras. Matthews received a Master of Music degree in orchestral conducting at Brigham Young University under the direction of Kory Katseanes. During his time at BYU, Matthews conducted the University Orchestra and BYU Strings and was assistant conductor of both the BYU Philharmonic and Symphony Orchestras. He also conducted the world premiere of Dr. Murray Boren's *The Joseph Sonnets*, directing an ensemble of BYU faculty members at the famous Assembly Hall on Temple Square in Salt Lake City, Utah. Matthews was the founder and director of the Beethoven Chamber Orchestra in Provo, Utah and has made guest conducting appearances with the Florida State University Philharmonic, Pleasant Grove Symphony, and the University of Southern California Symphony Orchestra. Matthews made his opera debut at BYU, conducting Gian Carlo Menotti's *The Old Maid and the Thief* as well as P. D. Q. Bach's *The Stoned Guest*. He also served as music director for Center Street Musical Theatre Company in Provo, Utah for the 2004-2005 season, conducting six productions including *The Mikado*, *Seven Brides for Seven Brothers*, and *Annie Get Your Gun*. Matthews continues his opera conducting studies with Dr. William Reber at ASU. Born in Spokane, Washington, Matthews initiated his musical studies as a pianist and later began playing viola. His musical training continued during summers spent at the Brevard Music Center (North Carolina) and the Marrowstone Festival (Washington). He received his Bachelor of Music in Piano Performance at BYU. Matthews now resides in Mesa with his wife, Meghan, and their children, George and Sylvia.

Matthew Montana (Old Servant) is a junior majoring in Vocal Performance at ASU. He is originally from Dallas, Texas but has grown accustomed to his new desert climate. He has won several vocal competitions in the area including the Arizona Young Artists' Competition in 2008 and the Arizona chapter of the National Association of Teachers of Singing competition in 2007 and 2008. He was last seen with Lyric Opera Theatre in *Giulio Cesare in Egitto* as "Curio" and also in *Candide*, and *Godspell*.

James Newman (Don Pasquale): In addition to his MM studies and concert work, his credits include "Rev. Olin Blitch" in *Susannah*, "Dulcamara" in *L'Elisir d'Amore*, "Don Alfonso" in *Così fan Tutte*, "Seneca" in *The Coronation of Poppea*, "Simone" in *Gianni Schicchi*, "PoohBah" in *The Mikado*, and "Barney" in *The Ballad of Baby Doe* with companies such as San Diego Opera, South Florida Opera, Spokane Opera, Connecticut Early Music Festival and with LOT. Mr. Newman was an apprentice artist cover in *Norma* (Oroveso), conducted by Richard Bonyng and directed by John Copley. He also returned to South Florida Opera as Baron Scarpia in *Tosca*. The Town-Crier wrote: "...the haughty, manipulative and dangerous Baron Scarpia, was not out of character for a moment. Once he decided to go after Tosca...the audience knew the gloves were off." Mr. Newman, along with his wife, soprano Jenn Raithel Newman and their daughter Lyla, divide their time between homes in Phoenix and New York City.

Liz Alanna Partel (Ensemble) is very excited to be performing in her first opera! Recently she was seen in the Phoenix Broadway trial of *Blackbeard* at the Herberger. Previous roles include "Donna/Oolie" in *City of Angels*, "Birdgirl/Cadette" in *Suessical*, "Woman Three" in *And the World Goes Round*, "Ronnelle" in *Little Shop of Horrors*, and "Aysha" in *Children of Eden*. During the day she attends ASU as a choral education major. Thanks to her family: Mom, Dad, Michael, and Jackie and her roommate Ashley for continuing to push her towards her dreams.

Eric Christopher Perry (Ernesto) makes his LOT debut with *Don Pasquale*. Perry is a MM: Vocal Performance candidate under the tutelage of David Britton. Recent credits include "Basilio/Curzio" in *Le Nozze di Figaro*, "Ferrando" in *Così fan tutte*, "Barnaby Tucker" in *Hello, Dolly!*, "Tobias" in *Sweeney Todd* and "Friar I" in *Buoso's Ghost*. He has performed with the Martina Arroyo Foundation, Opera New Jersey, Hillman Opera, and Western New York Chamber Orchestra. Upcoming engagements include Bach's *Weihnachts-Oratorium*, Handel's *Messiah* and a concert of opera arias in Kingston, Jamaica. BM: Vocal Performance; Fre versity. Previous teachers: Gerald Thomas Gray, Thea F. Wheeler. OAS AAS! LLS!

Andrea Pitman (Norina) is a doctoral student in Voice Performance and a student of Anne Kopta. She holds a Master of Music from Northwestern and a Bachelor of Music from ASU. She was last seen with LOT as "Zerbinetta" in *Ariadne auf Naxos*. Favorite roles include "Queen of the Night" (*The Magic Flute*), "Madame Herz" and "Mademoiselle Silberklang" (*The Impresario*), "Belinda" (*Dido and Aeneas*), "Lucy Brown" (*The Threepenny Opera*), "Marian" (*The Music Man*), and "Nella" (*Gianni Schicchi*). She is also the proud mother of six-month-old John, and would like to thank her family, whose support has made this performance possible!

Rachel Policar (Ensemble) is happy to be appearing in her third opera with LOT! Rachel is a Junior Vocal Performance candidate, studying with Dr. David Britton. This past summer she was a member of the College Light Opera Company and appeared in 9 productions; her favorite roles include "Fredrika" in Sondheim's *A Little Night Music*, "Fleta" in Gilbert and Sullivan's *Iolanthe* and "Marie" in Cole Porter's *Can-Can*. She can be seen in next semester's LOT production of Bernstein's *West Side Story*, and in Puccini's *Suor Angelica*.

David Schildkret (Conductor) is Professor of Music and Chair of the Choral Program at Arizona State University, a position he has held since 2002. He conducts ASU's highly select Chamber Singers, leads the Choral Union, teaches classes in conducting and choral repertory, and oversees the doctoral program in choral conducting. Recent performances at ASU have included Handel's *Messiah* and Purcell's *Dido and Aeneas* (which he both staged and conducted) last spring and Bloch's *Sacred Service* in 2007. In the spring of 2009, he will conduct Mendelssohn's *Elijah* as the climax of a semester-long celebration of the 200th anniversary of the composer's birth. The performance will include projected images of artworks curated by the Education Department at the Phoenix Art Museum, and concurrent with the concert will be a major scholarly conference that Schildkret has organized along with the heads of Jewish Studies and Religious Studies at ASU. Last spring, he led the ASU Chamber Singers at the Western Division Convention of the American Choral Directors Association in Anaheim, California, the first appearance by an ASU group at an ACDA convention since 1993. Schildkret, a conductor, scholar, performer, and educator, holds the Doctor of Music and the Master of Music degrees in Choral Conducting from Indiana University School of Music and the Bachelor of Arts in Music from Rutgers University. His principal teachers were Robert Porco, Alan Harler, Jan Harrington, and David Drinkwater. He has also studied with Julius Herford, Margaret Hillis, and Helmuth Rilling. Prior to his appointment at ASU, he served for seven years as the Dean of the Salem College School of Music in Winston-Salem, North Carolina, where he conducted choirs and taught courses in music history and conducting. He has also taught at Centre College in Danville, Kentucky, and at the University of Rochester. Since 1999, he has been the Music Director of the Mount Desert Summer Chorale in Bar Harbor, Maine. In 2003, he became Director of Music at Scottsdale United Methodist Church. His conducting experience includes nine seasons as Music Director of the Finger Lakes Symphony Orchestra in Geneva, New York, numerous appearances as guest conductor with regional choirs at all levels, and appearances with various small orchestras and ensembles, in addition to conducting his collegiate groups. A noted expert on the music of the eighteenth century, Schildkret has given numerous talks and published papers on the music of Bach, Handel, and Mozart. His articles have appeared in the newsletters of the Mozart Society of America and the Society for Seventeenth-Century Music, in the *Choral Journal*, *Bach*, *Eighteenth Century Life*, and the *NATS Bulletin*. He has published reviews in the *American Choral Review* and has written liner notes for numerous recordings. In March of 2008, he gave a series of lectures and master classes in conducting at Keimyung University in Daegu, South Korea. Schildkret is active in a number of professional societies, including AMEA and MENC, The American Bach Society, which he served for nine years as secretary-treasurer, the Society for Seventeenth-Century Music, The American Musicological Society, and the College Music Society. He is the Repertory and Standards Chair for Four-Year Colleges and Universities in Arizona ACDA. He serves as the board member for Arizona in the National Collegiate Choral Organization and is the Founding Editor of the NCCO's online journal, *The Choral Scholar*. Schildkret has an avocational interest in poetry and language. He translated *Don Pasquale* for this production and used that translation to design the supertitles with Jeremy Peterman.

Nicole Servage (Stage Manager) is a junior at ASU majoring in Theatre with a concentration in design and production. Last spring she stage managed her first main stage production, *Triangle*, and was prop master for *Triangle* and *We Won't Pay We Won't Pay*. You may have seen her in the Prism acting in *Cagebirds*, *Autobahn*, *Equus*. She has been a part of the last three 24 hour play festivals, as well as worked extensively with Play Writes On Campus. Last year she was featured in Ashley Olds capstone as the fairy godmother, and Blake Wilson thesis collaboration project *Clock without hands*. This is Nicole's first time working with ASU's Lyric Opera Theatre.

Matt Strader (Dr. Malatesta) is an avid roller coaster enthusiast whose hobbies include reading angst-y teen novels and singing opera. He aspires to one day be a professional singer in order to purchase a lifetime of Park Hopper® passes. To this end he has appeared in "Sharpless" in *Madame Butterfly*, "Count Almaviva" in *Le Nozze di Figaro*, "Achilla" in *Giulio Cesare*, "Pirate King" in *Pirates of Penzance*, among others. Matt is beginning to think that his tendency to be cast as the comic villain is working its way into his soul and has begun to hatch harebrained crackpot schemes on an almost daily basis, just to get an opera laugh moment in real life. Let's just hope that he's never humiliated in front of all the peasants... that'd need a finale.

Lyric Opera Theatre Orchestra

First Violin Regina Dyches Heidi Wright Ansel Eklund Cassie Wamboldt	Second Violin Christopher Davis Logan Bellew Travis Clement	Viola Garrett McDaniel Annissa Olsen	Cello Adele Stein
Bass Manolache Ovidu	Flute Dawnya Chavis	Oboe Emily Weber	Clarinet Steven Naimark Or Sidi
Bassoon Kaitlyn Cameron Michael Kato	Horn Robbie Buss Jordan Robert	Trumpet Kent Foss Guitar John Barolomeo Brendon Lake	Timpani Tyler Stell Percussion Bradley Stell

LYRIC OPERA THEATRE PROGRAM

Director	William Reber, Professor of Music
Associate Director	Dale Dreyfoos, Professor of Music
Faculty Coach/Accompanist	Robert Mills, Assistant Professor of Music
Technical Theatre	William H. Symington, V
Faculty Associate	Robert Harper
Faculty Associate	Lauren Margison
Faculty Associate	Richard A. Leigh

LYRIC OPERA THEATRE ADMINISTRATION

Artistic Director	William Reber
Production Manager	William H. Symington V
Program Manager	Diana Burns
Public Relations Assistant	Jamilyn Manning-White
Student Office Assistant	Courtney Rieck

LYRIC OPERA THEATRE PRODUCTION

Director	Dale Dreyfoos
Music Director/Conductor	David Schildkret
Vocal Coach/Accompanist	Robert Mills
Set Design	William H. Symington V
Costume Design	Carol L. Simmons
Hair/Make up Design	Sharon Jones
Costume Shop Coordinator	Sharon Jones
Lighting Design	Claude Pensis
Technical Director	Alfredo Escarcega
Technical Director/ Lighting Supervisor	Gerald Willow
Stage Manager	Nicole Servage
Assistant Stage Manager	Philip Zisman
Orchestral Manager	Brandon Matthews
Rehearsal Accompanists	Karen McCann Dallas Heaton Catherine O'Shaughnessy
Supertitles Operator	Jeremy Peterman

LYRIC OPERA THEATRE CREWS

Set Construction	Moses Alvarez, Jeff Jann, Samantha Kneale
Costume Construction	Alexis Davis, Kristin Donough, Shuwen Zhang, Jean Laaninen
Fly Operator	Jeff Jann, Carlin Kersch
Light Board Operator	Samantha Kneale
Electrics Crew	Samantha Kneale, Jeff Jann
Running Crew	Moses Alvarez, Rachel Bruce, Harue Dozono, Dana Gal, Lindsey Geroux, Philip Zisman

MUSIC THEATRE / OPERA DEGREE PROGRAMS

The Music Theatre/Opera programs at ASU are designed for those who plan careers as singer-actors or as music directors of opera or the American Musical Theatre.

For the students whose performance emphasis is voice, both Bachelor of Music and Master of Music degrees in Music Theatre Performances are choices. For graduate students with good keyboards skills and an interest in conducting and coaching in opera or musical theatre, the degree offered is the Master of Music in Music Theatre Music Direction. Each program offers training through a complete range of classes in musical theatre and opera performance techniques, scene study and performances.

LYRIC OPERA THEATRE

One of the most vital and unique aspects of the ASU Music Theatre/Opera program is its association with Lyric Opera Theatre (LOT). Since 1963, LOT has been the production arm of the Opera and Musical Theatre training programs in the School of Music. Music Faculty and staff assigned to the Music Theatre/Opera curriculum serve as directors and designers for LOT productions.

LOT presents four full main stage productions each academic year, performing a cross section of repertoire, from Monteverdi to contemporary American Musical Theatre. Operas, musicals and operettas are selected for performances by the existing student population (Music Theatre Performance majors studying either opera or American musicals, and Vocal Performance majors). In addition, repertory is chosen so that each student, during a four-year period, will be exposed to works from as many different eras and representing as many different styles as possible. Each is fully staged and costumed, and is performed with orchestral reduction. Productions are prepared during intense five to six week rehearsal periods during which participants are taught and expected to perform to professional expectations. Each production is given an average of seven performances.

LOT productions are staged in the 500 seat Evelyn Smith Music Theatre. The venue, which is modeled after Wagner's theatre in Bayreuth, Germany is located in the Music Building on the main ASU campus in Tempe at Mill Avenue and Gammage Parkway.

Inspiring young minds with LOOP!

The ASU Herberger College School of Music's **Lyric Opera Outreach Performance** enriches the lives of Arizona students, grades K-12, by inviting them to enjoy the world of opera and musical theater.

Each year, **LOOP** presents special performances for young audiences from Lyric Opera Theatre's repertoire of opera and musical theater productions. At the end of each performance, students have the opportunity to talk with cast members, directors, conductors, choreographers, designers and technicians to learn how each contributes to the overall production. A study guide is sent in advance to prepare students for each production, to encourage questions during the post performance "talk-back", and to provide the teacher with multi-disciplinary activities designed to bridge the performance experience with in-class studies and activities.

Teachers, students, and chaperones attend the performance free of charge. Schools can also be reimbursed for bus transportation to and from the performance at Tempe campus. Admission and transportation costs are provided by the Saferstein Endowment.

The 2008-2009 LOOP season features the following repertoire:

NUNSENSE II (Goggin)
DON PASQUALE (Donizetti)
WEST SIDE STORY (Bernstein)
GIANNI SCHICCHI (Puccini)
SUNDAY IN THE PARK (Sondheim)

LOOP is made possible through a generous donation by Dr. Harold and Mrs. Doreen Saferstein and is a fulfillment of their dream to introduce opera and musical theater to young people.

For further information and to make reservations, please contact Bill Symington at lotloop@asu.edu or call (480) 965-4185

MAKE A REAL CONTRIBUTION
TO THE ARTS

JOIN THE LOT GUILD TODAY!!!

The Lyric Opera Theatre Guild is a community-based organization of opera and music theatre lovers who provide emergency scholarship funds to Lyric Theatre/Opera students in the Lyric Opera Theatre program at Arizona State University.

Preview Events "Delicious" entertainment provided by Directors and Cast members of the upcoming LOT productions.

Opening Night Receptions...Mingle with the Casts, Directors, Designers, Orchestra and LOT Staff while enjoying the thematic culinary delights prepared by members of the Guild. Bring your friend and join us for these special, backstage post-performance events.

For performance tickets order online at herbergercollege.asu.edu or call the Herberger College of the Arts box Office at 480-965-6447.

**Join Lyric Opera Theatre
for the rest of its exciting season:**

DON PASQUALE
NOVEMBER 21-DECEMBER 6, 2008

WEST SIDE STORY
JANUARY 23-25, 2009

A PUCCINI DOUBLE BILL: SUOR ANGELICA
AND GIANNI SCHICCHI
FEBRUARY 27-MARCH 1, 2009

SUNDAY IN THE PARK WITH GEORGE
APRIL 24-MAY 3, 2009

[http://herbercollege.asu.edu/](http://herbercollege.asu.edu) or 480-965-6447