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THE UNIVERSITY OPERA ENSEMBLE
 AND ORCHESTRA PRESENT

THREE ONE-ACT OPERAS

DIRECTED BY
 CHARLES TURLEY

APRIL 13-15,
 2007



VAUGHAN WILLIAMS
 RIDERS TO THE SEA
 BARBER
 A HAND OF BRIDGE
 BERNSTEIN
 TROUBLE IN TAHITI

O UNIVERSITY OF OREGON

THREE ONE-ACT OPERAS

DIRECTED BY CHARLES TURLEY



RIDERS TO THE SEA

BY RALPH VAUGHAN WILLIAMS

Maurya: Jill Windes
Cathleen: Lauren Green
Nora: Megan Williams
Bartley: Greg Guenther
A Woman: Emily Fish
Christopher Olin, conductor

Women's Chorus: Kirsten Arbogast, Jordan Bemrose, Amrit Sadhana Boyd, Brooke Cagno, Sara Christensen, Kelsey Chun (alto solo), Emily Fish, Maggie Lieberman, Jillian Luger, Emily Nelson (soprano solo), Tessa Newell, Rachel O'Malley, Kat Schmidt (soprano solo)

This one act opera, from a famous one-act play by J.M. Synge, is the story of a poor Irish family's lament for sons lost at sea off the western coast of Ireland. It's notable for the poignant orchestral portraits of the sea and the wind, which ultimately lead to the *Sinfonia Antartica*. Many think it Vaughan Williams' finest theatrical work.

Maurya has endured the grief of burying her late husband, father-in-law, and four sons, all of whom were killed by the implacably raging sea off the coast of Ireland. Her youngest son, Michael, has now been missing for ten days. She fears losing her last son, Bartley, in the same fashion.

As the opera begins, Nora and Cathleen receive a mysterious bundle of clothes, maybe those of their missing brother Michael, that has washed up on shore in Donegal, far to the north. They keep this information to themselves and hide the bundle as their mother, Maurya, enters from her bedroom and begins her daily lamentations and vigil for Michael. Suddenly, Bartley enters in a hurry because he plans to sail to Connemara to sell his grey pony at the Galway Fair, and must leave quickly to catch the boat in time. He ignores his mother's pleas for him to stay and goes off into the wildly stormy day to make money to support the family. As he leaves, Maurya predicts that by nightfall she will have no living sons; Cathleen chastises her for sending Bartley off with an ill word. Ashamed, Maurya goes after Bartley to bless his voyage and give him food for the journey, while Nora and Cathleen examine the clothing from the drowned man, finally confirming the death of their brother Michael. Maurya returns home in a horrified state, claiming to have seen a vision of Michael riding the grey pony behind Bartley as he made his way down the path to the shore.

Cathleen presents the bundle of clothes to Maurya and explains that Michael has died, so Maurya couldn't have seen Michael on the pony. Maurya is sure that she's seen Michael, so she continues to relate her vision to her daughters. As she does, voices of keening women are heard approaching from the seashore. The women bring in the soaked corpse of Bartley, wrapped in a red sail; the grey pony has knocked Bartley into the sea and he died. Maurya poignantly bids a final farewell to Bartley and Michael and feels the years of grief lift off her heart as the curtain falls.

20-minute Intermission

ACKNOWLEDGMENTS

These performances are dedicated in loving memory to **Ruth Staton Seigenthaler**, a longtime supporter of the University of Oregon School of Music and Dance. A memorial service will be held in her honor at Eugene's First Methodist Church on April 28 at 1:00 p.m.

Additional thanks to:

- **Lane Community College** and its music and theater departments for helping make this production possible by hosting the performances, providing space for set construction, and allowing us to use its wonderful stock of props and set pieces.
- **Ann Lamon Musgrove and Wayne Musgrove** for their continuing and lasting support of the opera and voice programs at the University of Oregon.
- **Jerry's Home Improvement** for helping support our set construction costs.
- **The University of Oregon Theater Department** for the use of props and set pieces.
- **The Eugene Ballet Company** for the use of costumes and space.
- And these local businesses that have made contributions to the UO Opera Ensemble this year:

Skeie's Jewelers
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COMING EVENTS — UO SCHOOL OF MUSIC AND DANCE

April 20-21 • 8 p.m., Dougherty Theatre
UO REPERTORY DANCE COMPANY
Department of Dance; \$10, \$5
New works by guest artists and UO faculty.

Sunday, April 22 • 3 p.m., Beall Hall
UO SYMPHONY Concerto Concert
UO Ensemble & Soloists; \$7, \$5
Featuring pianists Cara Okano and Mihyun Kim, and string bass soloist Trevor Robinson.

Thursday, April 26 • 8 p.m., Beall Hall
AN EVENING with BRAHMS
Faculty Artist Series; \$10, \$8
Featuring pianist Alexandre Dossin and members of the Oregon String Quartet

Sunday, April 29 • 3 p.m., Beall Hall
OREGON WIND QUINTET
Faculty Artist Series; \$10, \$8
Also featuring pianist Alexandre Dossin; music by Mozart, Ravel, and Pavel Haas.

Thursday, May 10 • 7 p.m., Tower Theatre
MUSIC & DANCE FEST in BEND
Special *free* event in Bend, Oregon, featuring UO music and dance ensembles. Call 346-5656 or visit uolumni.com

Friday, May 11 • 8 p.m., Beall Hall
JAZZ PIANO COLLECTIVE:
"Third Stream and Other Crosscurrents"
Faculty & Guest Artists; \$10, \$8
Featuring pianists Steve Larson, Henry Martin, Keith Waters, and Steve Strunk.

May 15 • 7 p.m., Craterian Ginger Rogers Theater
MUSIC & DANCE FEST in MEDFORD
Special *free* event featuring UO music and dance ensembles. For tickets and information, call (541) 346-3859.

Thursday, May 17 • 8 p.m., Beall Hall
CHARLES TURLEY, Baritone
LAURA DECHER WAYTE, Soprano
Faculty Artist Series; \$10, \$8
Performing scenes from *La Boheme*, *L'Elisir d'amore*, *Carmen*, *I Pagliacci*, and *A Little Night Music*. Also featuring tenor Nick Larson and pianist Nathalie Fortin.

MUSICAL/PRODUCTION STAFF

Director: Charles Turley
Conductor, *Riders to the Sea*: Christopher Olin
Conductor, *A Hand of Bridge*: Jerry Hui
Conductor, *Trouble in Tahiti*: Jamie Ratcliffe
Rehearsal pianist: Shaunna Eberhard
Stage Manager: Kimberly M. Putnam
Videographer: Mark Stafford
Photographer: Cliff Coles
Poster Design: Jason Hetu
Publicity and Programs: Scott Barkhurst

TECHNICAL STAFF

Technical Director: Justin Kleiner
Lighting Designer: Kimberly Colburn
Set Design: Jamie Buhite, Justin Kleiner
Costume Designers: Patric KinKade, Lane Ross
LCC Facilities Coordinator: James McConkey
Construction Foreman: Justin Kleiner
Construction: Corey Ennis, Jake Pippin
Scenic Artists: Jamie Buhite, Kimberly Colburn
Props: Kat Schmidt

OPERA ORCHESTRA PERSONNEL

FLUTE
Heather Cairns*
Elizabeth Erenberg

OBOE
Kevin Findtner*
Melissa Cook

ENGLISH HORN
Kevin Findtner

CLARINET
Sarah Turley*
Dan Cathey

BASS CLARINET
Blake McGee

BASSOON
Scott Miller*
Lisa Andrews

HORN
Leah Golden-Sea*
Sarah Nommensen

TRUMPET
Dan Kocurek*
Melanie Garrett

TROMBONE
Amy Tompkins*
Andres Cervantes

PERCUSSION
Bob Kempf*
Theo Seidmon
Dustin Shilling

VIOLIN I
Neil Fronheiser

VIOLIN II
Gordon Tsai

VIOLA
Sayer Palmer

CELLO
Ralph Stricker-Chapman

STRING BASS
Josh Tower

KEYBOARD
Shaunna Eberhard

* *principals*

A HAND OF BRIDGE

BY SAMUEL BARBER

Geraldine: Maggie Lieberman
Sally: Kirsten Arbogast
Bill: David Fertal
David: Greg Guenther
Jerry Hui, conductor

This nine minute opera (composed by Samuel Barber in 1959 with libretto by the late Gian-Carlo Menotti) is one of the shortest operas that is regularly performed. It consists of two couples playing a hand of bridge. During the opera each character has a short arietta in which he or she sings a monologue that expresses his or her fondest desires.

Sally recalls a hat of peacock feathers she saw in the window of Madame Charlotte's earlier in the day. Bill, Sally's husband, fondly recalls his tawdry affair with a mysterious girl named Cymbaline and wonders where she is now. Geraldine laments not loving her now dying mother while she was still well. Finally, David, Geraldine's "Stock market husband" fantasizes about what he would do if he were as rich as his boss, "Mr. Pritchett."

5-minute Pause

TROUBLE IN TAHITI

BY LEONARD BERNSTEIN

Dinah: Megan Sand
Sam: Gene Chin
Jazz trio: Kelsey Chun, Davique Gustavo, Greg Guenther
Jamie Ratcliffe, conductor

A trio of jazz vocalists advertises the super-sweet charms of ideal family life in 1950s Suburbia, U.S.A. In their perfect little white house, Sam and Dinah are in a screaming match over breakfast, sparked by Sam's disinterest in their son's school play... Sam has a handball tournament that night and he simply must be there for that! Dinah accuses Sam of marital infidelity with his secretary and Sam, now angry, ends the conversation by leaving the kitchen. After ten years of marriage they both wish they could be kind to each other, but there is no longer any real love or communication between them. Sam leaves for work and promises to talk it over with Dinah later that night.

In his office, Sam clinches a deal, loans his friend Bill some money, and deals with the rumors surrounding himself and Miss Brown, his secretary. The trio extols his business acumen and big heart. Meanwhile, on her psychiatrist's couch, Dinah relates a dream: as she struggled to find her way out of a tangled garden, a voice beckoned to her, promising that love would lead her to a quiet place. Later, on the street, the couple avoids talking with each other over lunch, instead privately reminiscing about the beautiful garden of peace and life where they met. The trio sings a vivid interlude about suburban life. Sam goes to the gym rather than attend his son's school play, intent on his own desire to succeed. In the hat shop late that afternoon, Dinah sarcastically describes the trite escapist movie musical *Trouble in Tahiti*, but gets swept up in the presentation and loses track of time. After Sam and Dinah have returned home, the couple argues again half-heartedly before Sam wearily suggests a movie — some new musical about Tahiti. Dinah winces, then agrees, and they both depart to seek out the artificial magic of the silver screen.

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SINGER BIOS:

Kirsten Arbogast (Sally/Chorus) is a junior voice performance major at the University of Oregon. She has been seen onstage as Barbarina in the 2006 production of *Le Nozze di Figaro* as well as in opera scene presentations, with roles including Mallika (*Lakmé*) and Maria (*West Side Story*). Arbogast is a voice student of Milagro Vargas.

Gene Chin (Sam) is a doctoral student and graduate teaching fellow at the University of Oregon. He has performed with the University Opera Ensemble, Oregon Mozart Players, University of Oregon Symphony, and Eugene Symphony Orchestra. Among the opera roles he has performed are Papageno in *Die Zauberflöte*, Count Carl-Magnus in *A Little Night Music*, Aeneas in *Dido and Aeneas*, Gianni Schicchi in *Gianni Schicchi*, and Count Almaviva in *Le Nozze di Figaro*. Chin currently studies with Milagro Vargas.

Kelsey Meleana Chun (Jazz Trio/Chorus) is a junior vocal performance major at the University of Oregon. She performed in the chorus of *Le Nozze di Figaro* in 2006, as well as in the opera workshop class with roles including Carmen (*Carmen*) and Meg (*Little Women*). She has also performed with the Oregon Festival of American Music in *My Fair Lady*, *Annie Get Your Gun*, and this summer in *Babes in Arms* and *South Pacific*. She is a voice student of Charles Turley.

David Fertal (Bill) is a junior voice performance major at the University of Oregon. This is his first role in a production at the UO, but he was a chorus member in our 2006 production of *Le Nozze di Figaro*. David is a voice student of Eric Mentzel.

Lauren Green (Cathleen) is in her first year of her master's studies at the University of Oregon, having received her bachelor's degree in voice from the University of Alaska Anchorage in 2006. Lauren has performed such opera roles as Queen of the Night in *Die Zauberflöte*, Lucy in *The Telephone*, and Belinda in *Dido and Aeneas*. Favorite musical theatre roles include Mrs. Jefferson in *1776* and Rapunzel in *Into the Woods*. She is a voice student of Ann Tedards.

Greg Guenther (Bartley/David/Jazz Trio) is getting his master's degree in voice performance at the University of Oregon. He has been seen onstage last fall in the opera scenes presentation as Sid (*Albert Herring*), The Professor (*Hin und Zurück*), and Papageno (*Magic Flute*). Guenther is a voice student of Eric Mentzel.

Maggie Lieberman (Geraldine/Chorus) is a junior voice performance major at the University of Oregon. Last year she appeared as a bridesmaid in *Le Nozze di Figaro*, and is a frequent participant in other UO Opera and voice department productions, including Poetry in Song and UO Opera scenes. Maggie is a voice student of Charles Turley.

Megan Sand (Dinah) is working on her M.M. in voice performance at Oregon and studies with Milagro Vargas. She performed most recently with the UO Opera Ensemble in 2006 as Cherubino in Mozart's *Le Nozze di Figaro*. She has also performed operatic roles in *Albert Herring*, *Così fan tutte*, *Rape of Lucretia*, *Game of Chance*, *Werther*, *Die Zauberflöte*, and *Sir John in Love*. Megan has appeared with the Oregon Mozart Players, Opera Theater Corvallis, the Astoria Music Festival, and numerous choirs at UO and OSU.

Megan Williams (Nora) is a junior vocal performance major. Recent roles include Barbarina in *Le Nozze di Figaro* with the UO opera, as well as roles in *La Traviata* and *Suor Angelica* at Opera in the Ozarks. She has also performed various roles such as Lakme, Sister Blanche, Mercedes, and Dorabella in scenes programs at the University and at Opera in the Ozarks. Megan is a student of Charles Turley.

Jill Windes (Maurya) is a master's student in voice at the UO who has previously appeared on the UO opera stage as Dido (*Dido and Aeneas*), Countess Charlotte Olafsson Malcolm (*A Little Night Music*) and in several scenes programs. She has also performed with the Eugene Opera chorus for several seasons. Windes studies voice with Milagro Vargas.

TECHNICAL STAFF BIOS:

Kimberly Colburn (Lighting Designer/Scenic Artist) will graduate with her Master of Arts in Performing Arts Management this June. Earlier this year, she was the assistant lighting designer for Sondheim's *Company* with the UO Theater Department. She was the director of *Sex Habits of American Women* at Lord Leebrick Theatre, *Two Rooms* in the Pocket Theatre, and served as assistant director for *Copenhagen*, *Seagull*, and *Assassins* at Lord Leebrick Theatre.

Justin Kleiner (Technical Director) currently serves as the technical director for Lord Leebrick Theatre, and can also be seen working at the Hult Center. This is first foray into opera, but has worked as a theatre technician in Seattle, San Diego, and San Francisco. He graduated from University of California Riverside in 2000 with a B.A. in theatre.

Kimberly M. Putnam (Stage Manager) is a junior voice performance major at the University of Oregon who has performed in *Le Nozze di Figaro*, The Yuletide Celebration at the Hult Center, and in several opera scenes programs. She has also served on the production teams for *La Cambiale di Matrimonio/Gianni Schicchi* (2005) and *Le Nozze di Figaro* (2006). Putnam is a voice student of Charles Turley.

MUSICAL STAFF BIOS:

Christopher Olin (Conductor for *Riders to the Sea*) is a master's student in choral conducting. Before coming to the UO, Olin was assistant conductor of the Reno Philharmonic Chorus and director of choral studies at Miramonte High School in Orinda, CA. The Miramonte choir won competitions in Chicago, San Francisco, New York, and Boston, and toured throughout Europe. The choir also performed for Pope John Paul II in St. Peter's Basilica. Olin has studied conducting with Sharon Paul, Bruce Mayhall, Vance George, and hirvo Surva.

Shaunna Eberhard (Pianist) is a doctoral student in piano performance and piano pedagogy at the University of Oregon. Eberhard has a graduate teaching fellowship as the opera rehearsal accompanist this year. She has performed with several orchestras and chamber music groups in the U.S. and the Netherlands. She received her bachelor's and master's degrees from the Manhattan School of Music in New York City. She is currently a piano student of Alexandre Dossin and a former student of Victor Steinhardt.

Jerry Hui (Conductor of *A Hand of Bridge*) is active as both a composer and a conductor at the University of Oregon. Besides chamber work and orchestral music, he has experience in conducting staged work as well—the most recent being his M.M. thesis *Erythros* (a 35-minute multimedia piece) and a staged performance of Stravinsky's *A Soldier's Tale* in late April. He also appears frequently as a singer with UO choirs, Eugene Symphony Chorus, and Sospiro.

Jamie Ratcliffe (Conductor of *Trouble in Tahiti*) is a master's student in conducting at the University of Oregon. She is the conductor, director, and founder of the Schubert Chamber Orchestra at UO and also serves as Director of Music Activities at Wesley UMC in Eugene. Last year, she was the chorus master for UO's production of *Le Nozze di Figaro*. She has studied conducting under Robert Ponto, Sharon Paul, Barbara Tagg, and James Tapia. Ratcliffe received her bachelor's degree in voice from Syracuse University in 2005.

Charles Turley (Director) is assistant professor of voice and director of opera for the University of Oregon. A two time Regional Finalist in the Met Auditions, Turley has performed more than 35 operatic roles since 1994, including Marcello (*La Bohème*), Figaro (*Il Barbiere di Siviglia*), Gianni (*Gianni Schicchi*), Germont (*La Traviata*), Guglielmo (*Così fan tutte*) and Escamillo (*Carmen*). He has served as a director of opera productions and scenes at the University of Oregon, the University of North Texas, Mercer University, Ouachita Baptist University, the University of Tennessee-Knoxville, and Opera in the Ozarks. In summer of 2007, Turley returns for his second consecutive summer to serve on the artistic staff of Opera in the Ozarks, directing the Opera Scenes and a special reduction of Mozart's *Le Nozze di Figaro* to be performed in educational outreach throughout northern Arkansas and Missouri.