

## ACKNOWLEDGEMENTS

*Ann Lamon & Wayne Musgrove; Ruth Staton Siegenthaler;  
Joel Munson & Sergio Salomone for their extremely generous individual  
contributions over the last three years to a now fully funded, endowed  
opera scholarship, the Ann Lamon Musgrove Opera Scholarship;  
Jerry's Home Improvement Center for their donation of \$500 to support  
set construction costs; Eugene Opera for their continuing invaluable  
support of the University Opera Ensemble by lending set pieces,  
costumes, construction space, props, and storage space for our program  
this evening; University of Oregon Theater Department for the generous  
use of set pieces and props from their stock; Laura Lawson for her tireless  
work on helping design the set for our show; Ann Nykyforchyn Albert for  
her eager work on Gianni Schicchi even after she had graduated from  
the School of Music; and the dozens of man-hours put in by the following  
students on various technical projects: Kirsten Arbogast, Kelsey Chun,  
Amy Cohen, Julie Fabrizio, Maggie Lieberman, Nicole McMahan,  
Elizabeth Perry, Julie Portnoy, Sarah Pruitt, Kim Putnam, Jason Remschel,  
and all those others involved with load-in and strike.*

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*If you are in the company of a small child or someone who may  
inadvertently cause distractions, kindly sit near a rear exit and be  
prepared to leave in a timely fashion. Please respect our artists and  
your fellow concert goers. House management reserves the right  
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105th Season, 99th program



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall  
7:00 p.m.

Fri., Sat., Sun. evenings  
April 22, 23, 24, 2005

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

presents

**UNIVERSITY OPERA ENSEMBLE**

**Charles Turley, director**

performing

**Rossini's "La Cambiale di Matrimonio"**  
**Puccini's "Gianni Schicchi"**



UNIVERSITY OF OREGON

## PROGRAM

### La Cambiale di Matrimonio

Gioachino Rossini  
(1792-1868)

## INTERMISSION

### Gianni Schicchi

Giacomo Puccini  
(1858-1924)

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## CAST

#### La Cambiale di Matrimonio (Gioachino Rossini)

<i>Tobia Mill, a temperamental middle-class British merchant</i>	Mario Chae
<i>Fanny Mill, his shy young daughter</i>	Jennifer Quinnelly
<i>Edoardo Milfort, her secret love-interest, a shy boy</i>	Carlos Zapien
<i>Slook, a rich but uncouth Canadian pioneer</i>	H.J. Kim
<i>Norton, the clever butler</i>	Andrew Sauvageau
<i>Clarina, Fanny's saucy maid</i>	Rachel Gitner
<i>Isachetto, the silent carriage driver</i>	Erik Carlson
<i>Salomone, Mill's sarcastic personal valet</i>	Jordan Card
<i>Lorenza, the scullery maid</i>	Megan Williams
<i>Giulietta, a nosy maid</i>	Megan McCornack

#### Gianni Schicchi (Giacomo Puccini)

<i>Johnnie Skeekie, a notorious and crafty horse thief</i>	Gene Chin
<i>Loretta, his innocent daughter, in love with Buck Henry</i>	Hallie Silverston
<i>Jethro McMultry, a wealthy, decrepit lumber baron</i>	Mario Chae
<i>Rita McMultry, a stern and elderly cousin of Jethro</i>	Ann Nykyforchyn Albert
<i>Buck Henry McMultry, Jethro's passionate young nephew, in love with Loretta Skeekie</i>	Andrew Brock
<i>Bubba McMultry, the brother-in-law of Jethro, a drunkard</i>	Andrew Sauvageau
<i>Simon McMultry, an old, narcoleptic cousin of Jethro</i>	Greg Barkett
<i>Mark, the son of Simon</i>	Josh Klatz
<i>Jess'ca, the emotional wife of Mark</i>	Dana Hutcheon (4/22, 4/23) Karen Kumley (4/24)
<i>Joe Junior, a soft-spoken nephew of Jethro</i>	Michael Sarnoff-Wood
<i>Stella, domineering wife of Joe Junior</i>	Rachel Gitner (4/22, 4/24) Christina Coder (4/23)
<i>Little Joey, rebellious son of Joe Junior and Stella</i>	Alex Mentzel
<i>Dr. Charlie Pepper, a traveling prune-tonic salesman</i>	Jordan Card
<i>Nicolas Montgomery, a near-sighted lawyer</i>	Erik Carlson
<i>Penny Lynn, the local madam</i>	Megan Williams
<i>Trixie, a drunken barmaid</i>	Megan McCornack

**Michael Sarnoff-Wood** (Joe Junior) is a junior voice performance major who has been singing constantly since the age of ten. A newcomer to the operatic stage this year, he participated in the UOE scenes program in November, where he appeared in scenes from *Albert Herring* and *Le Nozze di Figaro*. Sarnoff-Wood is a voice student of Eric Mentzel.

**Andrew Sauvageau** (Norton/Bubba), a junior voice performance major, has been active in the performance of early opera for the last few years. He recently performed the role of Der Sprecher in *Die Zauberflöte* with the Astoria Music Festival and sang as the bass soloist under the directorship of Helmuth Rilling in both Bach's *Magnificat* and *Mozart's C minor Mass* this past October. Sauvageau is a voice student of Milagro Vargas.

**Hallie Silverston** (Loretta) is a graduating senior vocal performance major who has been very active with the UOE since her sophomore year, when she performed the role of Papagena in *Die Zauberflöte*. Since then, she has sung the role of Anne Egerman in *A Little Night Music* and Belinda in *Dido and Aeneas* and has also sung the soprano solos in Bach's *Magnificat* and *Mozart's C minor Mass* conducted by Helmuth Rilling. Silverston will begin her graduate work at the Eastman School of Music in the fall. She is in the voice studio of Milagro Vargas.

**David Tishim** (Conductor of *Gianni Schicchi*) is a doctoral student and a GTF in choral conducting at the University of Oregon. He earned his master's degree in choral conducting while studying with Joseph Flummerfelt, Andrew McGill, and James Jordan at Westminster Choir College. Tishim also completed his B.A. degree in music from the University of Wisconsin. He is a conducting student of Sharon Paul.

**Megan Williams** (Lorenza/Penny Lynn) is a junior voice major from Corvallis, who recently transferred to the University of Oregon after two years as a voice major at Florida State University. Her early love of performing and opera sprang from her involvement as a dancer in Opera Theater Corvallis' productions of *Susannah* and *Hänsel und Gretel*. Williams presently studies voice with Jennifer Quinnelly.

**Carlos Zapien** (Edoardo Milfort) received his B.M. in vocal performance from the University of Oregon in 2004. He has recently started work on his master's degree. He is a classical pianist who found his passion for singing while nursing an injured hand several years ago. Since then, he has appeared in UOE productions as Monostatos in *Die Zauberflöte* and in the chorus of *Semele*. He is a GTF and a student of Eric Mentzel.

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**Karen Kumley** (Jess'ca) is a graduating senior voice major who has sung in *Die Zauberflöte* and *Dido and Aeneas* with the UOE. She has also performed as the soprano soloist in Schubert's *Mass in G* at the Unitarian Universalist Church in Eugene. Kumley is a student of Ann Tedards.

**Laura Lawson** (Set Design Assistant) is pursuing a double major in Theatre Arts and History, as well as a minor in Music. She has worked as assistant stage manager for two shows at the University of Oregon, *Vanities* and *A View From The Bridge*. She has also worked as a set designer on a number of shows for area high schools. Upon completing her degree, Lawson is planning on attending law school and focusing on Entertainment Law.

**Megan McCornack** (Giulietta/Trixie) a junior voice major and native of Eugene, resuscitates her involvement with the UOE after a lengthy hiatus; she first appeared in the 1996 production of *Suor Angelica* as an angel. She sings with the University Singers and the acclaimed female a capella group Divisi. McCornack is a student of Milagro Vargas.

**Lauren McGuire** (Conductor of *La Cambiale di Matrimonio*) received her B.A. in music from Smith College in 2002. She is currently completing her master's in choral conducting at the University of Oregon where she led the University of Oregon Repertoire Singers during the spring and fall terms of 2003. In addition to conducting, she sings Medieval, Renaissance, and 21st century music with Sospiro, a vocal quintet formed by graduate students at the University of Oregon School of Music. She is a conducting student of Sharon Paul.

**Alex Mentzel** (Little Joey), born in Cologne, Germany, made his stage performing debut in *The Peid Piper of Hamlin* at the Cologne Cathedral School Choir. Since moving to Eugene in 2003, he has appeared as a Munchkin in *The Wizard of Oz*, Michael in *Peter Pan*, and Chip in *Beauty and the Beast*. Mentzel is the son of Eric Mentzel and Meredith Beck.

**Jennifer Quinnelly** (Fanny Mill/ASD for Gianni Schicchi) is currently completing her coursework for the D.M.A. in voice performance. She has performed extensively with the UOE in such roles as Amahl's mother in *Amahl and the Night Visitors*, First Knitter in Barab's *The Game of Chance*, Miss Jessel in *Turn of the Screw*, First Lady in *Die Zauberflöte*, and Mrs. Segsrom in *A Little Night Music*. She has also been a regular and tireless participant in the UOE scenes programs. Recent solo performances include Mozart's *C minor Mass* under the baton of Helmuth Rilling.

## PRODUCTION/MUSICAL STAFF

<i>Director</i>	Charles Turley
<i>Costume, Wig, and Make-up Designer</i>	Patric KinKade
<i>Set Design and Construction</i>	James Reid
<i>Beall Hall Stage Manager/Technical Director</i>	Rick Blake
<i>Piano</i>	Mindy Smith-Gilkey
<i>Conductor, La Cambiale di Matrimonio</i>	Lauren McGuire
<i>Conductor, Gianni Schicchi</i>	David Tishim
<i>Production Assistant/Propsmaster</i>	Andrew Brock
<i>Set Design Assistant</i>	Laura Lawson
<i>Assistant Stage Director, La Cambiale di Matrimonio</i>	Gene Chin
<i>Assistant Stage Director, Gianni Schicchi</i>	Jennifer Quinnelly
<i>Painter</i>	Dan Hitchcock
<i>Production Photographer</i>	Cliff Coles
<i>Production Videographer</i>	Scott Wooley
<i>Supertitle Preparation</i>	Sandy Holder
<i>Supertitle Projection</i>	Sarah Turley
<i>English version of Gianni Schicchi</i>	Charles Turley
<i>Costume Consultant</i>	Mary Mikkelsen
<i>Lighting Consultant</i>	Peter Vomocil
<i>Production fliers and mailers</i>	Patrick Ross Mason

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## SYNOPSIS by Charles Turley

### **La Cambiale di Matrimonio** (Gioachino Rossini)

The lights come up on the sitting room of a middle-class merchant's home in the Colonial era, where we see Clarina (the maid) lounging about in apparent leisure. Norton (the butler) enters with news and flirtily offers to tell Clarina the news if she sits with him a while. Their flirtations with one another are cut short with the audible approach of their blustery master, Toby Mill. After all, the two servants wish to be married as well, but don't dare allow their own romance to come to light. They flee the scene as Mill enters singing of his work on estimating the distance from the British Isles to the colonies. Sir Toby has accrued a lot of debt so has borrowed money from a rich Canadian outdoorsman named Mr. Slook. Since Mill has offered his only daughter Fanny to the Canadian in marriage (to meet his debt) Mill is struggling to plot a course from London to Canada to deliver his daughter to Slook. Mill then receives a letter from Slook. Slook, the rich bumpkin, is so excited by Mill's business proposition that he has decided to make a surprise trip by ship to Great Britain to see his intended bride; his ship has arrived in London and he will be at Mill's home later that same day! Mill whirls offstage in a flurry to prepare for Slook's arrival.

Little do Mill or Slook know that Fanny is in love with another young man, Edoardo Milfort. Edoardo hopes to inherit a fortune from his own rich uncle. Edoardo and Fanny sing their first love duet of the show where they betroth themselves to each other in a bashful and innocent display of restrained affection. Norton then enters and tells the young couple about Mill's plan to have Fanny marry Slook. As they begin discussing the impending horrors of this arranged marriage, Mill enters and catches the interloper Edoardo, who he immediately accosts. Thinking quickly, Norton informs Mill that Edoardo is the new accountant; Edoardo is accepted into Mill's home for the time being. Slook's sudden and unexpected arrival (and his strange Canadian mannerisms and appearance) throws the entire household into an uproar.

Fanny is painfully bashful around people, especially strangers, but when Slook is left alone with Fanny and he tells her about his intent to "fully enjoy the dividends of his investment," Fanny is scandalized and forcefully rebuffs Slook. As the duet ends, Fanny fetches Edoardo from the other room and the duet becomes a trio. During the trio, the two lovers threaten Slook's life, promising him that they will scratch out his eyes and cut out his heart if he doesn't return to Canada that day; on top of that, they threaten him with the same fate if he even tells a word of this to Mill. Slook, horrified by this unexpected onslaught, retreats to his room to hide while the lovers retire to Fanny's room.

Norton and Clarina enter from the garden, discussing the recent turn of events, and we catch another glimpse at their blossoming romance. After Norton leaves, Clarina sings of her youth and desire to support any young lovers who, like her, just want to be happy in love. After Clarina's apparent fantasy about walking down the aisle with Norton, she leaves.

Slook reenters and soon encounters Toby Mill who is looking for news about Slook's conversation with Fanny. Slook, as evasively as possible, informs Mill that he will not be marrying Fanny. Mill is outraged by Slook's statements; the two men soon find themselves at each other's throats in anger. The ensuing multi-section duet results in "the glove" being tossed and a duel is set for later that afternoon. The two men storm off to prepare: Mill for the duel and Slook to leave London as soon as he can.

Fanny and Clarina, entering, are encountered by the distraught Edoardo. Clarina leaves the lovers alone, and they quickly renew their vows to one another. During their reunion, Slook quietly enters and quickly realizes his own naivete and exactly why the two youngsters have been so rude to him: they are in love. Slook really only wants to get an heir out of this whole affair with Fanny, so instead he designates Edoardo as his heir, thus solving many problems in one fell swoop. The young lovers are stunned by Slook's generosity and Fanny launches into an aria where she describes the joy that fills her heart. The three new friends depart while Mill enters with his battle *accoutrements*, making plans for

**Gene Chin** (Johnnie Skeekie/ASD for La Cambiale di Matrimonio) is a first year D.M.A. student who recently completed his M.M. at the University of Oregon in 2004. His involvement with the UOE over the last few years has included performances as Papageno in *Die Zauberflöte*, Count Carl-Magnus in *A Little Night Music*, and Aeneas in *Dido and Aeneas*. Chin is a GTF currently studying voice with Charles Turley.

**Christina Coder** (Stella) is a senior voice major. She began making stage appearances with the Sacramento Opera at the early age of ten in such operas as Verdi's *Otello* and Puccini's *Tosca*. Her life since these early performances has centered on the importance of opera and the performing arts for children; as such, she coordinates a free arts workshop for youth entitled "On The Wheels of a Dream." Coder studies voice with Eric Mentzel.

**Mindy Gilkey** (Pianist) is completing a master of music degree in piano performance this June. She received her bachelor of arts degree from Idaho State University in 2002 where she also performed as the accompanist in their production of *Gianni Schicchi*. Gilkey is a student of Dean Kramer and is currently the GTF in opera accompanying.

**Rachel Gitner** (Clarina/Stella), a Eugene native, is a graduating senior voice performance major who has appeared in several University Opera Ensemble productions over the last few years, including *Die Zauberflöte* and *A Little Night Music*. She plans to attend graduate school and continue her intense study of singing. Gitner is a student of Ann Tedards.

**Dana Hutcheon** (Jess'ca) is a junior voice performance major who has recently appeared in such UOE productions as *Die Zauberflöte* and *Dido and Aeneas*. She is a student of Charles Turley.

**H.J. Kim** (Slook) is a doctoral student in vocal performance who holds a M.M. degree in vocal performance from the Dana School of Music at Youngstown State University. Kim has performed operatic roles including Bob in *The Old Maid and the Thief*, Schaunard in *La Bohème*, The Wolf in *Barab's Little Red Riding Hood*, and Bonzo & Yamadori in *Madama Butterfly*. He has also placed in numerous national and regional voice competitions. He is currently a GTF and student of Milagro Vargas.

**Josh Klatz** (Mark) is a junior voice performance major who eagerly continues his involvement with the UOE in these performances, having previously sung in *Die Zauberflöte* and *Dido and Aeneas*. Klatz is also actively involved with the male a capella group On The Rocks. He is a student of Charles Turley.

**Anne Nykyforchyn Albert** (Rita) is a native of western New York and a recent recipient of a master's degree in voice performance from the University of Oregon. Recent roles performed include Ida in *Die Fledermaus* with the Eugene Opera, and Mrs. Andersson in *A Little Night Music*. In addition she has appeared in *The Gondoliers* as Vittoria, as Nancy in a scenes production of *Marta*, Miss Pinkerton in *The Old Maid and The Thief*, Prince Orlofsky in *Die Fledermaus*, and performed chorus roles in *Die Zauberflöte* and *HMS Pinafore*. Albert is a student of Ann Tedards.

**Greg Barkett** (Simon) is a senior voice performance major. He has sung in the University Opera Ensemble (UOE) productions of *Semele*, *Die Zauberflöte* (2003), and *A Little Night Music*. Barkett serves as the music director for the University's prize-winning male a capella group, On The Rocks. He plans to move to New York after graduation and pursue a performance career. Barkett is a student of Charles Turley.

**Andrew Brock** (Buck Henry/Production Assistant) has sung a variety of tenor roles in recent UOE productions, including Jupiter and Apollo in *Semele*, Tamino in *Die Zauberflöte*, and as a Liebeslieder Singer in *A Little Night Music*. His upcoming solo engagements include performing in Handel's *Israel in Egypt* with the Rogue Valley Chorale and Bach's *St. John's Passion* with Bel Canto Northwest. Brock will be graduating with a master's degree in voice performance this spring and is a Graduate Teaching Fellow (GTF) in voice. He is a student of Charles Turley.

**Jordan Card** (Salomone/Dr. Pepper) is a freshman voice major who is a member of Chamber Choir. Although he was involved in numerous musical productions in high school, this performance marks his first operatic performance. Card is a student of Charles Turley.

**Erik Carlson** (Isachetto/Nicolas Montgomery), a music technology major, has appeared in several recent University Opera Ensemble productions, including *Dido and Aeneas* and in the November 2004 Opera Scenes production, as well as in *A Little Night Music* as Henrik Egerman. Carlson currently studies voice with Andrew Brock.

**Mario Chae** (Tobia Mill) studied voice at the Pusan National University and performed several roles in Korea, including Belcore in *L'elisir d'amore* and Baron Douphol in *La Traviata*. He has studied in Rome, Italy with distinguished tenor Umbero Borso and performed several concerts there. He has recently received a performance diploma from Indiana University and is now attending the University of Oregon to finish his bachelor of music degree in vocal performance. Chae very recently sang the role of Marullo in the Eugene Opera production of *Rigoletto*. He is a student of Milagro Vargas.

his upcoming duel with Slook. His arietta is a dialogue between himself and his imagined cowering foe whom he proceeds to dismember with his sword. Slook, again passing by, overhears Mill's plans for his demise. With his disposition considerably buoyed by his earlier arrangement with Fanny and Edoardo, Slook proceeds to play a joke on Mill by replacing the dueling pistols with corncob pipes. Slook startles Mill and sets the scene rolling to a potentially ludicrous conclusion involving a smoke-out on the front lawn. Before the men are successful in killing each other with their "smoking guns," entering servants and family members arrive to try to convince Mill of the error of his tempestuous anger. When Mill reads the promissory note and has it clearly explained by Slook, Mill finally acquiesces to the marriage of Fanny and Edoardo. All ends happily as Mill and Slook forgive one another and the two couples are united openly at long last.

**Gianni Schicchi** (Giacomo Puccini)

Our second show of the night, Gianni Schicchi, is altered from Puccini's original setting. Instead of setting it in Florence Italy in 1299 where the story centers on the wealthy Donati family, I have chosen to modernize it somewhat to turn of the century Florence, Oregon. In this adaptation, we see the wealthy, quirky McMultry family from Kentucky dealing with the death of the head of the family, the lumber baron Jethro McMultry. Bubba, a drunk brother-in-law of Old Jethro, has heard that Jethro has left all of his money to the First Presbyterian Church of Florence, Oregon, instead of to the family. (It is understood that Jethro did this mostly as a way to ease his soul from a lifetime of shady dealings in the vicious underworld of the Oregon lumber cartels.) Since Bubba heard the rumors up in Waldport, they must be true. Of course, the McMultry family is concerned only with their part of the Will, and they quickly tear the bedchamber apart, looking for it.

When young Buck Henry finally finds the Will, he makes a deal with his aunt Rita that if everything turns out well, she will let him marry Loretta Skeekie. Buck Henry sends Little Joey, his nephew, to go get his girlfriend Loretta and her father Johnnie for the good news. Unfortunately for the family, the rumors are shown to be true. They turn to the remaining pillar of the McMultry family, Simon, who is formerly a Mayor of Baker City; Simon has no solution to the dilemma.

Buck Henry, a shade more clever than the rest of the family members, suggests the family call on the aid of the notorious horse-thief, Johnnie Skeekie (whom he knows is on the way anyway). After all, Skeekie is a criminal mastermind who's never been caught, so he must be just the man to solve this problem for the family. Of course the family knows all about Johnnie and his criminal reputation, and resists bringing him in to help.

Just then, Johnnie and Loretta arrive to witness the surprising yet moving scene of mourning. Johnnie soon divines the true reason for the

tears of the family. Aunt Rita, the old spinster, launches out at Johnnie Skeekie verbally, telling him to take his little daughter and go. There is no place in Buck Henry's life for him to marry a girl without a dowry! The yelling match escalates and Skeekie turns to go, dragging Loretta with him, while Buck Henry pleads for Skeekie to stay. As much as Skeekie might approve of Buck Henry for Loretta, he definitely does not approve of the rest of the free-loading McMultrys. Loretta steps forward and stops her daddy with a gentle touch and tells him how much she loves Buck Henry and how she will have to jump into the Siuslaw River and drown herself if she can't be allowed to marry Buck Henry.

Deftly manipulated by his innocent-seeming daughter, Skeekie decides to investigate the Will after all. After giving it some thought, and coming up with a plan, Skeekie sends Loretta out into the garden to feed the birdies. While Skeekie has the family hide the body of Old Jethro, they are interrupted by a visit from the traveling tonic salesman from Texas, "Doctor" Charlie Pepper. Dr. Pepper had sold a quantity of his experimental prune-tonic to Old Jethro and is stopping by to confirm the effect of his drink on Jethro's lower digestive tract. Skeekie, finally convinced of his scheme to get back the money for the family, perfectly imitates the voice of Old Jethro and sends Dr. Pepper off on his way, none the wiser.

Skeekie proceeds to explain his plan to the family: he will impersonate Old Jethro and re-dictate the Will. Amid the rejoicing of the family, Aunt Rita sends Buck Henry to get the lawyer and some witnesses. The members of the family begin telling Skeekie what specific properties they want and it soon becomes apparent that the most valuable assets of Old Jethro are his vast stables, his homestead, and the sawmill in Florence. When these are mentioned, Simon steps forward to graciously accept them. He is rabidly rebuffed by the rest of the family members, each of whom wants those properties for him- or herself.

As the cacophony intensifies, the family hears the tolling of a distant bell. Afraid that the town has heard about the death of Old Jethro, Joe Junior runs to find out; he returns, relieved to know that the bell was from a ship that had crashed against the jetty and has sunk into the river. All rejoice. As everyone begins preparing the room, Skeekie is visited in turn by those who wish to receive the stables, the home, and the sawmill as part of their inheritance: each offers him money as a bribe. The ladies proceed to dress Skeekie in the bedclothes of the deceased, offering him additional enticements if she should be the one awarded those coveted properties. Skeekie, before being herded into the bed, warns the family about the legal ramifications of their actions and how every person there will be hung from the gallows if they are caught.

Just then, Buck Henry knocks on the door: he has returned with the lawyer and two witnesses, presumably all found at the same "house of ill-repute." The family scrambles to put everything in order. As the

lawyer and the witnesses enter, each greets Old Jethro with warmth and fond recollections, especially Penny Lynn, the local madam, who is much moved by Old Jethro's regular contributions to her well-being before he grew ill. Skeekie, hidden in the bed, proceeds to dictate the Will, leaving a paltry twenty dollars to the church. When asked, Skeekie explains that if he should leave more to the church, then people will be saying that his donations to the church were given as penance for his "ill-gotten gains." He leaves to family all the bonds and savings, as well as the individual properties around Oregon that each had requested.

Of course, when Skeekie gets to the stables, the homestead, and the sawmill, he leaves them to himself; after all, he needs to give his daughter a dowry so she can marry Buck Henry! When the Will is complete and the witnesses leave with the lawyer, the family's barely-restrained anger bursts forth and they attack Skeekie. Having no other choice, Skeekie draws forth Old Jethro's hidden shotgun and chases the greedy McMultrys out of his new house. As the yells of the family subside in the distance, the young lovers come in from their time out on the terrace, singing the praises of their love and the beauty of Florence.

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#### ABOUT TONIGHT'S ARTISTS

**Charles Turley** is assistant professor of voice and director of opera for the University of Oregon. He received his education at Jacksonville University (B.M., 1994), the University of Tennessee in Knoxville (M.M., 1997), and the University of North Texas (D.M.A., 2002). His teachers have included Linda di Fiore, George Bitzas, and William Vessels, and master clinicians Thomas Hampson, Robert Larsen, Bob McIver, Deborah Baxter, and Inci Bashar. Turley, a two time Regional Finalist in the Met Auditions, has performed more than 35 operatic roles since 1994, throughout the southeast United States and Italy, including Marcello (*La Bohème*), Figaro (*Il barbiere di Siviglia*), Germont (*La Traviata*), Guglielmo (*Così fan tutte*) and Escamillo (*Carmen*). Recently, he performed the role of Dr. Falke in the Eugene Opera production of *Die Fledermaus*. He performs frequently as a concert soloist and has performed with numerous symphonies in Texas and throughout the southeast. Turley has directed operatic productions or scenes at The University of North Texas, Mercer University, Ouachita Baptist University, the University of Tennessee-Knoxville, and Opera in the Ozarks. He has worked under conductors and directors Carroll Freeman, Paula Homer, Anshel Brusilow, Stephen Dubberly, Vern Sutton, Michael Ehrman, Robert Larsen, and Robert Lyall, among many others. He has also worked intensively on Italian recitativo with coach Silvano Zabbeo, of Venice's famed opera house La Fenice.