

Rated M for Mature.



THE ESSENTIAL CARMEN

Live. in English. and under an hour

UNIVERSITY OF
LOUISVILLE
SCHOOL OF MUSIC

Opera Theatre

Thursday, December 2 & Friday, December 3 - 7:30 p.m.

At the Rudyard Kipling, 422 W. Oak Street

UoFL SCHOOL OF MUSIC
502-852-6907
louisville.edu/music
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THE ESSENTIAL CARMEN

Adapted from the opera by Georges Bizet by Kimcherie Lloyd

Cast:

Carmen	Bethany Stiles
Don Jose	Kenneth Oeth
Escamillo	Phillip Morgan
Michaela/ Frasquita	Erin Keeseey
Mercedes	Laura Elizabeth Davis

Setting: Seville, Spain, the present.

Stage Director	Michael Ramach
Music Director	Kimcherie Lloyd
Vocal Coach/Accompanist	Deborah Dierks
Conductor	Matthew Butterfield
Costumes	Suzanne Stone

This production is in partial fulfillment of the Opera Theatre II class.

Special thanks to the University of Louisville voice faculty; Donn Everett Graham, Edith Davis Tidwell and Daniel Weeks.

The Opera Workshop and Opera Theatre classes will present their final projects on Monday, December 6 at 8:00 p.m. in the auditorium at Strickler Hall across the street from the School of Music. This event is open to everyone.

Students will perform their arias, monologues and scenes. Scenes are from: LA BOHEME, DON PASQUALE, CAROUSEL, & THE MARRIAGE OF FIGARO.

University of Louisville School of Music Opera Theatre
will be presenting

Beatrice and Benedict

By Hector Berlioz

Friday, April 1st at 8:00 p.m. and Sunday, April 3rd at 2:00 p.m. at the Bomhard Theater at the Kentucky Center. For information, call the Kentucky Center box office at 502.584.7777.

It's hardly a surprise that some of the greatest operas of all time are based on plays by Shakespeare. What is surprising is that there are so few of those operas.

Actually, composers have cranked out hundreds of Shakespeare operas, but only a few of them truly cut the mustard. That is, barely a handful of those operas are widely considered worthy of Shakespeare's legacy, and of a regular place in the opera house. Most opera fans would count three of Giuseppe Verdi's operas among them: *Macbeth*, *Otello* and *Falstaff*. Others might include Charles Gounod's *Romeo and Juliet*, or Benjamin Britten's *A Midsummer Night's Dream*. And that's pretty close to the end of the list.

Still, there may just be a Shakespeare-based, operatic dark horse that deserves more consideration than it gets. It's an appealing and insightful comedy, called *Beatrice and Benedict*, that combines the signature brilliance and bombast of composer Hector Berlioz with the sly, comedic insights of Shakespeare's *Much Ado About Nothing*.

- from *The World of Opera* on National Public Radio