

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC 

OPERA THEATRE

proudly presents

PUCCINI'S
Suor Angelica
&
Gianni Schicchi

Friday Evening
April 9, 2010
8:00 p.m.

Saturday Evening
April 10, 2010
8:00 p.m.

Brown Theatre
315 W. Broadway, Louisville, KY

The University of Louisville School of Music Opera Theatre
proudly presents

SUOR ANGELICA

Sister Angelica	Lydia Cepeda
The Princess	Bethany Stiles
The Abbess	Katie Allen
The Monitress	Trista Rappert-McGetrick
Sister Genovieffa	Erin Keesey/Juliana Moura
Sister Osmina	Amanda Boyd
Sister Dolcina	Chloe Richards
The nursing sister	Laura Davis
The novice	Amanda Bryant*
Sister Maria	Emily Howes
The Lay Sisters	Sarah Tubbesing
	Christina Hatfield
Child	Anna Clara Moura/Bia Moura

*Setting: A cloistered nunnery somewhere in Italy
at the later part of the 18th Century.*

TWENTY MINUTE INTERMISSION

GIANNI SCHICCHI

Gianni Schicchi	Tomasz Sadownik
Lauretta, his daughter	Erin Keeseey/Juliana Moura
Zita, cousin of Buoso Donati	Bethany Stiles
Rinuccio, Zita's nephew	Ricky Case
Gherardo, Buoso's nephew	Kenneth Oeth
Nella, Gherardo's wife	Christina Hatfield
Gherardino, their son	Liam Lloydsmith
Mario Malatesta Betto di Signa	Phillip Morgan
Simone, cousin of Buoso	Mason Stewart
Marco, Simone's son	Nick Gray
La Ciesca, Marco's wife	Sarah Tubbesing
Buoso Donati, the deceased	John Aurelius
Maestro Spinelloccio, a doctor	Nathan Wilson*
Ser Amantio di Nicolao, a notary	Daniel Weeks+
Pinellino, a cobbler bass	Don Everett Graham+
Guccio, a dyer bass	Edith Davis Tidwell+

*Setting: The bedchamber of Buoso Donati outside
of Florence, Italy in 1969.*

* denotes guest artist

+ member of the University of Louisville Voice Faculty

PROGRAM NOTES

Suor Angelica and *Gianni Schicchi* are one-act operas that make up Giacomo Puccini's *Il Trittico* (*The Triptych*), a group of three independent, one act operas premiered at the Met in 1918. Puccini intended for *Il Trittico* to be performed as a whole, each of the three operas a unique entity unto itself, the set together representing a sampler of different operatic genres (the first, *Il Tabarro*, a staunchly verismo opera of anguish and violence, the second *Suor Angelica* dealing with dramatic religious redemption and tragedy, and finally *Gianni Schicchi*, a farcical comedy often given a decidedly campy spin). After the premiere, however, due to varying critical reception of each opera, opera companies began splitting up the set, sometimes performing just two of the three, or other times performing one, coupled with another one act opera by a different composer. Reportedly, Puccini himself was not an advocate of this splitting. In recent years only rarely do all three appear in a single night, perhaps a testament to the logistical and economic difficulties in virtually staging three very different operas in a single night.

- Program notes by Cody Gault

Suor Angelica

Suor Angelica, cited as Puccini's favorite of the trio, is a dramatic story of Motherhood. Suor Angelica is a nun who has been in a convent for the past seven years. The opera opens with Suor Angelica and several other nuns gathered in the convent. The sisters begin to speak of their longing for worldly pleasures they experienced in the past, one for the lambs she tended to, another for good things to eat. Suor Angelica claims to have no more desires, but the other nuns gossip, believing that she does indeed have a desire – to hear news of her family. Suor Angelica is rumored to be a princess, coming from a wealthy, noble family, who entered the convent under mysterious circumstances. Alms collectors arrive, distributing food to the sisters. One of the collectors mentions that a grand coach is at the convent gates. Suor Angelica immediately becomes excited and nervous, believing it to be a family member coming to finally give her news. Angelica believes correctly; the Abbess comes to tell her that Suor Angelica's aunt, who is indeed a princess, has come to speak with her. Suor Angelica initially shows a desire for affection from her aunt, but the Princess remains cold and short with Suor Angelica. After the death of Suor Angelica's parents, her aunt was put in charge of her, and her inheritance. Suor Angelica unfortunately bore a child out of wedlock, bringing disgrace to her family name. Her son was taken away from her, and she was placed in the convent. Her aunt has come with a document requiring Suor Angelica's signature – giving her half of her parents' inheritance to her sister, who is about to be married. The Princess believes Suor Angelica is not entitled to any of the money since she has brought shame onto her family. Suor Angelica refuses to sign, however, and begs for news of her son, saying she has repented of her sins. Her aunt is initially reluctant to speak, but seeing Suor Angelica's resolve, delivers the final blow – she tells Angelica that

her son died two years ago of a fever. Her will broken, in deep sadness over the regret of not having known her child, nor her child ever knowing her embrace, Suor Angelica signs the document, and the Princess leaves. Suor Angelica becomes convinced that she must meet her child in heaven, and being an herbalist, she concocts a poison to drink and kill herself, in order to see her son in heaven. She does so, but after drinking the poison realizes suicide is an unforgivable sin, and that in killing herself she shall never be able to join her son in heaven. She cries out to the Virgin for salvation and forgiveness for her act, and as death approaches, Suor Angelica sees a vision her child as if her lamentations have been answered.

Gianni Schicchi

Gianni Schicchi is in every way a foil to *Suor Angelica*, marked by humorous and slapstick scheming. Buoso Donati is an exceptionally wealthy Florentine who has just died in his bed. His relatives surround his bedchamber, mourning melodramatically at the loss of Buoso – believing that they are about to receive considerable amounts of money upon his passing. The mourning is interrupted when one speaks of a rumor heard about his will – that he left everything to a local monastery. The family members are outraged upon hearing this and immediately begin tearing the room apart, trying to find the will. Eventually, Rinuccio finds the will. His aunt, Zita, demands he hand it over so she can read it and determine if the rumor is true or not. Rinuccio says he will only hand over the will if Zita agrees to let him marry Lauretta. Lauretta is the daughter of Gianni Schicchi, who, since he is a newcomer in Florence and not particularly wealthy, is not well received by the established Donati family. Zita, however, states that as long as she is rich from Buoso's inheritance, she does not care whom Rinuccio marries and he hands over the will. Rinuccio then quietly sends for Lauretta and Schicchi, believing the rumor to be true, and thinking that Schicchi, who has a reputation for being clever, can help the family. Zita reads the will; the rumor is indeed confirmed. The family goes about the room, sulking and angry, vehemently denying Rinuccio the right to marry Lauretta, and fuming over his suggestion that Gianni Schicchi get involved to help them. Schicchi arrives with his daughter, and candidly assumes that, due to their unhappy dispositions, Buoso must still be alive. He is informed of Buoso's death, and his sarcastic condolences to the family, stating they should virtually be happy because it means they shall bequeath Buoso's wealth, are quickly put down by the family when they tell him of the willing to the monastery. Schicchi is insulted by the family's rude remarks towards him and refuses to help them as Rinuccio pleaded. Schicchi is convinced to help them, though, by his daughter, who sings to him perhaps the most famous aria from the entire Triptych, "*O mio babbino caro.*" Schicchi orders the body of Buoso removed, and the bed made. He asks if the family is absolutely sure no one other than them know of Buoso's death, and they assure him no one does. Then, Buoso's doctor arrives. The family frantically tries to keep him from entering the room. Schicchi imitates Buoso's voice, convincingly claiming to the doctor that he is Buoso. The doctor leaves. Schicchi then declares to the family that he will impersonate Buoso and dictate a new will, one with which the family will be happy.

Rinuccio goes for a notary and witnesses, and they prepare Schicchi for his masquerade, each trying to bribe Schicchi in the process, in hopes that he might entitle them to more in the new will. While the family agreed to divide most of Buoso's wealth equally, they agree to let Schicchi decide who receives Buoso's prized mule, house in Florence, and mills. The notary arrives. Schicchi goes about his business. He first speaks of a relatively frugal funeral, a small sum bequeathed to the monastery, and the equal divisions the family agreed upon. The Donatis hold their breath in anticipation of seeing who Schicchi has decided to give the mule, house, and mills. He declares that all three go to his good friend Gianni Schicchi, much to the outrage of the relatives. The notary, having finished, leaves, and the relatives accost Schicchi with great anger for having willed himself what each had hoped to receive. He throws them out in a hurry, many of them trying to steal various objects on the way out. Now with money, and a house in Florence, Schicchi's status enables his daughter to marry Rinuccio. Lauretta and Rinuccio are seen embracing by Schicchi, who is moved by their love. Schicchi turns to the audience with a smile. The spoken dialogue is in reference to the source of the opera, a section of Dante's *Divine Comedy*, where Schicchi is found in Hell for impersonating Buoso.

CHORUS

SOPRANO

Rachel Hobbs
Angela Stephens

ALTO

Sarah Barker
Amber Whittaker

TENOR

Joshua Hein
Josh Hamilton
Christopher Kent
Tyler Morris

BASS

Jon Fejes
Jay Coughlon ?
Thomas Eastham

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *director*

Matthew Butterfield, *assistant conductor*

Rodney Younger and Bryen Warfield, *managers*

Amy Ensel, *librarian*

FIRST VIOLIN

Kate Doyle †
Mike Lambert *
Steve Kinnamon
Anna Dolan
Aaron Neumann
Nathan Chapman
Brittney Washam
Catherine Tyree

SECOND VIOLIN

Gabrielle Boguslaw *
Jacob Head
Rebekah Markowski
Courtney Schisler
Courtney Morrison
Ashley Wolf
Melinda Weiner
Hannah Clark
Blaise Poth

VIOLA

Michael Hill *
Felicia Hogan
Alison Simpson
Elena Davis
Brittany Whelan
Lauren Henley

CELLO

Molly Goforth *
Jon Marietta *
Byron Farrar
Luke Darville
Lindsey Becker
Audrey Bowlds
Laurel Yoder
Chelsea Getty
Ryan Snapp

BASS

Matthew Boothe *
Jake Siener *
Andrew Whitten
Eli Raines
Grant Jacobs
Aaron May
Jordan Wright
Catherine Craig
Ben Heckel
Aaron Shockley
Karli Bailey
Sam Zaccone

PICCOLO

Kaila Washington

FLUTE

Jennifer Van Wie *
Mimi deGuzman
Kaila Washington
Lauren Cannady

OBOE/ENGLISH HORN

Alexandria Langella *
Teil Buck

CLARINET

Dylan Lloyd *
Samantha Holman
Robert Acosta

BASS CLARINET

Alex Ravitz

BASSOON

James Young *
Jackie Royce

HORN

Kathryn Swope *
Ian Wolfe
Emma Keller
Ben Taylor
Aaron Coomer
McKenna Hynes

TRUMPET

Gregg Alvarez *
Michael Teglassi
John Louden
Robbie Elliot

TROMBONE

Ian Gregory *
Tab Langis

BASS TROMBONE

Joe Murrell

TUBA

Adam Edwards *
Chris Schmidt
Bryen Warfield

PERCUSSION

John Carey *
Rodney Younger
Elena Michels
Sam Rouster
Jimmy Weixler

HARP

Lydia Falconnier

† *concert mistress*

* *principal*

ARTISTIC AND PRODUCTION STAFF

Music Director/Conductor Kimcherie Lloyd
Stage Director Michael Ramach
Lighting Designer/Production Manager Brett Landow
Concepts for *Suor Angelica* Set Design Brett Landow, Alice Baldwin, Jan Abott & Michael Ramach

Set Design for *Gianni Schicci* Set pieces originally designed by Peter Bell for U of L Opera Theatre's production of *Miss Havensham's Fire* and *Riders to the Sea*.
Re-conceptualization by Brett Landow, Alice Baldwin & Michael Ramach.

Prop Design Alice Baldwin
Costume Design Hilda Carr & Suzanne Stone
Coach, Reperiteur & Rehearsal Pianist Caroline Drury
Stage Management Steven Miller
Assistant Conductor Matthew Butterfield
Director of Supertitles Amy Ensel
Fountain Construction Ron Riall
Photography Jan Abbott (janabbottphoto.com)
Supertitles by Chadwick Creative Arts

SPECIAL THANKS

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This production is dedicated to Alice, Brett, Hilda, Jan, and Suzy. We couldn't do this without you.

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(502) 852-6907
music.louisville.edu
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