

DEPARTMENT OF MUSIC

OPERA AT RUTGERS

Pamela Gilmore, producer

Dirk Weiler, director

Sherry Alban, choreographer

Kynan Johns, conductor

Andrew Cyr, assistant conductor

Thomas Juneau, chorus master

Alison M. Roberts, stage manager

presents

Die Lustige Witwe

“The Merry Widow”

Franz Lehár

Projected Titles by arrangement with Bayshore Opera Translations

Funding for *Opera at Rutgers* provided by the
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January 26 - February 4, 2007

Nicholas Music Center

Mason Gross Performing Arts Center

Douglass College Campus

PROGRAM

Die Lustige Witwe

“The Merry Widow”

Franz Lehár

(1870-1948)

Dialogue adapted by Pamela Gilmore and Dirk Weiler

CAST (in order of appearance)

Vicomte Cascada.....Nicholas Connolly
Baron Mirko Zeta.....Gene Shippey
Valencienne.....Melissa Zwicker (1/26 & 1/28)
Valencienne.....Ariana Ciolino (2/2 & 2/4)
Count Danilo Danilowitsch.....Charles Schneider
Hanna Glawari.....Eunhye Grace Kim (1/26 & 1/28)
Hanna Glawari.....Hui Cheng (2/2 & 2/4)
Camille de Rosillon.....Jeremy Blossey
Raoul de St. Brioche.....Jeffrey Hoos
Njegus.....Franklin Porath
Lolo.....Natalie Clyne
Dodo.....Rachel Zatcoff
Jou-Jou.....Kimberly Christie
Frou-Frou.....Adriana Lee
Clo-Clo.....Joyce Chang
Margot.....Caitlin Galardi
Bogdanovitsch.....Le Andre Scott
Sylviane.....HyangSoo Heo
Kromow.....Brandon Frumolt
Olga.....Patrice Jegou
Pritschitsch.....Thomas Juneau
Prashkowia.....Alison Vidal

CHORUS

Michaela Anthony	Guiseppe Fusco	Stephen Markowski
Alexandra Bancroft	Joanna Gibson	Anne McCarthy
Benjamin Berman	Vincent Grana	Andrew Portune
Abigail Cox	Joseph Hill	Jennifer Sternberg
Caitlin Doukas	Lauren Klein	Jessica Tomasella
Kelly Ford	Jon-Kerwin Lagasca	

CORPS DE BALLET

Male Hungarian Dancer.....Alex Biegelson
Hungarian and Grisette.....Jessica Holt
Hungarian Dancer.....Melanie Jefferson
Hungarian and Grisette.....Danielle Mond
Hungarian Dancer.....Mikaela Santiago
Hungarian and Grisette.....Stacie Shivers

ORCHESTRA

Kynan Johns, conductor (1/26, 2/2, 2/4)
Andrew Cyr, conductor (1/28)

VIOLIN I	VIOLA	FLUTE	TRUMPET
Min Jae Kim	I-Hsuan Huang	Susanna Loewy	Manuel Ruiz
Liana Gadeliva	Yumi Oshima	Pamela Riley	Thomas Boulton
Soo Yeun Lee	Hsiao-Hung Hsu		
Sunghee Choi	Youming Chen	OBOE	TROMBONE
Jihee Lim	Judy Lee	Erin Wharton	Jack Tzu-Yan Chou
Kokoe Tanaka	Richard Montag	Leslie Godfrey	Antonio Garcia
Maria Valla			
	CELLO	CLARINET	BASS TROMBONE
VIOLIN II	Seojin Yang	Jack Bradley	James Borowski
Ching-Hung Lo	Ana Maria Achitei	Ed Nishimura	
Amneris Puscasu	Ella Tovey		PERCUSSION
Hee-Guen Song	Ashley Chen	BASSOON	Britton Matthews
David Tsai	Michael Holak	Anthony Carrone	Todd Quinlan
Jina Choi	Jee-Youn Hong	Christian Buechler	Sarah Burke
Uraska Fegus			
Samantha Tomblin	BASS	HORN	TIMPANI
James Keene	Paul Bonnel	Ian Zook	Andrea Venet
Claire Wilson	Andrew Angelin	Jenene Cherney	
	Gavri Yares	Erin Whelan	HARP
			Pattee Cohen

SYNOPSIS

Act One: Pontevedrian Embassy

A party is in progress to mark the birthday of the ruling prince of the Balkan state. Vicomte Cascada, an aristocratic French guest, proposes a vote of thanks and a toast to which the envoy, Baron Mirko Zeta, replies. The Baron is delighted to see his young wife, Valenciennes, acting the perfect hostess to another French aristocrat Camille de Rosillon, never suspecting that Camille is expressing his love for her. Valenciennes seeks to rebuff Camille with the assurance that she is a respectable wife.

Njegus announces the arrival of the young Pontevedrian widow, Hanna Glawari, whose ex-banker husband has just left her a considerable fortune. The baron is determined that her millions shall not be lost to the impoverished Pontevedrian nation by her remarrying. All the French noblemen swoon over her as she sweeps in glamorously. Hanna responds to the Baron's welcome by inviting everyone to a Pontevedrian party at her home the following day. Meanwhile Zeta sees the savior of the Glawari millions in an eligible bachelor named Danilo, whom Njegus has tracked down at his favorite nightclub, Maxim's. Danilo arrives protesting that he does enough for the Fatherland by day without having to give up his nocturnal pleasures with the girls.

It transpires that Hanna and Danilo are former lovers, but he swears that he will never now utter the words "I love you," since it will class him with all the other men after her money. When Baron Zeta catches up with Danilo and explains his plan for Danilo to marry Hanna and save her millions for the state, Danilo recoils. "Never!" he exclaims.

In the ballroom a ladies' choice is announced, and the men clamor to be Hanna's chosen partner. Danilo seeks to get them away by arriving with a bevy of girls. However, the pressure on Hanna is complicated further when Valenciennes promotes the charms of Camille. Hanna seeks to resolve her problem by choosing the one man who ignores her, namely Danilo. Perversely he declines, adding that if the dance belongs to him, he will offer it for ten thousand francs for charity. The other men immediately lose interest, leaving Hanna and Danilo to sweep into the dance together.

Act Two: Garden of Hanna Glawari's Palace

At her party the following day Hanna is an attentive hostess. To entertain her guests, a company of singers and dancers in Pontevedrian costume perform the national dance, a *kolo*. Then Hanna tells a national folk tale of a maid of the

woods and a huntsman's unrequited love. Njegus reports that Camille is known to be in love with a married woman. Hanna meanwhile accuses Danilo of avoiding her, but he explains that he is merely reconnoitering like the true former cavalry officer he is. Cascada and St. Brioche continue to clamor after Hanna, and Danilo mischievously stirs things up. With Zeta, they join in an animated discussion on how to handle women.

Camille is still reluctant to take "no" for an answer from Valenciennes, and she consents to give him her fan as a souvenir, on which she writes the words "I am a respectable wife". She tells him to be sensible. He merely reiterates the passion that blossoms in his heart like a rosebud in May and persuades Valenciennes to join him in the pavilion. The two are spotted by Njegus and, when Baron Zeta approaches the pavilion, he hurriedly reports that it is already occupied by Camille and a lady. Anxious to discover the lady's identity, the Baron resorts to looking through the keyhole. To his horror he spies his wife, but in the ensuing confusion Njegus manages to enter the pavilion by a backdoor and substitute Hanna for Valenciennes. Camille and Hanna step out, asking what all the fuss is about. Zeta is persuaded that he was mistaken over the identity of the lady, and Camille repeats his passionate declaration of love – this time to Hanna.

Hanna seeks to explain events by announcing her engagement to Camille, and Danilo cannot disguise his disgust. Hanna provokes him by vowing to live in the liveliest Parisian style. Furious, Danilo tells a parable about a prince who kept silent about his love for a princess, only for her to repay him by giving her hand to another. Then he turns on him heel and storms off to the place where he really feels at home – Maxim's. Hanna is now sure that he loves her.

Act Three: Interior of Hanna Glawari's Palace

For Danilo's benefit the inside of Hanna's residence has been decked out like Maxim's. Valenciennes appears and performs a can-can with Lolo, Dodo, Jou-Jou, Frou-Frou, Clo-Clo, and Margot, the grisettes from Maxim's. Danilo seeks to forbid Hanna to marry Camille and is relieved when she tells him that she never did have a rendezvous with Camille in the pavilion. Now they can no longer disguise their love for each other. To the Baron's consternation, Valenciennes's fan is found in the pavilion, but she pacifies her husband by pointing to the words "I am a respectable wife" written on it. Everyone reflects afresh on the difficulty of understanding women.

ABOUT THE ARTISTS

Gene Shippey (Baron Mirko Zeta) majored in vocal performance at Arizona State University and has performed in opera, oratorio and musical theater productions in the United States and Europe. His roles include: Don Ottavio, *Don Giovanni*; Alfredo, *La Traviata*; Fredrick, *The Pirates of Penzance*; Tony, *West Side Story*; and Cavaradossi, *Tosca*.

Melissa Zwicker (Valencienne) is a third year DMA candidate at Rutgers. She was recently seen in Opera at Rutgers productions of *Street Scene* as Rose Maurant, and *Dido and Aeneas* as Belinda. Additional performance credits include Pamina in *Die Zauberflöte*, Zerlina in *Don Giovanni*, and Gianetta in *L'Elisir d'Amore*. Melissa received her Master of Music degree from the Manhattan School of Music and completed her undergraduate studies at the University of North Carolina at Chapel Hill.

Ariana Giolino (Valencienne) graduated from Rutgers University, Mason Gross School of the Arts in 2005 with a degree in music education and is currently a resident director pursuing an M.M. degree in vocal performance. She has many theatrical performances to her credit, including the leading role in the French operetta *La Périchole* which took place at the College Light Opera Company in Falmouth, Massachusetts. Ariana is also a finalist for Miss New Jersey 2007 to be held in Ocean City.

Charles Schneider (Count Danilo Danilowitsch) is a lyric baritone from New Jersey who has sung roles with Des Moines Metro Opera, Lyric Opera Cleveland, The Princeton Festival, Opera New York, Concert Operetta Theater of Philadelphia, Anchorage Opera, and The National Opera Company. He completed his BM and is currently enrolled in the DMA program at Rutgers University.

Hui Cheng (Hanna Glawari) is a third-year DMA student at Rutgers. Her credits include Mrs. Fiorentino and Violetta with Opera at Rutgers, Cio-Cio San with Nevada Opera Company and Ashlawn Opera Festival of Virginia, Mimi and Suor Angelica with Brooklyn College, Nedda with the Asian Society, and soloist in Haydn's B-flat Mass in Carnegie Hall.

Eunhya Grace Kim (Hanna Glawari) is in her second year in the AD program and has her MA and EdM in music and music education from Teachers College, Columbia University with the International Scholarship Award. She was the third prize winner of Mario Lanza Competition, and a scholarship recipient at the Moscow Music Festival. Last year she appeared as Mrs. Fiorentino in *Street Scene* with Opera at Rutgers.

Hawaiian tenor **Jeremy Blossey** (Camille de Rosillon) is making his fourth appearance with Opera at Rutgers, his second as a guest artist. Recent operatic credits include leading roles with Hawaii Opera Theater, Opera Cleveland, Shreveport Opera, Natchez Opera, Opera at Florham, and Washington DC Summer Opera Theater. He has also appeared as a soloist with the Honolulu Symphony, Annapolis Symphony, Summit Music Festival, and in concert at the Kennedy Center in Washington, DC.

Nicholas Connolly (Vicente Cascada) is a fourth-year BM Voice Performance student studying with Eduardo Chama. Previous credits at Rutgers include *The Mother of Us All* (Herman Atlan, Gloster Heming), *Street Scene* (Mr. Jones), *La Traviata* (Servant, Commisionario), and *Dido and Aeneas* (chorus), and *Genoveva* (chorus) at Bard Summerscape Festival. Nick is a member of RU Kirkpatrick Choir and Glee Club.

Jeffrey Michael Hoos (Raoul de St. Brioche) is a tenor at Rutgers University, where he is currently studying voice with Frederick Urrey. For the last two years Jeffrey has performed with the Rutgers Kirkpatrick Choir. Performances include: Mahler's Symphony No.2 and Shostakovich's Symphonies No. 2, 3 and 13 at Carnegie Hall, Lincoln Center and NJPAC; Poulenc's *Gloria* at Carnegie Hall; Daniel Buchanan in *Street Scene*; Sergei in *Moscva Cheremushki* (for Shostakovich Festival); and Gastone in *La Traviata*.

Franklin Porath (Njegus) grew up in theater but also raced cars, directed opera, rebuilt cities, and taught flying. He managed NASA Mars exploration projects, artificial heart, breast-cancer detection, brain-surgery projects, and some other really fun stuff. He founded Satellite paging and consumer electronics companies. Recently returned from Europe, he is currently job hunting.

Dirk Weiler (Director) was born in Germany, where he studied dance and received his masters degree in musical theatre at the renowned Folkwang Hochschule in Essen. Prior to coming to New York in 1998 to pursue vocal

studies at the Manhattan School of Music, City College of New York and Brooklyn College (MM), he performed with the dance theatre company of Claudia Lichtblau, gave concerts throughout Europe and appeared in productions like *Company*, *Jacques Brel is Alive and Well* and *Living in Paris*, *Anything Goes – A Revue* and many others. His operatic roles include Count Almaviva in *Le Nozze di Figaro*, Danilo in *The Merry Widow*, Schaunard in *La Bohème*, and Papageno in *Die Zauberflöte*. Twice he starred as Macheath in Brecht/Weill's *The Three Penny Opera* and participated in Kurt Weill's *Johnny Johnson* at the New York Public Library for the Performing Arts. Mr. Weiler is a founding member and the Artistic Director of *thedramaloft*, an entertainment incubator located in New York City. He taught Master Classes and choreographed and staged productions for the Musical Theatre Department of the Folkwang Hochschule in Essen and for Meredith College in Raleigh, North Carolina and for *thedramaloft*. An active and versatile performer, he is also an avid tap dancer and instructor (Folkwang Hochschule, Steps on Broadway, Bridge for Dance in NYC and the Alvin Ailey School).

Pamela Gilmore (Producer, Music Director, Répétiteur) has taught on the faculties of the Israeli Vocal Arts Institute, Mannes College of Music, Brooklyn College Conservatory, The Bel Canto Foundation of Northwestern University, and the Intermezzo Festival. She has served as Director of Opera at Rutgers for six seasons, producing *The Merry Wives of Windsor*, *Die Zauberflöte*, *Roméo et Juliette*, *La Traviata*, *Dido and Aeneas*, *Street Scene* and *Die Lustige Witwe*. Ms. Gilmore is Head Coach of the Spoleto Vocal Arts Symposium, and has been affiliated with the Metropolitan, Utah, Bronx, Portland and New Rochelle Opera Companies. She has collaborated with John Alexander, Martina Arroyo, James de Blasis, Tito Capobianco, Nico Castel, Joan Dornemann, Enza Ferrara, Mignon Dunn, Hakan Hagegard, Benny Goodman, Sherrill Milnes, Anna Moffo, Louis Quilico, Renata Scotto, Diana Soviero, Eleanor Steber, Giorgio Tozzi and Alberto Zedda. She has maintained an active studio in Manhattan since 1984.

Kynan Johns (Conductor) has conducted over 60 orchestras and opera companies throughout the world, including performances of the Israel Chamber Orchestra, Chinese National Symphony Orchestra, Tasmanian Symphony Orchestra, and Opera Australia. As the conductor of the Rutgers Symphony Orchestra, Johns is no stranger to conducting young groups. He has won the prestigious Dimitri Mitropoulos International Conducting Competition and was invited to attend Kurt Masur's master classes at the Verbier Festival in Switzerland. Johns made his European Debut in 2000 conducting Beethoven's

Fourth Symphony with the Netherlands Radio Symphony Orchestra in the Concertgebouw, Amsterdam, and he is now a regular guest conductor throughout Australia and New Zealand.

Andrew Cyr (Assistant Conductor) is a graduate of the French National Conservatory, Bates College, and Westminster Choir College, and has performed throughout France, the United States, Canada, and Hungary as organist, trumpeter, and conductor. He is currently a D.M.A. candidate in orchestral conducting at Mason Gross and conductor of the Metropolis Ensemble, a professional chamber orchestra based in New York City.

Sherry Alban (Choreographer) has had a long-standing affiliation with the Princeton Ballet as Charter Member, performer, choreographer and faculty member. She has been the First Act Rehearsal director for the American Repertory Ballet Company's annual production of *The Nutcracker* and is a New Jersey State Council on the Arts Choreography Fellowship recipient. Her work has been performed by Princeton Ballet II, Roanoke Ballet Theatre, Rutgers Faculty Dance Concerts, Rutgers SummerFest, New England Opera Company, and currently the Westfield Young Artists Cooperative Theatre at the New Jersey Performing Arts Center. Ms. Alban is a faculty member at Mason Gross School of the Arts and has taught at Rutgers University and Princeton Ballet School for the past twenty-five years.

Mark Piotrowski (Lighting Designer) graduated with an M.F.A. from Mason Gross (1998) and has a B.A. from CSU Chico (1994). Lighting Design: *Merry Wives of Windsor, Romeo et Juliette, La Traviata, Street Scene* (Opera at Rutgers); *I Never Saw Another Butterfly, Dick Dale* (Chico State Univ.); Electrics Crew: Pope In Central Park, The Rose Bowl Spectacular, Buena Vista Television, Spectrum Lighting Concepts.

Matthew R. Campbell (Set Design/Properties) has designed *Tilt Angel* (NJ Rep), *Move It And It's Yours, Love To All, Lorraine* (Passage Theatre), *The Wiz, Peter Pan, The Fantastics, Sweeney Todd, Riders to the Sea* (WCAC), *Proof, Miss Connections* (Murray-Dodge Theater), *Tosca, Turandot, The Magic Flute* (Natchez Festival of Music, MS), *Carmen, Der Vampyr, Così fan tutti* (Westminister Opera Theater). Properties: *A Stone Carver* (SoHo Playhouse, NYC), *Pretty Fire, Rosemary & I* (Passage Theater). His upcoming projects include the *Solo Flights* festival (Passage Theater), a collection of plays, music,

dance, and new works. Mr. Campbell is a graduate of Westminster Choir College and works at the McCarter Theatre.

James E. Crochet (Costume Designer) currently teaches costuming at Hunter College in Manhattan. James has enjoyed working on many different projects from costume construction for major Broadway musicals, including Disney's *Beauty and the Beast*, *A Christmas Carol* (MSG), and *Sunset Boulevard*, to designing many shows in and around New York City. His recent design work includes: *Street Scene*, Hunter College; *L'Incoronazione di Poppea*, Brooklyn College; *Hello Dolly!* and *The Best Little Whorehouse in Texas* starring Sally Struthers, and *Aida* (Ogunquit Playhouse); *Street Scene*, and *La Traviata* (Rutgers University); *Dido and Aeneas*, *The Incomplete Education*, *La Boheme* and *La Traviata* (The Bronx Opera Company); *Hair*, *West Side Story*, *Chess*, *South Pacific*, *Jekyll & Hyde* and *Cabaret* for Wagner College; *Sugar Babies* (Downtown Cabaret Theatre in CT); *Titanic* (2nd National Tour); and various off-Broadway and regional shows. James holds a degree in costume design and Technology from the University of Northern Colorado.

Alison M. Roberts (Stage Manager) has Broadway credits that include *Les Misérables* (Revival), Lincoln Center Festival (Lincoln Center For The Performing Arts), Primary Stages, HB Playwrights. Other credits: Chicago: Steppenwolf Theater Company; Philadelphia: New Freedom Theater; and Rutgers: *The Lonesome West*, *We Won't Pay! We Won't Pay!* A native Philadelphian, Ali is an M.F.A. III stage manager in the Mason Gross School of the Arts Theater Arts Department.

PRODUCTION STAFF

Technical Director	Michael McLean
Assistant Stage Manager	Gabe Kirshner
Rehearsal Pianist	Pamela Gilmore
Production Assistant	Kimberly Lynn Germek
Tip of the Spear	Bill Wilson
Head Scenic Painter	Paul Hecker
Scenic Painter	Sarah Donner
Carpenter	Liz Alfred
Stagehand	Chris Madison
Stagehand	Aaron Donner
Supertitle Operator	Pamela Gilmore

SPECIAL THANKS

Carol Thompson
Christine Barnes
Cathy Homo-Rocchio
Pat Mayer
Mason Gross School of the Arts Department of Dance
Rob Lazare
Tim Godin
Tim Pickins
Mason Gross School of the Arts Theater Department Scene Shop
Franklin Porath
Paul Reid
Voice faculty of the Mason Gross School of the Arts Department of Music

The Producers wish to thank the TDF Costume Collection for its assistance in this production.

ABOUT THE DEPARTMENT OF MUSIC

The Department of Music at the Mason Gross School has a faculty of 35 full-time and 38 part-time members. There are approximately 500 students enrolled in its seven degree programs: Bachelor of Music, Bachelor of Arts, Master of Music, Master of Arts, Artist Diploma, Doctor of Philosophy, and Doctor of Musical Arts. All of the music degree programs have as their common aim the development of well-educated professional musicians who have a deep historical and theoretical understanding of all aspects of music. The diversity of faculty specializations within the school provides a breadth of expertise rarely encountered in other programs.

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- FIRE NOTICE: Nearest exits are located by the red signs; exits are located to the right and left of the stage and lobby.
- Please turn off all phones and pagers prior to entering the performance area.
- Latecomers may have to wait to be seated until an appropriate pause in the program.
- The taking of photographs and possession and/or use of audio or video recorders during performances are strictly prohibited.
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- A public telephone and water fountain are located at the western end of the lobby.
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Non-performance Days, 10am to 6pm
Weekends: Performance Days, Noon to Curtain
Non-performance Days, noon to 6pm