

THE STATE UNIVERSITY OF NEW JERSEY
RUTGERS

Mason Gross
School of the Arts

DEPARTMENT OF MUSIC

OPERA AT RUTGERS

Pamela Gilmore, director

presents

The Outlaw and the King

a chamber opera

Music by Mark Zuckerman

Libretto by David Sten Herrstrom

Friday, December 15, 2006

7:30 p.m.

Schare Recital Hall

Douglass College Campus

PROGRAM

The Outlaw and the King a chamber opera

Music by Mark Zuckerman
Libretto by David Sten Herrstrom

Characters (in order of appearance)

ZERUBBABEL (baritone), *Saul's husky weapons bearer, short and bearded, occasionally called Zubal by Saul, with affection.*

SAUL (bass), *the King of Israel, a tall fighting man of 35 with an obsidian mane of hair and a hardened mien, powerful but somewhat awkward.*

HANNAGAIL, *three-voice (SSA) female chorus of the Decider, onstage but unseen by all, and heard only by Saul (Act I) and David (Act II).*

DAVID (tenor), *Saul's son-in-law and favorite warrior and singer, a beautiful, slightly ruddy young man of 20, shorter than Saul, with graceful moves and a charismatic, tightly-wound athletic presence.*

JONATHAN (baritone), *Saul's son, the Prince, about the same height and age as David, but finer boned and sinewy, capable of climbing a rock cliff and garroting an enemy sentry.*

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The Outlaw and the King is an opera in progress. In an exciting experiment, Opera at Rutgers has been collaborating throughout this semester with the composer, Mark Zuckerman, as he worked on the opera. In its final form it will include two acts. Only the first act will be performed tonight; the second act has not yet been completed.

SYNOPSIS

The opera's first act takes place in King Saul's late Bronze Age court in Israel just after a victory on the battlefield. Zerubbabel, weapons bearer to Israelite King Saul, enters Saul's tent lugging home gear from a just-finished battle. As he prepares for Saul's impending arrival by stowing the gear and making ready for a meal, Zerubbabel frets over Saul's increasingly troubled state of mind and growing antagonism toward David, his son-in-law and lieutenant. Zerubbabel traces the beginnings of Saul's torment to his sparing the life of the Amalekite King Agag against instructions by the prophet Samuel. Saul enters, brooding, along with Hannagail, a chorus no one can see and only Saul can hear. Zerubbabel's attempts to raise Saul's spirits are foiled by Hannagail, who torments Saul with bleak caricatures of his thoughts and bright encomia about David. Saul vacillates between his rage at and love for David, finally sending Zerubbabel to fetch David in the hope that David can sing Saul's troubles away. David arrives and sings Saul's favorite song but fails to change Saul's mood. Saul's son Jonathan comes in, singing a snippet from David's song, and is so overjoyed at seeing David he momentarily forgets to acknowledge his father, a slight that feeds Saul's growing sense of betrayal. After returning Jonathan's affection, David sings several songs to the delight of everyone except Saul, who grows increasingly angry at David, egged on by the taunting of Hannagail. Despite David's pledges and pleadings of love and loyalty, Saul accuses David of treachery, declares him a mortal enemy, and chases him from the tent. Hannagail utters a grim prophecy and follows David. Saul abruptly turns his attention to dinner, but Jonathan, upset, has no appetite. Jonathan tries to change Saul's mind about David, but Hannagail's departure convinces Saul he is right. Jonathan's entreaties merely cause Saul to suspect Jonathan's loyalty. Saul angrily chases Jonathan away. Act I ends with Saul, now by himself, bitterly reflecting on his fate.

[The second act will take place in Philistine hill country, enemy territory. Its first scene is Saul's camp outside his tent the night before his last battle; the second is David's camp outside his tent the next morning, the battle over.]

ABOUT THE ARTISTS

Peter Ludwig (Saul), bass-baritone, enjoys ongoing careers as a performer and as a teacher. He has been soloist in concerts and recitals at Carnegie Hall, Weill Hall, the 92nd Street Y, and other venues in the U.S., Italy, and Switzerland. He was soloist in nine World or U. S. Premieres, of works by historical and living composers ranging from Rossini and Georg Schoenberg to Gerald Busby and Anna Dembska. Mr. Ludwig has appeared in a number of noted opera productions in New York, among them as Horace in the Encompass Theater revival of Blitzstein's *Regina* and the Seneschal in the Vineyard Theater's acclaimed American premiere of Donizetti's *Gianni di Parigi*, and he has sung principal roles with Opera Ensemble of New York, Bel Canto Opera, Pensacola Opera, Chattanooga Opera,

Rockland Opera, and at the historic Smith Opera House in Geneva, NY. He maintains his own studio in New York (www.ludwigsinging.com). Many of his students have continued to leading conservatories and successful performing careers.

Michael Ashby (David), tenor, was recently a soloist in the Mozart *Requiem* at West Liberty College. Previous performances include Mime in *Das Rheingold* as a visiting artist for The Academy of Vocal Arts and Lippo Fiorentino in Weill's *Street Scene* with Rutgers Opera Company. Other roles include Don Basilio and Don Curzio (*Le nozze di Figaro*), Ferrando (*Così fan tutte*), Benjamin Franklin (*1776*) for Actors'NET of Bucks County and Pseudolous (*A Funny Thing Happened on the Way to the Forum*) for NJCU, and Midas in *Die schöne Galathée* for Concert Operetta Theater of Philadelphia. He has appeared as Corporal Schultz in the Actors'NET of Bucks County production of *Stalag 17*, as well as Pirelli in *Sweeney Todd*. Prior roles with Rutgers Opera Company include Monostatos (*Die Zauberflöte*), Slender (*The Merry Wives of Windsor*), and Sergeant Duffy in the premiere of Jerome Morosse's *Sorry, Wrong Number*.

Charles Schneider (Zerubbabel) is a lyric baritone who enjoys a busy schedule of both singing and teaching. Mr. Schneider currently serves as an adjunct professor of voice at New Jersey City University and Wagner College, where he is also the director of the Opera Workshop. He has sung roles with Des Moines Metro Opera, Lyric Opera Cleveland, The Princeton Festival, Opera New York, The OK Mozart Festival, Anchorage Opera, Opera Iowa, National Opera Company, and Wildwood Park for the Performing Arts (Little Rock, Arkansas). He is currently enrolled in the Doctor of Musical Arts degree at Mason Gross School of the Arts.

Lyric baritone **Justin Johnson** (Jonathan) has had the opportunity of performing nationally with companies such as New Jersey Opera Theater, Amarillo Opera, Bay Area Summer Opera Theater Institute, Artistic Repertory Theater, and Westminster Opera Theater, among others. Justin will be making his New York City chamber recital debut this upcoming season with Música de Cámara. His repertoire includes Bob in Menotti's *The Old Maid and the Thief*, Sid/Vicar in *Albert Herring*, Capitan in *Candide*, John Brooke in *Little Women*, Elviro in *Serse*, Lord Devenaut in *Der Vampyr*, and Peter in *Hansel and Gretel*. Justin made his stage directing debut in spring, 2006, with the New Jersey Opera Theater in *The Telephone*, *Trouble in Tahiti* and *The Impresario*.

Soprano **Bethany Reeves** (Hannagail) pursues a multi-faceted career as a soloist, director, voice teacher, choral conductor, and actress. As a soprano she has worked extensively with New York's adventurous American Chamber Opera Company, including premieres of custom-written work (upcoming: Douglas Anderson's *Antigone Sings*). She recently directed *Hansel and Gretel* for the Berkshire Opera and played Viola in *Twelfth Night* for the Actors Shakespeare Company. Ms. Reeves is a DMA candidate in voice at Rutgers and teaches music at Stevens Institute of Technology.

Mezzo soprano **Adrienne Alexander** (Hannagail) is currently pursuing a DMA in music education at Mason Gross School of the Arts at Rutgers University. Chosen as Runner-up in

the 2005-2006 Concerto Competition, she recently performed Alban Berg's *Sieben frühe Lieder* with the Rutgers Orchestra. She also took the leading role of Susan B. Anthony in the Rutgers production of *The Mother of Us All*.

Canadian mezzo-soprano **Patrice Jegou** (Hannagail) is a retired figure skater who pursued a career change in her twenties at the suggestion of a cast-mate while skating in an ice show in Mexico. After only two years of vocal studies she made her professional singing debut in Leonard Bernstein's *Mass* under the baton of Maestro Hans Graf as a soloist with the Calgary Philharmonic Orchestra (Canada). Miss Jegou's sacred repertoire includes alto soloist in Handel's *Messiah*, Vivaldi's *Gloria*, Haydn's *Lord Nelson Mass*, Beethoven's *Choral Fantasy*, Raminsh's *Magnificat*, and Rossini's *Stabat Mater*. At the opera, she has undertaken a number of roles including Dido in *Dido and Aeneas* (Purcell), Mrs. Olson in *Street Scene* (Weill), First Prioress in *Dialogues of the Carmelites* (Poulenc), The Witch in *Hansel and Gretel* (Humperdinck), Baba in *The Medium* (Menotti), Gontran in *The Unfinished Education* (Chabrier), and Cherubino in *The Marriage of Figaro* (Mozart). Other recent career highlights include First Prize winner of the IX Concurso y Festival Internacional de Canto Lírico in Perú (2005). Miss Jegou is currently pursuing a Doctor of Musical Arts degree at Rutgers University. www.patricejegou.com

Diverse Spanish artist **Cristina Pato** (pianist) enjoys an active professional career devoted to both Galician popular music as a bagpiper and classical music as a pianist. Her dual careers have led to performances on major stages throughout Spain, Portugal, United Kingdom, France, Brazil, Italy, Germany, Mexico and the US. Ms. Pato has released three CD's as a solo bagpiper and collaborated in international tours with bands such as The Chieftains, Yo-Yo Ma, Hevia, Royal Pipe Band, Tenerife Symphony Orchestra, Silk Road Ensemble or Galicia Symphony Orchestra and in more than twenty recordings as a guest artist. As a classically trained pianist Ms. Pato holds a master's degree in piano, music theory and chamber music obtained from the Conservatorio del Liceu (Barcelona) and also a master's degree in digital arts (computer music) from the Universitat Pompeu Fabra (Barcelona). As the recipient of a major grant from Fundación Barrié de la Maza, she is currently a Doctor of Musical Arts candidate in Collaborative Piano at Rutgers University, where she studies with Prof. Barbara Gonzalez-Palmer.

David Sten Herrstrom (librettist), a resident of Roosevelt, New Jersey, is a poet, writer, lecturer, and Vice President at Citigroup in New York. His poems have appeared in numerous magazines, such as *Columbia: A Journal of Literature & Art*, *Nimrod*, and *US1 Worksheets*. In addition, his hypertext poems are available on the web at New River, and he has published two books, including *Jonah's Disappearance*, a sequence of poems with drawings by Jacob Landau. Recipient of a Poetry Fellowship from the NJ State Council on the Arts and a Nimrod prize, his poems have been selected for the Columbia 40th Issue Retrospective and nominated for a Pushcart Prize. Since moving to Roosevelt in 1975, he has served on the Board of Education and was a founding board member of the Roosevelt Arts Project, serving for over 15 years as President. David holds a doctorate in English literature from New York University and has taught at Queens College.

Mark Zuckerman (composer) holds a Ph.D. in composition from Princeton University and was a student of Milton Babbitt, David Epstein, J. K. Randall, Peter Westergaard, and Elie Yarden. He has taught composition, tonal and atonal theory, orchestration, and computer music at Princeton and Columbia Universities and published numerous scholarly articles and a book on listening to jazz, drawn from a popular jazz survey course he taught at Princeton and Columbia. He also played saxophone in stage bands, clarinet, sax and keyboards in rock bands, washtub bass in bluegrass and jug bands, and has sung in several Yiddish choirs. His music is available from a number of commercial record companies and publishers. A recipient of a 2004 Fellowship from the New Jersey State Council on the Arts, he is currently a Visiting Professor in the Rutgers University Department of Music.

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.