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La Cenerentola

Music by Gioachino Rossini • Libretto by Jacopo Ferretti

La Cenerentola premiered January 25, 1817, at the Teatro Valle, Rome.

Director Nicolette Molnár
Conductor Martin Katz
Assistant Conductor Andrew George*
Scenic Designer Sarah Lambert
Costume Designer Rachel Laritz
Lighting Designer Rob Murphy
Choreographer Michael Woodberry-Means
Wig Designer Guy Beck
Italian Diction Timothy Cheek
Chorus Master Brandon Brack
Musical Preparation Luiz Ballestero, Shannon McGinnis
Stage Manager Heather Bryant

Setting:
Any place and time where there is still hope that goodness will triumph.

There will be one intermission.

• Andrew George will conduct the performance on March 23, 2002.

Latecomers will be seated at a suitable break or scene change.
As a courtesy to others, please set pagers to silent mode. Cellular phones should be deactivated.
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ABOUT GIOACHINO ROSSINI

GIOACHINO ROSSINI (sometimes listed as Gioacchino) was born in Pesaro, Italy, on February 29, 1792. Encouraged by his musician parents to explore his own musical gifts, Rossini performed as a boy soprano in the opera and was proficient on the harpsichord, violin, and piano. He later studied cello and composition at the Conservatory of Bologna. He was composing chamber works at the age of 16 and completed his first professional composition, the opera _La Cambiale di Matrimonio_, at age 18. Over the next four years he composed several operas and was appointed music director of both opera houses in Naples. He then began to take on a string of commissions, including _Il Barbiere di Siviglia_ (The Barber of Seville), which has become the most popular comic opera in the world.

Ironically, the composer was notoriously lazy. When working on commissions, he would motivate himself by putting off his work until the last possible moment, often “borrowing” music from his other operas to spare himself the labor of writing new material. Regardless, he was able to compose with incredible speed. _Il Barbiere_ was dashed off in an incredible thirteen days; _La Cenerentola_ (1917) in twenty-four. From the years 1810-1829, Rossini composed a total of thirty-nine operas, including _Otello_ (1815) and _Semiramide_ (1823). The composer then settled in Paris. Hired to direct a theater, he continued to write. The Paris Opera produced a number of his works, including _Le Siège de Corinthe_ (1826) and his final opera, _Guillaume Tell_. But in 1829, at the age of 37 and at the height of his popularity, Rossini retired from composing. The only works he produced thereafter were for his own enjoyment, including two religious pieces, the _Stabat Mater_ (1842) and the _Petite Messe Solonelle_ (1864). A wealthy man, Rossini chose to live the life of self-indulgent leisure that had always appealed to him. He furthermore took a dim view of the new directions in which singing—and music in general—were heading; he felt that his style of opera belonged to a past generation. For his remaining 39 years, Rossini lived a life of indolence and pleasure. A celebrated gourmet and “bon vivant,” he turned his home in Paris into one of the most glittering salons in all of Europe. He died on February 13, 1868.
Europe; late nineteenth century. In the run-down mansion of Don Magnifico, his two daughters Clorinda and Tisbe admire their own talents and beauty while Angelina, his stepdaughter who serves as the family maid and is therefore called Cenerentola (Cinderella), sings to herself about a king who chose his wife because of her kindness. Cenerentola's only friends and companions are a group of chimney sweeps; magical spirits visible only to her.

A beggar appears and the stepsisters send him away, but Cenerentola offers him bread and coffee. Just as the stepsisters set upon her for disobeying them, two men arrive to announce that Prince Ramiro will soon pay a visit: he is looking for the most beautiful girl in the land to be his bride. The sisters order Cenerentola to help them get ready.

Magnifico, awakened by the arguing Tisbe and Clorinda, comes to investigate and scolds the girls for interrupting his extraordinary dream of a donkey that sprouted wings. When he learns of the prince's visit, he exhorts the girls to save the troubled family fortunes by capturing the young man's fancy.

All retire to their rooms, and Prince Ramiro - disguised as his own valet - arrives alone, so as to see the women of the household without their knowing who he is. Cenerentola is startled by the handsome stranger, and each admires the other. Asked who she is, Cenerentola gives a flustered explanation about her mother's death and her own servile position, then excuses herself to respond to her stepsisters' call.

When Magnifico enters, Ramiro announces the prince's arrival. Magnifico fetches Clorinda and Tisbe, and they greet Dandini - the prince's valet who is disguised as the prince himself. The sisters fawn over Dandini, who invites them to the palace. Don Magnifico also prepares to leave, arguing with Cenerentola, who does not want to be left behind. Ramiro notes how badly she is treated. His tutor, the philosopher, Alidoro, appears and reads from a census list, asking for the third daughter of the household. Magnifico denies she is still alive.

Cenerentola is left in tears as everyone leaves. The beggar returns to tell her that she is to accompany him to the palace. Casting off his rags, he reveals himself to be Alidoro and assures the girl that heaven will reward her purity of heart.

Dandini, still posing as the prince, escorts the two sisters into the royal country house and offers Magnifico a tour of the wine cellar, hoping to get him drunk. Dandini manages to disentangle himself from the sisters and escape their excessive attentions.

Dandini reports to the prince with his negative opinion of the two sisters. This confuses Ramiro, who has heard Alidoro speak well of one of Magnifico's daughters. Clorinda and Tisbe rejoin Dandini and when he offers Ramiro as a husband for one of them, they turn their noses up in disgust at a mere valet. Alidoro announces the arrival of an unknown, veiled lady. Ramiro recognizes something in her voice. When she lifts her veil, he and Dandini, as well as the sisters, are struck by the familiarity of her appearance. Their confusion is shared by Magnifico, who comes to announce supper and notices the newcomer's resemblance to Cenerentola. All feel they are in a dream, but on the verge of being awakened by some shocking explosion.

ACT II

In a room of the palace, Magnifico stews over this new threat to his daughters' chances with the prince. Ramiro, on the other hand, is captivated by the unknown woman, not least because of her resemblance to the girl he met that morning. He conceals himself as Dandini arrives in amorous pursuit of the exquisitely attired Cenerentola. She politely declines his advances, saying she is in love with someone else - his valet. At this the delighted Ramiro steps forth. To test his sincerity, she gives him (still believing him to be the valet) one of a pair of matching bracelets, saying that if he cares for her, he will find her and discover who she is. Then if he still desires her, she will be his. She leaves and Ramiro, with Alidoro's encouragement, prepares for the search.

Once again the prince's valet, Dandini, faces Magnifico, who still believes he is the prince and asks that he finally decide which of his two daughters he wishes to marry. Dandini confesses he is a valet. When Magnifico turns indignant, Dandini orders him out of the palace.

Using his magical powers, Alidoro conjures up a storm to aid in his plan of bringing Ramiro and Cenerentola together. At Magnifico's house, Cenerentola, once more in rags, tends the fire and sings her ballad. Magnifico and the sisters return, all in a vile mood, and order Cenerentola out of their sight. Dandini appears at the door, saying the prince's carriage has overturned outside. Cenerentola, bringing a chair for the prince, realizes that Ramiro is actually the prince; he in turn recognizes her bracelet. Confusion reigns as Magnifico and his daughters smart from their defeat; angered by such meanness, Ramiro threatens them, but Cenerentola asks him to show mercy. Her family still against her, Cenerentola leaves with the prince, while Alidoro gives thanks to heaven for this happy outcome.

In the throne room of Ramiro's palace, Magnifico begs forgiveness from the newly created princess, but she asks only to be acknowledged at last as his daughter. Secure in her happiness, she asks the prince to forgive Magnifico and the two stepsisters; born to misfortune, she has seen her fortunes change. Chastened, her father and stepsisters embrace her as she declares that her days of sitting by the fire are over.
ABOUT THE CAST

STEPHAN BOBALIK (Chorus) sophomore, BM Vocal Perf., Sturgis, MI
ADAM BONAREK (Chorus) senior, BA Music, Carleton, MI
BRANDON BRACK (Chorus Master) grad. student, MM Choral Conducting/Vocal Perf., Henderson, KY
DAVID DILLARD (Dandini) grad. student, DMA Vocal Perf., Minneapolis, MN
AVIVA EZRING (Cenerentola) grad. student, MM Vocal Perf., Charlotte, NC
JOSH FARAHNIK (Dancer) first-year, BFA Musical Theatre/BA Communication Studies, Los Angeles, CA
JON FREDERICK (Dancer) sophomore, BDA Dance, Saline, MI
MICHAEL GALLANT (Don Ramiro) grad. student, MM Vocal Perf., Rindge, NH
DARNELL ISHMEL (Don Magnifico) grad. student, MM Vocal Perf., San Francisco, CA
EIKI ISOMURA (Chorus) sophomore, BM Choral Music Educ., New York, NY
AARON KANDEL (Alidoro) junior, BM Vocal Perf., Farmington Hills, MI
DAN KNAGGS (Chorus) first year, BM Vocal Perf., Jackson, MI
JEFF LANDAU (Chorus) sophomore, BM Choral Music Educ./BA English, Northbrook, IL
ADRIAN LESKIW (Chorus) sophomore, BM Vocal Perf./Music Education, Wyandotte, MI
JOHN McLAUGHLIN (Chorus) first-year, BM Choral Music Educ., Ann Arbor, MI

The performers in this production are composed of undergraduate and graduate students in the School of Music. The designers are composed of faculty, guest artists and undergraduate students in the Department of Theatre and Drama. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the School of Music.

ABOUT THE ARTISTS

HEATHER BRYANT (Stage Manager) is a BFA candidate in design and production in the Dept. of Theatre and Drama. UM: Stage manager: The Grapes of Wrath, A View from the Bridge, The Visit; asst. stage manager, Side Show, The Daughter of the Regiment, Escape from Happiness; stage manager, Picnic, Basement Arts. Regional Theatre: Spoleto USA, Ohio Light Opera. University Theatre: Macomb Community College: stage manager, Lone Star, Laundry and Bourbon, Jonny Belinda, Gingerbread Lady, Festival of One Acts 1999, Total Abandon, Antigone, The Runner Stumbles, Little Mary Sunshine, Butterflies Are Free.

MARTIN KATZ (Conductor) is a professor and chair of Accompanying and Chamber Music for the School of Music. UM: The Daughter of the Regiment, Falstaff, The Turn of the Screw, Le Nozze di Figaro, Les Dialogues des Carmélites, Don Giovanni, Hansel and Gretel, and La Traviata. Working in opera is a natural extension of his long and eminent career, partnering singers in concerts around the world, with music of the belcanto period a particular specialty.


RACHEL LARITZ (Costume Designer) is a BFA candidate in design and production in the Dept. of Theatre and Drama. UM: The Good Person of Szechuan, Measure for Measure; Asst. costume designer: Falstaff, Candide; costume designer, Sweet Charity, MUSKET. Regional Theatre: Asst. Costume Designer: Great Lakes Theatre Festival, The Wild Duck; Garsington Opera Festival, London, England; Spoleto Festival USA; The Shattered Mirror, Ann Arbor, MI and Orlando, FL.
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ABOUT THE ARTISTS

NICOLETTE MOLNÁR (Director) UM: The Turn of the Screw. Regional Theatre: Don Giovanni, Seattle Opera, Wolf Trap Opera; Così fan Tutte, Atlanta Opera, Lyric Opera of Kansas City, Santa Fe Opera; Der Fliegende Holländer, Turandot, Tosca, Orlando Opera. International Theatre: Così fan Tutte, English National Opera; Madama Butterfly, Lakmé, Opera Ireland; Eugene Onegin, Tosca, Opera Ontario; Ariadne auf Naxos, I Capuletti e i Montecchi, Castleward Opera, Belfast; A Midsummer Night’s Dream, Royal Academy of Music, London and Royal Netherlands Conservatory. Other: Staff director with English National Opera (1987-1994); Hochschule für Musik, Hamburg; Barnard College, Columbia University.


ACKNOWLEDGMENTS

Supertitles translation by Christopher Bergen.

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