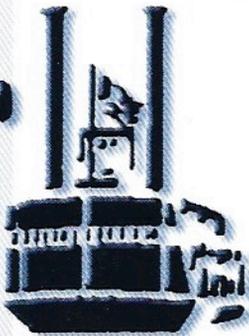


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A detailed black and white illustration of a riverboat, likely a tugboat or a small cargo vessel, positioned to the right of the word 'Opera' in the title. The boat has a prominent cabin, a smokestack, and a flag flying from the mast. The entire design is set within a white oval on a blue background.

**2002-2003  
SEASON**

# **MUDDY RIVER OPERA 2002-2003 SEASON**

**“THE GIFT OF THE MAGI”**  
Music by David Conte  
Libretto by Nicholas Giardini

November 15th - 8:00 P.M.  
November 17th - 3:00 P.M.

Madison Park Christian Church

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**“THE BARBER OF SEVILLE”**  
by Rossini

A comic opera in two acts - sung in English  
January 10th - 8:00 P.M.  
January 12th - 3:00 P.M.

Quincy Community Theatre

---

**“CHANTICLEER”**  
Music by Seymour Barab  
Libretto by M.C. Richards

A comic opera in one act on a tale by  
Geoffrey Chaucer  
March 24th through March 29th, 2003

Quincy University's MacHugh Theatre  
and  
School performances

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**BRAVO AWARDS AND CONCERT**  
May, 2003

## **ORGANIZATIONAL HISTORY** **MUDDY RIVER OPERA COMPANY**

Mary Ann Scott and Mary Jane McCloskey founded the Muddy River Opera Company in 1989 as a non-profit arts organization. The Company was incorporated in 1990 as a non-for-profit organization. The founders had two goals in mind: to make available professional operatic performances and educational opportunities for the tri-state area. In keeping with the mission of its founders, the Company consistently produces two to four operas a year, performs in English and foreign languages, using super titles when doing so. The opera utilizes the community's impressive reserve of professional & amateur vocalists, musicians and artists. MROC has produced both traditional and twentieth-century works, including, among others, THE MAGIC FLUTE, LA BOHEME, DIALOGUES OF THE CARMELITES, THE PIRATES OF PENZANCE, THE MERRY WIDOW, JONAH, THE MEDIUM, LA TRAVIATA, DIE FLEDERMAUS, COSI FAN TUTTE, EVITA, GIANNI SCHICCHI, SUOR ANGELICA, ALICE IN OPERA LAND, JEKYLL AND HYDE, CARMEN and THE MINI MAGIC FLUTE.

The Company collaborated with the Quincy Symphony Orchestra in producing HANSEL AND GRETEL, EVITA and JEKYLL AND HYDE. THE TENDER LAND was also produced by the Company during the 1995 Copland Festival.

The Children's Educational Outreach programs are part of the Company's mission. Productions of The Goose Girl and Chanticleer were performed for area students at Quincy University's MacHugh Theatre. Noye's Fludde and Jonah allowed over 45 students to perform alongside of the Company's professional singers. In all productions, the Company seeks to create opportunities for young professional singers and talented amateur artists. In April 2001, MROC produced ALICE IN OPERA LAND and in 2002, THE MINI MAGIC FLUTE for 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> graders in Quincy, County and Hannibal schools. This included private and home schooled students.

Quincy University has a Seniors' course which is offered in December each year. This course meets for two hours one day for two weeks. It is a course on Opera and particularly on the Opera being presented in January of the following year. The \$15 fee covers the cost of a general admission ticket to the Opera. The President of MROC presents talks on Opera and the upcoming productions at various organizations' meetings. The Company is managed by a volunteer 14-18 member board. An endowment fund has been set up to ensure financial security for the future. Part of the endowment has been designated "The Vivaldi Fund" from which the interest will be used to support the orchestra used in the Operas. In 2001, the Bravo award was instituted to honor those individuals and corporations who have supported the Opera Company in various ways. These awards are given in the late spring of the year.

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**BRAVO AWARDS**

Bravo Awards are given to individuals and corporations who have given extraordinary support to the Muddy River Opera Company over the last several years. The Awards were established in May of the year 2001.

2001 Recipients of the Bravo Award were:

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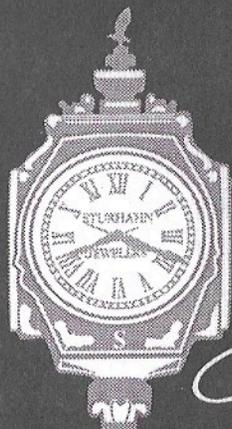
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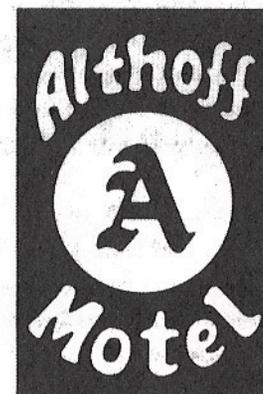
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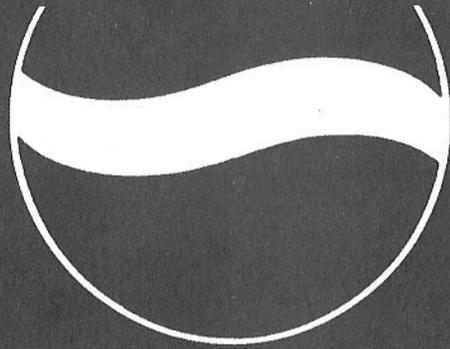
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*Operators*

## MUDDY RIVER OPERA COMPANY OPERA ETIQUETTE

- Smoking, eating and drinking are not allowed inside the theatre.
- Cameras, tape recorders, cellular phones or paging devices are not allowed inside the theatre.
- We ask that you please refrain from conversing during the Opera.
- Late-comers will be seated during a pause in the Opera.
- You may applaud at the end of an aria during the Opera.
- Students are welcome at the Opera but make certain that etiquette is part of their experience.
- If you enjoy the opera, we appreciate your applause, standing ovations, and shouts of "Bravo".

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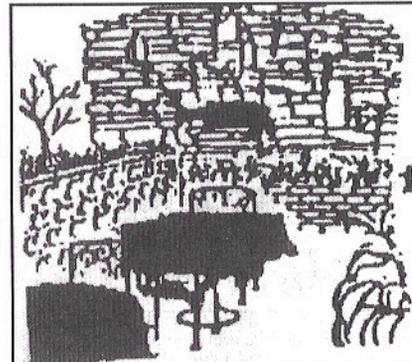
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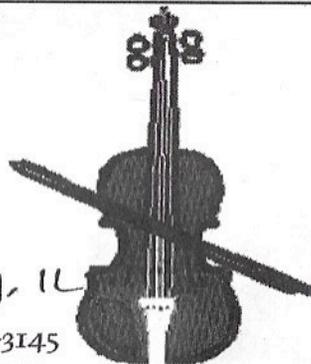
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Gioacchino Rossini's

# The Barber of Seville

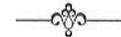
An Opera in Three Acts  
Sung in English



*Opera Insights*

**Donna Bohn**

7:30 p.m., Friday, January 10, 2003  
2:30 p.m., Sunday, January 12, 2003



This production is partially supported by a grant from the Illinois Arts Council, a state agency; the Marion Gardner Jackson Trust Arts Fund; and the Business and Individual Members of the Quincy Society of Fine Arts; Western Illinois University's College of Fine Arts & Communication.

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*For more information about the Muddy River Opera Company:  
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## *The Cast*

Count Almaviva .....Calland Metts  
 Dr. Bartolo, guardian of Rosina .....Thomas Hall  
 Rosina, ward of Dr. Bartolo .....Amy Pickering  
 Figaro, barber.....Steven Jepson  
 Basilio, music master to Rosina .....Warren Kaplan  
 Berta, housemaid of Dr. Bartolo .....Mary Nelson  
 Fiorello, servant to Count Almaviva .....Brad Culpepper  
 Ambrosius, servant of Dr. Bartolo.....Russell Goodell  
 Officer .....Brad Culpepper  
 Magistrate .....Scott Johnson

## *The Chorus*

### **Musicians and Soldiers**

Matt Antill	Randall Newton	Scott Shaffer
Russell Goodell	Kevin Payne	Phillip Touchette
Scott Johnson	Lewis Payne	Gerry Wagner
John Moore	Garrett Ruffin	Bill Winn

## *The Orchestra*

Violin I	Brian Gehrich Jane Polett
Violin II	Kamen Petkov Joan Mast Robin Walden
Viola	Vicki Daggett Kae Blecha
Cello	Doug Reeve Sara Wright
Bass	Clyde Bassett
Flute	Sue Cutrone Stephanie Fee
Oboe	Marianne Peters
Clarinet	Louis Margaglione Christine Damm
Bassoon	Cathy Flick
Horn	Pam Snider Jim Williams
Trumpet	John Hume Keith Wiemelt
Timpani	Donna Bohn
Percussion	Jill Steinkamp

## The Production Staff

Stage Director .....	Shifra Werch
Music Director/Conductor.....	Fr. Dennis Schafer, OFM
Set and Light Designer .....	Tim Kupka
Artistic Director .....	Avril Marie Bernzen
Stage Manager .....	Heidi Schulman
Rehearsal Accompanist .....	Dan Fry
Chorus Master .....	Paul Shelor
Chorus Rehearsal Accompanist .....	Robert March
Costume Coordinator .....	Ann Pfaffe
Props - Collection .....	Ruth Hultz & Angie Thompson
Props - Backstage .....	Brianna Gronewald & Melissa Luginiski
House Manager .....	Sara Anton North
Program .....	Avril Marie Bernzen
Tickets .....	Connie Bergman
Marketing & Housing .....	Avril Marie Bernzen
Intermission .....	Connie Bergman
Ads .....	Drew Kaiser & Ann Pfaffe
Photography .....	Bill Winn & Scott Nozawa
Opening Night Party .....	KaAnne Morris

## The Technical Production Staff

Set & Light Designer.....	Tim Kupka
Technical Director/Design Assistant .....	Eric Marsh
Assistant Scene Designer .....	Sarah Myers
Stage Technician.....	Kym Craig
Scenic Seamstress .....	Jessica Kupka
Master Electrician.....	Brendon Vierra
Stage Technicians .....	Jessica Barrington & Chris Beewer
Stage Technician/Electrician .....	Greg Kupka
Light & Sound Board .....	Paul Denckla
Special Construction .....	Kristi Kupka
Stage Crew Coordinator .....	Drew Kaiser
Stage Crew.....	Jim Drew, Larry Stoll, Don Johnson Kevin Jobe, Doug Luther, Roger Begley

## The Barber of Seville

### The Opera Synopsis

**Title translation:** *Il Barbiere di Siviglia*. **Music:** Gioachino Rossini. **Libretto:** In Italian by Cesare Sterbini. **First performed:** Rome, Italy, 1816.

**What to look forward to:** A riotous romantic comedy in three acts, based on a play by the French playwright Beaumarchais. Nonstop funny, fast action, pranks, and a first-act finale of musical chaos and hilarity. (These characters appear in the sequel, Mozart's *The Marriage of Figaro*).

**Act I:** *An open square in Seville; it is nearly dawn.*

A band of musicians appears, hired by Count Almaviva, to serenade the beautiful Rosina, the wealthy ward of Dr. Bartolo. Bartolo has his sights on marrying Rosina himself so he keeps her a virtual prisoner in his home. Almaviva has followed Rosina from Madrid determined to win her, but has disguised himself as a poor student, Lindoro. If Rosina loves him for himself and not his money, then she will become Countess Almaviva. The Count appears and begins his serenade (*Ecco, ridente in cielo*), but to no avail. He pays the musicians and keeps his lonely vigil outside Rosina's window. Figaro enters proclaiming his demand about town due to his many skills (*Largo al factotum della citta*). It turns out that Figaro is Dr. Bartolo's barber and that he and Almaviva have met before. Almaviva is thrilled to learn of Figaro's access to the Bartolo household and they begin plotting how to introduce Almaviva to Rosina. Rosina finally appears at the window as she has noticed the handsome stranger in the square. Unfortunately, Bartolo is right behind her and she contrives to drop a letter into the square for Almaviva. Figaro and Almaviva decide that Almaviva should appear at the Bartolo house as a soldier demanding the right to be housed, a right that Bartolo cannot refuse.

**15-Minute Intermission**

**Act II:** *A room in Dr. Bartolo's house.*

Alone in the room, Rosina dreams of the voice she has heard outside her window (*Una voce poco fa*). She states that she is sweetness itself unless she is crossed, then she is a viper. Figaro has managed his way into Bartolo's house and meets briefly with Rosina. Bartolo, suspicious as always, quizzes Rosina about the meeting. He also questions the housekeeper *Berta* and his old servant *Ambrosius*. Don Basilio, the music teacher and sometime marriage broker, arrives and Bartolo tells him the situation is urgent. Count Almaviva has been spotted in Seville and Basilio decides that a serious plan of slander may run the Count out of town. Bartolo is hesitant but Basilio continues to persuade him (*La calunnia e un venticello*). Figaro overhears the plans and quickly meets with Rosina to set up the entrance of her mysterious lover, the student Lindoro. To Figaro's surprise, Rosina is already several steps ahead of him (*Dunque io son*). Bartolo is irritated with Rosina's continued protests of her innocence and tells her to come up with better excuses (*A un dottor della mis sorte*). Almaviva finally makes his appearance at the Bartolo house as a drunken soldier demanding to be housed. Bartolo states that he is exempt from this requirement. Rosina manages to slip Almaviva a note amidst the confusion. *Berta*, followed by Basilio and Figaro, tells them that a crowd has gathered outside due to the chaos in the Bartolo house. The police arrive to restore order and try to arrest Almaviva. The Count reveals his identity privately to the sergeant and is released. Everyone is astounded by the turn of events.

#### 15-Minute Intermission

**Act III:** *A room in Dr. Bartolo's house.*

Almaviva presents himself to Bartolo, this time disguised as Don Alonso, a music teacher and protege of Don Basilio who is currently indisposed. To gain Bartolo's confidence, Alonso reveals that he has intercepted a note from the Count to Rosina.

Alonso hopes to use Rosina's music lesson to convince her of the Count's unsuitability. Bartolo hurries off to get Rosina. During the lesson, Bartolo falls asleep giving Alonso/Lindoro/Almaviva and Rosina the opportunity to express their feelings for each other.

Figaro arrives to shave Bartolo. Figaro takes this opportunity to steal the key to the balcony and then smashes glass to lure Bartolo away from the music lesson. Unfortunately, Don Basilio arrives and is bribed to leave (*Buona sera, mio signore*). Figaro begins shaving Bartolo and Rosina is told of Figaro's plan to unlock the balcony so she and Lindoro (*Almaviva*) can elope. Bartolo, not completely unaware, gets wind of the plot and sends everyone away. Bartolo, holding the letter received from Don Alonso, convinces Rosina that Almaviva is unfaithful and that Lindoro is actually an agent of Almaviva's who will sell her to the Count. In a fit, Rosina reveals the plans and agrees to marry Bartolo.

Later that evening, a storm begins. The Count and Figaro appear outside Rosina's window for the impending elopement. Rosina, still believing the lies about Almaviva, at first refuses. The Count reveals his identity and Rosina agrees to the escape (*Zitti zitti piano piano*). They realize that the ladder has been removed from the balcony and Basilio arrives along with the notary. With another bribe, Basilio agrees to witness the marriage of Almaviva and Rosina. Bartolo arrives, but it is too late. Bartolo accepts his loss and eventually gives his blessing to the new couple.

## Biographies

### Thomas Hall - *Dr. Bartolo* - baritone

A native of Florida, Thomas Hall has lived in Chicago for five years. Recent opera roles include Amonasro in *Aida*, Sharpless in *Madama Butterfly*, and Marcello in *La Bohème*. He has also been a part of several Chicago area performing groups including the Lyric Opera of Chicago, Chicago Symphony, and the Grant Park Symphony.

Mr. Hall makes his debut with MROC in this production of *The Barber of Seville*. Upcoming performances are Amonsaro in *Aida* with da Corneto Opera and Scarpia in *Tosca* with Sun State Opera Society.

### Steven Jepson - *Figaro* - baritone

Music critics have described Steven Jepson as a "cavalier talent," "a top-notch musician," and "a diamond mine." An Iowa native, he has become a respected international artist, displaying a wide range of emotion, vocal agility, and acting style. This marks his third show with Muddy River Opera, previously performing Juan Peron in *Evita* and Escamillo, his signature role, in last year's *Carmen*.

Mr. Jepson's operatic repertoire includes leading roles in over twenty operas; and his refined acting ability, coupled with his rich, versatile baritone, has produced memorable portrayals in musical theater roles from Billy Bigelow in *Carousel* to Sweeny in *Sweeny Todd*. He made his Carnegie Hall debut in Schubert's *Mass in G*. He is also in demand for many styles of singing, from oratorio to pops concerts, and symphonic works to cabaret shows.

Upcoming performances include Harliken/Wigmaker in *Ariadne Auf Naxos*, featured soloist in *Carmina Burna*, and the Brahms *Deutsches Requiem*, and featured solo work for Norwegian Cruise Lines.

### Warren Kaplan - *Basilio* - bass

Warren Kaplan, bass, is a native of Chicago. He began his career in Los Angeles, where he apprenticed with Los Angeles Opera Theatre. While in LA, he sang the roles of Sarastro and Nardo in *La Finta Giardiniera* with Euterpe Opera. With USC, he appeared as Frere Laurent in *Romeo et Juliette* and Luka in *The Bear*. He sang a number of performances with the acclaimed Opera a la Carte in *Pirates of Penzance*, *HMS Pinafore*, *The Mikado*, and *Trial By Jury*.

Mr. Kaplan is involved in the jingle and voice-over business. His voice has been heard in national spots for Sears, McDonald's, Life Cereal, Coors, Ameritech, and Pizza Hut.

He performed the role of Zuniga in Niles Concert Choir's *Carmen*. In summer '02, he understudied the Pope, Cardinal Barberini and Simplicio in Philip Glass' world premiere of *Galileo Galilei* at the Goodman Theatre (Chicago), directed by Mary Zimmerman. He traveled to London for that show's run at the Barbican Theatre, part of the Barbican International Theatre Events (BITE). This spring, Mr. Kaplan will appear as Bonze in Skylight's Opera's (Milwaukee) *Madame Butterfly*. He is making his debut with MROC in this production of *The Barber of Seville*.

### Calland Metts - *Count Almaviva* - tenor

Tenor Calland Metts has distinguished himself through the beauty of his voice and the artistry of his interpretations. *The Chicago Tribune* praised his performance in Lincoln Opera's *Don Giovanni*, saying "Calland Metts delivered Don Ottavio's two difficult arias with greater suavity, sweetness and musicality than one is apt to hear on an average night at the Met or Lyric Opera."

Other roles Mr. Metts has performed are Tamino in *The Magic Flute* with Pamiro Opera, Count Almaviva in Chicago Opera Theater's student production of *The Barber of Seville*, Camille in *The Merry Widow* with both Marin Opera and DuPage Opera Theater, Nemorino in *The Elixir of Love* with Opera for the Young, Eumete in Music of the Baroque's production of Monteverdi's *Il Ritorno D'Ulisse*, Larry/Matt in *Face on the Barroom Floor* with Chicago Opera Theatre, Frederic in *The Pirates of Penzance* and Captain Tarnitz in *The Student Prince* with Light Opera Oklahoma, Don Curzio in Madison Opera's *Le Nozze di Figaro*, and Luiz in Light Opera Works' *The Gondoliers*. Most recently, Mr. Metts created the role of Pino Grigio in the world premiere of Tyler Kaiser's *Les Uncomfortables* with the acclaimed Colder by the Lake comedy company in Minnesota. He also created the role of Rosetti in Mae Cohen's *The Overcoat* with The American Opera Group.

Mr. Metts also concertizes frequently throughout the United States. He made his Chicago Orchestra Hall debut singing Mendelssohn's *Elijah* with the Apollo Chorus, and returned to sing Bach's *St. Matthew's Passion*.

Recently, Mr. Metts performed the role of Tony in *West Side Story* with the Sheboygan Symphony, Caliph in Light Opera Works' production of *Kismet*, Roderigo in Verdi's *Otello* with Greensboro Opera, and the Evangelist in Bach's *St. Matthew Passion* with the North Shore Choral Society.

He is making his debut with MROC in this production.

### **Mary Nelson - Berta - mezzo soprano**

Mary Nelson, a native of Quincy, Illinois, graduated from Millikin University in 1996 with a Bachelor of Music degree in Vocal Performance. While at Millikin, she performed in several opera theatre productions including Dorabella in *Così fan tutte* and Prince Orlofsky in *Die Fledermaus*. Since graduating from Millikin, Ms. Nelson has been an active performer in the St. Louis region appearing in several community theatre productions as well as opera. Her opera credits include singing in the chorus of *Carmen* with Union Avenue Opera Theatre and portraying Mrs. Ott in *Susannah*, also with UAOT. Community theatre productions include *Nunsense*; *Jesus Christ Superstar*; *Play It Again, Sam*; *Run For Your Wife*; and *Don't Dress for Dinner*. In addition to performing in theatre and other concert venues, Ms. Nelson is an active wedding soloist at several St. Louis churches and cantor at her church, St. Gabriel the Archangel in St. Louis Hills. Ms. Nelson resides in St. Louis with her husband, Carl, and their son, Michael.

### **Amy Pickering - Rosina - mezzo soprano**

Mezzo soprano Amy Pickering is delighted to be returning to Muddy River Opera Company where she was last seen as Lucy Harris in the 2001 production of *Jekyll and Hyde*. A resident of Chicago, Illinois, Ms. Pickering has blended a career of opera, operetta, musical theater and concert work, and has performed leading roles with such companies as Central City Opera and the Colorado Symphony, Grant Park Symphony Orchestra, Light Opera works, Pamiro Opera, Chicago Opera Theater's student matinee performances, L'Opera Piccola, the Sheboygan Symphony Orchestra and the Toledo Symphony Orchestra. Recent performances include soloist in the *Mozart Requiem* for a 9/11 memorial concert with the Church of St. Luke in Chicago and soloist in the *Mozart Mass in C Minor* with the North Shore Choral Union. Roles include Rosina in *Il Barbiere di Siviglia*, Molly Gray in Gershwin's *Girl Crazy*, Meg Page in *Falstaff*, Alisa in *Lucia di Lammermoor*, Flora in *La Traviata*, and Kate Pinkerton in *Madame Butterfly* among others.

Pickering also performs with various vocal ensembles, including the Chicago Symphony Chorus, Chicago *a cappella* and is a founding member of the Chicago Symphony Singers. Amy is also a performer in the Resident Ensemble of the Chicago Symphony.

Ms. Pickering holds a Master of Music degree from Northwestern University and received her Bachelor of Music at DePaul University. She is a member of the voice faculties at University of Illinois at Chicago, Elmhurst College, and College of DuPage.

### **Avril Marie Bernzen - Artistic Director**

Avril Marie Bernzen has served as President of Muddy River Opera for the last three years and has been elected to serve a fourth term. She is a graduate in piano and voice and has her own voice and piano studio at the present time. In the past, she has appeared with the St. Louis Grand Opera Company, USO in Cuba, performed in concerts, dinner theatre, and plays in many of the cities where she lived in past years. Avril Marie studied opera with teachers in Quincy, Springfield, and St. Louis.

### **Tim Kupka - Scene & Light Designer**

Mr. Kupka is a professor of design at Western Illinois University. He has worked extensively in theatre, opera, dance, and effects design for more decades than he likes to admit. He is, he is frequently told, a blazingly brilliant cook as well.

Tim is also the region III Chair of Design of the American College of Theatre Festival (ACTF) the commissioner for education of the United States Institute for Theatre Technology (USITT) and the resident designer/technical director for the Eisenhower Dance Ensemble, a regional company based in Detroit, Michigan.

Mr. Kupka has served as Scenery/Lighting designer for many past Muddy River Opera productions; most recently for the productions of *Gianni Schicchi*, *Suor Angelica*, and *Carmen*.

### **Fr. Dennis Schafer, OFM - Music Director**

Fr. Dennis has studied conducting with Ann Howard Jones, Don V Moses, Robert Page, Vance George, and Paul Vermel. His varied experiences in instrumental and vocal performance, music education and choral music enable him to draw on the strong background in conducting opera. He has performed with major symphonies and under conductors such as Sir George Solti, Loren Maazel, and Robert Shaw. Stage experiences with Cleveland Opera and Illinois Opera Theatre number among his many musical theatre credits.

At present, Fr. Dennis is teaching music and liturgy for the Archdiocese of St. Louis at Kenrick-Glennon Seminary and at the Paul VI Institute. He also sings with the chorus of the St. Louis Symphony and, in addition, is ministering at a retreat house in Dittmer, Missouri.

### **Paul Shelor - Chorus Master**

Mr. Shelor completed his B.A. in vocal performance at Clark College in Dubuque, Iowa, and his Master of Music in choral conducting from the University of Missouri at Kansas City, Missouri, Conservatory of Music. In addition to directing the Quincy Area Children's

Chorus Concert Choir, Mr. Shelor is currently a choir director with the Quincy Public Schools, where he has directed and taught at Quincy Junior High School for the past nine years. For the past eight years, Mr. Shelor has served as the guest conductor for the Quincy Area Piano Ensemble Festival and as Chorus Master for two productions of the Muddy River Opera Company.

**Shifra Werch - Stage Director**

Shifra Werch is directing for Muddy River Opera for the first time and is delighted to be doing so. She hails from Chicago where she is known for critically acclaimed productions created for many venues including Milwaukee Opera, The Chicago Symphony Orchestra, and Balywick Theatre where she staged the premiere of *Patience and Sarah*. As one of the founders of L'Opera Piccola, she is extremely proud of last season's *Rigoletto* and *La Bohème*. The Chicago Tribune commented that her work was "deserving of ovation."

Shifra also teaches theater and has performed in and designed many productions. The number is now over 200 – amazing for her young age!



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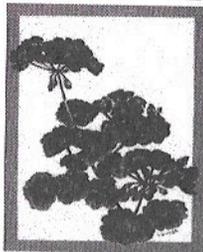
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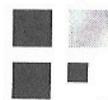
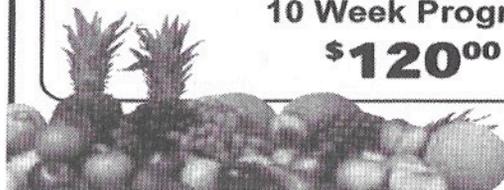
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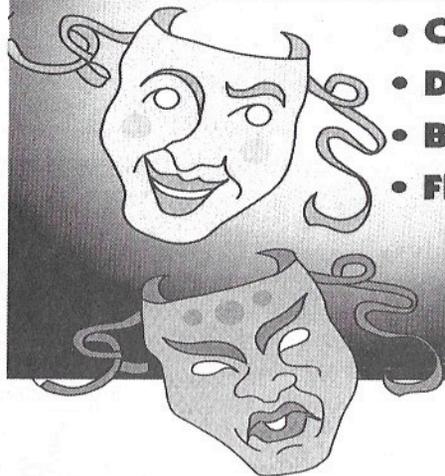
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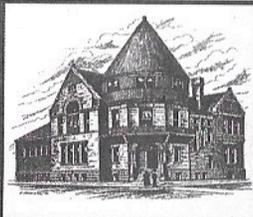


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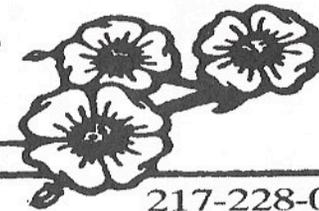
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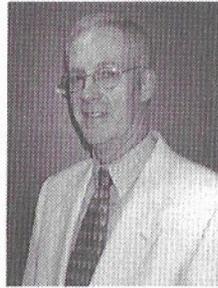
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