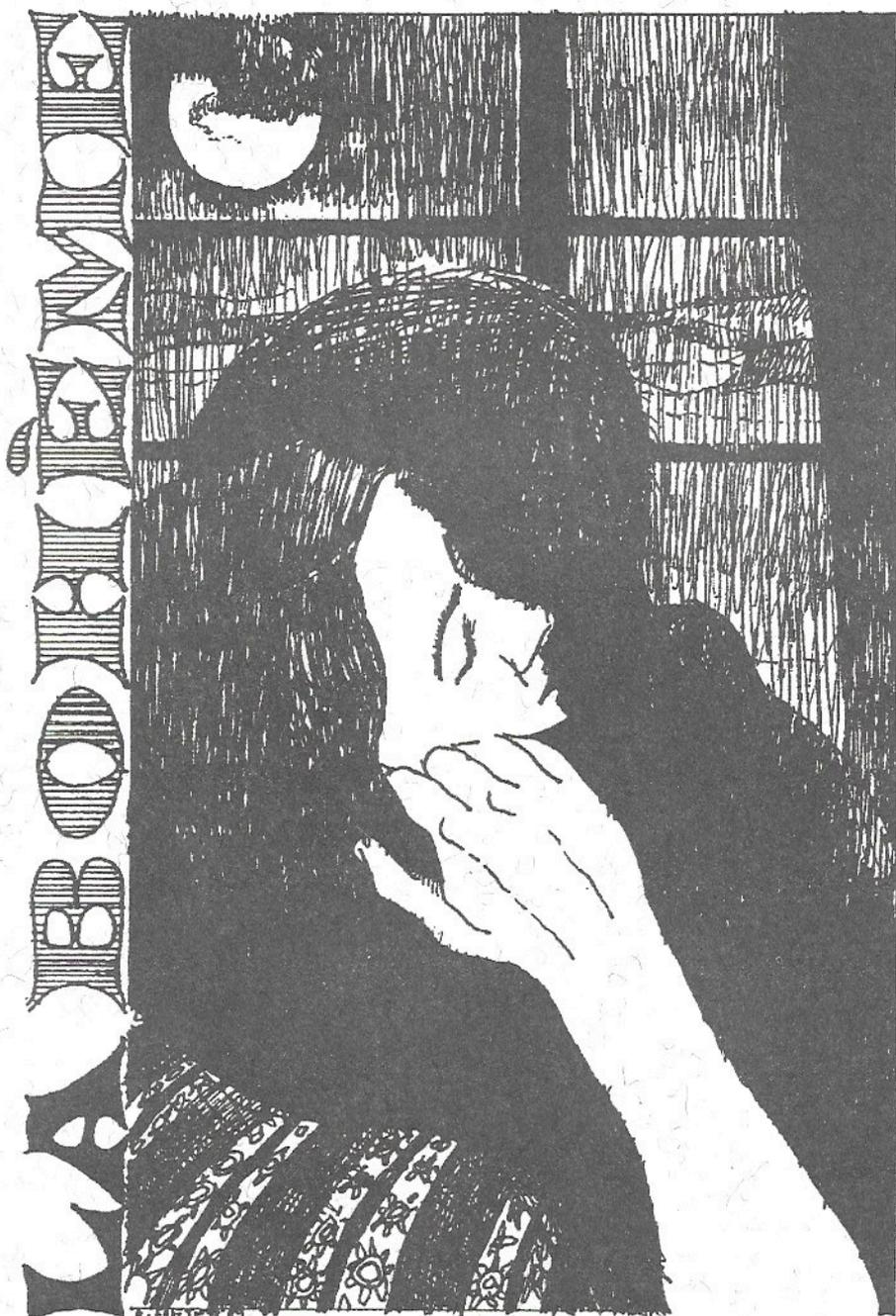


THE MUDDY RIVER OPERA COMPANY

presents



La Bohème

by Giacomo Puccini

Libretto by
Giuseppe Giacosa and Luigi Illica

English Version by
Ruth and Thomas Martin

June 10, 1994 - 8:00 p.m. -and- June 12, 1994 - 3:00 p.m.
Alexander Campbell Auditorium
Culver-Stockton College, Canton, Missouri

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Cast

In order of appearance:

Marcello Martin R. Solá
Rodolfo David B. Mannell
Colline Thomas Foreman
Schaunard Mark Gilgallon
Benoit Paul Shelor
Mimi Mary Anne Spangler-Scott
Parpignol J. Philip Cox-Johnson
Musetta Jane Jennings
Alcindoro Paul Shelor
Vendors Stephen Beer, Shawn Dorsey, Jim Drew, Paul Holden
Sales Girls & Shop Women Wendy Bross, Monica Chilton
Suzanne Cohen, Mary Gleckler, Carrie Haacke
Students & Café Singers J. Philip Cox-Johnson, Terry Ludwig
Sam O'Neal, John Steckel
Crowd & Townspeople Carol Bezler, Jan Bughman, Vivian Langellier
Sherry Taylor, Lana Winkeljohn, David Bisser
Kenneth Capalbo, OFM, Gene Ditch, Frank North
Street Urchins Beth Brumback, Katie Holt, Rebecca Mealiff
Debbie Meredith, Libby North, Karrie Nozawa
Carrie O'Neal, Megan Winkeljohn
Mothers Jan Bughman, Sherry Taylor, Lana Winkeljohn
Children Amanda Davis, Amber Davis, Nikki Haerr
Beki Osenbaugh, Meg Schleppenbach
Mackenzie Stroh, Amelia Taylor, Jeremy Haerr
Brady Johnson, Joseph Knochel, Rick Knochel
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Marching Band Richard Emerson, Bob Schmitt
Andy Upchurch, Kevin Schmidt, Brandon Sinnock

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Tech Crew	Sherry Taylor, Todd Pettit, Shawn Dorsey, Greg Owen Ben Benedict, James Thornbrough, Linda Nager
Lighting Technician and Electrician	Todd Pettit
Costume Coordinator and Makeup	Bruce Pint
Costume and Makeup Assistant	Mary Jane McCloskey
Props Coordinator	Carrie Haacke
Props Crew	Mary Gleckler, Angie Thompson, Jennifer Schreacke, Sherry Taylor
Rehearsal Accompanist	Julia Chou
Cover Design	Robert Lee Mejer

Orchestra

Violin I	Sarah Gentry Kristina Rothweiler Vicki Daggett Jennifer Spring	Oboe	Jeannie Brown
Violin II	Don Langellier Mary Giesler	Clarinet	Cathy O'Neal Eddie Allen
Viola	Paul Larson Catherine Kuehl Roger Huner	Bassoon	Jane Holt
Cello	Molly Rebeck Paul Rebeck	French Horn	Michael Saul G. Kent Teeters
Bass	Douglas Reeve	Trumpet	Steve Parke Chris Bianchetta
Harp	Eilisia Schwarz	Trombone	Mark Ammons
Flute/Piccolo	Stephanie Fee Deborah McCleary	Timpani	William Machold
		Percussion	Nicholas Steinkamp Eric Bartholomew

Synopsis of the Opera

TIME: Circa 1830

PLACE: Paris

ACT I: *In the Garret*

On Christmas Eve the poet Rodolfo gazes over the rooftops of Paris, while the painter Marcello stands at an easel. In a lively but ironic exchange, each emerges as a struggling artist, here shivering in a struggle to keep warm. Rodolfo feeds pages of his manuscript into the stove as the philosopher Colline enters. Soon the composer Schaunard arrives with a windfall of food and drink, spinning his tale of good fortune and summoning all to the Latin Quarter. The playful, adventuresome mood of the Bohemians halts, as a knock at the door signals the arrival of Benoit, the landlord, in search of the rent. They offer drinks, charming the old fellow into describing his loves, then denouncing and expelling him. As his friends depart, Rodolfo remains to write a report for *The Beaver*, but is interrupted by a knock at the door. The seamstress, Mimì, frail and ill, seeks a light for her candle, then faints in Rodolfo's arms. She revives, exits, then returns in search of her key. As their candlelight fails, both search for the key which Rodolfo discovers but conceals. Their hands touch in the moonlit scene. Rodolfo muses on her delicate but ice-cold hand, and introduces himself. Mimì responds, describing her life and love of spring. A rapturous duet, in which both declare their love and then depart, concludes the act.

PAUSE

ACT II: *In the Latin Quarter*

The whirl of activity, the bonhomie of the Bohemians, and the tender exchanges of Mimì and Rodolfo contrast and converge. Rodolfo introduces Mimì – attired in his gift, a new pink bonnet – to the Bohemians, who have brought a table from the Cafe Momus outdoors. Parpignol, a toy-seller, is besieged by children who are eventually indulged by their mothers. The mood shifts yet again as the songstress, Musetta, Marcello's former love, arrives with her elderly suitor, Alcindoro. Tension mounts. Musetta sings seductively, wins back Marcello, and sends the hapless Alcindoro to fetch her another pair of shoes. In a coup de grace, she arranges for Alcindoro to receive both checks. The Bohemians exit as a marching band pours onto the scene. Alcindoro returns, now holding a new pair of shoes and a sizable bill.

INTERMISSION

ACT III: *The Barrière d'Enfer (The Tollgate)*

A chill, midwinter scene unfolds before a tavern, from which the voice of Musetta sounds. Mimì arrives, coughing, and asks for Marcello. She tells him of Rodolfo's

jealousy, then hides to overhear his conversation with Marcello. Rodolfo soon reveals the care and concern he has for his fragile love. Hearing Mimì's terrible cough and sobbing, Rodolfo discovers her. A quartet develops. Mimì, hoping to part without regret, asks Rodolfo to collect her belongings, but keep the pink bonnet as a memento. They decide to remain together until Mimì's beloved springtime, as Musetta and Marcello quarrel nearby. The voices of Mimì and Rodolfo shimmer as they slowly depart.

INTERMISSION

ACT IV: *In the Garret*

Rodolfo and Marcello, parted from their lovers, cannot hide their sadness. Their high spirits return with the arrival of Colline and Schaunard, but the ebullience is short-lived. Musetta enters with Mimì, who is gravely ill. Rodolfo makes Mimì comfortable. She murmurs that her hands are never warm, hoping for a muff. Musetta conspires with Marcello, giving him her earrings to sell in order to bring medicine and a doctor, then joining him to buy Mimì a muff. Colline, intent on selling his overcoat, exits with Schaunard. The lovers are alone. Rodolfo reveals the bonnet he has kept in his coat pocket and they reminisce about their first meeting in the garret. Mimì lapses into pain as the Bohemians return. The muff Musetta brings provides warmth at last. Musetta prays, but Schaunard soon sees that Mimì has died. The truth dawns on Rodolfo, who calls her name as the curtain falls.

Program Notes

THE COMPOSER

Giacomo Puccini (1858-1924)

The popularity of the operas of Puccini is beyond dispute. His special knack as an Italian composer was his joining of text, characterization, and melody for the operatic stage. He came from a family of church musicians in Lucca. Influenced by a performance of *Aida*, he gravitated toward opera and studied with Bazzini and Ponchielli at the Milan Conservatory. His first success, *Manon Lescaut* (1893), was soon followed by eventual triumphs with librettists Giuseppe Giacosa and Luigi Illica: *La Bohème* (1896), *Tosca* (1900), and *Madama Butterfly* (1904). His lyricism illumined the veristic, naturalistic style at the turn of the century. His final work, *Turandot* (1926), suggested new initiatives in composition and style.

THE OPERA

La Bohème An Opera That Is "... Full of Life"

Puccini evokes strong feelings. While critics have sometimes disparaged his works, audiences have continued to love them. *La Bohème*, which approaches its 100th anniversary in 1996, remains a favorite – not only among Puccini's works, but also in the standard repertoire.

Puccini based his enduring opera on the play *La Vie de bohème* (1849) and the novel *Scènes de la vie de bohème* (1851), by Henry Murger. A rival version by Ruggero Leoncavallo has amounted to a footnote in the history of operatic performance. Puccini's opera has held the stage, from its premiere to the present.

Why do audiences – even Cher in *Moonstruck!* – respond to this composer and to this work? The lyricism of the music, the ardor of the characters, the touching sentiment of the plot: all contribute to their hold on us. Yet the special magic of Puccini is uniting these elements in a way that melts the heart.

There are resonances. The characters in *bohème* might have reminded audiences early in our century of a lost generation, just as recently they have appeared in a 1950s setting. Perhaps some enterprising producer will see them as part of Generation X. Puccini heroines have recently come in for some criticism as victims, but Mimì and Musetta seem surprisingly unconventional by 19th-century standards. In any case, the characters and the opera have a universality which corresponds to youth and life in any era.

Luciano Pavarotti has described *La Bohème* as "... full of life." Closer to home, Mary Anne Scott once said that after the restraint expected by Mozart, singing Puccini gave her the opportunity to "let go." Puccini is about passion. Puccini is about life.

– Kenneth M. Capalbo, OFM

Biographies

Martin R. Solá - baritone

recently completed his Master of Music degree from the University of Illinois at Champaign-Urbana, where he performed the roles of the Lodger in *The Aspern Papers*, Dr. Falke in *Die Fledermaus*, Figaro in *The Barber of Seville*, and various other roles. He has been the recipient of numerous awards and scholarships, including the National Federation of Music Clubs Award, The Grace Wilson Award, the Burgin Award, and various university fellowships and scholarships. He was a regional finalist in the 1992-93 Metropolitan Opera National Council Auditions. Martin was the National Scholarship Winner at the Inspiration Point Fine Arts Colony, where he performed Sharpless in *Madama Butterfly*, Bob in *The Old Maid and the Thief*, and Toby in *The Medium*. He has also performed Guglielmo in *Così fan tutte*, and Belcore in *L'Elisir D'Amore*. Martin is also a regular participant in the ongoing *Songs of Franz Schubert* series with John Wustman.

David B. Mannell - tenor

a native of Topeka, Kansas, received his BME from Emporia State University in 1980. Mr. Mannell has appeared in leading roles with Central City Opera, University of Illinois, Inspiration Point Fine Arts Colony, Emporia State University, Augusta Opera.

Mr. Mannell has received the following awards: Bel Canto Foundation Winner, The Opera Guild of San Antonio Finalist, Marguerite McCammon Award for Vocal Excellence, The Peggy Fisher Award for Promising Young Singer, Finalist for Metropolitan Opera District and Regional Auditions, First Place in NATS, Master Teacher Nominee for Kansas and Semi-finalist in the Philadelphia/Luciano Pavarotti International Voice Competition.

In 1990 Mr. Mannell appeared with Robert Shaw as tenor soloist in Bach's *Saint John Passion*. Mr. Mannell has been an Artist in Residence with Opera/Omaha and with Wildwood Opera, Little Rock, Arkansas. He appeared with the Classical Music Festival as Tenor Soloist in Eisenstadt, Austria. In the fall of 1991 Mr. Mannell studied with Maestro Arrigo Pola in Modena, Italy. Maestro Pola is the former teacher of tenor Luciano Pavarotti. Mr. Mannell is also a student of Mr. John Wustman, University of Illinois, and Mrs. Shirley Moore, Emporia, Kansas.

David recently returned to Indianapolis and the Indianapolis Opera after singing with the Rome Festival Opera in Italy, where he sang Tamino in *The Magic Flute* last summer. He returns to Rome later this summer to sing Don Ottavio in *Don Giovanni* and Nemorino in *L'Elisir D'Amore*. This fall he will sing Pedrillo in the Indianapolis Opera production of *Entführung*.

Thomas Foreman - bass

began opera studies with Jan Popper at the University of California, Los Angeles. Subsequent vocal training was pursued with Martial Singher in Santa Barbara, as well as work in recital repertoire with Gwendolyn Koldofsky at the Music Academy of the West. After three seasons with the Opera Theatre in Bern, Switzerland, Mr. Foreman has made numerous appearances with Portland Opera in Oregon, where he now resides. He has also performed at the Spoleto Festival U.S.A. in Charleston, South Carolina; the Aspen Festival in Colorado; and frequently performs with the Radio della Svizzera Italiana in Lugano, Switzerland. Later this month he will be singing at the Oregon Bach Festival in Eugene, Oregon, under the direction of Helmuth Rilling.

Mark Gilgallon - baritone

returns for his ninth production with the Muddy River Opera Company, where he has been heard as Noye in *Noye's Fludde* and the Fox in *Chanticleer*.

Mark graduated with college honors, earning bachelor degrees in Music Education and Vocal Performance and a master's degree in Vocal Performance from Illinois State University. He began graduate studies at the University of Illinois where he was chosen to sing on a series of Schubert Lieder Recitals with world renowned accompanist John Wustman. Mark also sang the title role in the Illinois Opera Theatre's production of *Man of LaMancha*. "Mr. Gilgallon's delivery of the hit, *The Impossible Dream*, was a moment of musical and theatrical magic."

Mr. Gilgallon has sung leading roles with the Peoria Civic Opera: Pirate King, *Pirates of Penzance*; Masetto, *Don Giovanni*; Dr. Blind, *Die Fledermaus*. He debuted with the Danville Symphony and Light Opera as Don Quixote—again receiving rave reviews.

Mark will begin his second year as Assistant Professor of Music and Theatre at Butler University in Indianapolis where he recently sang the solo in *An American Te Deum* conducted by the composer Karel Husa.

In October, Mr. Gilgallon will be traveling to India, Nepal, Pakistan, Jordan, and Saudi Arabia, as Artist Ambassador for the United States Government, giving recitals and master classes at universities and embassies. Bon Voyage!!

Paul Shelor - baritone

completed his B.A. in vocal performance at Clarke College in Dubuque, Iowa. While in Dubuque he was on the music faculty at Emmaus Bible College and directed a music ministries team to Eastern and Western Europe. He received his M.M. in Choral Conducting under the direction of Eph Ehly at the University of Missouri-Kansas City. Paul was a member and frequent soloist with the Kansas City Choral Arts Ensemble. He has concertized extensively in churches and schools throughout the upper Midwest and southeastern United States. Paul is a two-year resident of Quincy, holding a position as Choral Music Teacher at Quincy Junior High School. He has sung in *The Nativity According to St. Luke* and at a gala in *The Telephone* with Muddy River Opera Company.

Mary Anne Spangler-Scott - soprano

is originally from Warsaw, Illinois, and began her professional career, after graduating from Wheaton College, in the Chicago area. She has studied with such coaches as Giulio Favario of the Chicago Lyric Opera and Julius Berger of the Metropolitan Opera. She was awarded a fellowship for two summers at the Wolf Trap Farm Park for the Performing Arts near Washington, D.C., and afterwards, began a three-year engagement with the Stadttheater in Berne, Switzerland. While there she performed twelve major roles, including Mimi in *La Bohème*, Donna Anna in *Don Giovanni*, Pamina in *The Magic Flute* and Constanza in *The Abduction from the Seraglio*. She has also performed extensively as an oratorio soloist and recitalist. Locally, Mary Anne has appeared as soloist with the Quincy Symphony and on the Sunday Music Series and has appeared on Civic Music Association concerts. She and Ms. McCloskey were awarded the Individual Artist Award from the city of Quincy for their work with the Muddy River Opera Company. Ms. Spangler-Scott is Adjunct Assistant Professor of Music at Millikin University where she teaches voice and is on the music faculty at Quincy University. Recent appearances have included two recitals in Chicago and a solo appearance with the Millikin-Decatur Symphony.

J. Philip Cox-Johnson - tenor

made his debut with the MROC in *Noye's Fludde*. He holds a bachelor of music in vocal performance from Wheaton College and a master's degree in church music from Scarritt Graduate School. He has performed as a tenor soloist with the Nashville Symphony Orchestra. Other roles include Gabriel in Thompson's *The Nativity According to St. Luke* and Enoch Snow in *Carousel*. He has also toured with the Cornerstone Chorale of St. Louis, and has served as choir director and elementary music teacher. Philip is a fiber artist and dyer, whose company, Gospel Colors, specializes in art for worship. He and his wife, the Rev. Susan Cox-Johnson, are the parents of Cana and Caleb.

Jane Jennings - lyric soprano

hails from St. Charles, Missouri, where she studied with Mark Madsen at the University of Missouri-St. Louis. She took the Master of Music at the University of Illinois at Urbana-Champaign, where she studied voice with Nicholas DiVirgilio and coached art song and arias with John Wustman. While at Illinois, she performed Gilda in *Rigoletto* and Venus in *Orpheus in the Underworld*. She also participated there in John Wustman's *Schubert Concert Series*. Ms. Jennings has also sung with Opera Theatre of St. Louis, St. Louis Municipal Opera, and sang Lauretta in Puccini's *Gianni Schicchi* at the Pine Mountain Music Festival.

Equally at home in opera and oratorio, her repertoire includes Handel's *Messiah* and his *Ode for St. Cecilia's Day*, as well as Mozart's *Requiem* and other standard items. She has been the recipient of numerous awards and scholarships and has most recently won the Gunsalus Competition. Jane was the recent second place winner in the St. Louis Symphony Young Artist Competition for Voice and Strings. Currently she is an Adjunct Professor of Voice at Millikin University and Illinois Wesleyan University.

Dennis Schafer, OFM - conductor and music director

has been a familiar figure in the musical life of Quincy, having taught for many years at Quincy University in the Music Department. He has performed with the Quincy Community Little Theatre and sung with the Quincy Symphony Chorus and assisted in directing musical productions at Quincy University. He has sung with the Cleveland Orchestra Chorus, the Chicago Symphony Chorus and the University of Illinois Graduate Chorale. He is currently serving as Chair of the Department of Music at Quincy University after his return from doctoral studies at the University of Illinois. He has been involved in choral clinics and festivals throughout the Midwest and as conductor of the Central Illinois Children's Chorus which he took on tour to Austria. He is the conductor of the Quincy Area Youth Orchestra. Recently, Fr. Dennis was appointed to the Illinois Arts Council.

Sara Gentry - concertmaster

joined the faculty at Illinois State University as a violin teacher in 1992. She is Assistant Concertmaster of the Peoria Symphony Orchestra and Co-Concertmaster of the Peoria Civic Opera. Ms. Gentry received her Master of Music degree at Yale University, her Bachelor of Music degree from Louisiana State University, and currently is a doctoral candidate at Indiana University. She was Concertmaster in the Peoria Civic Opera's recent production of *La Bohème*.

Julia Chou - accompanist

participated in the Blossom Festival School of Music in the Summer of 1986, and coached with Martin Katz and Stephen Lord. For three years (1987-1990), Ms. Chou was the coach/accompanist of the Kent State University Opera Workshop. During the 1993-94 season, Ms. Chou coached/accompanied *Così fan tutte* at Millikin University and *Suor Angelica/Gianni Schicchi* at Southern Methodist University. She has been coaching with John Wustman since May of 1990.

Joseph C. Harris - set and technical designer

is an Associate Professor of Theatre Arts at Culver-Stockton College. During the past seven years, he has designed scenery, costumes, and lighting for such varied productions as *The Imaginary Invalid*, *Camelot*, *Dido and Aeneas*, *The Runner Stumbles*, *Dames At Sea*, *Macbeth*, *The Odd Couple*, *She Stoops to Conquer*, *The House of Blue Leaves*, and *How To Succeed In Business Without Really Trying*. He has also directed the productions of *On The Verge*, *The Robber Bridegroom*, *The Importance of Being Earnest*, and *The House of Blue Leaves*. Mr. Harris has also served as the Designer/Technical Director at Quincy Community Little Theatre for productions of *Carousel*, *The Musical Comedy Murders of 1940*, *The Glass Menagerie*, *Sugar*, *Foxfire*, *Nonsense*, *Something's Afoot*, and *A Streetcar Named Desire*. He has been on the theatre faculty of Texas Tech University, Lubbock, Texas; Wilkes University and King's College in Wilkes-Barre, Pennsylvania; and McMurry College in Abilene, Texas. Mr. Harris was the Resident Designer for Ballet Northeast in Pennsylvania, Lighting Designer for Central Missouri Repertory Theatre, Designer/Technical Director of the Abilene Community Theatre and Designer/Technical Director for Lubbock Summer Rep.

Recently he designed the scenery for the Danville Symphony Orchestra production of *Man Of LaMancha*, in Danville, Illinois. *La Bohème* is Joe's third production for Muddy River Opera having designed scenery and lighting for the productions of *The Impresario* and *Trouble In Tahiti*.

William Shomos - stage director

has performed frequently throughout the Midwest in a variety of operatic roles, including several performances as Marcello in *La Bohème*. Since beginning advanced studies in music at the University of Illinois, he has focused on the performance of German Lieder, while touring the country with internationally acclaimed accompanist John Wustman in an ongoing series to present the complete songs of Franz Schubert. Recently Mr. Shomos has turned his attention to stage directing. Having completed duties at Millikin University where he presented several productions, this fall Mr. Shomos will join the faculty of the University of Nebraska in Lincoln as Director of Opera.

Robert Lee Mejer - artist

is currently Chair/Professor of Art at Quincy University, where he has taught design, drawing, painting, and printmaking since 1968. He has also served as Visiting Resident Faculty (painting, Printmaking, water-based monotypes) at Skidmore College in Saratoga Springs, New York, during the summers since 1982; and last summer as Visiting Artist in painting and water-based monotype at the University of Notre Dame in South Bend, Indiana. His educational background includes a BS degree from Ball State University in Muncie, Indiana, in 1966 and an MFA degree from Miami University, Oxford, Ohio, in 1968.

Mr. Mejer is the Co-Founder and First President of the Great River Watercolor Society, Quincy. As Curator of Quincy University's Gray Gallery (26 years) he has brought over 225 exhibitions and 32 visiting artists to Quincy. He currently chairs the Exhibition Committee of the Quincy Art Center Board.

Mejer's drawings, paintings, handmade paper, prints, and photographs have been included in over 375 solo, group, invitational, and national competitive exhibitions across the country since 1962. His work has been featured in many publications and books, including the cover of Julia Ayres' *Monotype: Mediums and Methods of Painterly Printmaking* (1991). He has been the recipient of twelve individual research grants from Quincy University; a University of Chicago fellowship; Virginia Center for The Creative Arts fellowship, and two Illinois Arts Council Chairman's grants. In 1974 he was named "Outstanding Teacher" for that year by Quincy University. He was awarded a City of Quincy Arts Award as an individual artist in 1990 and is listed in *Who's Who In American Art*. (since 1973). He holds signature membership in the Midwest Watercolor Society and in Watercolor U.S.A. Honor Society. His work may be seen in many corporate, public, and university collections, including those of Amoco Company; Hallmark, Inc.; Kemper Group Collection; State of Illinois Center; St. Lawrence University, New York; Quaker Oats; Neville Public Museum, Wisconsin; and Shearson Lehman Hutton, New York. He has been the recipient of many awards in international and national juried exhibitions.



The Muddy River Opera Company was formed in the summer of 1989 by Mary Anne Scott and Mary Jane McCloskey to bring quality operatic performances to the tri-state area, using local professionals as well as guest artists from the region. The first performances were for the Quincy Civic Music Association annual meeting and for the Gardner Museum's Endowment Fund benefit dinner honoring George Irwin.

Over the past five years the Company has produced eight operas, spanning two centuries, representing American and European composers, and sung in English: Mozart, *Così fan tutte*; Thompson, *The Nativity According to St. Luke*; Bernstein, *Trouble in Tahiti*; Mozart, *The Impresario*; Pasatieri, *The Goose Girl*; Mozart, *The Magic Flute*; Britten, *Noye's Fludde* (in cooperation with the Quincy Area Youth Orchestra); and Barab, *Chanticleer*.

The fifth anniversary year of MROC began with the Wustman liederabend in February. The production of *La Bohème* at Culver-Stockton is yet another fresh initiative as the Company lives up to its regional status in the tri-state area.

Plan to join in yet another milestone as MROC caps this fifth anniversary in the first joint venture with the Quincy Symphony, *Hansel and Gretel*, in December.

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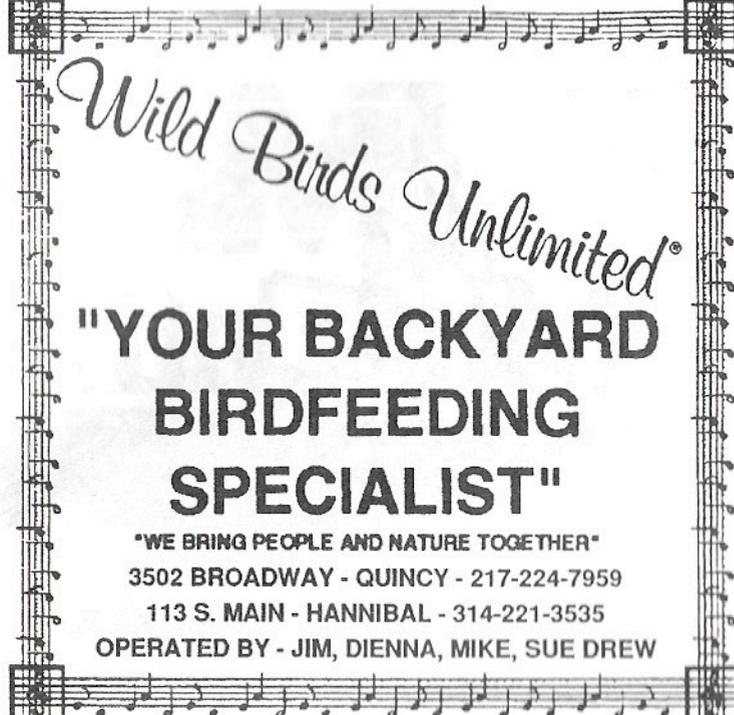


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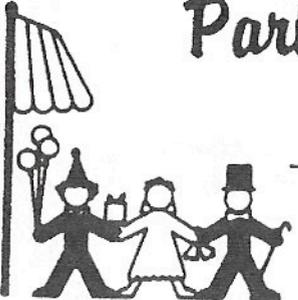
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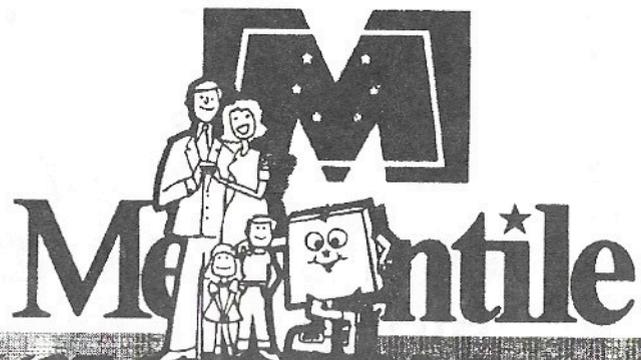
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