



PRESENTS

La Bohème

By

Giacomo Puccini

Friday, June 5, 2015 at 7:30 p.m.

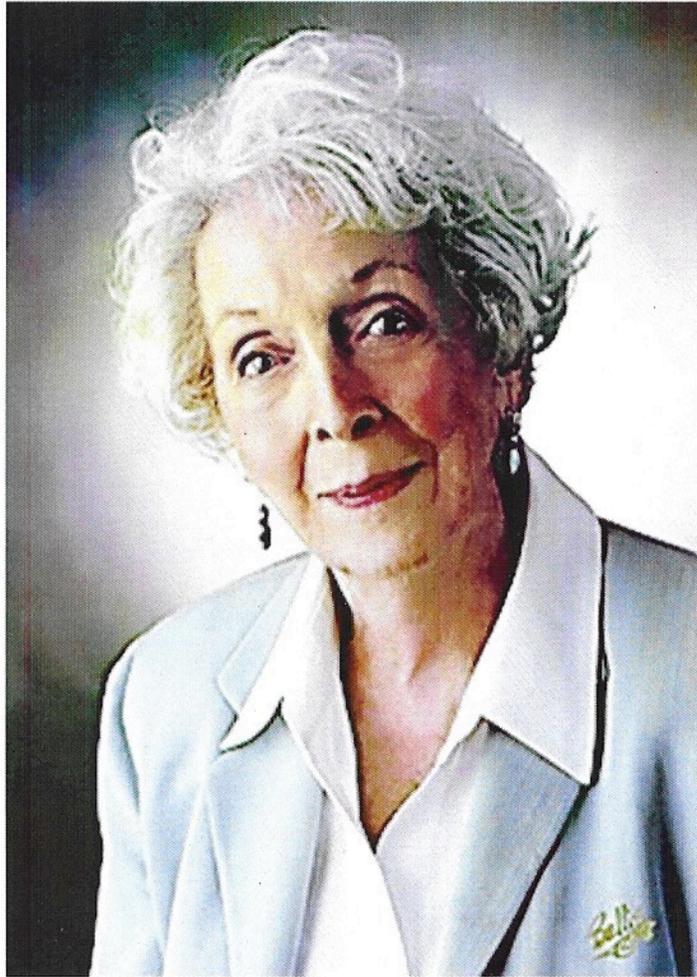
Sunday, June 7, 2015 at 2:00 p.m.

Quincy Community Theatre

300 Civic Center Plaza

Quincy, Illinois

The Muddy River Opera dedicates its 25th Anniversary year in memory of Lela "Lee" Lindsay. Her friendship and support played an important part in the success and continuation of the Opera Company.



Lela "Lee" Lindsay



La Bohème

The Story

Vita gaia e terribile! A merry life, yet a terrible one! Ah, youth...living wild and rebellious for art, for passion...going wherever the next whim takes them. French novelist and playwright Henry Murger wrote the picaresque novel *Le Vie de Bohème* about friendships, betrayals, adventures, squalor, romance, and illness as a reflection on just such a life as he had known it first-hand in 1830's Paris. Responsibility inevitably came later. But the opera *La Bohème* just gives impressionistic glimpses of a slice of that earlier time when lovers threw themselves headlong into whatever life sent their way and took what came, whether that was ecstatic joy or broken hearts.

Act 1

It is Christmas Eve, and in their tiny garret, the poet Rodolfo and the artist Marcello banter wittily about their freezing fingers. Marcello suggests setting fire to his painting for warmth, but since the fumes would asphyxiate them, he prepares to break up his chair for firewood. Rodolfo stops him and offers his 5-act play instead. The philosopher Colline comes in and banter continues on the warmth and brilliance of the play as each act goes up in smoke. As the flames die away, their friend Schaunard enters with food and fuel aplenty. He has had a job playing music to silence the noisy parrot of a local aristocrat's neighbor. After 3 days, Schaunard has accomplished his mission with the help of parsley, arsenic, and an obliging maid, and he has been paid handsomely.

However, tonight is Christmas Eve, and the artists must all go out to celebrate...just as soon as they can get past Landlord Benoit and his bill for the rent. They ply Benoit with wine, trick him into betraying some of his petty amours, and pretend shock so they can toss him out, making good their escape. However, Rodolfo says he needs to finish an article before he joins the others for the evening. As he writes, he hears a knock and opens the door to see a fragilely beautiful neighbor whose candle has blown out. Rodolfo revives her from a fit of coughing; but as she is leaving with her lit candle, she realizes she has dropped her key. Both search the floor on hands and knees until Rodolfo finds the key, which he hides in his pocket to contrive a meeting of hands. Exclaiming how cold her fingers are in the beautiful aria

Che gelida manina, he offers to warm them with his own while he explains a poet's life. Immediately afterward, the girl explains that she is called Mimi, although her name is Lucia, and she captures the spring flowers she loves in fine embroidery. The bohemians call from below; but, replaying that he is not alone, Rodolfo sings with Mimi of the enchantment of new love.

Act II

Life in Paris's Latin Quarter centers around the Café Momus, so to Momus the bohemians go. Citizens and shopkeepers, rascals and reputable dames swirl through the streets buying last-minute Christmas presents and enjoying the holidays. Schaunard haggles with a shopkeeper over a dreadful bugle. Rodolfo buys Mimi a simple bonnet but for finer gifts can offer only wishes. Colline looks at books, and Marcello looks at girls. The bohemians find each other, and Rodolfo presents Mimi to his friends, who have commandeered a table and set it up outside the Café.

Marcello falls into a mope, unable to get his former sweetheart Musetta out of his thoughts, when who should appear but the beautiful siren herself. A famous singer and coquette, Musetta has come to the Café with her latest "protector," the doddery but besotted Alcindoro, so that he can shower her with gifts. Above all things, Musetta loves elegance. Above of all things, she hates tyranny. She spies Marcello and decides that the fussy Alcindoro has controlled her life long enough. Singing *Quando m'en vo* about her very obvious charms, she gradually lures Marcello back under her spell. And the, amid the crowds and confusion of children begging for Christmas presents from the toy vendor's wagon and a military parade in the distance, Musetta stages a revolution. She cries out that her shoe hurts her foot and sends Alcindoro off to buy another pair. Marcello cannot resist her charms, and they fall into each others' arms. When the waiter asks for payment and Schaunard's concert earnings have vanished into thin air and fine dining, Musetta takes both bills and folds them together. The bohemians make good their escape yet again, as the foolish Alcindoro returns to find that all he has left of Musetta are her new shoes and 2 enormous dining tabs.

Act III

Love provides little aid in escaping illness or destitution, however.

Several months into the winter, Marcello and Musetta are living in a country inn where he has a sizable painting commission and she gives singing lessons. To this remote inn comes Mimi, looking for advice in dealing with Rodolfo's sudden and unreasonable jealousy. She hides when she sees her lover himself coming out of the inn. Rodolfo tells Marcello that he is leaving Mimi because she is a flirt. But, under his friend's skeptical stare, he admits that Mimi's tuberculosis is becoming worse. He wants her to find a wealthy protector because he, himself, can't afford to take care of her. Mimi comes out from hiding and the lovers bid each other farewell. But at the last minute, she and Rodolfo agree to stay together until her beloved spring flowers bloom. One lovers' quarrel is mended for the moment. From the inn, however, Musetta's laugh draws Marcello inside and their subsequent shouting match leaves little doubt that the saucy temptress will soon be returning to the excitement of the city and to the role of elegant courtesan.

Act IV

Spring has come, and Rodolfo and Marcello are both alone in the garret again pining for lost love. Each says he has seen the other's beloved riding along the street in high fashion. Each swears he doesn't care, and neither believes it. Schaunard and Colline come in again with food; but unlike the feast of the first act, this offering is only bread and a single herring. Colline declares the bread and herring must be a fine dinner to celebrate his appointment to high position by the King, and Rodolfo and Marcello dance a quadrille in mock salute. Shaunard challenges Colline to a sword fight while the dance continues. All hilarity comes to a sudden halt, however, as Musetta enters with an extremely ill Mimi. Musetta gives Marcello her gold earrings to sell for medicine then leaves to get her own muff when Mimi says plaintively that her hands are cold. Colline offers to sell his beloved coat to help, and he and Shaunard go off to find a pawn broker. Mimi and Rodolfo are alone and reminisce about the first time they met. Marcello and Musetta return, and when Mimi seizes the muff gratefully, Musetta insists that Rodolfo had bought it for her. Marcello heats the medicine, the others return, and Rodolfo goes to the window after Mimi recovers from another fit of coughing and grows quiet. Surely she is sleeping. Schaunard checks but is stricken to see that Mimi has died. He tells Marcello, and all look to Rodolfo. Realizing the tragedy, Rodolfo rushes to the bed crying out in anguish, "Mimi...Mimi..."

La Bohème Cast

Rodolfo, a poet.....William T. Gorton
Marcello, a painter.....Ricardo Sepúlveda
Schaunard, a musician.....Adrian Sanchez
Colline, a philosopher.....Steven Soebbing
Mimi.....Karen Hetzler
Musetta.....Deidra Palmour
Benoit, a landlord.....Mark Freiman
Parpignol.....Camber Flick
Alcindoro, a councilor of state.....Mark Freiman
Custom House Sergeant.....William J.B. Winn

Adult Chorus.....Lisa Blake,
Camber Flick, Emily Freier, Gabriel Green, Julie Inghram,
Carol Mathieson, Jennifer Williams, Charlie Argaha, Larry
McNett, Sage Meloney, Bill Winn, Alissa Queen, Bob McFarland

Childrens Chorus.....Abbi Ensinger,
Jasmine Cox, Lydia Fischer, Isabella Green, Greta Miller,
Adam Arnold, Ethan Ensinger, Scott Gough, Will Hanlin,
Vaughn Myers, Teyona Givens

Act One—A Garret

Act Two—The Latin Quarter

Act Three—The Barrière d'Enfer

Act Four—In the Garret

La Bohème Orchestra

Conductor.....Scott Schoonover

Violin IBrian Gehrich (Concertmaster)

Jane Polett

Vicki Daggett

Violin II.....Patricia Kuhn

Hanna Kroeger

Rachel Schwartz

Viola.....Chad Ensinger

Kae Blecha

Cello.....Mari Hauge

Christiana Cane

Bass.....Frank North

Flute.....Kristen Anguiano

Oboe.....Lana Anderson

Clarinets.....Christine Damm

Jean Murray

Bassoon.....Cathy Flick

Horns.....Cristina Werling

Jan Dejaegher

Trumpets.....Justin Bangert

Michelle Bingheim

Trombone.....Dean Dunham

Timpani.....Courtney Gear

Percussion.....Drake Bailey

PRODUCTION STAFF

Stage Director Mark Freiman
 Artistic Director Avril Marie Bernzen
 Conductor/Music Director..... Scott Schoonover
 Lighting/Set Designer..... Paul Denckla
 Piano Accompanist..... Robert March
 Stage Manager..... Sharon Ausmus
 Opera Insight Dr. Carol Mathieson
 Orchestra Liaison Vicki Daggett
 Chorus (adult) Master..... Allen Means
 Chorus (children) Mistress..... Nicole Conetzsky
 Costumes..... Kae Blecha & Deidra Palmour
 Props Master Pat & Amanda Veile
 Surtitles Jennifer Peterman
 Program..... Maggie Queen & Avril Marie Bernzen
 Housing..... Avril Marie Bernzen
 Publicity Lenny Bart & Avril Marie Bernzen

VOLUNTEERS

Lee Curtis	Cindy Foster
Peggy Holzgrafe	Bruce Kruse
Lori Kruse	Jane Voepel
Lenny Bart	Olivia Clayton
Christine Richardson	Barbara Frye
Sue Chiodine	Trisha Bart
Hats and More	Paula Edgar
Andy Edgar	

Memberships

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Lee Curtis

Riddell Noble

Dennis Williams

Diamond

Dr. & Mrs. Guenther Gehrich

Mary Ann Middendorf

Gold

Avril Marie Bernzen

Carol Mathieson

Mary K. Oakley

William J.B. Winn & Kae Blecha

Silver

Becky's Old Fashion Ice Cream Parlor

Dr. & Mrs. Walter Stevenson

Bronze

Rochelle Busby & Bud Smith

Bob & Fran Cook

Vicki & Terrell Dempsey

Helen Hardy

George & Mary Nell Meyer

Signe Oakley

Bruce & Lori Kruse

Mrs. Ann Krenling Nagy

Hal & Kathy Oakley

Connie Phillips

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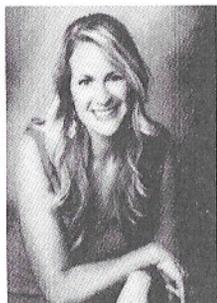
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William Gorton, tenor, has had a diverse career as singer, voice teacher, conductor, and composer. Currently Assistant Professor of Voice and Opera at Millikin University, Dr. Gorton teaches studio voice, serves as coach and conductor for the opera program, and directs Tudor Voices, a select chamber choir specializing in early music. As a professional tenor he has performed numerous opera roles and oratorios with organizations such as Sacramento Opera, Pacific Repertory Opera, Orchestra X of Houston, San Francisco Opera Guild, San Francisco Lyric Opera, and others. His repertoire includes many of the most well-known tenor roles, such as Rodolfo in *La Bohème*, Don Jose in *Carmen*, Edgardo in *Lucia di Lammermoor*, The Duke of Mantua in *Rigoletto* and numerous others. Oratorios include Handel's *Messiah*, Verdi's *Requiem*, Beethoven's *Missa Solemnis*, Mozart's *Requiem* and *Coronation Mass* and others. His most recent performance was "Italian Tenor Pops," with the Millikin-Decatur Symphony Orchestra.

The Founding Artistic Director of the Central Virginia Masterworks Choral, Dr. Gorton acquired his DMA in Choral Conducting at Arizona State University. He also served as Assistant Chorus Master for the Phoenix Symphony Chorus. He currently is Music Director at First Christian Church in Bloomington, IL. Dr. Gorton is also a published composer. His hymn, "O God in Whom We Live," can be found in *Worship and Song*, a United Methodist hymnal, and a choral anthem, "The Lord is My Shepherd," is published with World Library Publications.



Karen Hetzler joins the Quincy performing arts community as an award-winning and sought-after soprano in previous places of residence, including Charlotte, NC, St. Louis, MO, Louisville, KY, and Princeton, NJ. Hetzler received her Master of Music in Vocal Performance from Washington University in St. Louis, where she attended on full scholarship and sang many leading roles. Karen has sung with the Kentucky Opera, and has served as guest solo artist with the Charlotte Symphony Orchestra and the St. Louis Symphony Orchestra. Stage roles performed by Ms. Hetzler include Rosabella in Frank Loesser's *The Most Happy Fella*, Nella in Puccini's *Gianni Schicci*, Madame Lidoine in Poulenc's *Dialogues of the Carmelites*, The Widow in Lehar's *The Merry Widow*, the Second Lady in Mozart's *The Magic Flute* and many others. Ms. Hetzler's concert repertoire includes Mozart's *Requiem* and

Coronation Mass and Mendelssohn's *Elijah*, among several others.

Karen is the owner and instructor of Hetzler Music Studio where she teaches voice and piano. Her love of music is only rivaled by her full schedule as a wife and mother to four elementary school age children.

Deidra Palmour is an active American opera singer, pedagogue, and director. In the span of three years, she won the Metropolitan Opera National competition, Baltimore Opera, Eleanor Steber, Loren L. Zachary Society, and NATS National Artists Awards competitions, launching her career as an opera singer and recitalist. The LA Times called her Brünnhilde a "*Dream Goddess...tossing off the yo-ho-to-hos with silvery ease.*" She has sung major roles with thirty-six American opera companies, including the Metropolitan Opera and five seasons with Washington National Opera, including a production with Placido Domingo. She made her international opera debut with L'Opera de Nice in France, where later she sang in a celebrated Pet Halmen production of *La Clemenza di Tito* with Schönwandt conducting. As a concert soloist, Palmour has appeared with the National Symphony, the Naval Academy in a nationally televised Christmas special, the KRO National Orchestra in Utrecht, Netherlands with Edo de Waart conducting, Carnegie Hall, Avery Fisher and Alice Tully Halls at the Lincoln Center, the Academy of Music in Philadelphia in Symphony No. 8 of Mahler with Robert Page conducting. This April, she gave masterclasses and recitals in Indonesia and in Linfen and Chengdu, China at the Sichuan University for Media and Communications. Palmour is currently teaching at Millikin University in Decatur, Illinois.

Steven Soebbing, a native of Quincy, IL, received his Doctor of Musical Arts from the University of Nebraska-Lincoln where he studied with William Shomos. He also holds an M.M. from the University of Nebraska-Lincoln and a bachelor's in vocal performance and English from the University of Notre Dame, where he studied with Georgine Resick and worked closely with Susan Youens.

Steven Soebbing's performance background has been rich and varied, having found success in opera roles such as Mercutio (*Roméo et Juliette* and Nick Bottom (*A Midsummer Night's Dream*) as well as many others. He is also at home on the concert stage, having frequently been a soloist for performances of Handel's *Messiah*. He is currently Adjunct Instructor, Department of Music and Adjunct instructor, Department of English at Frostburg State University, Frostburg, MD.

Mr. Soebbing makes frequent visits to his hometown, Quincy, IL where he has sung with the Sunday Music Series and the Muddy River Opera.

Muddy River Opera Company celebrates 25 years of bringing beautiful and entertaining opera to Quincy and the Tri-State Area.

Events scheduled for the 2015 year are:

“La Bohème Opera

June 5 and 7, 2015

“The Autumn Fling”

*Featuring a luncheon,
entertainment and raffle*

September 12, 2015, 11:30 a.m.

Quincy Country Club

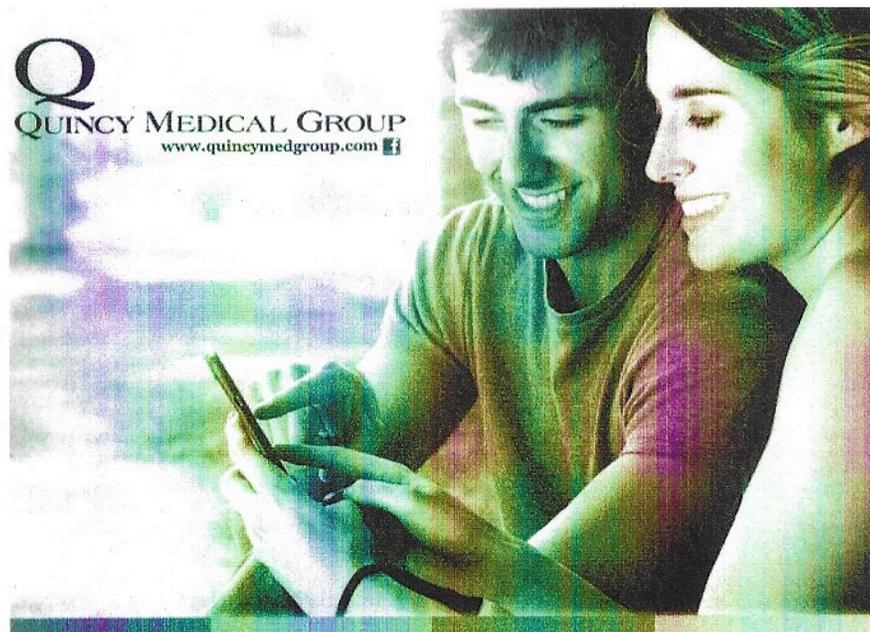
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