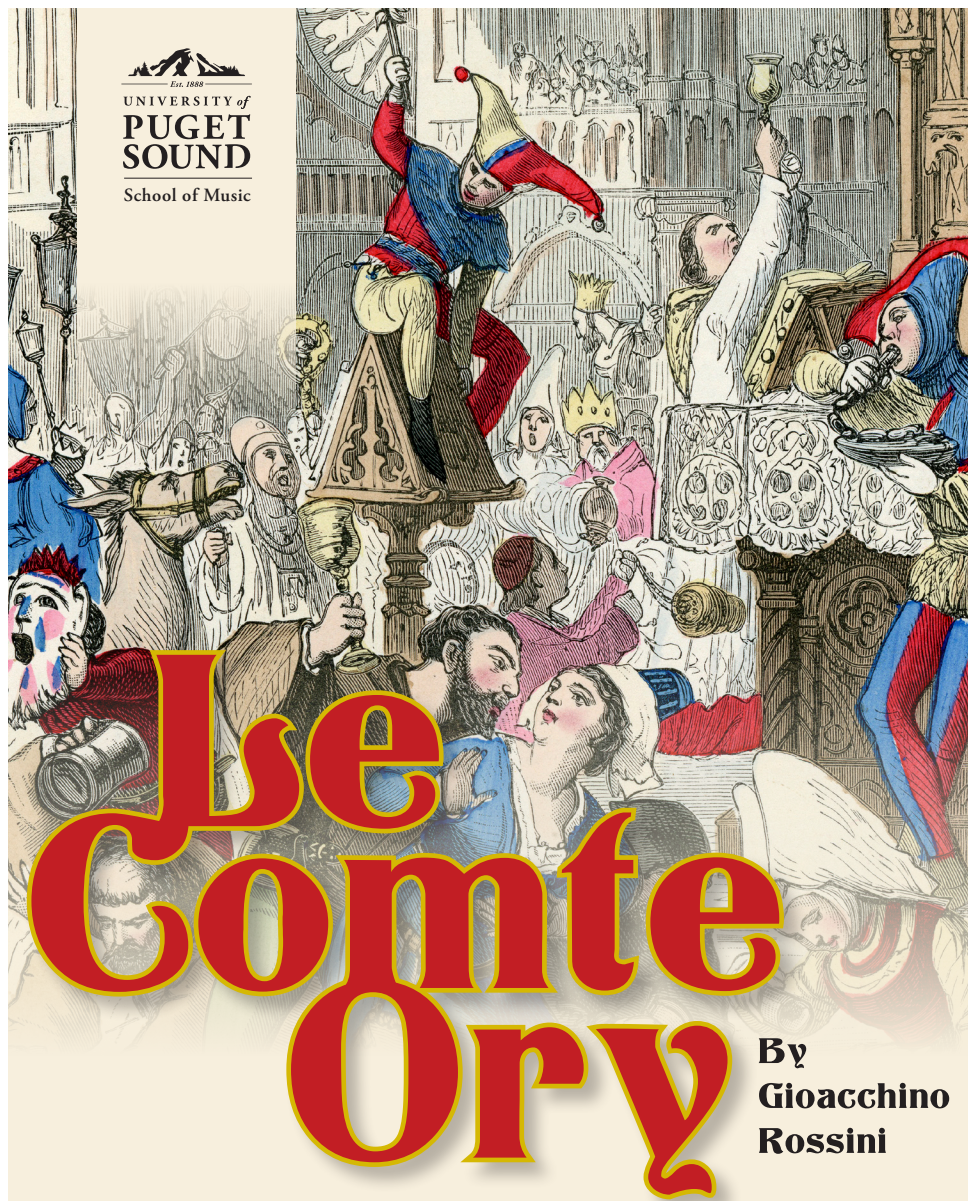




UNIVERSITY of
**PUGET
SOUND**
School of Music



Le Comte Ory

By
**Gioacchino
Rossini**

PRESENTED BY OPERA THEATER

director | **DAWN PADULA**

musical director | **DENES VAN PARYS**

conductor | **GERARD MORRIS**

Schneebeck Concert Hall

Friday, April 10, 2015 | 7:30 p.m.

Saturday, April 11, 2015 | 7:30 p.m.

Sunday, April 12, 2015 | 2 p.m.

ILLUSTRATION: VINTAGE COLOUR ENGRAVING OF THE FEAST OF FOOLS, FRANCE, 14TH CENTURY.

**University of Puget Sound School of Music
Opera Theater**

presents

LE COMTE ORY

Music by
Gioacchino Rossini

Libretto by
Eugène Scribe and Charles-Gaspard Delestre-Poirson

Director
Dawn Padula

Musical Director
Denes Van Parys

Conductor
Gerard Morris

As a courtesy to the performers and fellow audience members,
please take a moment to turn off all noise-making devices.
Flash photography is not permitted during the performance.

Thank you.

CAST

	Friday/Sunday	Saturday
Le Comte Ory.....	Jane Grey Brogdon '16.....	Jane Grey Brogdon
Le Comtesse Adèle.....	Helen Burns '15.....	Lauren Eliason '16
Isolier.....	Lauren Park '16.....	Lexa Hospenthal '16
understudy.....	Jordan Eade '15	
Raimbaud.....	Michael Stahl '17.....	Michael Stahl
Le Gouverneur.....	Alex Simon '16.....	John Lampus '15
Ragonde.....	Freya Scherlie '16.....	Jennifer Mayer '15
Alice.....	Akela Franklin-Baker '15.....	Hailey Hyde '17
Coryphée.....	Daniel Wolfert '16.....	Daniel Wolfert

ENSEMBLE

Megan D'Andrea '17, Kaylene Barber '16, Zoe Branch '18, A. J. Docter '17, Jordan Eade '15, Akela Franklin-Baker, Lisa Hawkins '16, Hailey Hyde, Caitlin Kerwin '17, Emily Lalotis '18, John Lampus, Lindsey Long '16, Ava Price '18, Danielle Rogers '18, Alex Simon, and Daniel Wolfert

OPERA THEATER ORCHESTRA

Violin I	Flute/Piccolo	Trumpet
Nicolette Andres '15	Megan Reich '17	Noah Jacoby '16
Rachel Lee '15		Gavin Tranter '16
	Flute	
Violin II	Colin Babcock '18	Horn
Emily Doyle '15		Rosa Dale-Moore '16
Gaea Villaroya '18	Oboe	Andy Rodgers '16
	Nathan Laviste '17	
Viola	Matthew Moreno '17	Trombone
Spencer DeChenne '15		Stephen Abeshima '16
Forrest Walker '17	Clarinet	Ryan Apathy '18
	Delaney Pearson '15	
Cello	Jenna Tatiyatirairong '16	Percussion
Bronwyn Hagerty '15		Minna Stelzner '16
Georgia Martin '15	Bassoon	
	Kelsey Tryon '18	
Bass		
Arda Bulak '16		
Kelton Mock '15		

DIRECTOR'S NOTE

As with all of Opera Theater productions, I seek to find just the right repertoire for our students and our program. In addition to the vocal demands being appropriate for our students at this stage in their development, the roles must also be of the voice type and number that fit our current student body. Furthermore, it must be a story that we can tell well both dramatically and theatrically. After much searching, it was *Le Comte Ory* that emerged as the opera that suited our needs best this year.

From a pedagogical standpoint, *Le Comte Ory* has proven to be a wonderful teaching tool. First, it has given our undergraduate vocalists the opportunity to explore the floridity, lyricism, and flexibility required of the *bel canto* style. In addition, it has required our students to delve wholeheartedly into dramatizing a foreign language opera. Singing art songs or arias in a foreign language is always required of the classical singer, but preparing an entire opera in a foreign language for the first time is a completely different and more intense experience. The students had to learn to think, act, and react in the foreign language while maintaining the technical and artistic proficiency required of the *bel canto* style, all the while executing seamless French diction. It was no easy feat, but the students of the Opera Theater program have certainly risen to the occasion, as you will see and hear this evening.

It has been a pleasure collaborating with our musical director, Denes Van Parys, who has been there every step of the way. I would also like to extend my gratitude to Gerard Morris, who is our conductor this evening, and who is leading our very talented Puget Sound students in the opera orchestra. I am also indebted to Mishka Navarre from the Department of Theatre Arts for so skillfully providing us with stunning costumes that play an instrumental role in our storytelling this evening. And finally, I would like to thank Kurt Walls, Geoff Proehl, and the theatre arts department for their generosity in lending us props, furniture, and other technical and general support. I am truly grateful.

On behalf of all of us, I would like to thank you for supporting the Puget Sound School of Music Opera Theater program.

—Dawn Padula, director of vocal studies

SYNOPSIS

ACT I

Setting: France, around 1200, daytime, outside the Castle Formoutiers.

The Count of Formoutiers and most of the men have left for the Holy Land to fight in the Crusades, leaving behind the count's sister, Adèle, and her companion, Ragonde. The young Count Ory, who is trying to win the countess, is resolved to take advantage of the situation. With the help of his friend Raimbaud, he has disguised himself as a hermit and taken up residence outside the castle gates. Village girls and peasants gather to get the holy man's advice on matters of the heart. Ory blesses them and promises to make all their wishes come true. Among the crowd is Ragonde. She tells Ory that, in the men's absence, the ladies of the castle have taken a vow to live as widows, but that the Countess Adèle, who is suffering from a strange melancholy, will come to consult him. Ory is overjoyed at the prospect of seeing her.

Ory's page Isolier arrives with Ory's tutor, who is looking for his charge ("Veiller sans cesse"). The tutor is suspicious about the hermit's identity and leaves to summon reinforcements. Isolier however, who does not recognize his master, confides to the "hermit" that he is in love with the countess and that he has a plan to enter the castle: he will disguise himself as a pilgrim (Duet: "Une dame de haut parage"). Ory, impressed by the idea, agrees to help but secretly resolves to use the plan for his own ends.

The countess appears, lamenting her melancholy ("En proie à la tristesse"). To her astonishment, Ory prescribes a love affair to cure her, which leads her to confess her feelings for Isolier. But the "hermit" warns her not to get involved with the page of the libertine Ory. Thankful for his advice, the countess invites Ory to the castle. They are about to leave when Ory's tutor returns and unmasks him—to the collective horror of Isolier, the countess, and the other ladies. When news arrives that the Crusaders are expected back in two days, Ory resolves to stage another assault on the castle before their return.

ACT II

Setting: Later that same evening, inside the Countess' bedroom in the Castle Formoutiers.

At the castle that evening, the women angrily discuss Ory's plot. A storm breaks and cries for help are heard from outside from a group of pilgrim women who claim that Ory is pursuing them. They are in fact the count and his men, disguised as nuns. The countess lets them in and one of them asks to express their gratitude. It is Ory, who, when left alone with the countess, is barely able to contain his feelings (Duet: "Ah! quel respect, Madame"). The countess orders a simple meal for the guests and leaves. Raimbaud, who has discovered the castle's wine cellar, enters with enough to drink for everybody ("Dans ce lieu solitaire"). The men's carousing gives way to pious chanting as soon as Ragonde comes within earshot.

Isolier informs the countess that the Crusaders will return that night. When Ragonde offers to tell their guests, Isolier realizes who they are and decides to play a

joke on Ory. He extinguishes the lamp in the countess's bedroom as Ory approaches to pay her an unexpected visit. Misled by the countess's voice, Ory makes his advances towards Isolier (Trio: "À la faveur de cette nuit obscure"). When trumpets announce the return of the Crusaders, Isolier reveals his identity and Ory is left with no choice but to make his escape. —Copyright © www.metopera.org/

PRODUCTION STAFF

Producer	Dawn Padula
Stage Director	Dawn Padula
Music Director	Denes Van Parys
Conductor	Gerard Morris
Rehearsal Pianist	Denes Van Parys
Costume Design	Mishka Navarre
Wig/Makeup/Hair Design.	Mishka Navarre, Dawn Padula
Lighting Design	Emily Leong '12
Lighting Operator.	Aidan Glaze '18
Set Design.	Dawn Padula, Alyssa Milione (PNTA)
Set Construction	Randy Cabe (Champion Builders), PNTA, Dawn Padula
Publicity	Office of Public Events
Properties/Furniture	Theatre Arts Department
Properties/Furniture Acquisition.	Dawn Padula
Production Crew	Schneebeck Concert Hall Staff Members of the Opera Theater
Supertitles	Dawn Padula
Supertitle Operator	Taylor Gonzales
Concert Hall Manager	Nicole Mulhausen '89

ACKNOWLEDGEMENTS

Special thanks to the following for lending support, goods, and services to the production

Keith Ward, Carole Christensen, Leah Vance, Nicole Mulhausen, and Bronwyn Hagerty '15, School of Music
Steven Zopfi, Bruce Browne, Kathryn Lehmann, Christina Kowalski and Michael Delos, School of Music Vocal Studies Area
Kurt Walls, Geoff Proehl, Robin Macartney '05, and Mishka Navarre, Theatre Arts Department
Alyssa Milione, PNTA, Seattle, WA
Randy Cabe, Champion Builders, Tacoma, WA
Margaret Thorndill and Patti Sumich, Office of Public Events
Shirley Skeel, Communications Office
Kristen Murphy '88, Community Music Department
Kerry Webster, Chinook Wind Recording, Tacoma, WA

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | pugetsound.edu/calendar

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3236, accessibility@pugetsound.edu, or pugetsound.edu/accessibility

All events free unless noted otherwise.

Through Saturday, April 11 Kittredge Gallery Exhibits: Large Gallery: Makoto Fujimura, Small Gallery: Works by Puget Sound students studying in Germany.

Through Friday, May 15 Collins Memorial Library Exhibit: *Celebrating Puget Sound Theater*.

Saturday, April 11, 2 p.m. and 7:30 p.m. Theater: *Looking for Normal* by Jane Anderson, Laura Shearer '15, director, Robyn Helwig '15, dramaturg, Senior Theatre Festival 2015, Norton Clapp Theatre, Jones Hall. Tickets: \$8 general; \$6 sr. citizen, military, student, PS faculty/staff/student, available at Wheelock Student Center, 253.879.3100, and online at tickets.pugetsound.edu, and at the door.

Thursday, April 16, 5–6:30 p.m. Guest Presentation: "An Evening with Abby Williams Hill," by actor Karen Haas, Trimble Forum.

Thursday, April 16, 6:30 p.m. Performance: Garden Level, student a cappella group, Kilworth Memorial Chapel.

Thursday, April 16, 8 p.m. Performance: Usound, student a cappella group, Kilworth Memorial Chapel.

Friday, April 17, 7:30 p.m. Performance: Wind Ensemble/Concert Band, Gerard Morris, conductor, Schneebeck Concert Hall.

Friday, April 17, 7:30 p.m.–Saturday, April 18, 2 p.m. and 7:30 p.m. Theater: *Who's Afraid of Virginia Woolf?* By Edward Albee, Jake Rosendale '15, director, Senior Theatre Festival 2015, Norton Clapp Theatre, Jones Hall. Tickets: \$8 general; \$6 sr. citizen, military, student, PS faculty/staff/student, available at Wheelock Student Center, 253.879.3100, and online at tickets.pugetsound.edu, and at the door.

Saturday, April 18, 2 p.m. Joint Junior Recital: Sarah Brauner, voice, and Gabriel Lehrman, voice, Kilworth Memorial Chapel.

Saturday, April 18, 5 p.m. Senior Recital: Bronwyn Hagerty, cello, Schneebeck Concert Hall.

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

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