

Concerts at the Point

16TH SEASON 2012-2013

presents ... singers from the

BOSTON UNIVERSITY



PERA INSTITUTE

MARCH 24, 2013, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT

THIS CONCERT SEASON IS SUPPORTED
IN PART BY GRANTS FROM THE



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THE GRIMSHAW GUDEWICZ FOUNDATION,
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IN MEMORIAM



JOHN G. FARIA

It is with great sadness that Concerts at the Point informs of the death of John G. Faria, Esq. John and his wife Barbara contributed greatly through their behind the scenes work and long-standing participation on our Board. John's professional life was in the law and finance, which made him much overqualified for his role as our Treasurer. However, we benefited tremendously when he applied himself to our financial operations, taxes and our nest egg savings.

Today's concert is dedicated to his memory.

Concerts at the Point Board and Volunteers

ONE REASON I LIKE OPERA

Marge Piercy

In movies, you can tell the heroine because she is blonder and thinner than her sidekick. The villainess is darkest.

If a woman is fat, she is a joke and will probably die.

In movies, the blondest are the best and in bleaching lies not only purity but victory.

If two people are both extra pretty, they will end up in the final clinch.

Only the flawless in face and body win.

That is why I treat movies as less interesting than comic books.

The camera is stupid. It sucks surfaces. Let's go to the opera instead.

The heroine is fifty and weighs as much as a '65 Chevy with fins. She could crack your jaw in her fist. She can hit high C lying down.

The tenor the women scream for wolfs down an eight course meal daily.

He resembles a bull on hind legs. His thighs are the size of beer kegs.

His chest is a redwood with hair.

Their voices twine, golden serpents. Their voices rise like the best fireworks and hang and hang, then drift slowly down, descending in brilliant and still fiery sparks.

The hippopotamus baritone (the villain) has a voice that could give you an orgasm right in your seat. His voice smokes with passion.

He is hot as lava.

He erupts nightly.

The contralto is, however, svelte. She is supposed to be the soprano's mother, but is ten years younger, beautiful and Black. Nobody cares.

She sings you into her womb where you rock.

What you see is work like digging a ditch, hard physical labor.

What you hear is magic as tricky as knife throwing.

What you see is strength like any great athlete's.

What you hear is still rendered precisely as the best Swiss watchmaker.

The body is resonance.

The body is the cello case.

The body just is.

The voice loud as hunger remagnetizes your bones.

SUNDAY, MARCH 24, 2013

SINGERS FROM THE BOSTON UNIVERSITY OPERA INSTITUTE

THOMAS

"O vin dissipe la tristesse" from *Hamlet* Mr. Stommer

BELLINI

"Se Romeo t'uccise un figlio" from *I Capuleti ed I Montecchi*
Ms. Lyles

CILEA

"Io son l'umile ancella" from *Adrianna Lacouvrea*
Ms. Fraser

LEHAR

"Dein ist mein ganzes Herz" from *Land des Lachelns*
Mr. Hutchinson

PUCCINI

"Questo amor vergogna mia" from *Edgar*
Mr. Strommer

MOZART

From *La Clemenza di Tito*
"Come ti piace imponi" Ms. Fraser & Ms. Lyles
"Deh se piacer mi vuoi" Ms. Fraser
"Parto, parto, ma tu ben mio" Ms. Lyles
"Se all'impero, amici dei" Mr. Hutchinson

BIZET

"Au fond du temple saint" from *Les Pecheurs de Perles*
Mr. Hutchinson &
Mr. Strommer

INTERMISSION

MOZART

"Deh per questo istante solo" from *La Clemenza di Tito*
Ms. Lyles

VERDI

from *La Traviata*, Act 2, scene I
Alfredo: Mr. Hutchinson
Violetta: Ms. Fraser
Germont: Mr. Strommer
Annina: Ms. Lyles

THE PERFORMERS

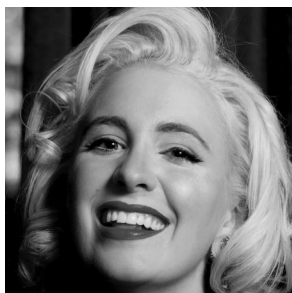


BOSTON UNIVERSITY OPERA INSTITUTE

The mission of the Opera Institute is to produce operatic artists of superior caliber who are viable in the current market. Within a supportive environment, participants are held to the highest level of professional standards in lessons, classes, coachings, rehearsals, and performances, with the objective of developing proficiency in both traditional and contemporary operatic repertoire.

CELESTE FRASER (soprano) is in her second year at the Opera Institute. She will be performing the role of Vitellia in *La Clemenza di Tito*, one of the two fully staged operas presented by the Opera Institute this season.

CHRISTOPHER HUTCHINSON (tenor) is in his first year at the Opera Institute. This summer he will make his Opera Theater of St. Louis debut. He studied both voice and clarinet at the University of Arizona.



LAUREN ASHLEIGH LYLES (mezzo-soprano) is in her second year at the Opera Institute. During her tenure there, in addition to roles in Opera Institute opera productions, she also was selected a role-study artist with the Boston Lyric Opera as Rosina (*Il Barbiere de Siviglia*).

NICKOLI STROMMER (baritone) is currently studying at the Opera Institute after completing his masters at the Manhattan School of Music. This year, he sang the role of Germont in the Opera Institute's production of *La Traviata*; he also has been baritone soloist for other productions of Haydn's *Creation* and Bach's *Magnificat*. Last summer, he was a Young Artist with "I Sing Beijing" where he made his National Center for Performing Arts debut in Beijing, China.

WILLIAM LUMPKIN (conductor from the keyboard) is the Acting Director of the Opera Institute, where he also conducts Opera and Chamber Orchestra performances. Other venues for his work include the Boston Lyric Opera, Brooklyn

Academy of Music, Opera Theater of Saint Louis, Aspen Opera Theater Center, Chicago Opera Theater and Los Angeles Opera. This will be the 9th time Mr. Lumpkin has brought singers to Concerts at the Point.

PROGRAM NOTES

AMBROISE THOMAS (1811–1896)

"O VIN DISSIPE LA TRISTRESSE" from *Hamlet*

...

Ambroise Thomas was a French composer, best known for his operas *Mignon* (1866) and *Hamlet* (1868) and as Director of the Conservatoire de Paris from 1871 till his death. *Hamlet* was one of many attempts during the nineteenth century to adapt a Shakespearean play into a dramatic opera. Most efforts to this end met with little or no success, but Thomas' work endured at the Paris Opera until the early twentieth century.

VINCENZO BELLINI (1801–1835)

"SE ROMEO T'UCISE UN FIGLIO" from *I Capuleti ed I Montecchi*

...

Bellini was an Italian opera composer. A native of Catania in Sicily, his greatest works are *I Capuleti ed i Montecchi* (1830), *La sonnambula* (1831), *Norma* (1831), *Beatrice di Tenda* (1833), and *I puritani* (1835). Known for his long-flowing melodic lines, for which he was named "the Swan of Catania," Bellini was the quintessential composer of bel canto opera.

FRANCESCO CILEA (1866 – 1950)

"IO SON L'UMILE ANCELLA" from *Andrea Lecouvreur*

...

Francesco Cilea was an Italian composer whose operas are distinguished by their melodic charm. While studying at the Naples Conservatory, Cilea produced an opera, *Gina*, which secured for him a commission from a publisher. His first important work, *L'Arlesiana* (1897), after Alphonse Daudet, was the vehicle for the tenor Enrico Caruso's first success. Cilea's best-known work, *Adriana Lecouvreur*, followed in 1902. Cilea was director of the Naples Conservatory from 1916 to 1935. In addition to operas he composed some chamber music.

FRANZ LEHAR (1870–1948)

“DEIN IST MEIN GANZES HERZ” from *Land des Lachelns*

...

Franz Lehár was an Austro-Hungarian composer. He is mainly known for his operettas of which the most successful and best known is *The Merry Widow*.

GIACOMO PUCCINI (1858–1924)

“QUESTO AMOR VERGOGNA MIA” from *Edgar*

...

Puccini was an Italian composer whose operas are among the most frequently performed in the standard repertoire. While his early work was rooted in traditional late-19th century romantic Italian opera, he successfully developed his work in the ‘realistic’ verismo style, of which he became one of the leading exponents.

W. A. MOZART (1756–1791)

LA CLEMENZA DI TITO

...

Vitellia, daughter of deposed emperor Vitellio: *Ms. Fraser*
Sesto, friend of Emperor Tito, in love with Vitellia: *Ms. Lyles*
Tito, Emperor: *Mr. Hutchinson*

Condensed storyline—Vitellia wants revenge against Tito and stirs up Sesto to act against him (duet *Come ti piace, imponi*). But when she hears word that Tito has sent Berenice of Cilicia, of whom she was jealous, back to Jerusalem, Vitellia tells Sesto to delay carrying out her wishes, hoping Tito will choose her as his empress (aria *Deh, se piacer mi vuoi*).

Tito, however, decides to choose Sesto’s sister Servilia to be his empress, and orders Annio (Sesto’s friend) to bear the message to Servilia. Since Annio and Servilia, unbeknownst to Tito, are in love, this news is very unwelcome to both. Servilia decides to tell Tito the truth but also says that if Tito still insists on marrying her, she will

obey. Tito thanks the gods for Servilia's truthfulness and immediately forswears the idea of coming between her and Annio.

In the meantime, however, Vitellia has heard the news about Tito's interest in Servilia and is again boiling with jealousy. She urges Sesto to assassinate Tito. He agrees, singing one of the opera's most famous arias (*Parto, parto, ma tu, ben mio*).

Sesto tries, thinks he succeeds, but doesn't, wounding someone dressed as Tito. After Sesto's trial and guilty verdict, Tito decides to send for Sesto first, attempting to obtain further details about the plot. Sesto takes all the guilt on himself and says he deserves death (rondo *Deh, per questo istante solo*), so Tito tells him he shall have it and sends him away. But after an extended internal struggle, Tito tears up the execution warrant for Sesto and determines that, if the world wishes to accuse him (Tito) of anything, it can charge him with showing too much mercy rather than with having a vengeful heart (aria *Se all'impero*).

GEORGES BIZET (1838–1875)

"AU FOND DU TEMPLE SAINT" from *Les Pêcheurs de Perles*

...

Georges Bizet was a French composer, mainly of operas. In a career cut short by his early death, he achieved few successes before his final work, *Carmen*, became one of the most popular and frequently performed works in the entire opera repertory.

Les Pêcheurs de Perles was composed when Bizet was 25. Set in ancient times on the island of Ceylon, the opera is a story of how two men's vow of eternal friendship is threatened by their love for the same woman, whose own dilemma is the conflict between secular love and her sacred oath as a priestess. The friendship duet "Au fond du temple saint", generally known as "The Pearl Fishers Duet", is one of the best-known numbers in Western opera.

GIUSEPPI VERDI (1813–1901)

LA TRAVIATA, ACT 2, SCENE I

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Alfredo: *Mr. Hutchinson*

Violetta: *Ms. Fraser*

Germont: *Mr. Strommer*

Annina: *Ms. Lyles*

Giuseppi Verdi was an Italian Romantic composer, mainly of opera. Some of his themes have long since taken root in popular culture—such as “La donna è mobile” from *Rigoletto*, “Va, pensiero” (The Chorus of the Hebrew Slaves) from *Nabucco*, “Libiamo ne’ lieti calici” (The Drinking Song) from *LaTraviata* and the “Grand March” from *Aida*.

La Traviata is an opera based on *La dame aux Camélias* (1852), a play adapted from the novel by Alexandre Dumas, fils. The title *La traviata* means literally The Fallen Woman, or perhaps more figuratively, The Woman Who Strayed.

Concerts at the Point's 2013-2014 SEASON

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SEPTEMBER 22, 2013

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TICKET ORDER FORMS ARE AVAILABLE AT THE CHURCH ENTRY AND FROM OUR WEBSITE—WWW.CONCERTSATTHEPOINT.ORG. YOU MAY ALSO CALL 508-636-0698 TO RESERVE TICKETS. RESERVED TICKETS MAY BE PICKED UP AND PAID FOR ON THE DAY OF THE CONCERT AT OUR TICKET TABLE IN THE CHURCH ENTRY. WE TAKE CHECKS AND CASH, ONLY.

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