Christopher Sly
By
Dominick Argento
An Opera in one Act
Thursday, November 19, 2009
7:30 PM
A Note from the Director,

The Opera Theatre program at Minnesota State Mankato has steadily grown since its premier performance in the fall of 2005. A scene program was presented with a few students who met on Friday afternoons for a couple of hours. This was made possible by coaxing students out of the practice room and encouraging them to try the operatic format.

In the spring of 2006 we presented a single performance of an extended production of Mozart's "The Abduction from the Seraglio". A rather small cast afforded us the ability to take on a fully staged production. Still lacking in singers, I was able to wear two hats directing the show and singing the bass role of the same production.

In the fall of 2006 we again presented scenes and the students began to willingly participate in the Opera Theatre program. With encouragement from the faculty, students and most importantly Dr. Harry Dunscombe we began a journey to regularly scheduled class meetings of three times a week totaling four hours (thankfully not on Friday afternoon). As a new conductor came to the Mankato Symphony Orchestra, Maestro Ken Freed challenged us to a joint collaboration with the symphony. Thus Humperdinck's fairy tale opera "Hansel and Gretel" was presented in the spring of 2007 with the Opera Theatre students miming the action while professional counterparts sang the opera. This was followed by a single performance the following week on campus with our own orchestra. To create this work the Mankato Children's Chorus and the Dance Conservatory of Southern Minnesota collaborated for this spectacular hit.

During the fall of 2007 a large number of students showed interested in the program and we accomplished an extensive opera scene program. With the talent at hand, Carmen became our focus in the spring of 2008. The score was adapted with some new dialogue and an arrangement of the music to suit our needs. In addition, many students outside of the department and the addition of the Chamber Choir helped create a full-scale production.

Last year with the addition of several graduate students the fall was focused on Mozart scenes in anticipation of a production of Mozart's "The Marriage of Figaro" in the spring of 2009. This complete opera not only challenged the students in many ways but also set up a group of veterans to the opera stage.

This has culminated in the production we are doing tonight. I hope you enjoy!

Please join us in the spring for Mozart's comedic Cosi Fan Tutte.

Kimm Julian
Director of Opera Theatre
Cast of Characters

Petra Turph, a seamstress
   Lauren Prine

Henry Pimpernell, a smith
   Andy Miller

Christopher Sly, a tinker
   Alex Barnett

Marion Sackett, hostess of the Ale House
   Jennifer Coffman

Three Huntsmen and Servants
   Joe Fine
   Andrew Kurkowskai
   Joseph Pinaldi

A Lord
   Matthew Coffman

Two Ladies
   Amanda Putze
   Jennessa Moeller

A Page
   Christina Oanes

An Officer of the Law

Special Guest Appearance
Orchestra

Flute........................................Ruth Giles
Oboe.........................................Paul Moxness
Clarinet in A..............................Richard Weber
Bassoon.....................................John Lindberg
Horn in F....................................Dave Schultz
Horn in F....................................Mark Kruger
Trumpet in C...............................Evan Collins
Percussion.................................Paul Collier
Harpsichord...............................Linda Duckett
1st Violin.................................Vickie Dunn
2nd Violin.................................Steve Dunn
Viola........................................Warren Friesen
Cello........................................Lynne Weber
Bass.........................................Daniel Nonweiler

Conductor..................................Kimm Julian

Musical Preparation and Coach.....Linda Duckett

Director and Producer...............Kimm Julian

Acknowledgements

The Department of Music, The Department of Theatre and Dance
Judi Moeller, Linda Duckett, Judi Julian
American Linen, David Nielsen

Performance permission granted by Boosey and Hawkes, Inc.
New York
SCENARIO

Scene 1

The curtain rises on an empty stage, showing the exterior of “The Garter” on a late summer’s afternoon in the sixteenth century. Sounds of the hunt are heard in the distance, mingled with shouts of “Christopher Sly” from near at hand. Sly, a tinker, staggers in, pauses long enough to drain the bottle clutched in his hand, notices “The Garter” and goes inside. His two creditors, Petra Turph, a seamstress, and Henry Pimpennell, a smith, enter in pursuit and are about to follow him into the inn, when they are interrupted by the crash of broken glass and the emergence of the stupefied Sly, closely followed by Marion Hacket, the hostess who is also a creditor. The three creditors fail to obtain satisfaction from Sly, who has fallen asleep, and depart in search of the law.

The sudden sound of a gunshot from the hunting party, which meantime has been quietly pursuing its quarry, causes the hounds to disperse. Three huntsmen enter, complaining of the ineffectiveness of the Lord’s shooting, followed by the Lord and his party, which includes two mistresses and a page. The Lord, after scolding the huntsmen for allowing the hounds to escape, is about to leave when he hears Sly mumbling in his sleep. After ascertaining that he is merely drunk and not dying the Lord decides on a jest to relieve the tedium of his existence. Sly is to be taken back to the manor, bathed, dressed in fine clothes and laid in the Lord’s bed. The page is to masquerade as Sly’s wife and to persuade him that he is really a nobleman and his past life merely a lunatic’s dream. The Lord’s party leaves, taking with them the still insensible Sly, whom they intend to return to “The Garter” when the fun is over. A few moments later the three creditors return with a young policeman and, finding that Sly has escaped, vow to catch him and make him pay up.

Interlude

The scene of the interlude is the Lord’s bedchamber, dominated by a large four-poster, on which Sly has been laid. Servants under the direction of the Lord and assisted by his two mistresses are busy preparing the room for Sly on his awakening. Suddenly Sly turns over, yawns and belches. The Lord calls everyone to order, the finishing touches are applied and in the background musicians start to play.
Scene 2

Sly’s awakening is slow and painful and it is some time before he becomes aware of the luxury of his surroundings. His questions are answered by the well-rehearsed story of his previous insanity and his requirements—especially of sack—are immediately filled. He struggles to maintain his identity but eventually gives up and accepts the fancy as fact. The “wife” is pushed into the room and the effect of sack on Sly’s befuddled brain threatens exposure but Sly is eventually quietened by patter about doctor’s orders. Meantime the Lord wearies of the game and decides to return Sly to “The Garter.” He is interrupted by the arrival of the three creditors, who have heard of Sly’s change of fortune and have come to collect. The Lord, pretending to act as Sly’s agent, shows them into a neighboring room. Sly comes to his senses and realizing the discrepancies in the story of his lunacy resolves on a prank of his own. He gathers up all moveables and escapes through the window. After settling with the creditors, the Lord returns and discovers the empty bed and missing valuables. He stands gaping as the curtain falls.

Sly comes before the curtain, with the Lord’s mistresses on either arm. He points the moral that pleasure is of the moment and should be enjoyed to the full.

Libretto

by

John Manlove

Based on the Induction to Shakespeare’s

“The Taming of the Shrew”
Gerard Aloisio, DMA – General Music Education, Trombone
Karen Boubel, Ph.D – Chairperson, Music Theory, Aural Skills, Composition
Erin Damberger, MM – University Women’s Chorale (on leave)
David Dickau, DMA – Director of Choral Activities, Conducting
Linda Duckett, DMus. – Music Theory, Music History,
  Opera Coach and Accompanist, Organ
Warren Friesen, MM – Violin
Dale Haefner, MS – Performance Series Director, Music Industry Studies, Class
  Piano/Piano Proficiency
Kimm Julian, DMA – Voice, Director of Opera
John Lindberg, Ph.D – Music History, Aural Skills, Bassoon
Martha Lindberg, MM – Oboe
Richard Meitin, JD – Music Industry Studies
Andrew Miller, BM – Maverick Men’s Chorus, University Chorale
Diana Moxness, DMA – Voice, Pedagogy, Diction, Music Education
Paul Moxness, DMA – Music Education, Saxophone
Rick Orpen, Ph.D – Percussion
Joseph Rodgers, DMA – Director of Orchestral Activities,
  Music Theory, Low Strings
Amy K. Roisum Foley, Ph.D – Director of Bands, Conducting
Emily Sapa, MM – Flute
Doug Snapp, DMA – Director of Jazz Studies, Trumpet
David Viscoli, DMA – Private Piano, Piano Pedagogy and
  Literature, Accompanying
Richard Weber, DMA – Clarinet
Sharon Wetzel – Business and Office Manager
Matt Wilson, MM – Euphonium, Horn, Tuba
Welcome to Elias J. Halling Recital Hall. We ask your assistance in keeping the Recital Hall quiet for the performance. Patrons are requested to turn off all electronic devices. Unless absolutely necessary, do not enter or depart while the music is being performed. We ask that families with small children sit quietly in the last two rows on either side of the Hall. Please do not bring food, drink, audio or video tape recording devices into Recital Hall. Out of courtesy to our performers and patrons, we appreciate your assistance in maintaining a quiet atmosphere in the Recital Hall. Thank you.

LOCATION
Unless noted, all performances take place in the Halling Recital Hall of the Performing Arts Center, 320 Maywood Avenue, Mankato.

TO REACH US
Advance Tickets/Concert Info: 507-389-5549  E-mail: dale.haefner@mnsu.edu
Web Site:  www.mnsu.edu/music

Supported by

Student Activity Fees

A member of the Minnesota State Colleges and Universities System.
Minnesota State Mankato is an Affirmative Action/Equal Opportunity University.