The Elixir of LOVE

Composed by Gaetano Donizetti
Libretto by Felice Romani

February 8-11, 2007
Patricia Corbett Theater
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Netherland Rubber Co.
UNIVERSITY OF CINCINNATI COLLEGE-CONSERVATORY OF MUSIC
Division of Opera, Musical Theater, Drama and Arts Administration
presents

L’elisir d’amore
(The Elixir of Love)

Composed by Gaetano Donizetti
Libretto by Felice Romani

Conductor
Mark Gibson

Director
Sandra Bernhard

Musical Preparation
Terry Lusk

Chorus Master
Allen Perriello*

Set Designer
Thomas C. Umfrid

Costume Designer
Courtney Jones*

Lighting Designer
B.J. Wilkinson*

Make-Up & Wig Designer
Colleen P. Herman*

Stage Manager
Tracy D. Hofmann*

PATRICIA CORBETT THEATER
February 8-11, 2007

Mainstage Season Sponsor
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* CCM Student

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SYNOPSIS

The action takes place at the end of World War II in Napa Valley, California.

ACT I. Adina, a wealthy vineyard owner, greets her day with work. Her friend Giannetta and a group of farm workers begin to file in for their lunch break looking for shade under the farm canopy. Keeping his distance, Nemorino, the farm mechanic, laments he has nothing to offer Adina but love. The workers urge Adina to read them the story that amuses her—how Tristan won the heart of Isolde by drinking a magic love potion. No sooner has Adina done so than Sgt. Belcore swaggeres in. The soldier’s conceit amuses her, but he is not dissuaded from asking for her hand in marriage. Saying she will think it over, she grants refreshments and shade for his comrades. When Adina and Nemorino are left alone, he awkwardly declares his love. She tells him his time would be better spent looking after his ailing uncle than mooning over her, for she admits she is as fickle as a breeze.

In the town square, villagers hail the traveling salesman Dr. Dulcamara, who proclaims the virtues of his patent medicine. Since it is inexpensive, the villagers eagerly buy. When they have gone, Nemorino asks Dulcamara if he sells the elixir of love described in Adina’s book. Producing his bottle of Bordeaux, the charlatan declares that he created this very elixir which, according to instructions, takes 24 hours to work. Though it costs him his last cent, Nemorino buys the “magic potion” and hastily drinks it. Adina enters to find him tipsy. Certain of winning her love 24 hours from now, he pretends indifference. Now frustrated, Adina punishes him by flirting with Belcore. Informed that he must return to his base, Belcore persuades Adina to marry him at once. Horrified, Nemorino begs Adina to wait one more day, but she ignores him and invites the entire village to her wedding feast. Nemorino rushes away, moaning that he has been ruined by Dulcamara’s elixir.

ACT II. At Adina’s vineyard, the pre-wedding celebration is in progress. Dulcamara, self-appointed master of ceremonies, conducts the entertainment. After entertaining the guests with a duet about a gondoliera and her wealthy suitor, Adina goes off with Belcore to sign the marriage contract. Remaining behind, Dulcamara finishes the feast and is joined by Nemorino, who begs for another bottle of elixir. Dulcamara refuses because Nemorino is broke. Belcore catches a breath of fresh air, annoyed that Adina has postponed the wedding until morning. Belcore asks Nemorino why he is so sad. He explains his plight, whereupon the sergeant persuades him to join the army and receive a bonus awaiting all recruits. Belcore enlists Nemorino to the army, enabling him to buy more elixir.

The town’s women gather to clear the wedding and hear from Giannetta that Nemorino’s uncle has died and willed him a fortune. When Nemorino reels in, giddy from a second bottle of wine, they besiege him with attention. Unaware of his new wealth, he believes the elixir finally has taken effect. Adina and Dulcamara arrive in time to see him happily leaving with all the women of the town. When Adina finds Nemorino’s new wealth, she becomes furious. Hoping to sell
Adina a bottle of elixir, Dulcamara claims that Nemorino’s popularity is due to the magic potion. Adina replies she will win him back with her own elixir—her charms. Nemorino returns to the farm to say good-bye. After seeing a tear on Adina’s cheek Nemorino understands Adina’s true feelings. When she appears, he tries to remain disinterested in order to fulfill his duty. She confesses she bought back his recruitment papers because she loves him.

Belcore marches in to find Adina in Nemorino’s arms. Belcore declares that thousands of women await him and accepts his fate. Attributing Nemorino’s happiness and inheritance to the elixir, Dulcamara quickly sells more bottles before making his escape.

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**DIRECTOR’S NOTE**

As a director, I am often asked this question: why do I update productions? The answer always comes with a complicated response depending on the production and the circumstances. I can assure you that it is never without tremendous consideration and attention to the story, the characters, and primarily what it is that the opera is really about. In other words, I do not “update” or conceptualize randomly!

In the case of *The Elixir of Love*, I wanted the students who are performing these roles for the first time to find the humanity in this comedy, to find a way to truly relate to the people they portray. By adjusting the time and place of Donizetti’s story to a more contemporary setting, my hope has been to provide a more meaningful context in which they could freely explore their characters’ thoughts, motivations and dreams. This story, after all, involves universal, yet complicated themes—learning about love and about one’s self. Two unique individuals who each have quirks, who know each other like brother and sister, and who through fate alone have found each other, find—eventually—that they cannot live without each other. These are not simple events to live, much less to play out on stage. My hope was to create a world for our young singers that resonated deeply and gave them a reference point from which to develop relatable, authentic characters.

After having decided to update the setting, the telling of the *Elixir* story then required for me three key ingredients: a farm, a closely-knit community, and a sense of hope for the future. For the first of these, I found inspiration from my California upbringing, which taught me about the Italian farm communities of Napa and Sonoma Valleys. Further, one of the hallmarks of this region is a close-knit agricultural community whose essential crop—the grape—produces some of the best wine in the world. In seeking to convey a sense of optimism, I was inspired by a symbolic source: a fountain that stands in Sonoma’s town square, erected in 1948 in memory of those who died in World War II. The running water of the fountain serves as a reminder that life will
go on, but like the water, our memory and community will create the tapestry of remembrance and hope as we return to the land. To me, this provided the underlying sense of hope that is central to this work.

It is within the idea of a close-knit community, at the end of the Second World War, that I wanted the students to create their characters of youth drawing lessons from generations past, from present mistakes, from misgivings, feelings (good and bad) and hope eternal about what love is while learning to fall into it. Each of us has had our first love and, likely, experienced love’s disappointments—these are events that continue from generation to generation, knowing no specific time or era. But the community of which we are a part can help support who we are, the decisions we make and, ultimately, how we are shaped and inspired by love. In this production, we have chosen to elevate this sense of “community” in order to support the lessons of love learned by Adina and Nemorino. Through this, we hope that you, the audience, can catch a glimpse of the world in which you live so that, through our community, you can laugh at and celebrate your own community.
The performance lasts approximately two hours and 30 minutes, including one 15-minute intermission.

Supertitles provided by Christopher Bergen Productions, Montclair, NJ.

* Thursday evening and Saturday and Sunday matinees
† Friday and Saturday evenings
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ILE is a member of the Elderhostel Network.
## ORCHESTRA

**CCM Concert Orchestra Chamber Orchestra**

**Mark Gibson,** conductor  
**Jackson Warren,** assistant conductor*  
**Chen Lin,** Concert Orchestra music director

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<th>Violin I</th>
<th>Cello</th>
<th>Horn</th>
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<tr>
<td>Bryan Hall, <em>concertmaster</em></td>
<td>Kameron Schlachter, <em>principal</em></td>
<td>Jerry Beck</td>
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<td>Eva Tingarova</td>
<td>Carmine Miranda</td>
<td>Steven Bobbitt</td>
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<td>You Jin Na</td>
<td>Timothy Kwan</td>
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<th>Viola</th>
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<tr>
<td>Davis Perez, <em>principal</em></td>
<td>Katherine Cich</td>
<td>Devin Roark</td>
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<td>Leah Reiter</td>
<td>Amal Gochenour</td>
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<td>Kathryn Oney</td>
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<tr>
<td>Jessica Garduno</td>
<td>Jason Denner</td>
<td>Mark Dicken</td>
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<td>Yi-Chen Chiu</td>
<td>Patrick Hanudel</td>
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**Violin**  
**Cello**  
**Horn**  
**Trumpet**  
**Trombone**  
**Harp**  
**Percussion**  
**Timpani**

Allen Perriello, Matt Lobaugh and Lixia Li, *rehearsal pianists*  
*conducts the Sunday performance*

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### Acknowledgments

**CCM thanks the following for their support of this production**

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CAST PROFILES

ADAM FRY Dulcamara
Second-year graduate student from Langhorne, Pennsylvania
At CCM: Superintendent Budd in Albert Herring, Achille Papin in Babette's Feast.
Elsewhere: Dr. Bartolo in The Marriage of Figaro with Opera Theatre and Music Festival of Lucca (Italy), Imperial Commissioner in Madame Butterfly with Dayton Opera, Zuniga in Carmen in concert with Lake George Opera (Saratoga Springs, N.Y.), Frank in Die Fledermaus and Superintendent Budd in Albert Herring with Temple University (Philadelphia).

LISA JACKSON Adina
Second-year graduate student from Woodbridge, Virginia
At CCM: Miss Wordsworth in Albert Herring, Chorus in The Voyage of Edgar Allan Poe. Elsewhere: Suor Infermiera in Suor Angelica with Opera Festival di Roma (Italy).

CHRISTOPHER JOHNSTONE Belcore
First-year artist diploma from Cedar Rapids, Iowa
At CCM: Debut. Elsewhere: Guglielmo in Così fan tutte and Eisenstein in Die Fledermaus at California State University–Long Beach, Hanezo in L'Amico Fritz at Oberlin Conservatory.

ASHLEY LOGAN Giannetta
Second-year graduate student from Miami, Florida
At CCM: Josephine in Comedy on the Bridge, Dritte Sofe in Der Zwerg, Candy Starr in One Flew Over the Cuckoo's Nest, chorus in Hansel and Gretel. Elsewhere: Susanna in The Marriage of Figaro with Opera Theatre and Music Festival of Lucca (Italy).

DAVID LOGAN Nemorino
First-year artist diploma from St. Louis, Missouri
At CCM: Soldier in Babette's Feast, Quint in Turn of the Screw, First Officer in Thérèse. Elsewhere: Fenton in Falstaff at Northwestern University (Evanston, Ill.).

DANA PUNDT Giannetta
First-year graduate student from Kilgore, Texas
At CCM: Chorus in Hansel and Gretel, Marcellina in The Marriage of Figaro. Elsewhere: Chorus in Don Pasquale, The Barber of Seville, La Traviata and Tosca with Longview Opera (Longview, Texas).

BRENDAN TUOHY Nemorino
First-year artist diploma student from Tacoma, Washington
At CCM: Don José in L'oiseau rebelle, title role in Albert Herring, Doctor in The Voyage of Edgar Allan Poe, Il Podesta in La Finta Giardiniera. Elsewhere: Ferrando in Così fan tutte with Cincinnati Chamber Orchestra, Eisenstein in Die Fledermaus with Rising Star Opera Theater (Rising Sun, In.), Tamino in The Magic Flute and Beadle Bamford in Sweeney Todd at University of Washington (Seattle).
**Cast Profiles**

**Brent Reilly Turner  Belcore**
Second-year graduate student from Winter Springs, Florida
*At CCM:* Escamillo in *L'oiseau rebelle*, Sid in *Albert Herring*. **Elsewhere:** Count Almaviva in *The Marriage of Figaro* with Opera Theatre and Music Festival of Lucca (Italy), Sid in *Albert Herring* with Opera North (Lebanon, N.H.), Dr. Falke in *Die Fledermaus* and Judge in *Trial by Jury* at Stetson University (DeLand, Fla.), King Melchior in *Amahl and the Night Visitors* with Orlando Opera, Musiklehrer in *Ariadne auf Naxos* at Brevard Music Center (Brevard, N.C.).

**Aaron Wardell  Dulcamara**
First-year artist diploma student from Williamston, Michigan
*At CCM:* Don Inigo Gomez in *The Spanish Hour*, Theater Director in *The Voyage of Edgar Allan Poe*. **Elsewhere:** Yamadori in *Madame Butterfly* with Dayton Opera.

**Ellen Wieser  Adina**
Second-year graduate student from Winnipeg, Canada
*At CCM:* Miss Wordsworth in *Albert Herring*. **Elsewhere:** Giulia in *The Gondoliers* with Chautauqua Opera (New York), Despina in *Cosi fan tutte* with Cincinnati Chamber Orchestra, Papagena in *The Magic Flute* for Royal Winnipeg Ballet with Winnipeg Symphony Orchestra and National Arts Centre (Ottawa, Canada).
SANDRA BERNHARD  Director

CCM’s opera department chair, associate professor and artistic director Sandra Bernhard holds the J. Ralph Corbett Distinguished Chair of Opera. Bernhard was a San Francisco Opera (SFO) company member for more than 18 seasons, and served as assistant director for over 40 productions since 1990, educational director during 1994–96, and coach and acting instructor for the SFO Merola Opera Program. At the SFO, she also directed the staged concerts of Lucio Silla, Ermione and Daphne and has staged productions of La bohème, Lucia di Lammermoor, Madame Butterfly, Carmen, L’elisir d’amore, Tosca and Samson et Dalila. Other directing credits include Lyric Opera of Chicago, Washington Opera, Baltimore Opera, Portland Opera, Pittsburgh Opera, Dayton Opera, Utah Opera, Minnesota Opera, Florida Grand Opera, Cincinnati Opera, Omaha and Austin Lyric Opera, Opera Pacific and Fort Worth Opera. She has also written librettos and opera education materials at San Francisco Opera, Chautauqua Opera, Virginia Opera and Florida Grand Opera. At CCM Bernhard has directed the world premiere of The Memory Game, the American premiere of Babette’s Feast and Three’s Company, the regional premieres of Die Geburstag der Infantin and The Voyage of Edgar Allan Poe, the contemporary premiere of Ottone in Villa and the first collaborative project between Cincinnati Opera and CCM—Beauty and the Forbidden. Bernhard has taught at Rising Star Audition Program, San Francisco Conservatory of Music, Utah Opera Young Artist Program, Louisiana State University, Florida Grand Opera Young Artist Program and Chautauqua Opera.

MARK GIBSON  Conductor

Mark Gibson, director of orchestral studies at CCM, serves as music director of the CCM Philharmonia Orchestra and heads CCM’s program in orchestral conducting. He has served as co-artistic director and conductor of the Opera Theatre and Music Festival of Lucca in Italy, music director of the Ashlawn/Highland Summer Festival and music director of the New York City Opera National Company. Gibson has led productions with opera companies in New York, Dallas and Cleveland, as well as at The Minnesota Opera, Michigan Opera Theatre, New Orleans Opera and Opera Pacific. He has also conducted the symphony orchestras of Jacksonville, Quad Cities, Sioux City, Bochum (Germany) and Shenzhen (China), as well as the Minnesota Orchestra, St. Paul Chamber Orchestra and Rochester Philharmonic. He has appeared frequently at the summer festivals of Chautauqua (New York) and Spoleto USA (Charleston, S.C.). Prior to joining the faculty of CCM, he was principal conductor of the Alabama Symphony Orchestra, a regular guest conductor with the New York City Opera and resident conductor of the Gran Teatre del Liceu (Barcelona). Last season he debuted with the Qingdao Symphony in China. In May 2006, Gibson returned for his third production at the Seoul Opera House, conducting Madame Butterfly. He has been invited to serve as a guest professor of conducting at the Central Conservatory of Music (Beijing), the Hochschule für Musik und Theater (Munich), the Indiana
Rowland Dietz is one of CCM’s great missionaries. His support over nearly two decades has manifested itself in countless ways, ranging from his omnipresence at CCM performances, to his wisdom on the Friends of CCM Board, to his grandson’s weekly guitar lessons in the Preparatory Department. And as Rowland’s involvement has grown over the years, so has the number of people he has converted into CCM devotees. Rowland recently made a significant bequest commitment to support CCM and has agreed to spearhead an effort to educate our supporters about planned gifts. Who better to lead such a charge than a member of our own family?

For more information on planned giving, call the CCM External Relations Office at (513) 556-2100.
University Jacobs School of Music, the Escola Superior de Musica de Catalunya and as visiting professor of conducting and ensembles at Eastman School of Music. Gibson is co-author of the 7th and most recent edition of *The Modern Conductor.*

**Terry Lusk** *Musical Preparation*

Associate professor of opera/vocal coaching Terry Lusk has been at CCM since 1999, where he has been the vocal coach for *The Ballad of Baby Doe,* *Rusalka,* *Il Viaggio à Reims,* *Pelléas et Mélisande,* *The Voyage of Edgar Allan Poe* and the double bill of *Les Mamelles de Tirésias* and *Savitri.* He previously taught at The Juilliard School and the University of Texas at Austin. Over the course of his career, he has worked with Santa Fe Opera, San Francisco Opera, Austin Lyric Opera, Washington National Opera and Opera Theatre of Saint Louis. Some of the summer festivals where he has taught include the Israel Vocal Arts Institute (Tel Aviv), the Merola Opera Program (San Francisco) and the International Institute of Vocal Arts (Chiari, Italy). In recitals, he has accompanied such singers as Mignon Dunn, Sherrill Milnes, Ruth Ann Swenson and Dolora Zajick. He has coached Leontyne Price, Luciano Pavarotti, Margaret Price and Giorgio Tozzi, among others.

**Thomas C. Umfrid** *Set Designer*

2006-07 marks the 20th season of Thomas Umfrid’s tenure as teacher and resident senior scenic designer at CCM, where he has created more than 55 scenic designs. He has designed sets for CCM’s productions of *The Pajama Game,* *Don Giovanni,* *The Pirates of Penzance,* *Brigadoon,* *Pelléas et Mélisande,* *The Marriage of Figaro,* *One Flew Over the Cuckoo’s Nest,* *The Crucible,* *Rusalka,* *My One and Only,* *Man of La Mancha,* *The Secret Garden,* *The Rake’s Progress,* *Don Pasquale,* *Albert Herring* and the 1990, ’92 and ’95 “Hot Summer Nights” seasons. Regional and national credits include projects for Cincinnati Playhouse in the Park, Stages St. Louis, Cincinnati Ballet, Cincinnati Opera, Utah Shakespearean Festival, New Mexico Repertory Theatre, Shakespeare Santa Cruz and the Manhattan School of Music. Internationally, his work has been seen at London’s Royal College of Music and the Hong Kong Academy for Performing Arts. He has held staff positions at the Santa Fe Opera, Guthrie Theatre and Missouri Repertory Theatre. He is a member of United Scenic Artists 829. A gallery of Umfrid’s work for CCM and beyond can be viewed at http://theumfridstudio.com.

**Courtney Jones** *Costume Designer*

A senior from Columbus, Ohio, Courtney Jones served as costume designer for CCM’s productions of *The Robber Bridegroom* and *The Elephant Man* and assistant costume designer for *The Voyage of Edgar Allan Poe* and *Sideshow.*

**B.J. Wilkinson** *Lighting Designer*

B.J. Wilkinson is a second-year graduate student from Greeley, Colorado. He has previously designed lighting for CCM’s productions of *The Lady’s Not for Burning,* *Thérèse,* as well as *Ballade* and the Spring Ballet for CCM’s dance division. Wilkinson served as assistant lighting designer for CCM’s productions of *The Pirates of Penzance*
and *Crazy for You* and has designed lighting for various productions of the Little Theatre of the Rockies (Greeley, Co.) and *La Sylphide* with Ballet Tech Ohio (Cincinnati). He has also been the assistant lighting designer for several productions with Utah Shakespearean Festival.

**Colleen P. Herman** *Make-Up & Wig Designer*

A senior from Cincinnati, Ohio, Colleen P. Herman designed make-up and wigs for CCM’s production of *The Robber Bridegroom* and was make-up crew head for *Crazy for You, Brigadoon, Ariodante, Don Giovanni* and *Top Girls*. She was part of the make-up and hair crew for Cincinnati Playhouse in the Park’s production of *Company* and the make-up and wig crew for Cincinnati Opera’s *Margaret Garner*. Herman was also the make-up and wig intern for Des Moines Metro Opera’s productions of *The Rake’s Progress, The Magic Flute* and *Rigoletto*.

**Tracy D. Hofmann** *Stage Manager*

Tracy D. Hofmann is a second-year graduate student from Cincinnati. At CCM she has served as stage manager for *The Pajama Game* and *Hedda Gabler* and assistant stage manager for *The Pirates of Penzance* and *Noises Off*. She was also stage manager for *The Marriage of Figaro* with the Opera Theatre and Music Festival of Lucca (Italy).

**R. Terrell Finney, Jr.** *Producer*

R. Terrell Finney, Jr. has directed CCM’s *Floyd Collins, Dancing at Lughnasa, The Diviners, Myths and Hymns, As You Like It, Baby, Lend Me A Tenor, Chekhov in Yalta, Blithe Spirit* and the world premiere of *Clever Dick* for CCM/Ensemble Theatre of Cincinnati, among others. He is a former artistic director of the Showboat Majestic where selected productions included *Crimes of the Heart* and *They’re Playing Our Song*. He also directed *The Importance of Being Earnest* for the Cincinnati Shakespeare Festival. Acting credits include Nurse Nanny Fanny in ETC’s *Snow White*, Hysterium in the “Hot Summer Nights” production of *A Funny Thing Happened on the Way to the Forum* and Argon in CCM’s *The Imaginary Invalid*. He has also served as narrator for the Cincinnati Symphony Orchestra. A graduate of the MFA directing program at Boston University, he spent the summers of 1992 and 1995 in training programs with the Royal National Theatre of Great Britain. A past president of the Ohio Theatre Alliance, he is currently the head of the Division of Opera, Musical Theater, Drama and Arts Administration at CCM and served as producer of CCM’s acclaimed “Hot Summer Nights” from 1998 to 2002. A member of Actors’ Equity Association, he serves on the Commission on Accreditation of the National Association of Schools of Theatre and frequently serves as a consultant to theater programs across the United States.
Technical Staff

Technical Director ................................................................. David Goldman

Assistant Stage Managers ............................................................. Megh Jennings, Noah Mehl, Adam Zeek

Assistant Costume Designers ....................................................... Megan Flannery, Starr Slocum

Assistant Lighting Designer .......................................................... Benjamin L. Gantose

Assistant Make-Up and Wig Designers .................. Karin Craven, Emily Murray, Daniel Townsend

Assistant Technical Director .......................................................... Bill Davis

Scenic Artist ...................................................................................... Michael Blankenship

Properties Artisans ................................................................. Jessica Baysinger, Isabella Byrd, Meghan Urbanski

Properties Assistant ......................................................................... Clare Strasser

Scene Shop Assistants ......... Alaina Andersen, Daniel Beck, Michael Cecchini, Bill Davis, Katie Hamilton, Sean Luckey, Sean Mullarkey, Carmen Pescatrice, Becca Schnauber, Mary Stebelton, Derick Sheehan, Chris Weir

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Paint Crew ..................................................................................... Amber Felker, Jessica Arthur, Andrew Goddard, Adam Johnston, Mike Shadovitz, Larry Wright


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Wardrobe Maintenance Crew .................. Caroline Burns, Evan Charest, Abigail Cox, Trevor Day, Gregory S. Falcione, Megan Kelly, Wesley Lawrence, Kristin Moore, Kate Olmstead

Wardrobe Running Crew .................. Megan Flannery (head), Stephanie Boyd, Emily Greeves, Dione Hardin, Casey Leach, Olga Martynchenko

Costume Coop Student ......................................................... Christine Plageman

Costume Work/Study Student .......................... Megan Flannery, Liesl Seitz

Light Shop Assistants ...... Ryan Bible, Jonathan Fuchs, Kate Furst, Renee Miller, B.J. Wilkinson

Master Electrician .......................... Derek McLaughlin

Assistant Master Electricians .......................... Nicholas Flinn, Andrew Goddard, Tom Huston, Cesar Rocha, Bridgett Shannon

Light Board Operator .......................... Tom Huston

Followspot Operators .......................... Nicholas Flinn, Andrew Goddard, Cesar Rocha

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