Music and libretto by Carlisle Floyd
Based on the novel by John Steinbeck
May 13–16, 2010
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OF MICE AND MEN (1970)

Music and libretto by Carlisle Floyd
Based on the novel by John Steinbeck

Conductor
Mark Gibson

Director
Nicholas Muni

Musical Preparation
Marie-France Lefebvre
Terry Lusk

Set Designer
Thomas C. Umfrid

Costume Designer
*Katie Kimmel

Wig & Make-Up Designer
Daniel Townsend

Lighting Designer
*Corey Felgenhauer

Sound Designer
*Mary Stebelton

Stage Manager
*Sandra Zamora

Fight Director
k. Jenny Jones

* CCM Student

Corbett Auditorium
May 13-16, 2010

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TIME AND PLACE
The 1930s, Ranch Country in Northern California

ACT ONE
SCENE 1: A Gulley
Previous to the start of the opera, at a social gathering, Lennie has inadvertently terrified a young woman by touching her soft dress. Thinking he was about to rape her, she screamed. After much effort, George succeeded in prying Lennie’s hands off the young woman but the police began a heated pursuit. When the two renegades find safety in a mountain gulley George vents his frustration and seriously considers abandoning Lennie, for both their sakes. Torn by the promise he made to Lennie’s Aunt Clara to care for him and unable to look Lennie in the eye and tell him, he remains with Lennie who pleads with George to describe the farm they will own some day.

SCENE 2: The Bunkhouse at Curley’s Ranch
Curley, who has recently taken over the ranch after his father’s death, is furious with Candy, a crippled man who was his father’s trusted foreman for years, blaming him for the fact that the two men recently hired to help with the autumn harvest have not shown up for work that day. As Curley is about to fire Candy, Curley’s wife appears unexpectedly, frustrated and bored, to plead with Curley to take her out on the town that evening. They argue and after she storms out, Curley commands Candy to inform him if she ever enters the bunkhouse again.

George and Lennie finally arrive and present their employment papers. Candy assigns them their bunk as the ranch hands return from supper anticipating their evening moonshine ritual. Slim, the new foreman, announces that his dog has birthed a litter of pups and offers them on a first-come, first-served basis. Suddenly Curley’s wife appears, this time dressed to go out on the town. She tells the men she is looking for Curley but it is clear that what she is really looking for is attention.

A hand named Carlson accuses Candy of sneaking his dog into the bunkhouse, something that has been forbidden due to the overwhelming smell of the aged and disease-ridden animal. Slim suggests it is time to put the dog out of its misery and offers Candy the pick of his new litter of pups. Carlson insists on shooting the dog to put him down and Candy finally relents. While everyone waits for the gunshot, another ranch hand, known as the ballad singer, enters singing a plaintive song.

ACT TWO
SCENE 1: The Bunkhouse, the Following Week
It’s payday and the ranch hands are gambling their earnings away on a game of horseshoes, as Candy tends to the puppy Slim has given him. Slim notices George reading a newspaper, looking through the “for sale” ads for a farm that he and Lennie can buy. He expresses his skepticism about a ranch hand’s ability to save enough for any sort of future but George insists that he and Lennie are different and will find their dream. He calls Lennie in to tell him about an advertisement he has seen for a farm, which is for sale. Candy overhears the conversation and offers to invest his life savings as a co-owner of the farm.
Their celebration is dampened by the arrival of Curley’s wife. George senses trouble and as he tries to throw her out of the bunkhouse, Curley shows up outraged to find his wife there. He challenges George to a fist fight but when Lennie laughs, Curley turns his attention to him instead, intent on making an example for the rest of the ranch hands. Curley mercilessly beats on Lennie, who does not defend himself fearing that he would cause trouble and upset George. Finally, George gives him permission and Lennie grabs Curley’s hand and crushes it. George is heartsick: trouble with Curley means getting fired, which means no farm. But Slim blackmails Curley into not firing Lennie and George, by threatening to reveal how Curley got his hand crushed. Searching for someone to blame, Curley turns on his wife.

ACT THREE
SCENE 1: The Barn, the Following Day

Lennie rushes into the barn to hide from George, fearing he will be in trouble because he has accidently killed the puppy. Curley’s wife enters, also hiding -- she has decided to run away from Curley. Each sings of their elusive dream: Lennie of a farm with lots of soft-furred animals he can pet and Curley’s Wife of the stardom that surely awaits her in Hollywood. She is drawn to Lennie and his simple desire to touch soft things and allows him to touch her hair. But when his touch begins to confuse her she screams, frightening Lennie to the point that he forgets himself and accidently kills her. Candy comes in, looking for Lennie, and discovers the body. Shocked, he calls in George and Slim. Both understand immediately what has happened. Slim tells George to take Carlson’s pistol and shoot Lennie himself, rather than let Curley and Carlson lynch him. Slim will delay the posse as much as he can.

SCENE 2: The Gulley, Sometime Later

Lennie arrives, frightened, knowing he’s done something bad. When George catches up with him, with the encroaching sounds of the posse in pursuit, Lennie becomes more frightened than ever. George reassures Lennie by asking him to look across the river and imagine their new farm. As George recites the dream one last time and Lennie is finally able to see it, George pulls out the pistol and fires.
DIRECTOR’S NOTE

We are dedicating these performances to the late baritone Julian Patrick, an extraordinary man and artist who recently passed away at the age of 81. Julian created the role of George in the premiere production of *Of Mice and Men* in 1970 at Seattle Opera and later went on to sing the role of Candy. He was a graduate of CCM and enjoyed a long and distinguished career in both opera and Broadway, creating many world premiere roles. He was also a well respected teacher and mentor to many wonderful singers and will be missed greatly.

*Of Mice and Men* is an opera I have wanted to direct for many years and I am very thankful for the opportunity to explore its endless depths of meaning and emotion. For this production, our beginning point of discussion was George’s central, ultimate dilemma: should he kill Lennie, his only source of optimism and joy, in order to spare him a worse fate? Selfish compassion, selfless destruction.

To highlight by contrast the sense of optimism that Lennie provides George, our environment is purposely very bleak and spare: this is a world where hope withers and dreams do not come true, where loneliness rules. It is an expressionistic version of the Great Depression, during which the story takes place. Within this endless landscape of emotional desolation stands Lennie, an oasis of hope and primal emotion; a man with the innocence of a child, who moves from one pure state of feeling to the next, without an iota of the cynicism that dominates every other creature around him. Whatever trouble Lennie causes George, he brings him genuine, vibrant emotion in equal measure--and this is why George stays with him.

But why drag Lennie out into the world at large, a world in which Lennie cannot function? Why not place Lennie in a facility appropriate to his condition? Which is the more humane choice, the less selfish choice?

Owning their own farm is the solution, their nirvana, where George can both enjoy Lennie and protect him from a cruel world.

There is another trouble-maker who dreams: Curley’s Wife. She is also an innocent of sorts, someone who yearns to be loved, who yearns to matter in this world. She cannot bear the feeling of being a “nobody.” Her dream is to be a movie star in Hollywood; fame will supply the love she craves. Stuck in a loveless marriage, stuck with an unwanted child growing inside her, she panics and behaves in the most self-destructive ways, drawn like a moth to the proverbial flame, which is Lennie’s all-consuming innocence.

When these two innocents meet a violent tragedy erupts, which in turn sparks the deeper tragedy of the piece: George must destroy the only real thing of real value in his life.

- Nicholas Muni
director, Distinguished Artist in Residence and Associate Professor of Opera
THE COMPANY

Lennie Small.................................................. JOHN CHRISTOPHER ADAMS*
M. ANDREW JONES‡

George Milton.................................................. NOEL BOULEY*
MICHAEL YOUNG‡

Curley............................................................... JESSE RAGLAND III*
ANDREW STENSON‡

Candy ............................................................... DAVID SWAIN*
HUNTER ENOCH‡

Curley’s Wife.................................................... ALISON SCHERZER*
JEREMY PARKER‡

Slim............................................................... FREDERICK BALLENTINE, JR.*
THOMAS GUNTER‡

Carlson............................................................. MARCO CAMMAROTA*
JOSH WHEEKER‡

The Ballad Singer ............................................. DANIEL O’DEA*
CAMEO TARUN HUMES‡

The Ranch Hands........................................... TIMOTHY BRUNO,
MARCO CAMMAROTA, KEVIN DEVRIES, EMMETT O’HANLON,
LUIS OROZCO, ANDREW PENNING, WAYNE SHUKER, RYAN
SLONE, JOSH WHEEKER, SPENCER VIATOR

* Friday, May 14, Sunday, May 16
‡ Thursday, May 13, Saturday, May 15

The performance lasts approximately 2 hours and 30 minutes, with
one 20-minute intermission after Act I.

ACKNOWLEDGEMENTS

CCM wishes to thank the following for their support of this production:
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Mark Gibson, conductor  
Aik Khai Pung, assistant conductor

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- Elizabeth Lu

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- Jessica McCafferty

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- TJ Allen

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- Paula Haffner

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- Junghyun Cho

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- Benjamin Fraley

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- Gerald Noble
- Alynn Rousselle

### Violin 1
- Yabing Tan*
- concertmaster
- Scott Jackson
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- Xiao Feng
- Lai Lai Louie
- Wan Lin Tsai
- Nick Naegele
- Jeong Yeon Ryu
- Sophie Borchmeyer
- Stephanie Bork

### Violin 2
- Connie Hsu*
- Ryan Prijic
- Lucy Lewis
- Chang Ji
- Cheung Lun Chan
- Sophia Arriaga
- Boa Park
- Ye In Jin
- Man Lau Sam
- Jennifer Van Eenam

### Cello
- Shannon Lockwood*
- Ju Yeon Oh
- Christoph Sassmanshaus
- Desiree Miller
- Youngchul Go
- Pu Chen

### Bass
- Chris Leverenz*
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JOHN CHRISTOPHER ADAMS  Lennie Small
Second-year artist’s diploma student from Brandon, Mississippi
At CCM: Bacchus in Ariadne auf Naxos, Rodolfo in La bohème. Elsewhere: McDowell in Rise for Freedom with Cincinnati Opera, Soloist in Porgy and Bess with the Festspielhaus (Baden Baden, Germany) and Operahaus Zurich (Switzerland).

FREDERICK BALLENTINE, JR.  Slim
Junior from Norfolk, Virginia
At CCM: Simone in Gianni Schicchi, Jupiter in Orpheus in the Underworld, Sprecher in Die Zauberflöte, Copy Boy in Miss Lonelyhearts. Elsewhere: Mr. Gabineau in The Medium and Aeneas in Did and Aeneas at the Governor’s School for the Arts (Norfolk, Va.).

NOEL BOULEY  George
First-year artist’s diploma student from Houston, Texas
At CCM: Collatinus in The Rape of Lucretia, Falstaff in Falstaff, Sarastro in Die Zauberflöte, Goldsmith in Miss Lonelyhearts. Elsewhere: Judge Burden in Willie Stark, Guglielmo in Così fan tutte, Schaunard in La bohème, Escamillo in La tragédie di Carmen and Professor Bhaer in Little Women at Louisiana State University (Baton Rouge, La.).

MARCO CAMMAROTA  Carlson
First-year graduate student from Schenectady, New York
Elsewhere: Egisto in L’Egisto and Rinuccio in Gianni Schicchi at the Crane School of Music (Potsdam, N.Y.).

DANIEL O’DEA  Ballad Singer
Second-year artist’s diploma student from Wilmette, Illinois

HUNTER Enoch  Candy
Senior from Paris, Tennessee
At CCM: Gianni Schicci in Gianni Schicchi, Mars in Orpheus in the Underworld, Second Armored Man/Priest in Die Zauberflöte. Elsewhere: Horace Vandergelder in Hello, Dolly with the Janiec Opera Compay (Brevard, N.C.), Giuseppe in The Gondoliers, Fred Graham in Kiss Me, Kate and Simone in Gianni Schicchi at the Fort Worth Academy of Fine Arts (Fort Worth, Texas).

THOMAS GUNTHER  Slim
Second-year artist’s diploma student from Muscatine, Iowa
CAST PROFILES

Elsewhere: Marcello in La bohème with La Musica Lirica (Novafeltria, Italy), Starveling in A Midsummer Night’s Dream with the Des Moines Metro Opera (Des Moines, Iowa), Joseph de Rocher in Dead Man Walking, Guglielmo in Così fan tutte and Marcello in La bohème, at the University of Nebraska (Lincoln, Neb.).

CAMEO TARON HUMES Ballad Singer
Second-year graduate student from Titusville, Florida
At CCM: Almaviva in Il barbiere di Siviglia. Elsewhere: Gaston in La traviata with the University of Florida Opera Theatre (Gainsville, Fla.), Ottavio in Don Giovanni at the Operafestival di Roma (Rome, Italy), Tenor Soloist in Mozart’s Requiem with the Cincinnati Ballet.

M. ANDREW JONES Lennie Small
Second-year graduate student from Moline, Illinois
At CCM: Bardolfo in Falstaff. Elsewhere: Monostatos in Die Zauberflöte at Luther College (Decorah, Iowa).

JEREMY PARKER Curley’s Wife
Second-year graduate student from Vandalia, Ohio
At CCM: First Lady in Die Zauberflöte, La chatte in L’enfant et les sortilèges. Elsewhere: Gianetta in L’elisir d’amore with Kentucky Opera (Louisville, Ky.).

ANDREW PENNING Pete
First-year graduate student from St. Paul, Minnesota
At CCM: Monsieur Lacouf in Les mamelles de Tirésias.

JESSE J. RAGLAND II Curley
Second-year graduate student from Detroit, Michigan

ALISON SCHERZER Curley’s Wife
First-year artist’s diploma student from Minneapolis, Minnesota
At CCM: Zerbinetta in Ariadne auf Naxos, Desperate in Miss Lonelyhearts. Elsewhere: Mabel in Pirates of Penzance with Anoka Lyric Arts Theatre (Minneapolis, Minn.), Lucy in The Telephone with Bedlam Theater (Minneapolis, Minn.).

ANDREW STENSON Curley
Second-year graduate student from Rochester, Minnesota
At CCM: Male Chorus in The Rape of Lucretia. Elsewhere: First Jew in Salome with Cedar Rapids Opera (Cedar Rapids, Iowa), Guard in The Letter with Santa Fe Opera (Santa Fe, N.M.).

DAVID SWAIN Candy
Second-year artist’s diploma student from Round Rock, Texas
At CCM: Tarquinius in The Rape of Lucretia, Le Gendarme in Les mamelles de Tirésias, Ford in Falstaff. Elsewhere: Baron Douphol in La traviata with Opera Theater of St. Louis (St. Louis, Mo.) and Opera Colorado (Denver, Colo.), Angelotti in Tosca and Speaker in Die Zauberflöte with Indianapolis Opera (Indianapolis, Ind.).
JOSHUA WHEEKER Carlson
Junior from Kettering, Ohio
At CCM: Mercury in Orpheus in the Underworld, Rinuccio in Gianni Schicchi.
Elsewhere: Lieutenant Cable in South Pacific with Epiphany Community Theatre (Dayton, Ohio).

MICHAEL YOUNG George
First-year graduate student from Cortland, Ohio
At CCM: Musiklehrer in Ariadne auf Naxos, Papageno in Die Zauberflöte, L’arbre in L’enfant et les sortilèges, Office Voice in Miss Lonelyhearts, Officer in La bohème, Apollo in L’Egisto. Elsewhere: Melchior in Amahl and the Night Visitors at the University of Cincinnati’s Clermont College.

STUDENT STAFF PROFILES

AIK KHAI PUNG Assistant Conductor
A doctoral student from Penang, Malaysia, Aik Khai Pung obtained his master of music from CCM and his bachelor of arts from the Central Conservatory of Music, Beijing. He began to study piano at the age of 5 and violin at the age of 7. At the same time, he undertook vocal training and has won several prizes in vocal competitions. Pung was awarded top student of the year in 2005 at the Central Conservatory of Music, the first foreign student ever to have won the award. Also in 2005, he served as assistant to Maestro Seiji Ozawa for his concert tour in China. In the summer of 2008, Pung was assistant conductor of the Opera Theatre and Music Festival of Lucca. His performances at CCM include The Barber of Seville.

KATHERINE KIMMEL Costume Designer
A third year graduate student from Toledo, Ohio, Katherine Kimmel was costume designer for CCM’s productions of Blood Wedding and Recent Tragic Events, assistant costume designer for Little Women and Twelfth Night, and mask technician for Batboy: The Musical. She was also assistant costume designer and wardrobe co-head for La bohème with the Opera Music Theatre Festival of Lucca (Lucca, Italy), costume designer for The Children’s Hour, Escuela Del Mundo and A New Brain as well as mask designer for Two Planks and a Passion at Ohio State University (Columbus). She was also a wardrobe and crafts artisan at the Utah Shakespearean Festival (Cedar City, Utah), and a stitcher at the Utah Opera Festival (Logan, Utah).

COREY FELGENHOUR Lighting Designer
A first-year graduate student from Woodstock, Illinois, Corey Felgenhour was assistant lighting designer for CCM’s production of Hair. He was also lighting designer for Pentecost and Marisol at Northern Illinois University (Dekalb, Ill.), and Afghan Women, Sisters of Swing, Lend Me A Tenor, The Apple Tree and Hey Fever at Penn State University (State College, Pa.).
MARY STEBELTON  Sound Designer
A senior from Groveport, Ohio, Mary Stebelton was assistant sound designer for CCM’s productions of Orpheus Descending and How To Succeed in Business Without Really Trying, and FOH mix engineer for Bat Boy and Anything Goes. She was also FOH mix engineer for How to Succeed in Business Without Really Trying with Cincinnati Showbiz Players, as well as Grey Gardens and Don’t Make Me Pull This Show Over with Ensemble Theatre of Cincinnati.

SANDRA ZAMORA  Stage Manager
A second-year graduate student from Brownsville, Texas, Sandra Zamora was assistant to the director in CCM’s production of You Can’t Take it With You, stage manager in Crimes of the Heart, assistant stage manager in How To Succeed in Business Without Really Trying and supertitle operator in Il barbiere di Siviglia. She was also stage management intern for Sleeping Beauty and My Name is Asher Lev with Ensemble Theatre of Cincinnati, and props run crew intern for Elixir of Love, Don Giovanni and Alceste as well as production assistant for apprentice scenes with the Santa Fe Opera (Santa Fe, N.M.). She was stage manager for The Great Celestial Cow and Bobby Gould at Texas A&M University (College Station, Texas).

CHRISTOPHER WEIR  Technical Director
A first-year graduate student from Wadsworth, Illinois, Christopher Weir was technical director for CCM’s productions of Hair, Il barbiere di Siviglia, and Recent Tragic Events, assistant technical director for Little Women and master electrician for How to Succeed in Business Without Really Trying. He was also assistant to the director of production at the Cincinnati Opera, automation intern for Cirque du Soleil’s Ka (Las Vegas, Nev.), and technical director for Six Flags Great America (Gurnee, Ill.).

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The image shows a page from a brochure or program for a production called "An Ideal Husband" by Oscar Wilde. The production dates are April 16 – May 16, 2010. The brochure includes a website and phone number for more information: www.cincyshakes.com, (513) 381-2273.
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*DIANNE M. ROSENBERG*

Dianne Rosenberg, President

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