

Production Staff

STAGE MANAGER
Matt Saltzberg

ASSISTANT STAGE MANAGER
Katie Ferguson

DANCE CAPTAIN
Kimberlyn Massey

PROPS MASTER
Scot Bouillon

POSTER DESIGN
Victoria Harmon

Special Thanks

Terry Chasteen

Kitty Karn

Mary McMurtery

Ryan McNeil (in memoriam)

Rebel Mickleson

Jonathan Saeger

Laura Saeger

Penny Shumate

James Stegall

There will be one, 15 minute intermission.

Western Illinois University School of Music Presents

AN AMERICAN OPERA

DOUBLE BILL

THE OLD MAID AND THE THIEF

by Gian Carlo Menotti

The Devil and Daniel Webster

by Stephen Vincent Benét

Hainline Theatre

May 5th & 6th, 2017

7:30pm



<p>MISS TODD Monica Tate</p> <p>MISS PINKERTON Parker Carls</p> <p>LAETITIA Claire Ryterski</p> <p>BOB Benjamin Rogers</p> <p>POLICEMAN Zachary Palmer</p>	<p>GIAN CARLO MENOTTI</p> <p>THE OLD MAID AND THE THIEF</p> <p>A Grotesque Opera in Fourteen Scenes</p> <p><i>A small midwestern town, 1939</i></p>
<p>JABEZ STONE Zachary Palmer</p> <p>MARY STONE Amanda Ensign</p> <p>DANIEL WEBSTER Benjamin Rogers</p> <p>MR. SCRATCH Tyler Bryant</p> <p>FIDDLER/CLERK Spensor Randolph</p> <p>VOICE OF THE MOTH Victoria Harmon</p> <p>JUSTICE HATHORNE Matt Bean</p>	<p>DOUGLAS MOORE</p> <p>THE DEVIL AND DANIEL WEBSTER</p> <p>A Folk Opera in One Act</p> <p>Libretto by Stephen Vincent Benet</p> <p><i>Cross Corners, New Hampshire, 1840</i></p> <hr/> <p>ENSEMBLE Andrea Anton, Ashley Asauskas, Callen Brown, Alyssa Burno, Kaselyn Hart, Tucker Lee, Kimberlyn Massey, Mara McClintock, Aaron Mendenall, Gabriel Rackers, Leonel Villarreal</p>

Director's Note

On the surface, *The Old Maid and the Thief* and *The Devil and Daniel Webster* have a great deal in common. Both are one-act American operas. Both are approximately one hour long. They premiered less than a month apart in the spring of 1939, both written by composers trained on the East coast: Menotti at Curtis, and Moore at Yale.

The Old Maid and the Thief was commissioned by NBC Radio. It premiered on April 22, 1939, and received its first staged production in 1941. The story is light, and provides just a hint of the radio mysteries so popular in the 1930s. It also pokes a bit of fun at prohibition (repealed only about 5 years earlier); and no doubt, many of a certain age heard themselves in Miss Todd, as she ranted about being the chair of the “Prohibition Committee” and having founded the “Anti-Booze.” Many also probably heard themselves as the domestic, Laetitia, or as the “wanderer” Bob... who was no doubt journeying because he could find no work, and had no place to live.

The Devil and Daniel Webster is the work of an academic. Douglas Moore was already on the faculty at Columbia University when he composed this piece. Stephen Vincent Benét wrote the short story in 1936, and composed the libretto for the opera himself in 1938. It was first performed at the Martin Beck Theatre in New York City by a group called The American Lyric Theatre on May 19, 1939. The director was John Houseman and the conductor none other than Fritz Reiner. It deals with the aftermath of hardship, shown through the lens of 1840s America, when politicians were viewed as larger than life heroic figures who could battle the very devil himself and win. It quite subtly discusses the evils of slavery, and the Native American diaspora, and given the date of its composition, deals quite potently with the pervading patriotism that is just around the corner during World War II.

I chose these operas in the summer of 2016, primarily due to casting considerations, and intrigued by performing two works composed and premiered in such close proximity. As always, it takes the rehearsal process to really discover the hidden treasures in any work. I have joked with the cast that we are presenting an evening of feminist opera this evening... and that is remarkably true. In Menotti’s Laetitia, and in Moore/Benét’s Mary we are given strong women. Women who fight for what they want, and for what they need to survive. Often the men around them must be cajoled and scolded into action, but these two women continue to move forward to their final goals. And yet, they persisted.

CONDUCTOR Richard Hughey	GIAN CARLO MENOTTI THE OLD MAID AND THE THIEF A Grotesque Opera in Fourteen Scenes
DIRECTOR Lynn Thompson	
CHOREOGRAPHER Heidi Clemmens	
RÉPÉTITEUSE Minjung Seo	
ASSISTANT DIRECTOR Matt Saltzberg	DOUGLAS MOORE THE DEVIL AND DANIEL WEBSTER A Folk Opera in One Act Libretto by Stephen Vincent Benet
SET DESIGNER Scot Bouillon	
COSTUME DESIGNER Jeannie Galioto	
LIGHTING DESIGNER James K. Davis	

The Old Maid And The Thief
Written by Gian Carlo Menotti
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Opera Orchestra

FLUTE
Mikaela Johnson

TIMPANI/PERCUSSION
José Rangel
Erique Johnson

PICCOLO
Yenna Cho

VIOLIN I
Vlad Hontila
Chino Soberano

OBOE
Camber Flick

VIOLIN II
Luciana Hontila
Madalyn Pridemore

CLARINET
Morgan Miller

VIOLA
Albert Magcalas
Giorgi Khatalev

BASSOON
Nathan Miner

HORN
Phillip Mallender
William Kjeldsen

CELLO
Nathalie Hernandez-Ayala
Kosuke Uchikawa

TRUMPET
Catherine Sharp
Jeremy Henman

BASS
Zachary Smith

TROMBONE
Abigail Dominis

PIANO
Minjung Seo