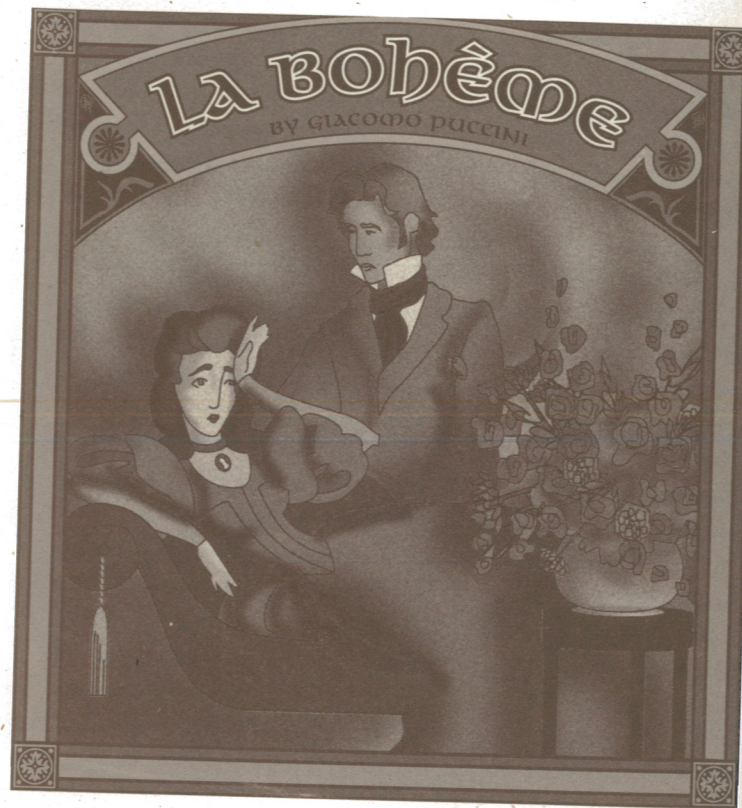


The
BRIGHAM YOUNG UNIVERSITY
School of Music

presents



October 25–November 2, 1996
de Jong Concert Hall
7:30 p.m.

La Bohème

Music by Giacomo Puccini

Libretto in Italian by Giuseppe Giacosa
and Luigi Illica

Based upon the novel *Scenes de la Vie de Bohème*
by Henri Murger

English Translation by Amanda Holden

The Story

One hundred years ago, February 1, 1896, the curtains of the Teatro Reggio in Turin, Italy, opened on the premiere of Giacomo Puccini's opera *La Bohème*; two hours later they closed to thunderous applause, solidifying Puccini's reputation as the most important Italian opera composer of his generation and perhaps of all time. Thus began a hundred-year love affair between *La Bohème* and audiences the world over.

In *La Bohème* Puccini's gloriously romantic music underscores the story of Mimi, a poor seamstress, and Rodolfo, an aspiring writer. The young lovers meet accidentally on the upper landing of a tenement building when Mimi's candle blows out in a sudden gust of wind. It is love at first sight as they celebrate Christmas Eve at the Café Momus, a favorite gathering place in the Latin Quarter, together with Rodolfo's friends, Marcello the painter, Shaunard the musician, and Colline the philosopher. Their celebration is interrupted by the arrival of Musetta, Marcello's erstwhile girlfriend, on the arm of a wealthy gentleman. Romance smiles upon the estranged lovers, and before long they reunite, leaving the elderly gentleman holding the bill!

The celebration of new love during the holidays gives way to estrangement in the dead of winter. Mimi, now seriously ill with consumption, tries to escape the coldness and poverty of Rodolfo's tenement apartment and the chill of his jealous fury. His fear of losing her—and his helplessness in the face of her deteriorating health—drive him to rage and despair. In the background Musetta and Marcello bicker, eventually breaking up, but Mimi, despite her misgivings, agrees to stay with Rodolfo—at least until the spring.

Spring finds the two young men alone in their apartment, working half-heartedly at their craft while longing for their lost lovers. The arrival of Shaunard and Colline sparks a welcome diversion, and the four young men engage in boisterous banter and mock sword play. The lighthearted mood is shattered by Musetta's breathless arrival and her announcement that Mimi is outside on the landing. She is dying and needs to come home. While the others speak in hushed tones of medicines, doctors, and last rites, Mimi and Rodolfo reunite tenderly. Left alone at last, they speak of love and a life together before Mimi falls asleep in Rodolfo's arms. Soon, the others return to revive her. Punctuated by the sobbing laments of Rodolfo, they learn too late that Mimi has died.

Director's Notes by Lila Stuart-Bachelder

The year was 1964. As the Rocky Mountain Regional Metropolitan Opera winner, I was in New York City for the first time in my life, and I was singing at the Met—the *old* Met. Sir Bing was kind to the group of young aspirants, giving us tickets to all of the performances, perhaps with the hope that we would catch even a small glimmer of what real artistry sounded like. I loved every performance, of course, but there is one that will live forever stamped on my musical soul: *La Bohème*, with Renata Tebaldi and Franco Corelli singing their most beloved roles of Mimi and Rodolfo.

Though not deemed a resounding success by all of the critics at its premiere on February 1, 1896, *La Bohème* has been considered by many since then to be Puccini's finest score. What are the ingredients that have so compelled audiences to return time and again to laugh and weep together in the darkened halls of opera houses the world over?

Perhaps the question also supplies the answer. Numerous scenes sparkle with a light touch of comedy rarely found in serious opera. The four starving artists truly enjoy life, and we love them for their humanity. We also warm to Musetta, who, although volatile in matters of the heart, would give her own life if Mimi's could be spared. But alas, we must watch despairingly as the relentless disease exacts its payment in the form of Mimi's death. And finally, we thrill to the eloquent, soaring phrases throughout the score.

Puccini's publisher, Giulio Ricordi, upon hearing the score for the first time wrote, "Dear Puccini, if this time you have not succeeded in hitting the nail squarely on the head, I will change my profession and sell salami!"

So tonight we offer you our sincere love packaged in the form of *La Bohème*. If you neglect to leave the theatre filled with this love, I'll change my profession and buy salami!

Enjoy!

Special Thanks
to
Utah State University
for their generous costume support.

Cast

Mimi	*Elizabeth Pike
Musetta	†Veronica Hanson
Rodolfo	*Tracy Madsen
Marcello	†Diane Arnett
Shaunard	*Clinton S. Miller
Colline	†Gregory M. Oaks
Benoit	Robert W. Prosch
Alcindoro	*Christopher Hopkin
Parpignol	†Craig Davis, Jr.
Sergeant	*Nathan Warby
Urchin	†Andrew McKee
	*Darren Watts
	†Pino Ramunni
	*Nathaniel Johnson
	†Shawn Kidd
	*Isaac Hurtado
	†Cesar Mora
	Trevor Lucas
	(Oct. 25, 31) Luke Ray
	(Oct. 26, Nov. 1) Joseph Dittli
	(Oct. 30, Nov. 2) Amelia Ray
	* October 25, October 30, and November 1 performances only
	† October 26, October 31, and November 2 performances only

Chorus

SOPRANO
 Melissa Court
 Leah Florence
 Stephanie Goodman
 Rachel Hulme
 Jeanne Kerry
 Emily McCormick
 Alisa Jean Peterson
 Emilee Pitcher
 Elizabeth C. Thomas
 Christy Rae Turnbow

MEZZO-SOPRANO
 Amy Barton
 Larke Cowart
 Camille Grotepas
 Janell Johnson
 Sarah McDonald
 Kathryn Webb
 Janet White
 Emily E. Wood

TENOR
 Donald Allison
 Steven David Fischer
 Justin Flosi
 Isaac Hurtado
 Robert Lochhead
 Jonathan Moody
 César Mora
 David Simmons
 Timothy Workman

BASS
 Christopher Burton
 Mark Dozier
 Rick Gabbitas
 Daniel Jones
 Trevor Lucas
 Michael D. McNiven
 Mark Pahnke
 Pino Ramunni
 Corrin T. Rogers
 Morgan Tingle
 Alberto Treviño

Children's Chorus

Jenie Allen	Joseph Dittli
Venna Barrowes	Elisabeth Frandsen
Anna Bernards	Shannon Lyster
Sam Bowcut	Amelia Ray
Chelsea Call	Luke Ray

Scene Breakdown

ACT I

A garret in the Latin Quarter,
 Christmas Eve

ACT II

The square in front of Café Momus,
 the same evening

INTERMISSION

ACT III

A city gate and tavern on the outskirts of Paris,
 two months later

ACT IV

A garret in the Latin Quarter,
 late spring

SETTING

Place: Latin Quarter, Paris

Time: 1830s

Artistic Staff

Producer	J. Arden Hopkin
Director	Lila Stuart-Bachelder
Music Director and Conductor	Clayne Robison
Lighting Design and Scenic Coordinator	Karl T. Pope
Scenic Design	Ercole Sormani
Costume Design	Louella Powell
Sound Design	Joseph Anderson
Production Stage Manager	Jada C. Genter
Assistant Director	David Barrus
Rehearsal Accompanists	Amy Wilson
	Heidi Sorensen

Producing Staff

Division of Arts Director	Kenneth V. Crossley
Production Manager	Michael G. Handley
Resident Stage Manager	Loraine Edwards
Assistant Stage Manager	Alane Schofield
Costume Designer	Louella Powell
Costumer	Cathie McClellan
Assistant Costumer	Carolyn Smith
Assistant Costume Designers	Jaylene Macfarlane
	Erika Horman
Cutter	Tara DeGrey
Stitchers	Stephanie Foster Breinholt, John Davies
	Tara DeGrey, Rachel Davenport, April Lewis
	Stuart Lewis, Candi Nichols, Kirsten Paez
	Gloria Pendlebury, Linda Rose, David Walker
	Nancy Yam & ThF 141 Lab Students
Makeup & Hair Designer	Nancy Kensigner
Makeup & Hair Execution	Jennine Hollingshaus
	Kate Morford & ThF 327 Students
Millinery	Lara Beene
Dressers	Braden Bell, Amanda Christian
	April Lewis, Dana Reyes
Technical Director	O. Lee Walker
Associate Technical Director	Frank G. Weight
Technical Assistant	Matthew Smith
Expeditor	Nathan Munson
Technical Secretary	Felina Khong
Scenic Coordinator	Karl T. Pope
Scenic Transport	John Shurtleff
Technical Crew	DAP Task Force
Master Carpenter	Frank G. Weight
Assistant to Master Carpenter	Troy Cadwallader
Stage Carpenter	David P. Knight
Scenic Studio Crew	Daniel Erikson, Dan Greeding
	Glenn Kubricky, Brian McFayden
	Nate Moses, Russell Mumford
	Stacey Perry, Heather Telford
	Richard Clifford
Scenic Artist	Marcy Muren
Assistant to Scenic Artist	Loraine Edwards
Properties Advisor	Danny Stiles
Prop Master	Jeremy Hoop, Katie Foster
Prop Assistant	Karl T. Pope
Light Designer	Roger Larson
Master Electrician	DAP Task Force
Electricians	Roger Larson
Light Board Operator	Britt Pearson
Scheduling Manager	Paul Duerden
Box Office Manager	Jason Esplin
Box Office Accountant	Doug Rathbun
House Manager	Paul Duerden
Marketing Manager	Judy Garvin
University Editor	Guy Balogh, Lanna Carter
Publicity & Marketing	Megan Henrie, Lane Hunter, Charlene Winters
Publicity Photographer	Mark Philbrick
Program	Melanie Wood
Business Manager	Russell Nielson
Accountants	Reed Matthews, Pamela Severson

Orchestra

Clayne Robison, *conductor*

VOLIN I	OBOE
Rosalie Lund, <i>principal</i>	Melissa Oxborrow
Kristin Burnside	Elizabeth A. Young
Amy Palmer	
Hilary Kiser	ENGLISH HORN
Darren Wilcox	Lara Saville
Cathy Higginson	
Brenda Ellefsen	CLARINET
Esther Kim	Amy Lee
	Stormi Chilcoat
VOLIN II	
Emily Evans, <i>principal</i>	BASS CLARINET
Kurt Didenhover	Stephanie Zeller
Rachel Bastien	
Kiersten Olson	BASSOON
Anna Nibley	Melissa Bitter
Jenny Wadsworth	Nate Olson
Sarah Christensen	
Cara Germany	HORN
	Laura Griffiths
VIOLA	Barbara Johnson
Leilani Parente, <i>principal</i>	Craig Boyle
Jeron Chamberlain	Emily Zappe
Tessya Lund	
Marta Franson	TRUMPET
Randen Heywood	Clinton Christensen, <i>principal</i>
Angela Speed	Hollie Tubbs
	Melissa Clayton
CELLO	
Shannon Oar	TROMBONE
Nathanael Jasinski	Asher Haines
Lindy Jones	William L. Findlay
Johanna Wilson	Curtis Winters
Nathan Frost	C. Tyler Kay
BASS	
Curtis Huff, <i>principal</i>	PERCUSSION
Doren Brim	Jonathan Gifford
John Tolman	Jordan Pusey
	Mark Wolfersberger
FLUTE	
Anne Montgomery	HARP
Kristen Clawson	Kelly Anne O'Brien
PICCOLO	
Rachel Farnsworth	

Stage Band

TRUMPET	PICCOLO
James Chipman	Megan Bartholomew
Dale Richards	Marin Wall
Robert J. Reynolds	
Jacob Andersen	DRUM
	Lance Eldon LeVar