

Opera Huntsville Presents

Bravo!
Bravo  **A GALA
FUNDRAISER**

Saturday, July 17, 2021

6:00 pm

Stone Event Center | Huntsville, AL



Dear Friends and Supporters,

I moved to the Tennessee Valley in the beginning of 2018 and absolutely fell in love with this area. The one thing that I was missing, though, was opera. Within a few months, I met wonderful and talented people who also love opera like I do.

That fall we began getting together for “Opera Fridays” where we would sing together just for the love of it. I looked forward to those evenings every week. Soon, though, we decided that we wanted to share this beautiful art form with others. We had a small concert in the Spring of 2019. The support that was shown from those simple beginnings inspired and touched our hearts. That was the moment that I realized Huntsville needed opera, and so Encore Opera began. As it grew and continued to expand, we changed the name to Opera Huntsville to better represent the community that we serve.

Now, we present high-quality productions with a small orchestral ensemble.

I love watching the local artists flourish in their careers after working with the Opera Huntsville team. I have seen many singers experience growth in their abilities. I have seen professional musicians be paid for their skills after going a year without paid music jobs. I have seen multiple musicians get accepted to music and graduate programs because of their work with us. I have seen many audiences experience opera for the first time and realize that it is beautiful and fun. I have met so many talented and amazing people, and I feel blessed to be part of this work.

There are marvelous musical experiences ahead for this organization! With incredible artistic teams and staff, we can’t wait to share more opera with the Tennessee Valley!

Our mission is to produce high-quality productions, to promote a curiosity and love for the operatic art form, and to educate the Northern Alabama community on the nature of opera. Your support would make it possible for us to continue fulfilling our mission, including the ability to continue paying musicians and supporting the music economy. Please consider donating by check, via our website, or by a recurring monthly contribution: operahuntsville.org/support. Thank you for your support. We look forward to seeing you at our next show.

Sincerely,

Celese Sanders
Founder and Executive Director
Opera Huntsville

Program

Prelude: Rocket City Flute and Harp Duo		Flute/Harp duets
	Erin Huelskamp Bohn, flute Clothilde Jones, harp	
Piano improv		---
	Christopher-Joel Carter IV, piano	
Glitter & Be Gay from <i>Candide</i>		Leonard Bernstein
	Amanda Nelson, soprano	-
Mab, la reine des mensonges from <i>Roméo et Juliette</i>		Charles Gounod
	Justin Colón, baritone	-
I'm Running Away from <i>Bremen Town Musicians</i>		Davies/Offenbach/ Verdi
	Shane Kennedy, tenor	
Ain't it a Pretty Night from <i>Susannah</i>		Carlisle Floyd
	Amelia Adams, mezzo soprano	-
Scene 4 from <i>The Ten-Block Walk</i>		Erin Huelskamp
	Julie Moore-Foster, mezzo soprano Amanda Nelson, soprano Abigayle Williams, soprano	
Door 5 from <i>Bluebeard's Castle</i>		Béla Bartók
	Chris Farley, baritone Sierra Hammond, soprano	
Champagne Trio from <i>Die Fledermaus</i>		Johann Strauss II
	Abigayle Williams, soprano Shane Kennedy, tenor Sierra Hammond, soprano Chorus	

Una Furtiva Lagrima from <i>L'Elisir d'Amore</i>	Camron Gray, Tenor	Gaetano Donizetti
Mein Herr Marquis from <i>Die Fledermaus</i>	Abigayle Williams, Soprano	Johann Strauss II
Piano improv	Christopher-Joel Carter IV, piano	---
Hold On	Sierra Hammond, Soprano	Wayne Bucknor
Drinking Song (Libiamo ne' lieti calici) from <i>La Traviata</i>	Camron Gray, Tenor Amanda Nelson, Soprano Chorus	Giuseppe Verdi
Postlude: Rocket City Flute and Harp Duo	Erin Huelskamp Bohn, flute Clothilde Jones, harp	Flute/Harp duets

Feel free to take pictures. Make sure to tag us!

Please no flash.

@OperaHuntsville

#BravoBravo2021 #OperaHuntsville

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Thank You to Our Performers

Amelia Holbert Adams, mezzo soprano
 Christopher Joel-Carter IV, piano
 Justin Colon, baritone
 Chris Farley, baritone
 Julie Moore Foster, mezzo soprano
 Camron Gray, tenor
 Sierra Hammond, soprano
 Shane Kennedy, tenor

Amanda Nelson, soprano
 Patricia Register, mezzo soprano
 Abigayle Williams, soprano

Rocket City Flute and Harp Duo:

Erin Huelskamp Bohn, flute
 Chloe Jones, harp

Opera Huntsville Staff

Executive Director, *Celese Sanders*
 Artistic Director, *Erin Huelskamp Bohn*

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Sierra Hammond, *President*
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CAST AND CREW



Amelia Adams – Mezzo Soprano

Amelia Adams is a native of Decatur, Alabama. She has lived in the Huntsville/Madison area for 18 years. Amelia attended David Lipscomb University and attained a bachelor's degree in Clinical Psychology and a minor in Vocal Performance. Amelia has performed with the Nashville Opera, Huntsville Opera, Ars Nova Opera, the UAH Opera, the Huntsville Community Chorus, Fantasy Children's Theater, Renaissance Theater, and performs currently with Huntsville Master Chorale since 2017. Amelia has performed Camille Saint-Saëns *Christmas Oratorio*

(Mezzo Soprano solos) and Handel's *Messiah* (Mezzo Soprano solos). Amelia also is a regular soloist for St. Andrew Presbyterian Church, Westminster Presbyterian Church, and St. Barnabas Episcopal Church. Amelia is a Licensed Professional Counselor and has a private practice in Madison, Al. Amelia is married to Dr. Douglas Adams.



Christopher-Joel Carter – Pianist

Christopher-Joel Carter is an organist and pianist of versatility and a master of multifarious genres. Since 1996, he has been a professional keyboardist and has filled various roles as soloist, collaborator, director, and consultant in the field, from chamber music, to the theatre. In 2008 Christopher-Joel won first place in the Liberace Piano Competition, and he is the reigning champion. Formerly a regular in the Las Vegas music scene, he has performed there as the headlining pianist at the M Resort, and as guest artist at many other casino/hotels. He has shared the billboard with Natalie Cole, Alan Jackson, ABC, Wang Chung, Marie Osmond, Cutting Crew, among myriad others.



Justin Colón – Baritone

Baritone Justin Colón is an engaging performer of repertoire ranging from classical to contemporary genres, who has captivated audiences with his versatility and charming stage presence. Most recently, Justin performed the title role in Opera Tennessee's production of *Don Giovanni*. His character portrayals have been described as "effective," as well as "compassionate [and] appropriately artsy." Other credits include *Abrazo de Oso* (Griff/Zookeeper [c]) with Nashville Opera as part of their educational outreach tour, *Ariadne auf Naxos* (Musiclehrer), *The Medium* (Mr. Gobineau), *The Cunning Little Vixen* (Badger), *Le nozze di Figaro* (Count Almaviva/Antonio), *Dido and Aeneas* (Aeneas), *Amelia al ballo* (Il marito), *Sunday Excursion* (Marvin), *L'occasione fa il ladro* (Don

Parmenione), and *The Gondoliers* (Giuseppe). Justin completed his Master of Music at Belmont University in 2016 and his Bachelor of Arts in Music at Lee University in 2012. He currently resides in Nashville, TN where he maintains an active teaching and performance calendar.



Christ Farley – Baritone

Chris Farley is a baritone from Morris, Alabama. He is a recent graduate of The Mannes School of Music at The New School and is currently a staff singer at the Eternal Word Television Network. Chris received his undergraduate degree from the University of Alabama at Birmingham (UAB) where he studied with Dr. Won Cho. While at UAB he performed with Opera Birmingham as Friar Jean in Gounod's *Romeo et Juliette* and as Sciaronne in Puccini's *Tosca*. Recent roles performed include Horace Tabor (*Ballad of Baby Doe*), Count Almaviva (*Le Nozze di Figaro*) with the Harrower Summer opera Workshop, Leporello (*Don Giovanni*), and Pastore Del Coro (*Suor Angelica/La Dafne*) at the Mannes School of Music.



Camron Gray – Tenor

Tenor Camron Gray is a native of Winchester, Tennessee who has performed solo recitals, concert repertoire, and opera across the United States since 2010. As a soloist, in recent years audiences have heard Camron at Opera Naples as Scalia in *Scalia/Ginsburg* (2020), The Glimmerglass Festival as Police Buddy #1 in the world premiere of composer Jeanine Tesori and librettist Tazewell Thompson's new opera *Blue*, The University of Michigan-Ann Arbor as Rodolfo in Puccini's *La Bohème*, and with Michigan Opera Theatre as Vigilante George in *The Grapes of Wrath* (2019). Camron has been awarded and recognized with various scholarships such as being a District Finalist in the Metropolitan Opera National Council Auditions (2018) and was a Albert Rees Davis Scholar from the S. Livingston Mather Scholarship Competition in

Cleveland, OH. Camron has also performed as an ensemble member in *Show Boat* with The Glimmerglass Festival, Wagner's *Der Fliegende Holländer* and Bilodeau's *Another Brick in the Wall* with Cincinnati Opera (2018), and various bit roles in performances at the University of Michigan (U-M).



Erin Huelskamp Bohn – Artistic Director and Flute

Noted as “startling revelatory” and “electrifying,” composer/flutist/director Erin Huelskamp Bohn serves as Orchestra Director for Asbury Church in Madison, AL. For more than ten years, Erin produced and taught music in the greater Boston area, including productions at Harvard University, MIT, Boston College, and a variety of large and small companies. Erin holds an M.M. in music composition from The Boston Conservatory and B.M. in flute performance and music composition from the University of Missouri Columbia. Currently, Erin is finalizing her second opera *The Ten-Block Walk* while gigging as a flutist in the greater Huntsville area. In her free time, she serves as a member of the Huntsville Music Board and chases after her

six-year-old twins. (www.erinhuelskamp.com)



Sierra Hammond – Soprano

Sierra Hammond is a native of Dallas, Texas. She received her Bachelor of Music in Vocal Performance and Pedagogy from the illustrious HBCU, Oakwood University in 2014. She continued her educational pursuits at the University of Tennessee in Knoxville where she received her Masters of Music. During her time in Knoxville, she was actively involved in the University of Tennessee Opera Theatre and Knoxville Opera companies. Here, she participated in *La Boheme* (Puccini), *The Crucible* (Ward), *Don Giovanni* (Mozart), *The Consul* (Menotti), *Mefistofele* (Boito), and *Il ritorno d'Ulisse in patria* (Monteverdi). Sierra is currently faculty at Alabama A&M University and also the President of the

Executive Board of Opera Huntsville.



Clothilde Jones – Harp

Clothilde Jones began studying the harp at age six, after seeing one in concert. She attended All-State in New York in 2006 and pursued a double major of Engineering & Music from the University in Hartford. She went on to obtain her Masters of Science in Engineering from Purdue University while she completed a Diploma in Harp Performance through the Associated Boards of the Royal Schools of Music in 2012. While at Purdue, she performed Tournier's *Feerie* with the Purdue Symphony Orchestra and had the opportunity to perform Wagner's *The Ring Without Words* with the Huntsville Symphony Orchestra in 2017. Clothilde works as an engineer on Redstone Arsenal and plays the harp with the University of Alabama-Huntsville Orchestra and enjoys finding opportunities to play chamber music.



Shane Kennedy – Tenor

Shane Kennedy holds a Master of Music degree (2008) in vocal performance and church music from Belmont University in Nashville TN. Shane serves as Worship and Fine Arts Associate at Trinity United Methodist in Huntsville, a position he has held since 2002. He is also artistic director of the Heritage Ringers of Huntsville, an auditioned community handbell choir. He has sung opera and musical lead and comprimario roles with Belmont Opera Theater, Ars Nova Huntsville, Opera Huntsville, Independent Musical Productions, and Theatre Huntsville. Show credits include *Die Zauberflöte*, *The Merry Widow*, *La Boheme*, *Gianni Schicchi*, *The Little Prince*, *Urinetown*, *Pageant*, *The Sound of Music*, *The Addams Family* and *Pirates of Penzance*. Shane was a member of the Atlanta Symphony Orchestra Chorus 1997-2002.



Julie Moore Foster – Mezzo Soprano

Dr. Julie Foster has been a featured soloist, performing with orchestras both locally and abroad. As a director of Voice Studies at Oakwood University, she has enjoyed the successes of her students who have entered top graduate programs, won national opera competitions and performed with the Metropolitan Opera, Chicago Lyric Opera, New York City Opera, and many opera houses worldwide. They equally perform, oratorio, gospel, jazz and other genres world- wide. John Holly of the Trenton Symphony Orchestra chose her to perform a portrait of the legendary contralto Marian Anderson, entitled, “The Lady from Philadelphia”. Recently, Julie released *Soul Songs: A Study of Songs That Move Us*, digital recording, available on Amazon, iTunes, and Spotify. As a featured soloist for

the Michigan Opera Theatres, summer “Opera at Chene Park”, Julie was chosen as the Mezzo-Soprano soloist in a B.B.C. televised performance of Bernstien’s *Chicester Psalms* with the Royal Philharmonic Orchestra, under the direction of Sir Charles Groves. She was the featured soloist in the Brahms Alto Rhapsody with the Markham Philharmonia under the direction of Christopher Cotton at Convocation Hall in Toronto, Ontario. She has studied and Coached with opera professionals including Joan Dorneman of the Metropolitan Opera, and noted opera conductor and vocal coach Benton Hess, to name a few. She has performed many sacred works. In Huntsville, she performed as the mezzo-soprano soloist with the Huntsville Symphony Orchestra in a performance of Mozart’s Requiem. Julie holds a BA in Performance from Marygrove College, in Detroit, an M.M Vocal Performance from the Mannes College of Music(New School) in New York City, and a Doctorate in Vocal Pedagogy from the Catholic University of America, Washington D.C. Julie received her Certification in Vocology Certified Vocologist.



Amanda Nelson – Soprano

Hailed for her balance of technique and musicality, fierce stage presence and quirky personality, coloratura soprano, Amanda Nelson, has recently relocated back to her hometown, Nashville, Tennessee. Amanda received her Master's in Vocal Performance at Manhattan School of Music '17 and Bachelor Degrees in Psychology and Classical Vocal Performance at EWha Women's University in Seoul, South Korea '15. Performances with the Manhattan School of Music Opera Theatre include Ravel's *L'enfant et les Sortilèges*, Mozart's *La clemenza di Tito*, Strauss's *Der Zigeunerbaron*, and opera scenes as Amy from *Little Women*. She was also a soloist and ensemble performer in Manhattan School of Music's Contemporary Opera Ensemble. Amanda's most recent performances include Bastienne from *Bastien und Bastienne* with Raylynmor Opera,

Belinda from *Dido and Aeneas* with the Miami Music Festival, Lakmé from *Lakmé*, Olympia from *Les contes d'Hoffmann*, and Ophelia from *Hamlet* whilst studying in France with Classic Lyric Arts. Raylynmor Opera, Belinda from Dido and Aeneas with the Miami Music Festival, Lakmé from Lakmé, Olympia from Les contes d'Hoffmann, and Ophelia from Hamlet whilst studying in France with Classic Lyric Arts.



Pat Register – Mezzo Soprano

Pat Register is originally from Florence, Alabama. She holds a Masters in Music from Arkansas State University and a Bachelors in art in Music from the University of Alabama in Huntsville. While in college she was active in many of the choirs such as Women’s Choir, Chamber Choir, Concert Choir, and Jazz Ensemble. She has performed the solos of Sinner Man, Mozart’s Coronation Mass, and Regina Coeli. During her studies at Arkansas State University she performed with the Arkansas State Opera Theatre and performed the roles of “Ludmilla” in *Bartered Bride*, “Ciesca” in *Gianni Schicchi*, “Abess” in *Suor Angelica*, and “Rosalinde” in *Die Fledermaus*. She has won two NATS competitions in both Mississippi (2012) and in Arkansas (2008). In the recent productions of Ars Nova she has performed the roles of “Zita” in *Gianni Schicchi*, “Lola” in *Calvalleria*

Rusticana and “The Witch” in *Hansel and Gretel*. Pat is an adjunct teacher at Alabama A&M University, where she teaches both private voice and music appreciation. Pat has been a student of Dr. Ginger Beazley. She is happily married to her husband Justin Register and has two children Anna and Matthew.



John South – Music Director

John South, a Huntsville native, graduated summa cum laude from the University of Alabama in Huntsville in 2019 with a degree in Music Liberal Arts. As a trumpet player, he performed extensively in the Huntsville Youth Orchestra and the UAH Wind Ensemble. In 2016 and 2017, he was a collegiate trumpet intern at the Tennessee Valley Music Festival. Since 2017, John has coordinated and conducted the UAH Summer Orchestra program, and has conducted in the UAH Summer Band program since 2018. As both a conductor and instrumental performer, he has been mentored by Dr. Carolyn Sanders, Dr. David Ragsdale, Bruce Zeiger, Joseph Lee, and Erin Huelskamp Bohn. He is very grateful to everyone at Opera Huntsville for allowing him the

opportunity to work on this fun opera with so many wonderful musicians. This fall John will be attending Western Kentucky University to pursue a master degree in orchestral conducting.



Abigayle Williams – Soprano

Abigayle Williams, soprano, is currently pursuing her Master of Music degree at the Cleveland Institute of Music, where she studies with Mary Schiller. Abigayle earned her Bachelor of Music at the University of Alabama in 2020 where she was named Outstanding Senior in the School of Music. She appeared as Joyce in the UA Opera Theatre’s production of Tony Solitro’s *Triangle*, as Clorinda in Red River Lyric Opera’s production of *La Cenerentola*, and most recently, recorded and filmed the role of Belinda for a movie production of *Dido and Aeneas* with the CIM Opera Theater. Abigayle has been a frequent finalist in state and regional NATS auditions, placed first in Birmingham (AL) Music Club Guild’s scholarship competition, and was the recipient of the Young Artist’s Encouragement Award from the Montgomery Symphony’s Vann Vocal Institute in 2015, 2016, and 2018.



Micki Lighthall – Stage Manager

Micki is from Chicago and has been the Director of Liturgy and Music at Good Shepherd Catholic Church for 32 years. She has been involved in Community Theater in Huntsville since 1982 where she has starred in many musicals and operas, directed and Stage Managed for every Arts Theater in town. Micki has also been a member of the Huntsville Community Chorus, a member of the Madrigal and Chamber Chorale and a Board Member for almost 40 years. Her better half is our Sound Man, Rick and together they have raised three wonderful sons and five grandchildren.



Rick Lighthall – Sound Engineer

Rick has been a Sound Engineer for over 50 years. He designs and executes sound for all the theater companies in Huntsville. He is also the lead Sound Engineer at the Von Braun Center and has worked in the Tech Departments of the U.S. Space and Rocket Center and NASA. He especially enjoys working on shows with his wife, Micki.



Laurie Brown – House Manager

Laurie Brown, happily moved to Huntsville over 14 years ago. She is originally from Maryland, but has enjoyed every minute of living in Huntsville. Laurie's managing and ushering experience includes the Broadway Theatre League, the Theatre of Huntsville, Fantasy Playhouse, Merrimack Hall, Huntsville Ballet, and the Huntsville Symphony Orchestra. During her free time, she also volunteers at the Huntsville Botanical Gardens, the U.S. Space and Rocket Center, the Red Cross, and the Whistle Stop Bar-B-Q Cook-Off. Laurie feels strongly about volunteering in the local community. Working with the students from local high schools and colleges is her favorite part of community engagement. Over the years, she has seen many shy students grow into

confident young adults ready to handle the world. Laurie has a team of seasoned volunteers that also shine with their experience and wisdom.

Glitter & Be Gay from *Candide* by Leonard Bernstein

Glitter and be gay,
That's the part I play;
Here I am in Paris, France,
Forced to bend my soul
To a sordid role,
Victimized by bitter, bitter circumstance.
Alas for me! Had I remained
Beside my lady mother,
My virtue had remained unstained
Until my maiden hand was gained
By some Grand Duke or other.

Ah, 'twas not to be;
Harsh necessity
Brought me to this gilded cage.
Born to higher things,
Here I droop my wings,
Ah! Singing of a sorrow nothing can assuage.

And yet of course I rather like to revel,
Ha ha!
I have no strong objection to champagne,
Ha ha!
My wardrobe is expensive as the devil,
Ha ha!
Perhaps it is ignoble to complain...
Enough, enough
Of being basely tearful!
I'll show my noble stuff
By being bright and cheerful!
Ha ha ha ha ha! Ha!

Pearls and ruby rings...
Ah, how can worldly things
Take the place of honor lost?
Can they compensate
For my fallen state,
Purchased as they were at such an awful cost?
Bracelets...lavalieres
Can they dry my tears?
Can they blind my eyes to shame?
Can the brightest brooch
Shield me from reproach?
Can the purest diamond purify my name?

And yet of course these trinkets are endearing,
Ha ha!
I'm oh, so glad my sapphire is a star,
Ha ha!
I rather like a twenty-carat earring,
Ha ha!
If I'm not pure, at least my jewels are!

Enough! Enough!
I'll take their diamond necklace
And show my noble stuff
By being gay and reckless!
Ha ha ha ha ha! Ha!

Observe how bravely I conceal
The dreadful, dreadful shame I feel.
Ha ha ha ha!

Mab, la reine des mensonges from Roméo et Juliette
by Charles Gounod

Mab, la reine des mensonges,
Préside aux songes.
Plus légère que le vent
Décevant,
À travers l'espace,
À travers la nuit,
Elle passe,
Elle fuit!

Mab, the queen of lies,
Preside in dreams.
Lighter than the wind
Disappointing,
Through space,
Through the night,
She's passing,
She flees!

Son char, que l'atôme rapide
Entraîne dans l'éther limpide,
Fut fait d'une noisette vide
Parver de terre, le charon!
Les harnais, subtile dentelle,
Ont été découpés dans l'aile
De quelque verte sauterelle
Par son cocher, le moucheron!

His chariot, that fast atom
Train in limpid ether,
Was made of an empty hazelnut
By the Earth, the charon!
Harnesses, subtle lace,
Were cut in the wing
Some green grasshopper
By his coachman, the gnat!

Un os de grillon sert de manche
À son fouet, dont la mèche blanche
Est prise au rayon qui s'épanche
De Phœbé rassemblant sa cour.
Chaque nuit, dans cet équipage,
Mab visite, sur son passage,
L'époux qui rêve de veuvage
Et l'amant qui rêve d'amour!
À son approche, la coquette
Rêve d'atours et de toilette,
Le courtisan fait la courbette,
Le poète rime ses vers!
À l'avare en son gîte sombre,
Elle ouvre des trésors sans nombre,
Et la liberté rit dans l'ombre
Au prisonnier chargé de fers.
Le soldat rêve d'embuscades,
De batailles et d'estocades,
Elle lui verse les rasades
Dont ses lauriers sont arrosés.
Et toi, qu'un soupir effarouche,
Quand tu reposes sur ta couche,
Ô vierge! elle effleure ta bouche
Et te fait rêver de baisers!
Mab, la reine des mensonges, etc.

A cricket bone serves as a handle
With his whip, whose white wick
Is taken to the radius that pours
Phoebe gathering his court.
Every night, in this crew,
Mab visit, on his way,
The husband who dreams of widowhood
And the lover who dreams of love!
At his approach, the coquette
Dream of attires and toilet,
The courtier bows,
The poet rhymes his verses!
To the miser in his dark lodging,
She opens treasures without number,
And freedom laughs in the shadows
Prisoner loaded with irons.

The soldier dreams of ambushes,
Battles and thrusts,
She pours him the sweets
Whose laurels are watered.
And you, a sigh frightened,
When you rest on your couch,
O virgin! she touches your mouth
And makes you dream of kisses!
Mab, the queen of lies, etc.

**I'm running away from *The Bremen Town Musicians*
arr. John Davies**

Mash-up from *Orphee Aux Enfers* by Offenbach and *Rigoletto* by Verdi

I'm running away as you can see.
The farmer's wife is chasing me.
She wants to put me in the thoop,
And that is why I flew the coop.
I have to go. I cannot stay.
You see I've got to be running away.
The farmer's wife is chasing me
And she's as mean as she can be.

I am a rooster. That is true.
I sign a cock-a-doodle-doo.
So nice of you to say hello,
But now I've really got to go.
The farmer's wife go angry
This morning at the break of day.
Instead of cock-a-doodle-doo
I sang La donna mobile.

That is a song from opera.
I really like to sing.
I like to sing in opera
more than any other thing.
Some day I'll be an opera singer
way up on the stage.
I'll get to sing a lot
and maybe make a living wage.
I will stand before the lights.
I will sing and act and I'll wear tights.
La la la la

I'm running away but I don't care.
I've got clean underwear.
She'll never find me.
I'm leaving her behind me.
I'll sing a song for you,
But no cock-a-doodle-doo.
I'll be an opera star.
I'll expand my repertoire.
And when you hear me,
You all will cheer me,
Shouting my name Eddie Pensier.
Eddie, Eddie, Eddie, Eddie Pensier.

Ain't it a Pretty Night from Susannah
by Carlisle Floyd

Ain't it a pretty night!
 The sky's so dark and velvet-like
 And it's all lit up with stars
 It's like a great big mirror
 Reflectin' fireflies over a pond
 Look at all them stars, Little Bat
 The longer y'look the more y'see
 The sky seems so heavy with stars
 That it might fall right down out of heaven
 And cover us all up in one big blanket of velvet
 All stitched with diamon's

Ain't it a pretty night
 Just think, all those stars can all peep down
 An' see way beyond where we can:
 They can see way beyond them mountains
 To Nashville and Asheville and Knoxville
 I wonder what it's like out there
 Out there beyond them mountains
 Where the folks talk nice an' the folks dress nice
 Like y'see in the mail order catalogs
 I aim to leave this valley some day
 An' find out for myself:
 To see all the tall buildin's and all the street lights
 An' to be one o'them folks myself

I wonder if I'd get lonesome fer the valley though
 Fer the sound of crickets an' the smell of pine straw
 Fer soft little rabbits an' bloomin' things
 An' the mountains turnin' gold in the fall
 But I could always come back I get homesick fer the valley
 So I'll leave it someday an' see fer myself
 Someday I'll leave an' then I'll come back
 When I've seen what's beyond them mountains

Ain't it a pretty night
 The sky's so heavy with stars tonight
 That it could fall right down out of heaven
 An' cover us up, and cover us up
 In one big blanket of velvet and diamon's

Scene 4 from The Ten-Block Walk
by Erin Huelskamp

YOUNG GIRLS

Miss Sue
 Miss Sue
 Miss Sue from Alabama
 Sitting in her rocker
 Eating Betty Crocker
 Watching the clock
 Go tick tock
 Tick tock (shawalawala)
 Tick tock
 Tick tock (shawalawala)
 ABCDEFG
 Wipe those cooties off a me
 HIJKLMNPO
 Mooshiga, Mooshiga
 Mooshiga, Freeze!

OLD WOMAN

To run like the wind again! Breathless and
 pursued by the threat of the menacing “You’re
 it!”
 To run like the wind again! Up the hills, to roll
 back down again in a dizzying spiral of grass
 stains.
 To run like the wind again! After a soccer ball
 too close to the goal I tend.
 To run like the wind! I used to.
 To run like the wind! I want to again

Door 5
from Bluebeard's Castle by Béla Bartók

BLUEBEARD

Look, my castle gleams and brightens.
 Judith, open now the Fifth Door.

JUDITH

Ah!

BLUEBEARD

Now behold my spacious kingdom.
 Gaze ye down the dwindling vistas.
 Is it not a noble country?

JUDITH

Fair and spacious is your country.

BLUEBEARD

Silken meadows, velvet forests,
 Tranquil streams of winding silver.
 Lofty mountains blue and hazy!

JUDITH

Fair and spacious is your country.

BLUEBEARD

All is thine forever, Judith.
 Here both dawn and twilight flourish.
 Here sun, moon, and stars have dwelling.
 They shall be thy deathless playmates.

JUDITH

Yonder cloud throws blood-red shadows.
 What do these grim clouds portend?

BLUEBEARD

See, how my poor castle glitters.
 Thy pure blessed hands have done this.
 Yea, thy hands are blessed, Judith.
 Come now, place them on my heart.

JUDITH

Let the last two doors be opened!

BLUEBEARD

Child, you begged for... prayed for sunlight...
 See how the sun hath filled my house!

JUDITH

Two more doors. Not one of your
 Great doors must stay shut fast against me.

BLUEBEARD

Child, beware, beware my castle.
 Careful, it will shine no longer.

JUDITH

Though I perish I fear nothing,
 Dearest Bluebeard.

BLUEBEARD

JUDITH

Open, open those two doorways,
 Bluebeard, Bluebeard,
 Mighty Bluebeard!

BLUEBEARD

Why so stubborn, why so stubborn,
 Judith? Judith?

JUDITH

Open, open!

BLUEBEARD

Come, I grant thee one more key.
 Judith, Judith: do not open it!

Champagne Trio from Die Fledermaus, by Johann Strauss II

In all of God's creation – la la la la la la la
 His best in spiration – la la la la la la la
 Was taking simple wine and then making it diviner.
 And that's how you define and intelligent designer!
 He made champagne, that pure and holy nectar.
 Our heavenly protector agree to show us how.

So now, so now, yes now!
 Now all I want is more champagne, more champagne, more champagne!
 Ali I want is more champagne! That's what we all adore.

Yes all we want is more champagne, more champagne, more champagne!
 Then I start on your champagne, more and more and more!
 Eviva! Eviva! Eviva!

Now nation after nation - la la la la la la la
 Enjoys this fermentation - la la la la la la la
 The ultimate quintessence of joy and effervescence!
 A bottle full of bubbles and suddenly your troubles
 Will all take flight! For which we should be grateful,
 So drink it by the crate-full, 'til late into the night.

That's right! That's right! That's right!
 'Cos all we want is more champagne, more champagne, more champagne!
 Then I start on your champagne, that's what we all adore!

Yes all we want is more champagne, more champagne, more champagne!
 Then I start on your champagne, more and more and more!
 Eviva! Eviva! Eviva!

The perfect preparation - la la la la la la la
 For any assignation - la la la la la la la
 It heightens all the senses and lowers one's defenses.
 The antidote to shyness is her celestial highness.
 So let it flow, as powerful as liquor.
 But classier and quicker. That's all you need to know.

And so, and so, and so.
 So all I need is more champagne, more champagne, more champagne!
 Show me a man who'll pour champagne that's what I'm waiting for.

Yes all we want is more champagne, more champagne, more champagne!
 Then I start on your champagne, more and more and more!

Una Furtiva lagrima from L'Elisir d'Amore
by Gaetano Donizetti

Una furtiva lagrima
negli occhi suoi spuntò:
Quelle festose giovani
invidiar sembrò.
Che più cercando io vo?
Che più cercando io vo?
M'ama! Sì, m'ama, lo vedo.
Lo vedo.
Un solo instante i palpiti
del suo bel cor sentir!
I miei sospir, confondere
per poco a' suoi sospir!
I palpiti, i palpiti sentir,
confondere i miei coi suoi sospir...
Cielo! Si può morir!
Di più non chiedo, non chiedo.
Ah, cielo!
Si può! Sì, può morir!
Di più non chiedo, non chiedo.
Si può morire! Si può morir d'amor.

A single secret tear
from her eye did spring:
as if she envied all the youths
that laughingly passed her by.
What more searching need I do?
What more searching need I do?
She loves me! Yes, she loves me, I see it. I see
it.
For just an instant the beating
of her beautiful heart I could feel!
As if my sighs were hers,
and her sighs were mine!
The beating, the beating of her heart I could
feel,
to merge my sighs with hers...
Heavens! Yes, I could die!
I could ask for nothing more, nothing more.
Oh, heavens!
Yes, I could, I could die!
I could ask for nothing more, nothing more.
Yes, I could die! Yes, I could die of love.

Mein herr Marquis
from Die Fledermaus, by Johann Strauss II

Mein Herr Marquis, ein Mann wie Sie
 Sollt' besser das verstehn,
 Darum rate ich, ja genauer sich
 Die Leute anzusehen!
 Die Hand ist doch wohl gar so fein, hahaha.
 Dies Füsschen so zierlich und klein, hahaha.
 Die Sprache, die ich führe
 Die Taille, die Tournüre,
 Dergleichen finden Sie
 Bei einer Zofe nie!
 Gestehn müssen Sie fürwahr,
 Sehr komisch dieser Irrtum war!
 Ja, sehr komisch, hahaha,
 Ist die Sache, hahaha.
 Drum verzeihn Sie, haha,
 Wenn ich lache, hahaha!
 Ja, sehr komisch, hahaha
 Ist die Sache, hahaha!

Sehr komisch, Herr Marquis, sind Sie!
 Mit dem Profil im griech'schen Stil
 Beschenkte mich Natur:
 Wenn nicht dies Gesicht schon genügend
 spricht,
 So sehn Sie die Figur!
 Schauen durch die Lorgnette Sie dann, ah,
 Sich diese Toilette nur an, ah
 Mir scheint wohl, die Liebe
 Macht Ihre Augen trübe,
 Der schönen Zofe Bild
 Hat ganz Ihr Herz erfüllt!
 Nun sehen Sie sie überall,
 Sehr komisch ist fürwahr der Fall!
 Ja, sehr komisch, hahaha
 Ist die Sache, hahaha
 Drum verzeihn Sie, hahaha,
 Wenn ich lache, hahaha!
 Ja, sehr komisch, hahaha,
 Ist die Sache, hahaha

My Lord Marquis, a man like you
 should better understand that,
 Therefore I advise you to look more
 accurately at people!
 My hand is surely far too fine, hahaha.
 My foot so dainty and small, hahaha.
 In a manner of speaking
 My waist, my bustle,
 The likes of things you'll never find
 on a maid!
 You really must admit,
 This mistake was very funny!
 Yes, very funny, hahaha,
 This thing is, hahaha.
 You'll have to forgive me, hahaha,
 If I laugh, hahaha!
 Yes, very funny, hahaha
 This thing is, hahaha!

Very comical, Marquis, you are!
 With this profile in Grecian style
 being a gift of nature;
 If this face doesn't give it away,
 Just look at my figure!
 Just look through the eye-glass, then, ah,
 At this outfit I am wearing, ah
 It seems to me that love
 Has clouded your eyes,
 The chambermaid image
 Has fulfilled all your heart!
 Now you see her everywhere,
 Very funny indeed, is this situation!
 Yes, very funny, hahaha
 This thing is, hahaha.
 You'll have to forgive me, hahaha,
 If I laugh, hahaha!
 Yes, very funny, hahaha
 This thing is, hahaha!

Hold On by Wayne Bucknor

Noah Noah let me come in
 Door are fas'en an the windows pinned
 Keep you hand on a dat plow hold on
 Noah said you dun lose your track
 Can't plow straight an' keep a' lookin back
 Keep your hand on a dat plow hold on hold on hold on
 Keep your hand on a dat plow hold on hold on hold on
 Keep your hand on a dat plow hold on

May had a golden chain ev'ry link spelled my Jesus name keep yo hand on a dat plow hold on
 Keep on plowin and don't you tire
 Every rung goes higher and higher keep your hand on a dat plow hold on hold on hold on
 Keep your hand on a dat plow hold on hold on hold on Keep your hand on a dat plow hold on

If you wanna get to heaven I'll tell you how jus keep you hand on the gospel plow
 Keep your hand on a dat plow hold on
 And if that plow stays in a yo hand
 Land you straight to the promised land
 Keep your hand on a dat plow hold on hold on hold on
 Keep your hand on a dat plow hold on hold on hold on
 Keep your hand on a dat plow, keep your hand on a dat plow, keep your hand on the plow and
 hold on!

Drinking Song (Libiamo ne' lieti calici)
from La Traviata, by Giuseppe Verdi

ALFREDO

Libiam ne' lieti calici
 Che la bellezza infiora,
 E la fuggevol ora
 S'inebri a voluttà.
 Libiam ne' dolci fremiti
 Che suscita l'amore,
 Poiché quell'occhio al core
 indicando Violetta
 Onnipotente va.
 Libiamo, amor fra i calici
 Più caldi baci avrà.

TUTTI

Libiamo, amor fra i calici
 Più caldi baci avrà.

VIOLETTA

Tra voi saprò dividere
 Il tempo mio giocondo;
 Tutto è follia nel mondo
 Ciò che non è piacer.
 Godiam, fugace e rapido
 È il gaudio dell'amore;
 È un fior che nasce e muore,
 Né più si può goder.
 Godiam c'invita un fervido
 Accento lusinghier.

TUTTI

Godiam la tazza e il cantico
 La notte abbellà e il riso;
 In questo paradiso
 Ne scopra il nuovo dì.

VIOLETTA

La vita è nel tripudio.

ALFREDO

Quando non s'ami ancora.

VIOLETTA

Nol dite a chi l'ignora.

ALFREDO

È il mio destin così

TUTTI

Godiam la tazza e il cantico
 La notte abbellà e il riso;
 In questo paradiso
 Ne scopra il nuovo dì.

ALFREDO

Let's drink from the joyous chalice
 Where beauty flowers ...
 Let the fleeting hour
 To pleasure's intoxication yield.
 Let's drink
 To love's sweet tremors -
 To those eyes
 That pierce the heart.
 Let's drink to love - to wine
 That warms our kisses.

ALL

Ah! Let's drink to love ? to wine
 That warms our kisses.

VIOLETTA

With you I would share
 My days of happiness;
 Everything is folly in this world
 That does not give us pleasure.
 Let us enjoy life,
 For the pleasures of love are swift and fleeting
 As a flower that lives and dies
 And can be enjoyed no more.
 Let's take our pleasure!
 While its ardent,
 Brilliant summons lures us on.

ALL

Let's take our pleasure
 Of wine and
 Singing and mirth
 Till the new day
 Dawns on us in paradise.

VIOLETTA

Life is just pleasure.

ALFREDO

But if one still waits for love ...

VIOLETTA

I know nothing of that ? don't tell me ...

ALFREDO

But there lies my fate.

ALL

Ah, let's enjoy the cup and the chants,
 the embellished night and the laughter;
 let the new day find us in this paradise.

Opera Huntsville

501(C)(3) Non-profit organization

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Mission Statement:

Opera Huntsville's mission is to produce high-quality productions, to promote a curiosity and love for the operatic art form, and to educate the Northern Alabama community on the nature of opera.

2021-2022 Season

Bluebeard's Castle

Music by: Béla Bartók

Sung in Hungarian.

English Subtitles

Friday, Oct 29, 2021 | 7:00 pm

Wesley Hall, Trinity UMC

Saturday, Oct 30, 2021 | 2:00 pm

Wesley Hall, Trinity UMC

Sunday, Oct 31, 2021 | 11:00 pm

Wesley Hall, Trinity, UMC



BLUEBEARD'S

Castle

L'Elisir d'Amore

Music by:

Gaetano Donizetti

Sung in Italian

English Subtitles

Dates:

April 22-24, 2022



Jack and The Beanstalk



Coming soon