

TALK OPERA!

hosted by

MAGNOLIA APPLEBOTTOM

DIRECTED BY

JOHN WESLEY WRIGHT

APRIL 25-27, 2014

HOLLOWAY HALL, GREAT HALL

FRI. - 8 P.M. • SAT. - 3 & 8 P.M. • SUN - 3 P.M.

*Grand opera meets talk TV as SU's
best voices perform opera's finest on
"The Magnolia Applebottom Show"*



Salisbury
UNIVERSITY



PROGRAM

TALK OPERA!

Conceived and Directed by John Wesley Wright

Time: The Present

Location: Great Hall Studios

Great Hall Studios is the home of Emmy Award-winning daytime television talk show *The Magnolia Applebottom Show*, *Magnolia*, *Late Night!* and other hit TV shows such as *The Real Wives of Salisbury* and *Survivor: Camden Avenue*.

CHARACTERS

(In order of appearance)

The Audience (Yes, You Have a Role),

Audience for *The Magnolia Applebottom Show* and *Magnolia, Late Night!*
Played by the Audience

Jimmy Spalanzani, Assistant to Magnolia and Stage Manager for Great Hall Studios
Played by Johnny Posner

Magnolia Applebottom, TV Talk Show Personality and
Host of *The Magnolia Applebottom Show* and *Magnolia, Late Night!*
Played by Jeremy Bernstein

Willy Fresh, Smooth Jazz and Classical Pianist
Played by Dr. William M. Folger

ACKNOWLEDGMENTS

from the Director, Dr. John Wesley Wright

My Sincerest Thanks and Gratitude

To my colleagues **Dr. William Folger**, **Professor Lee Knier**, **Professor Leslie Yarmo** and **Professor Tom Anderson**, whose service, dedication and collegial spirit are unparalleled.

To my friend and former student **Professor William Willis** for his commitment and exemplary performance.

To my recent and soon-to-be graduate **Ms. Caitlyn Howard** and **Ms. Brittany Eaton**, respectively, for their time and extraordinary gifts.

To Ellen, Oprah, Dave, Jimmy and specifically **Jeremy “Magnolia Applebottom” Bernstein** for taking *Talk Opera!* to a whole ‘nother level ... I am forever grateful ☺.

To **John Posner** for coming onboard our ship late in the process.

To **Thai Rada Restaurant** for their gift card donations.

A background image of a musical score with various notes and staves, some of which are handwritten in Chinese characters.

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"FAMOUS" GUEST OPERA SINGERS

(In order of solo appearance)

The Jonazz Brothers (Nick and Melvin)	Daniel Bishop and Syed Jaffery
L'Adele	Kassidy Korb
RiAnna	Breanna Courville
Christopher Aguilera	John Wixted
Sergei Vladimir RasPutin III	Cornelius Fletcher
Tayler Smith	Lean Wilson
Kiley O'Cyrus	Marisa Lacey
Mickey Mirage	Sarah Burrall
Barbara Spiceland	Amanda Lundstrom
Tosh Roban	William Willis
Dustin Beaver	Tyler Brunner
Séline Dijon (aka "The Doll")	Caitlyn Howard
Bethany Sears	Brittany Eaton
Stevie Sunder	Devin Osborne
Phergie	Lauren Shockley

PRODUCTION STAFF

Artistic and Stage Direction	John Wesley Wright
Technical and Stage Direction	Thomas Anderson
Stage Manager and Magnolia Theme Music Editor	Kyle Failla
Set Design/Construction	Thomas Anderson & Theatre 110
Costumes	Leslie Yarmo, Cast Members
Props	Thomas Anderson, Leslie Yarmo, Cast Members
Stage Crew	Connor Bailey, Kyle Failla, Cooper Farrell, Stephen Laughter
Lighting Design	Stanislav Cornwell
Board Operators	Connor Bailey, Kyle Failla, Jacob Richardson
Hair/Make-Up	Jeremy Bernstein, Cast Members
House Manager	Taylor Wentworth
Box Office/Ushers	Antoine Beidleman, Brittany Hilligoss, Thomas Watson
Publicity	Mary-Tyler Upshaw, Cast Members
Program Cover/Poster Design	Samuel Gibson
Program Coordinator	John Wesley Wright



PROGRAM

ACT I

The Magnolia Applebottom Show
(Rated PG-13)

“We’re called Gondolieri” from *The Gondoliers* by W.S. Gilbert and Arthur Sullivan
Syed Jaffery, tenor (Marco) and Daniel Bishop, baritone (Giuseppe)

Terzettino: “Soave sia il vento” from *Così fan tutte* by Wolfgang Amadeus Mozart
Leah Wilson, soprano (Fiordiligi), Brittany Eaton, mezzo-soprano (Dorabella),
Devin Osborne, bass (Don Alfonso)

Soave sia il vento,
Tranquilla sia l'onda,
Ed ogni elemento
Benigno risponda
Ai nostri/vostri desir.

Gentle be the breeze,
Calm be the wave,
And may all elements
Be favorable
To our/your desire.

“Come scoglio” from *Così fan tutte* by Wolfgang Amadeus Mozart
Kassidy Korb, soprano (Fiordiligi)

Come scoglio immoto resta
Contra i venti, e la tempesta,
Così ognor quest'alma è forte
Nella fede, e nell'amor.
Con noi nacque quella face
Che ci piace, e ci consola,
E potrà la morte sola
Far che cangi affetto il cor.

Like a rock, we stand immobile
Against the wind and storm,
And are always strong
In trust and love.
From us is born the light
That gives us pleasure and comfort,
And the power of death alone
Can change the affections of our hearts.

Rispettate, anime ingrato,
Questo esempio di costanza,
È una barbara speranza
Non vi renda audaci ancor.

Respect, ungrateful spirit.
We are examples of loyalty
Against your primitive hopes,
And do not make you bold.

“Voi che sapete” from *Le Nozze di Figaro* by Wolfgang Amadeus Mozart
Breanna Courville, mezzo-soprano (Cherubino)

Voi che sapete che cosa è amor,
Donne, vedete s'io l'ho nel cor.
Quello ch'io provo vi ridiro,
E per me nuovo, capir nol so.
Sento un affetto, pien di desir,
Ch'ora è diletto, ch'ora è martir.
Gelo e poi sento l'alma avvampar,
E in un momento torno a gelar.
Ricerco un bene fuori di me,
Non so ch'il tiene, non so cos'è.
Sospiro e gemo senza voler,
Palpito e tremo senza saper,
Non trovo pace notte né di,
Ma pur mi piace languir così.
Voi che sapete che cosa è amor,
Donne, vedete s'io l'ho nel cor.

You who know what love is,
Ladies, see if I have it in my heart.
I'll tell you what I'm feeling,
It's new for me, and I understand nothing.
I have a feeling, full of desire,
Which is by turns delightful and miserable.
I freeze and then feel my soul go up in flames,
Then in a moment I turn to ice.
I'm searching for affection outside of myself,
I don't know how to hold it, nor even what it is!
I sigh and lament without wanting to,
I twitter and tremble without knowing why,
I find peace neither night nor day,
But still I rather enjoy languishing this way.
You who know what love is,
Ladies, see if I have it in my heart.

“That’s the limit” from *The Marriage of Figaro* by Wolfgang Amadeus Mozart
Leah Wilson, soprano (Susanna), John Wixted, tenor (Basilio),
Cornelius Fletcher, bass (Count Almaviva), Breanna Courville (Cherubino)



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"Three Little Maids" from *The Mikado* by W.S. Gilbert and Arthur Sullivan

Breanna Courville, soprano (Yum-Yum), Jeremy Bernstein, baritone (Peep-Bo),
Marisa Lacey, mezzo-soprano (Pitti-Sing)

"The Card Trio" from *Carmen* by Georges Bizet

Sarah Burrall, soprano (Frasquita), Kassidy Korb, soprano (Mercedes),
Amanda Lundstrom, mezzo-soprano (Carmen)

"The Toreador Song" from *Carmen* by Georges Bizet

William Willis, baritone (Escamillo) and Ensemble

Votre toast, je peux vous le rendre,
Señors, señors car avec les soldats
oui, les Toréros, peuvent s'entendre;
Pour plaisirs, pour plaisirs, ils ont les combats !
Le cirque est plein, c'est jour de fête !
Le cirque est plein du haut en bas;
Les spectateurs, perdent la tête,
Les spectateurs s'interpellent à grand fracas !
Apostrophes, cris et tapage
Poussés jusques à la fureur!
Car c'est la fête du courage!
C'est la fête des gens de cœur!
Allons ! en garde ! allons ! allons ! Ah!

Toréador, en garde! Toréador! Toréador!
Et songe bien, oui, songe en combattant
Qu'un œil noir te regarde,
Et que l'amour t'attend,
Toréador, l'amour, l'amour t'attend!

Tout d'un coup, on fait silence,
On fait silence... ah ! que se passe-t-il?
Plus de cris, c'est l'instant !
Plus de cris, c'est l'instant !
Le taureau s'élance en bondissant hors du toril!
Il s'élance ! Il entre, il frappe !... un cheval roule,
Entraînant un Picador,
"Ah! Bravo! Toro!" hurle la foule,
Le taureau va... il vient... il vient
et frappe encore!
En secouant ses banderilles,
Plein de fureur, il court!...
Le cirque est plein de sang!
On se sauve... on franchit les grilles!
C'est ton tour maintenant!
Allons ! en garde! allons! allons! Ah!

Toréador, en garde! Toréador! Toréador!
Et songe bien, oui, songe en combattant
Qu'un œil noir te regarde,
Et que l'amour t'attend,
Toréador, l'amour, l'amour t'attend!

L'amour! L'amour ! L'amour!
Toréador, Toréador, Toreador!

Your toast, I quite have the standing,
Señores, to reply with great delight.
Yes, we Toreros have understanding
Of you soldiers, for our pleasures are in the fight!
The ring is full, they're celebrating!
The ring is full from top to ground;
The crowd goes mad, edgy from waiting,
Breaking into noisy arguments all around!
People shout, people yell and holler
With a din that tears the place apart!
They're celebrating men of valor!
Celebrating the brave of heart!
Let's go! On guard! Let's go! Ah!

Toreador, on guard! Toreador! Toreador!
And, as you fight, just think that from above
Dark eyes send down their regard
With promises of love,
Toreador, with promises of love!

All at once the crowd is hushing,
The crowd is hushing... Oh, what is happening?
No more shouts, this is it!
No more shouts, this is it!
Now the bull is rushing as it bounds into the ring!
He is rushing in! He's charging! A horse is falling,
Dragging down a picador.
"Ah! Bravo! Toro!" the crowd is calling,
The bull goes on... he comes... he comes,
charging once more!
Now with his banderillas flailing,
Across the blood-filled ring he runs,
he's full of rage!
People run... People climb the railing!
It's your turn for center stage!
Let's go! On guard! Let's go! Let's go! Ah!

Toreador, on guard! Toreador! Toreador!
And, as you fight, just think that from above
Dark eyes send down their regard
With promises of love,
Toreador, with promises of love!

Love! Love! Love!
Toreador, Toreador, Toreador!

A background image of a musical score with various notes and staves, rendered in a dark, artistic style.

PROGRAM

“It Ain’t Necessarily So” from *Porgy and Bess* by George Gershwin
Tyler Brunner, tenor (Sportin’ Life) and Ensemble

“The Doll Song” from *The Tales of Hoffmann* by Jacques Offenbach
Caitlyn Howard, soprano (Olympia) and Ensemble

Les oiseaux dans la charmille
Dans les cieux l’astre du jour,
Tout parle à la jeune fille d’amour!
Ah! Voilà la chanson gentille
La chanson d’Olympia! Ah!

Tout ce qui chante et résonne
Et soupire, tour à tour,
Émeut son cœur qui frissonne d’amour!
Ah! Voilà la chanson mignonne
La chanson d’Olympia! Ah!

The birds in the hedges,
The star of daylight in the sky,
Everything speaks to a young girl of love!
Ah! This is the sweet song,
The song of Olympia! Ah!

Everything that sings and sounds
And sighs, in its turn,
Moves her heart, which trembles with love!
Ah! This is the darling song,
The song of Olympia! Ah!

Thank you for attending our performance. The audience plays an integral part in the success of our program. As an involved audience member, please take a few minutes to read this friendly reminder on concert etiquette.

A FEW HELPFUL REMINDERS OF HOW TO BE AN INVOLVED AUDIENCE MEMBER

- Please arrive early to ensure that you will have a seat.
- Please turn off your cell phone instead of just silencing it so you will not be tempted to text during the performance. Untimely cell phone interruptions during a performance disrupt the performers and the other audience members, please be mindful of others.
- Please remain in your seat during the performance. If you must leave the concert hall, please wait until intermission. If it is an emergency, please try to leave during the applause.
- Please respect the performers by staying seated for the entire performance.
- As an involved audience member, it is polite to clap at the entrance of the performers.
- It is polite to save quiet whispering or talking, if necessary, between songs, as opposed to during a performance.

Ideas adapted from Concert Etiquette Tips from NAJME’s Teacher Success Kit.

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ACT II

Magnolia, Late Night!

(Not Yet Rated)

Featuring the *Magnolia, Late Night!* Band, “Bear and the 3 Goldilocks”

Band Leader and Keyboard	Lawrence “Lee” Knier
Guitar	Garrett Lundegard
Bass Guitar	Chris Knier
Drum Set	Josh Kahn

“Barcarolle” from *Les Contes d’Hoffmann* by Jacques Offenbach

Jeremy Bernstein, baritone (Giulietta), Brittany Eaton, mezzo-soprano (Nicklaus) and Ensemble

Belle nuit, ô nuit d'amour,
Souris à nos ivresses,
Nuit plus douce que le jour,
Ô belle nuit d'amour!

Le temps fuit et sans retour
Emporte nos tendresses,
Loin de cet heureux séjour
Le temps fuit sans retour.

Zéphyr embrasés,
Versez-nous vos caresses,
Zéphyr embrasés,
Donnez-nous vos baisers!
Vos baisers! vos baisers! Ah!

Belle nuit, ô nuit d'amour,
Souris à nos ivresses,
Nuit plus douce que le jour,
Ô belle nuit d'amour!
Ah! Souris à nos ivresses!
Nuit d'amour, ô nuit d'amour!
Ah! ah! ah! ah! ah!

Lovely night, oh night of love,
Smile upon our joys!
Night much sweeter than the day,
Oh beautiful night of love!

Time flies by, and carries away
Our tender caresses forever!
Time flies far from this happy oasis
And does not return.

Burning zephyrs,
Embrace us with your caresses!
Burning zephyrs,
Give us your kisses!
Your kisses! Your kisses! Ah!

Lovely night, oh night of love,
Smile upon our joys!
Night much sweeter than the day,
Oh beautiful night of love!
Ah! Smile upon our joys!
Night of love, oh night of love!
Ah! Ah! Ah! Ah! Ah!

“Evening Prayer” from *Hansel and Gretel* by Engelbert Humperdinck

Breanna Courville, mezzo-soprano (Hansel) and Marisa Lacey, soprano (Gretel)

A background image of a musical score with various notes and staves, rendered in a dark, artistic style.

PROGRAM

Opening scene from *La Cenerentola/Cinderella* by Gioacchino Rossini
Caitlyn Howard, soprano (Clorinda), Brittany Eaton, mezzo-soprano (Tisbe),
Leah Wilson, soprano (Angelina/Cinderella), Devin Osborne, baritone (Alidoro)

Clorinda

No, no, no: non v'è, non v'è
Chi trinciar sappia così
Leggerissimo sciasse.

Tisbe

Sì, sì, sì,
va bene lì.
Meglio lì, no meglio qui;
Risaltar di più mi fa.

Clorinda, Tisbe

A quest' arte, a tal beltà
Sdruciolare ognun dovrà.

Cenerentola

Una volta c' era un re,
Che a star solo s' annoiò,
Cerca, cerca, ritrovò:
Ma il volean sposare in tre.
Cosa fa?
Sprezza il fasto e la beltà.
E alla fin sceglie per se
L' innocenza e la bontà.
Là là là, li li li, là là là.

Clorinda, Tisbe

Cenerentola finiscila
Con la solita canzone.

Cenerentola

Presso al fuoco in un cantone
Via lasciatemi cantar.
Una volta c' era un re:
Una volta ...

Clorinda, Tisbe

E due, e tre.
La finisci sì o no?
Se non taci, ti darò.

Cenerentola

Una volta ...

A tre

Chi sarà?

Alidoro

Un tantin di carità.

Clorinda

No, no, no: no one is as graceful as I.
Who else could do such a
Feather-light chassé.

Tisbe

Yes, yes, yes:
My chances look good here...
No, better there:
Fortune smiles on me.

Clorinda, Tisbe

A man would lose his heart
To such beauty and art.

Cinderella

Once there was a king,
Who tired of his lonely life.
He searched and searched
But he had to choose among three.
What to do?
He scorned pomp and beauty.
And he choose the humblest for his own.
The innocent and kind one.
La, la, la, li, li, li, la, la, la.

Clorinda, Tisbe

Cinderella, enough of
That old song!

Cinderella

Here I am at my lowly chores,
At least let me sing.
Once there was a king,
Once...

Clorinda, Tisbe

And twice, and three times!
Will you stop, yes or no?
If you don't stop, you'll be sorry!

Cinderella

Once...

All three

Who's there?

Alidoro

Charity, please.

A dark background featuring a musical score with white notes and staves, some of which contain handwritten Chinese characters.

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Clorinda, Tisbe

Accattone! via di qua.

Cenerentola

Zitto, zitto: su prendete
Questo po' di colazione.
Ah non reggo alla passione!
Che crudel fatalità!

Alidoro

Forse il Cielo guiderdone
Pria di notte vi darà.

Clorinda, Tisbe

Risvegliar dolce passione
Più di me nessuna sa.
Ma che vedo! ancora lì!
Anche un pane? anche il caffè?
Prendi, prendi: questo a te.

Cenerentola

Ah! soccorso chi mi da!

Alidoro

Vi fermate per pietà.

Clorinda, Tisbe

Cenerentola vien qua.
Le mie scarpe, il mio bonnè.
Cenerentola vien qua:
Le mie penne, il mio colliè.
Nel cervello ho una fucina:
Son più bella e vo' trionfar.
A un sorriso a un' occhiatina
Don Ramiro ha da cascar.

Cenerentola

Cenerentola vien qua,
Cenerentola va là,
Cenerentola va su,
Cenerentola va giù ...
Questo è proprio uno strapazzo!
Mi volete far crepar?

Alidoro

Nel cervello una fucina
Sta le pazze a martellar:
Ma già pronta è la ruina,
Voglio ridere e schiattar.

Clorinda, Tisbe

Beggar! Get out of here.

Cenerentola

Quiet, quiet, here's something for you.
Take this cup of coffee.
My heart goes out to you!
How cruel fate is!

Alidoro

May heaven reward you
This very day.

Clorinda, Tisbe

What I'd give for sweet passion,
I'd like nothing more.
He's still here!
Another bread? And coffee, too?
Take that, you!

Cenerentola

Ah! Who will help me!

Alidoro

Stop, have mercy.

Clorinda, Tisbe

Cinderella, come here.
My scarf, my bonnet.
Cinderella, come here.
My pen, my dog.
I have a forge in the brain
I'm the loveliest and I'll triumph.
With a smile and a wink
Don Ramiro (the prince) will be mine.

Cenerentola

Cinderella, come here,
Cinderella, go there,
Cinderella, go up,
Cinderella, go down..
This is insane!
Do you want me to drop dead?

Alidoro

These ridiculous sisters
Have spoiled their chances.
The ruin is already prepared.
I want to laugh and burst.



PROGRAM

“To Romeo...” from *The Marriage of Figaro* by Wolfgang Amadeus Mozart
Lauren Shockley (Countess) and Leah Wilson (Susanna)

“To Greet You My Lady” from *The Marriage of Figaro* by Wolfgang Amadeus Mozart
Kassidy Korb, soprano (Marcellina) and Leah Wilson, soprano (Susanna)

“A Basso Profundo Am I” by Al Bernard and George Botsford
Cornelius Fletcher, bass

“Art Is Calling for Me” (Prima Donna Song) from *The Enchantress* by Victor Herbert
Sarah Burrall, soprano

“O Mimì tu più non torni” from *La Bohème* by Giacomo Puccini
John Wixted, tenor (Rodolfo) and William Willis, baritone (Marcello)

Rodolfo

O Mimì tu più non torni.
O giorni belli,
Piccole mani, odorosi capelli...

Marcello

Io non so come sia
Che il mio pennel lavori
Ed impasti colori
Contro la voglia mia...

Rodolfo

...Collo di neve!
Ah! Mimì, mia breve gioventù!

Marcello

...Se pingere mi piace
O cieli o terre o inverni o primavera,
Egli mi traccia due pupille nere
E una bocca procace, e n'esce
Di Musetta e il viso ancor...

Rodolfo

E tu, cuffietta lieve,
Che sotto il guancial partendo ascose,
Tutta sai la nostra felicità,
vien sul mio cuor!
Sul mio cuor morto,
Poich'è morto amor.

Marcello

...E n'esce di Musetta
Il viso tutto vezzi e tutto frode.
Musetta intanto gode
E il mio cuor vil la chiama
E aspetta il vil mio cuor...

Rodolfo

Oh, Mimì will you never return.
Oh, beautiful days, tiny hands,
The fragrance of your tresses...

Marcello

I don't know why it is,
But my brush keeps
Working and paints
Colors against my will...

Rodolfo

...Your snow white neck!
Oh! Mimì, how brief my youth was!

Marcello

...Though I wish to paint
Skies or landscapes or Winter or Spring,
You know all our happiness
A provocative mouth, which
Becomes Musetta's face again...

Rodolfo

And you, soft bonnet,
That she left concealed under the pillow,
You know all our happiness.
Come to my heart!
My poor heart is dead,
Since our love is dead.

Marcello

...And there's Musetta's face
Eith all its charms and betrayals.
Musetta in the meantime is enjoying life
And my cowardly heart calls for her
And waits, my cowardly heart...

A background image of a musical score with various notes and staves, some with handwritten markings like '1-138' and '1-139'.

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“Habanera” from *Carmen* by Georges Bizet Amanda Lundstrom, mezzo-soprano and Ensemble

L'amour est un oiseau rebelle
Que nul ne peut apprivoiser,
Et c'est bien in vain qu'on l'appelle
S'il lui convient de refuser.
Rien n'y fait, menace ou prière.
L'un parle bien, l'autre se tait.
Et c'est l'autre que je préfère.
Il n'a rien dit mais il me plaît.

L'amour! L'amour! L'amour! L'amour!

L'amour est enfant de Bohême,
Il n'a jamais jamais connu de loi.
Si tou ne m'aimes pas, je t'aime.
Si je t'aime, prends garde à toi!

L'oiseau que tu croyais surprendre
Battit d'aile et s'envola.
L'amour est loin, tu peux l'attendre.
Tu ne l'attends pas, il est là.

Tout atour de toi, vite vite,
Il vient, s'en va, puis il revient.
Tu crois le tenir, il t'évite.
Tu crois l'éviter, il te tient.

L'amour! L'amour! L'amour! L'amour!

L'amour est enfant de Bohême,
Il n'a jamais jamais connu de loi.
Si tou ne m'aimes pas, je t'aime.
Si je t'aime, prends garde à toi!

Love is a rebellious bird
That nobody can tame,
And you call him quite in vain
If it suits him not to come.
Nothing helps, neither threat nor prayer.
One man talks well, the other's mum;
It's the other one that I prefer.
He's silent but I like his looks.

Love! Love! Love! Love!

Love is a gypsy's child,
It has never, ever, known a law;
Love me not, then I love you;
If I love you, you'd best beware! Etc.

The bird you thought you had caught
Beat its wings and flew away ...
Love stays away, you wait and wait;
When least expected, there it is!

All around you, swift, so swift,
It comes, it goes, and then returns ...
You think you hold it fast, it flees
You think you're free, it holds you fast.

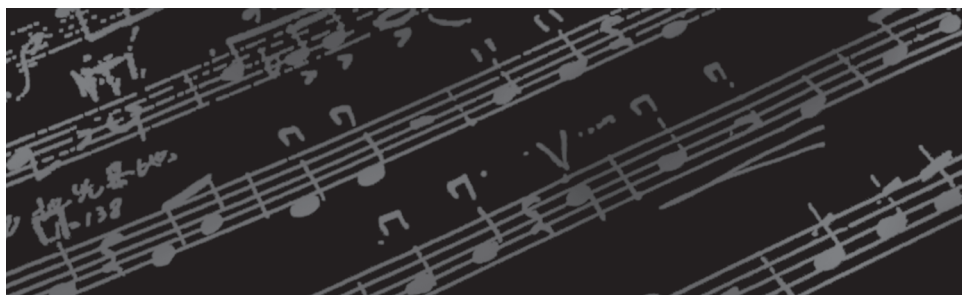
Love! Love! Love! Love!

Love is a gypsy's child,
It has never, ever, known a law;
Love me not, then I love you;
If I love you, you'd best beware!

“You'll Never Sing Again” from *The Tales of Hoffmann* by Jacques Offenbach William Willis (Dr. Miracle), Caitlyn Howard (Antonia), Lauren Shockley (Antonia's Mother)

“On the Deck of a Spanish Sailing Ship 1492” from *Songs for a New World* by Jason Robert Brown Tyler Brunner, tenor (Man I), John Wixted, tenor (Man II), Leah Wilson, soprano (Woman I), Amanda Lundstrom, mezzo-soprano (Woman II) and Ensemble

THE END



ACKNOWLEDGEMENTS

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