



presents

LA BOHÈME

BY

GIACOMO PUCCINI

Co Boi Nguyen, conductor
Marco Schindelmann, director

Friday, April 1, 2016 - 7 p.m.
Saturday, April 2, 2016 - 7 p.m.

MEMORIAL CHAPEL

SYNOPSIS

Act One

Paris, the 1830s. In their Latin Quarter garret, the near-destitute artist Marcello and poet Rodolfo try to keep warm on Christmas Eve by feeding the stove with pages from Rodolfo's latest drama. They are soon joined by their roommates—Colline, a philosopher, and Schaunard, a musician, who brings food, fuel, and funds he has collected from an eccentric student. While they celebrate their unexpected fortune, the landlord, Benoit, comes to collect the rent. After making the older man drunk, they urge him to tell of his flirtations. When he does, they throw him out in mock indignation at his infidelity to his wife. As his friends depart to celebrate at the Café Momus, Rodolfo remains behind to finish an article but promises to join them later. There is another knock at the door—the visitor is Mimì, a pretty neighbor, whose candle has gone out on the stairway. As she enters the room she suddenly feels faint. Rodolfo gives her a sip of wine, then helps her to the door and relights her candle. Mimì realizes she lost her key when she fainted, and as the two search for it, both candles are blown out. Rodolfo finds the key and slips it into his pocket. In the moonlight, he takes Mimì's hand and tells her about his dreams. She recounts her life alone in a garret, embroidering flowers and waiting for the spring. Rodolfo's friends are heard outside, calling him to join them. He responds that he is not alone and will be along shortly. Happy to have found each other, Mimì and Rodolfo leave, arm in arm, for the café.

Act Two

Amid the shouts of street hawkers near the Café Momus, Rodolfo buys Mimì a bonnet and introduces her to his friends. They all sit down and order supper. The toy vendor Parpignol passes by, besieged by children. Marcello's former sweetheart, Musetta, makes a noisy entrance on the arm of the elderly but wealthy Alcindoro. The ensuing tumult reaches its peak when, trying to gain Marcello's attention, she loudly sings the praises of her own popularity. Sending Alcindoro off on a pretext, she finally falls into Marcello's arms. Soldiers march by the café, and as the bohemians fall in behind, the returning Alcindoro is presented with the check.

Act Three

At dawn on the snowy outskirts of Paris, a customs official admits farm women to the city. Guests are heard drinking and singing within a tavern. Mimì arrives, searching for Marcello. When the painter appears, she tells him of her distress over Rodolfo's incessant jealousy. She says she believes it is best that they part. Rodolfo, who has been asleep in the tavern, comes outside. Mimì hides nearby, though Marcello thinks she has left. Rodolfo tells his friend that he wants to separate from Mimì, blaming her flirtatiousness. Pressed for the real reason, he breaks down, saying that her coughing can only grow worse in the poverty they share. Overcome with emotion, Mimì comes forward to say goodbye to her lover. Marcello runs back into the tavern upon hearing Musetta's laughter. While Mimì and Rodolfo recall past happiness, Marcello returns with Musetta, quarreling about her flirting with a customer. They hurl insults at each other and part, but Mimì and Rodolfo decide to remain together until spring.

Act Four

Months later in the garret, Rodolfo and Marcello, now separated from their girlfriends, reflect on their loneliness. Colline and Schaunard bring a meager meal. To lighten their spirits the four stage a dance, which turns into a mock duel. At the height of the hilarity Musetta bursts in with news that Mimì is outside, too weak to come upstairs. As Rodolfo runs to her aid, Musetta relates how Mimì begged to be taken to Rodolfo to die. She is made as comfortable as possible, while Musetta asks Marcello to sell her earrings for medicine and Colline goes off to pawn his overcoat. Left alone, Mimì and Rodolfo recall their meeting and their first happy days, but she is seized with violent coughing. When the others return, Musetta gives Mimì a muff to warm her hands and prays for her life. Mimì slowly drifts into unconsciousness. Schaunard realizes that she is dead, and Rodolfo is left desperate.

-Adapted from the Metropolitan Opera

DIRECTOR'S NOTES

Staging *La Boheme* requires mental scaffolding in response to the tensions and themes suggested by Puccini's opera. The source materials - Henri Murger's novel *Scènes de la vie de bohème* (1845-1851) and play, *La vie de bohème* (1849), co-authored by Murger and Théodore Barrier - develop the classic pairing of art and poverty as the twin engines of bohemianism. An effortlessly unorthodox renegade opposes bourgeois materialism. One bohemian may adopt poverty as an aesthetic affectation, while another suffers it as a class and gender-determined inevitability. An outcast's romance and idealism share a frozen garret with the realities of tuberculosis and heartbreak. The discomfort of that garret is a naive lifestyle choice for one, and a place to cough out her life for the other. To be true bohemians, our lovers must be beautifully poor and passionate about the artifice of art.

Unorthodox savantistry – Bourgeois materialism

Poverty as aesthetic affectation – Poverty as class-&-gender-determined inevitability

Romance of the outcast – Realities of the “out caste”

Naïve lifestyle choices – Looming biological threats

Play – Suffering

Creativity – Death – Creation

The University's Chapel requires an unconventional approach to set design, which has been intensified with an unresolved juxtaposition of a refined religious space, classic bohemian intrusions, and technologically-driven large-format video. The video's aesthetics have been informed by those of various bohemian communities: the Latin Quarter, Montmartre, Montparnasse, Schwabing, and Venice Beach.

Notes by Alisa Slaughter and Marco Schindelmann

CAST

Rodolfo	Andrew Metzger and Eddie Wang
Mimi	Janie Vail and Ariel Estebez
Marcello	Justin Brunette
Musetta	Helen Tait and Mayu Uchiyama
Schaunard	Zachary Krug
Colline	Bradley Franklin
Benoît	Johannes Hall
Alcindoro	Dr. Joseph Modica
Parpignol	Zachary Pappas
Sergeant	Philip Hoch

OPERA CHORUS

Soprano

Anne Budash
Megan Griffiths
Jacqueline Hale
Adrian Laufer
Mayu Uchiyama
Janie Vail

Alto

Jessica Bondy
Tiffany Johnson
Lacy Mason
Sophia Ohanian
Zoe Petersen

Tenor

Gary Gao
Samuel Gerungan
Andrew Metzger
Zachary Pappas
Anthony Ribaya
Jesse Russell

Bass

Samuel Butler
Elijah Bryant
Philip Hoch
Peter Tupou
Daniel Yu

CHILDREN'S CHORUS

Naimah Allen	Genevieve McAllister
Wallace Allen	Jeremy Modica
Maren Andrews	Rachel Modica
Teagan Andrews	Claire Moore
Kengo Barker	Aubree Mount
Lisa Barker	Morgan Mullen
Xuan-Anh Biggs	Audrey Pham
Aaralyn Castro	Cecelia Rehling
Emma DeDoes	Marissa Rettenmund
Regina Estrada	Rachel Rogstad
Willow Fesmire	Rebekah Rogstad
Isabel Hardy	Martin Ryer
Noemi Henriquez	Aryah Seraj
Brendan Hernandez	Sofia Singh
Abigail James	Luke Smith
Jeshurun James	Milo Sousa
Marisa Katsianos	Miranda Sousa
Katelyn Krahn	Annelie Tang
Madilyn Kramer	Rebecca Thiele
Jeanna-Marie Lotz	Lilia Tomoff
Sadie von Maack	Sophia Tucker
Thorger von Maack	Aiden Victor
Cove Manson	Kelsie Victor
Lark Manson	Elif Wing
Sage Manson	Mason Wolfe
Waverly Manson	Melody Wolfe

ORCHESTRA

First Violin

Laura Evans, concertmaster
Maia Gordon
Jeanne Skrocki
Sahak Karapetyan
Bruce Spalding
Karen Palmer

Second Violin

Nan Wang, principal
Geoffrey Halgas
Zoe Kinsey
Hripsime Yepremyan
Kathleen Mangusing
Jose Ontiveros

Viola

Ruben Pascual, principal
Rachel Rome
Ashley Wright
Aaron Norton

Cello

Lucy Cahuantzi, principal
Ricki Worth
Jacqueline Menter
Jeremy Shih

Bass

Olivia Franzen, principal
Juan Aniceto
Paulina Silva

Flute

Kimberly Ross, principal
Gerardo Lopez, piccolo

Oboe

Francisco Castillo, principal
Selena Yates

Clarinet

Kira Golombek, principal
Rebecca Holzer

Bassoon

Megan Martin, principal
Kevin Enriquez

Horn

Greg Reust, principal
Hannah Henry

Trumpet

Brandon Hansen, principal
Kenneth Taber
Alfred Ferntheil

Trombone

Julia Broome-Robinson, principal

Tuba

Ross Woodzell, principal

Percussion

David Mantle, principal
Danielle Kammer
Kevin Bellefeuille

Harp

Katelin Heimrick

PRODUCTION AND DESIGN PERSONNEL

Director	Marco Schindelmann
Orchestra Director	Co Boi Nguyen
Technical Director	Michael Raco-Rands
Video Design	MLuM
Lighting, Costume, Makeup Concept	Marco Schindelmann
Musical Coach	Wayne Hinton
Stage Manager	Cynthia Snyder
Supertitle Translation	Marco Schindelmann
Hair	Enya Murray
Opera Chorus Master	Janie Vail
Youth Chorus Master	Zoe Petersen
Choral Scholars for Youth Choir	Janie Vail, Zoe Petersen, Samira Kasraie, Jacob Miller, Samuel Gerungan, Susanna De La Pena, Katelyn Matson and James Valencia
Light Operator	Brian Hotchkiss
Spotlight Operators	David Reyes and Sarah Marcus

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