

California State University, Northridge (CSUN)
Mike Curb College of Arts, Media and Communication
Departments of Theatre and Music
Present

DON GIOVANNI

by **Wolfgang Amadeus Mozart**

Libretto by **Lorenzo da Ponte**

English Translation by

Wystan Hugh Auden & Chester Kallman

Directed by

Garry D. Lennon

Musical Director and Conductor

John Roscigno

Scenic Designer Efren Delgadillo, Jr.	Costume Designer Paula Higgins
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Lighting Designers Dan Weingarten Vsev Krawczeniuk	Sound Designer Daniel S. Tator
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Acting Coach Christine Menzies	Choreographer J'aimie Morrison
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Coach/Pianist Suzanne Recer	Fight Choreography Shad Willingham
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Stage Manager
Joshua Cooper

Great Hall

Valley Performing Arts Center

April 28 - 30, 2016

7:30 pm, except Saturday at 2:00 pm

Tickets: (818) 677-2488

There will be one 15-minute intermission.

ADVISORY:

Parking on campus is by permit only. Permit machines available in parking lot B-1 and others.

The videotaping or other video or audio recording of this production is strictly prohibited.

DIRECTOR'S NOTE

Don Giovanni! It's hard to even say the phrase without singing it aloud. The title alone conjures up the image of a handsome, charming, beguiling rake with a seemingly endless "black book" of women's names. Hundreds of years after his creation, he continues to be the fodder of popular culture.

Perhaps what makes him so enduring is the dichotomy that he represents: He's our leading man with gorgeous music to sing. He seduces us. We root for him and delight at his conquests. And yet, cheer when he gets his just desserts, affirming our moral code. It's easy to look at this in black and white but I would challenge that the other characters are not necessarily of the highest moral character. It takes two to tango or perhaps, more appropriate to our production, to rhumba.

Arguably, this is the greatest opera ever written. There is human tragedy alongside great comedy--and that music! And there's so much to mine dramatically with rich, complicated characters, each with their agendas and schemes, propelling us to the inevitable outcome.

Our production is set in 1961, Rome. This is a time when the world was on the cusp of great upheaval. Italy was recovered from WWII, the British invasion was yet to arrive and the conventions of society were just beginning to be questioned, the tumultuous sixties were still ahead. My hope is that we have presented a story that has more shades of grey than black and white; few are truly good or truly evil. Giovanni's fate is set but perhaps we can ponder his journey, seeing our own foibles and mistakes in his acts.

It's been pleasure and an honor to work with the Music and Theatre students and faculty on this piece. The collaboration across disciplines strengthens both departments and enriches our student's experiences while at CSUN. *Grazie di tutto* to Thor Steingraber and his amazing VPAC staff for making us feel so welcome. *Grazie di cuore* to President Harrison, Provost Li, and Dean Hosken for their meaningful and continued support!

Garry D. Lennon

CAST

<i>Don Giovanni</i>	Kurt Winterhalter (4/29), Aaron Ball (4/28, 4/30)
<i>Leporello</i>	Daniel O'Brien (4/29), Daniel Cunningham (4/28, 4/30)
<i>Donna Anna</i>	Sarah Salazar (4/29), Nan Cui (4/28, 4/30)
<i>Don Ottavio</i>	Manfred Anaya (4/29), William Grundler (4/28, 4/30)
<i>Donna Elvira</i>	Taylor McClain (4/29), Gretchen Anderson (4/28, 4/30)
<i>Masetto</i>	Adrian Bañuelos (4/29), Han-Wei (Ben) Lin (4/28, 4/30)
<i>Zerlina</i>	Allie Kaster (4/29), Dalia Rodriguez (4/28, 4/30)
<i>Il Commendatore</i>	Matthew Lewis
<i>Donna Anna (Cover)/Chorus</i>	Tinting Tang
<i>Donna Elvira (Cover)/Chorus</i>	Rachel Freed
<i>Zerlina (Cover)/ Chorus</i>	Joann Wyse
<i>Chorus</i>	Kevin Chen, Cameron Clendaniel, Joshua Curiel, John Lakovitz, Ashlee Slavensky, Ziye (Olivia) Zhou

SPECIAL THANKS

Dean Hosken and the Mike Curb College of Arts, Media, and Communication, CSUN Arts Council, Daniel Escandon Sr., Voice Faculty (Deanna Murphy, David Sannerud, Diane Ketchie, Paul Smith, Katherine Baker, Erica Davis, Linda Stones) and the CSUN Instructionally Related Activities Board, whose co-funding helps make this production possible.

Place: Rome, 1961.

Act I

Scene 1. The Commendatore's garden, after midnight.

Leporello, servant to Don Giovanni, impatiently waits for his master outside Donna Anna's house, where Don Giovanni is seducing Donna Anna. Don Giovanni and Donna Anna appear, struggling. Anna unsuccessfully tries to discover his identity. Her father, the Commendatore, appears and challenges Don Giovanni to a duel; Anna runs to get help. Don Giovanni, at first reluctant, accepts the challenge, and kills the old man. Leporello and Don Giovanni escape. Donna Anna returns with her betrothed, Don Ottavio, to find her father dead, and makes Ottavio swear to avenge her father's death.

Scene 2. Later that morning on a street.

Leporello, having made Don Giovanni promise not to punish him for speaking freely, tells him that his life is scandalous. When Don Giovanni becomes angry, Leporello changes the subject to Don Giovanni's "catalogue" of women. As Don Giovanni tells of his latest flame, Donna Elvira appears. The men, not recognizing her, hide as she rages at her betrayal at the hands of a scoundrel ("Ah! chi mi dice mai"). When Don Giovanni, pleased at the prospect of another conquest, approaches to comfort her, she recognizes him as the man who loved and abandoned her. As she berates him, Giovanni off, and Leporello, explaining to her that she's not the only one, displays the catalogue to her ("Madamina, il catalogo è questo").

Scene 3. A tavern near Don Giovanni's estate.

Friends and neighbors are celebrating the approaching wedding of Zerlina and Masetto. Don Giovanni and Leporello admire the girls; Don Giovanni is very interested in Zerlina. He invites everyone to enter his estate for a party. He detains Zerlina, to the annoyance of the jealous Masetto, who is finally persuaded to go with the others. Don Giovanni promises to marry Zerlina ("Là ci darem la mano"). Seduced, Zerlina agrees, but Donna Elvira reappears, warns the girl against him, and takes her away.

Donna Anna and Don Ottavio arrive. Not realizing that Don Giovanni is the man who murdered her father, Anna seeks his help. Donna Elvira returns and tries to tell the others what kind of man he really is, but Don Giovanni tells them that Elvira is mad and takes her away. But Donna Anna has realized, from his voice, that Don Giovanni was her attacker. She tells Don Ottavio what happened to her on the night her father was killed and again begs him to seek vengeance ("Or sai, chi l'onore").

Ottavio, left alone, reflects on his love for her (“Dalla sua pace”).

Scene 4. Don Giovanni’s Dressing Room.

Don Giovanni and Leporello reappear. Leporello tells him how he got the villagers drunk. Don Giovanni, highly pleased, orders a huge party (“Finch’han del vino”) and goes off to prepare for it.

Scene 5. A garden in Don Giovanni’s estate.

Masetto stalks into the garden, ignoring Zerlina’s entreaties and accusing her of infidelity. She urges Masetto to punish her if he wants, as long as they make up (“Batti, batti, o bel Masetto”). Masetto relents, but when they hear Don Giovanni approaching, Zerlina becomes agitated and Masetto, suspicious, hides to watch them together. Don Giovanni renews his attentions and tries to draw her aside into the very place where Masetto is hiding. Giovanni, quickly recovering from his surprise, blithely explains to Masetto that Zerlina missed him and takes the couple off. Donna Anna, Don Ottavio, and Donna Elvira enter, masked, intending to expose Don Giovanni to everyone. Don Giovanni and Leporello, not recognizing them, invite them to the party.

Scene 6. Don Giovanni’s ballroom.

As the guests dance, Don Giovanni continues his advances to Zerlina. He heartily welcomes the masked trio. He dances with Zerlina; Leporello grabs Masetto and forces him to dance, allowing Don Giovanni to drag Zerlina away. When Zerlina’s screams are heard, Masetto and the others rush to find her, but Don Giovanni re-enters and tries to pretend that Leporello is the culprit. Don Ottavio, Donna Anna, and Donna Elvira unmask and threaten Don Giovanni, who keeps them at bay with his sword. Don Giovanni escapes.

Act II

Scene 1. A street outside Donna Elvira’s house.

Leporello threatens to leave Don Giovanni, but is persuaded to stay with money. Don Giovanni has a plan: Leporello is to pretend to be him and entice Elvira away, leaving Don Giovanni, dressed as Leporello, free to seduce her maid. They exchange clothes. When Elvira appears, Don Giovanni hides behind Leporello and serenades her. Elvira agrees to come to him. Don Giovanni hides as Leporello clumsily makes love to her. Don Giovanni then leaps out, pretending to be a robber, and the pair runs off. Don Giovanni then serenades the maid (“Deh vieni alla finestra”), but is forced to hide when Masetto and some armed villagers come looking for him. Pretending to be Leporello, Don Giovanni approaches and tells them that he has left his master, and sends them off in all directions to

find him. Alone with Masetto, Don Giovanni tricks him into handing over his weapons, and then thrashes him and runs off, leaving Masetto groaning on the ground. Zerlina appears, comforts him, and takes him home (“Vedrai, carino”).

Scene 2. A garden near Donna Anna's home

Leporello and Elvira return; he is trying to find a way to escape her. Just as he finds the courtyard door, Ottavio and Anna enter, followed by Zerlina and Masetto. Thinking he is Don Giovanni, they corner him while Elvira begs them to spare him. Desperate, he reveals himself to the astonishment of all. As they advance on him, he begs for mercy but manages to flee. Don Ottavio urges the others to comfort Anna while he seeks revenge (“Il mio tesoro”). Elvira, left alone, laments her betrayal (“Mi tradì quell'alma ingrata”).

Scene 3. The Commendatore's family cemetery.

Don Giovanni laughingly relates his recent adventures to Leporello. Suddenly, a ghostly voice says that his mirth will soon end. Leporello, frightened, notices a statue of the Commendatore, on which is inscribed a vow of vengeance on his murderer. Don Giovanni brazenly orders the terrified Leporello to invite the statue to supper. The statue accepts.

Scene 4. Don Giovanni's banquet hall.

Don Giovanni orders the orchestra to play as he dines, while Leporello sneaks food from the table. Donna Elvira bursts in and begs Don Giovanni to change his ways, but he merely invites her to eat. As she leaves, she suddenly stops at the door, screams, and runs out another door. Don Giovanni orders Leporello to go and see what was there. Leporello does so, and returns stammering about a man of stone knocking at the door. The Commendatore's statue appears and announces that he has come for supper. Don Giovanni offers his hospitality as Leporello hides. The statue refuses mortal food, but invites Don Giovanni to sup with him. Don Giovanni accepts, giving the statue his hand as a promise, but finds himself trapped. The statue demands that Don Giovanni repent, but he refuses, and is dragged off to Hell.

CSUN Opera Orchestra

Violin I

Stefan Krut
Aubrey Tang
Jessica Alvillar
Ivan Dantas
Kevin Breeding

Violin II

Cheyenne Lee
Andrew Meyers
Yailing Li
Zoe Galasso
Miguel Vidal

Viola

Valerie Wiley
Brandon Encincas
Erika Salas

Cello

Daniel Grab
David Murray
Oshagen Merjanian

Bass

Isaac Green
Adam Gardner*
Ludvin Maldonado+

Flutes

Mary Cervantes*
Charlotte Betry+
Jaime Orlando*
Armand Assainte+

Oboes

Alyssa Peck
David Hernandez

Clarinet

Julian Yapkowitz*
Cole Binkley+
Ethan Lux*
Anthony Villa+

Bassoon

Eric Johnson-Tamai
Christin Webb

Horn

Daniel Ward
Sarah Haylett
Maureen Kirk

Trumpet

Everett Kelly
Cameron Wilkins

Trombone

Natalie Saralou
Bridgett LaPorte
Anthony Colli

Timpani

Wolf Finn

Mandolin

Adam Gardner

On Stage Ensemble

Act I. Finale
Brian Thompson -
Violin
Jose Rodriguez - Violin
Hua Hsuan Yen - Cello
Kailash Shankar - Bass

*Thursday and Saturday
Performance

+Friday performance

For more information:

www.csun.edu/theatre

Instagram and Twitter: @theatreCSUN

MUSIC PRODUCTION STAFF

Music Department Chair	Ric Alviso
Director of Opera Theatre	John Roscigno
Coach and Pianist	Suzanne Recer
Supertitles	Melody Mao

THEATRE PRODUCTION STAFF

Department Chair/Producer	Ah-Jeong Kim
Technical Director	Scott McKim
Production Manager	Meg Imamoto
Assistant Set Designers	Stephen Torrey, Kevin Vasquez
Assistant Choreographer	Samantha Mejia
Lighting/Sound Supervisor	Mike Zeigler
Assistant Lighting Designer	Greg Reiser
Assistant Stage Managers	Khylan Jones, Kasandra Menke, Eric White
Faculty Mentor for Stage Management	Matthew Jackson
Scene Shop Supervisor	Bree Marks
Scenic Artists	Taylor Anderson, Natalie Morales, Thanya Moran
Master Electrician	Brett Copeland
Light Board Operator	Taylor Dunn
Sound Crew	Peter Mazzeo, Edgar Ortiz
Prop Masters	Tilmon Amos, Hank Doughan, Jocelyn Muralles
Prop Crew Head	Sarkis Bakalyan
Prop Crew	Elizabeth Bentley, Jacqueline Vargas
Stage Crew	Alonzo Tavares, Frank Shandling, Lyly So, Corazon Montanio, Israel Valdivia, Thomas Zabilski
Costume Shop Supervisor	Amanda Cleveland
Costume Shop Assistants	Matthew Kesner, Christiana Mitchell
Costume Crew Leads	Samantha Mejia
Costume Crew	Veronica Craighead, Jennifer Linares, Shelby Lowrance, Lauren Mack, JayCee Porter, Margarita Shahramyan
Faculty Mentor for Property Design	Paula Higgins
Makeup Crew	Nia Bernstine, Tianna Cohen, Christiana Mitchell, Elite Rothstein
Faculty Mentor for Makeup Design	Elizabeth A. Cox
Theatre Manager	Kat Carrido
Photographer	Kenji Kang
Administrative Analyst	Alicia Lawrence
Administrative Assistant	Sterling Davis
Academic Advisor	David Del Mundo