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Interactive Cabaret and Amahl and the Night Visitors

USU Opera

Errik Hood

Dallas Heaton

Utah State University, dallas.heaton@usu.edu

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Director's Note:

Much has changed since 1951, when Gian Carlo Menotti composed *Amahl and the Night Visitors* as the first opera ever written for television. *Amahl and the Night Visitors* is the story of a miracle that occurs when the Magi stop on their journey to see the Baby Jesus, and it has been a perennial favorite since its first live telecast more than 65 years ago. Despite its lasting popularity, some of the elements of this stunning work have not aged well. Referring to Amahl, the disabled young boy at the center of the story, as 'crippled', the calling out of the race of one of the Kings, and the message that a happy ending is reliant upon the curing of Amahl's disability... these aspects can distract from the lovely music and charming story of a truly profound miracle-- the miracle of forgiveness, charity, selflessness, and healing. The miracle of love.

We have made some changes to the traditional presentation of this opera in order to make it all the more poignant for a modern audience. Our production takes place in the 21st century, where the poverty experienced by Amahl and his mother is an all-too-real reality for millions of people all over the world. The arrival of the wise men occurs in a shared dream between Amahl and his mother rather than in real life. The bleak financial state and the resulting strained relationship between Amahl and his mother are represented by shades of black, white, and gray. The dream world, in contrast, is full of vivid color, and even the black and white images of Amahl's friends and neighbors are touched by this vibrant dream.

It is in this colorful, dream-like world that a miracle takes place. In the dream, Amahl is physically healed when he and his mother see the forgiveness and charity the Divine Child inspires in the Kings and are moved to acts of selflessness and charity themselves. It was important to me as a director that once the dream was over, the healing of Amahl's disability wasn't the focus of the miracle. Instead, we focus on the love, charity, and forgiveness experienced and how that 'colors' the real world for Amahl and his mother once they wake up... they see the world and one another in a new and beautiful way. Their relationship is healed. Their world is changed. THIS is the miracle.

Amahl and the Night Visitors, with all its flaws, teaches us an incredibly important lesson: that any person, no matter what abilities they possess or challenges they face, can be changed through love, charity, and forgiveness. Anyone can experience a miracle.

CAINE COLLEGE *of the* ARTS

Excellence with Integrity

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The Caine College of the Arts serves the people of the State of Utah and supports the mission of Utah State University by cultivating artistic and academic excellence, by preparing our students to realize their full creative potential as artists and citizens, by increasing the visibility of the college and university, and by fostering professionalism and collegial relationships in all aspects of our operations.



USU OPERA THEATRE PRESENTS

CAINE
COLLEGE
of the ARTS



INTERACTIVE CABARET AND

AM AHL AND THE NIGHT VISITORS

OPERA IN ONE ACT - BY GIAN CARLO MENOTTI

DECEMBER 5 & 6 - 7:30 PM

UTAH THEATRE

18 West Center Street, Logan UT



YEAR
OF
THE
ARTS
arts elevate
UtahStateUniversity.

Interactive Cabaret

We Know the Way

from *Moana*

by Opetia Foa'i and Lin-Manuel Miranda
Soloists: Kaylyn Baldwin, Demetria Torowus

How Far I'll Go

from *Moana*

by Lin-Manuel Miranda
Soloists: Sydney Creer, Shayla Seegmiller

Through Heaven's Eyes

from *The Prince of Egypt*

by Stephen Schwartz

Soloist: Karley Garrett

Direction/Choreography: Sydney Creer, Karley Garrett

True Colors

from *Trolls*

by Billy Steinberg and Tom Kelly
Soloists: Savy Despain, Nathan Scott

The Midnight Princess Mega-Medley

from *The Broadway Princess Party*

by Benjamin Rauhala

Soloists: Kiah Spjute, Megan Warburton, Katherine Van Shaar, Savy Despain, Rylee Dalton, Alyssa Burton, Demetria Torowus, Katie Gneiting, Camille Brown
Direction/Choreography: Demetria Torowus

When You Believe

from *The Prince of Egypt*

by Stephen Schwartz, arr. By Audrey Snyder

Soloists: Hannah Jackson, Kiah Spjute, Khairo Robinson
Direction/Choreography: Nicole Vander Does

Ensemble:

Abby Welch, Alyssa Burton, Amanda Glancy, Andrew Taylor, Ben Krutsch, Camille Brown, Danielle Casós, Demetria Torowus, Dominic Stewart, Hannah Jackson, Karley Garrett, Katherine Van Shaar, Katie Gneiting, Kaylyn Baldwin, Khairo Robinson, Kiah Spjute, Lauren McCurdy, McKenna Brunson, Megan Warburton, Michaela Fuller, Nathan Scott, Rylee Dalton, Savy Despain, Shayla Seegmiller, Sydney Creer, Taylor Woolf

~15 minute intermission~

Amahl and the Night Visitors

Opera in One Act

Music and libretto by Gian Carlo Menotti

Cast

Amahl: Alice Packard
The Mother: Nicole Vander Does
King Kaspar: Andrew Taylor
King Melchior: Ethan Goodmansen
King Balthazar: Justin Sanders
The Page: Dominic Stewart
Shepherds: Allison Klippel*, Amanda Glancy*, Ben Krutsch*, Danielle Casós, Josh Musselman*, Karley Garrett, Kiah Spjute, Lauren McCurdy, McKenna Brunson, Megan Warburton, Nathan Scott, Sariah Seare, Sydney Creer (*cover)

Production Team

Stage Director: Errik Hood
Musical Director: Dallas K Heaton
Choreographer: Kevin Nakatani
Projections/Lighting Designer: Patrick Mathis
Stage Manager: Heather Skousen
Seat Reservation Coordinator: McKenna Brunson
Usher Coordinator: Savy Despain
Ushers: Allison Klippel, Sariah Seare, Michaela Fuller, Megan Warburton
Projections/Lighting Operator: Justin Sanders (act I), Demetria Torowus (act II)
Spot Operator: Nicole Vander Does (act I), Kaylyn Baldwin (act II)
Piano: Dallas K Heaton, Brady Pope

USU Opera Theatre is proud to present in the Utah Theatre and gratefully acknowledges the generous collaboration of Utah Festival Opera and Musical Theatre and USU Production Services in making this possible.

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About USU Opera Theatre

The USU Opera Theatre is the Caine College of the Art's performing dramatic musical ensemble. Under the direction of Prof. Dallas Heaton, the ensemble produces full shows and scenes of opera, operetta, and musical theater, providing developing singers the opportunity to acquire and refine the skills that singing actors need to be successful, versatile performers and multi-faceted pedagogues. We invite you to join us Apr. 19-21 as we present Purcell's beloved English opera *Dido and Aeneas*. Find more details online:
opera.usu.edu