



HOPKINS CENTER

presents

Evita

by Tim Rice and Andrew Lloyd Webber

Presented by the Dartmouth College Glee Club

Louis Burkot *conductor and musical director*

Sarah Ries '04 *Evita*

Michael Amico '07 *Peron*

Joseph Zenruffinen '06 *Magaldi*

Jessica Todtman '07 *stage manager*

and guest artists

Alex L. Yang *stage director*

Christian Figueroa *Che*

produced by Sarah Ries '04

as part of a Music Department Honors Thesis

The Gynecologic Cancer Prevention Research Group at Norris Cotton Cancer Center has provided generous support for the Glee Club's performances of *Evita*. Eva Peron died of cervical cancer. Please see enclosed information to learn more about how the HPV vaccine can prevent cervical cancer, and how women age 15-25 can participate in an international study of this important medical development.

This performance is also made possible in part by generous support from the Leo J. Malavasic 1942 Memorial Fund; the David P. Smith 1935 Fund; the Paul R. Zeller Glee Club Fund; the Isaacs Family Fund and the William D. 1905 and Besse M. Blatner Fund #1.

Friday, February 4 & Saturday, February 5, 2005 • 8 pm

Spaulding Auditorium • Dartmouth College

MUSICAL NUMBERS

1. **A Cinema in Buenos Aires**
2. **Requiem—Oh What a Circus**
Che - Evita - Ensemble
3. **On this Night of a Thousand Stars**
Magaldi - Evita - Che - Evita's Family - Ensemble
4. **Buenos Aires**
Evita - Che - Ensemble
5. **Good Night and Thank You**
Che - Evita - Magaldi - Evita's Lovers
6. **The Art of the Possible**
Evita - Peron - Generals
7. **Charity Concert**
Magaldi - Evita - Peron - Che - Ensemble
8. **Another Suitcase, Another Hall**
Evita - Peron's Mistress and friends
9. **Peron's Latest Flame**
Che - Aristocrats - Soldiers
10. **A New Argentina**
Peron - Evita - Che - Ensemble

• INTERMISSION •

11. **Balcony—Casa Rosada**
Peron - Evita - Che - Ensemble
12. **High Flying Adored**
Che - Evita
13. **Rainbow High**
Evita - Dressers
14. **Rainbow Tour**
Peron - Che - Evita - Ensemble
15. **The Actress Hasn't Learned**
Aristocrats - Evita - Che
16. **And the Money Kept Rolling In**
Che - Ensemble
17. **Santa Evita**
Children - Che - Ensemble
18. **Waltz for Evita and Che**
Evita - Che

MUSICAL NUMBERS CONTINUED

19. **She is a Diamond**

Soldiers - Peron - Che

20. **Dice are Rolling**

Peron - Evita

21. **Eva's Final Broadcast**

Che - Evita

22. **Montage**

Che - Evita - Magaldi - Peron - Ensemble

23. **Evita's Lament**

Evita - Embalmers - Che

PROGRAM NOTES

Evita: The Historical Figure

Argentina's Evita was born Eva Duarte in the rural pampas, or prairies of Argentina in 1919. Eva, or little Evita as she was called, was the youngest of the five illegitimate children born to Juan Duarte and his mistress, Juana Ibarguren. Seven short years later, Juan died in a car accident. At his funeral, her father's other family hid Evita, her mother and four siblings from sight because they were poor and the children were illegitimate. It is said that Evita never forgave them and that this moment is the hallmark that led to her becoming the champion of Argentina's poor and the scourge of the country's middle and upper classes in later years.

This small town girl would leave home to become an actress and as a result of the fame she eventually gained, she would meet her husband, an ambitious Argentine general named Juan Peron. Together they fought to improve the circumstances of the working class and won the support of those *descamisados* or "shirtless ones." It was the support of the *descamisados* that eventually won Juan Peron the presidency of Argentina. Evita would spend the rest of her life as the charitable face of her husband's political party and the ideals for which it stood. When Evita Peron died of cancer in 1952, Argentina mourned.

It is said that "around no historical figure in modern times are there such complicated myths as those that exist around the figure of [Evita]." Sundry textbooks and biographies give varying accounts of Eva's life, and in Andrew Lloyd Webber and Tim Rice's musical, it is

difficult to tell where the history ends and the drama begins. The audience should be cautioned to take the historicity of the musical with a grain of salt and enjoy the piece for what it is: a compelling work of musical and dramatic entertainment.

*Timothy Hall '05, Dramaturg and
Sarah Ries '04, Producer*

Works Cited: Nicholas Fraser and Marysa Navarro, *Eva Peron*; Cristina Alvarez Rodriguez, *The Official Evita Peron Website*; Andrew Lloyd Webber and Tim Rice, *Evita*.

A Note from the Producer

I first began to think about producing a musical in the summer of 2003, when I was a technical and producing Young Artist with Opera North. I learned about the backstage, behind-the-scenes workings of a professional opera company, and it captured my imagination. The seed was sown. With generous encouragement from my family and advisors, I embarked on *Evita* as an honors project in the spring of 2004.

When I set out to choose a musical, I first identified which qualities were most important in a piece. I wanted something that was musically challenging, with a strong female lead and with a historical component that could appeal to the Dartmouth community. *Evita* is based roughly on the lives of Juan and Eva Peron, socialist leaders of Argentina in the 1940s and 50s—a background which affords opportunity for academic research and discussion. As a character, Eva Peron is at once vulnerable and formidable, a woman with colorful, conflicting motivations. The music, rhythmically

PROGRAM NOTES CONTINUED

and melodically, is complex. *Evita* fit all the requirements.

One of Andrew Lloyd Webber's most sophisticated pieces, *Evita* is an entirely sung, through-composed musical work that lives on the elusive boundary between musical theater and opera. This production strives to combine the best elements of both genres. The Glee Club and guest artists bring strong voices and classical training to the show, while our costumes, projections, rock orchestra and sound system lend a modern musical theater edge.

This project is designed to bring a large-scale and professional caliber musical theater work to Dartmouth. Like in the original London and Los Angeles productions, our production employs projections and costumes and uses minimal sets to create a versatile space. We have incorporated the original West End and L.A.

slide projections, but we've also added new images. Our director has given us his twist on the traditional staging and has invented choreography all his own.

This undertaking has been a journey, from the seed of an idea, to a student-run show, to an honors thesis, to a fully-funded Hopkins Center production. It is a highly collaborative effort, integrating a Hopkins Center ensemble with the music faculty through an academic endeavor. It provides an opportunity for a music department honors project to fully utilize the resources available through the Hopkins Center. I am grateful that Dartmouth is a place that embraces big ideas. The more challenging the project became along the way, the more support we received. In the end, we have a production that breaks boundaries, academically and musically. It's been a life-changing experience. Enjoy the show.

Sarah Ries '04, Producer

ACKNOWLEDGEMENTS

Funding has been provided by: The Gynecologic Cancer Prevention Research Group at Dartmouth Medical School's Norris Cotton Cancer Center; The Dartmouth College Dean of the Faculty Office; and The Dartmouth College Music Department.

Special thanks to: Louis Burkot, artistic director and conductor, for making it all possible; William Summers, thesis advisor, for his time, advice and encouragement; Erma Mellinger, voice teacher and thesis advisor; Ted Levin, music department chair, for his help in support of the honors proposal; Jessica Todtman '07, stage manager and Keely Ayres, technical coordinator, for going above and beyond; Joshua Kol, ensembles coordinator, for his support; Catherine LaTouche, ensembles contact, for anything

and everything; Don Baldini, orchestra contractor and bassist, for assembling a highly accomplished orchestra; Mike Roberts '00, guitar, for coming from California to be a part of the show; Hop marketing for their extra help with the project; Bert Gilbert and Don and Jane Helms, for generously housing our orchestra members; Flo Klausner and Opera North for the advice and support; The drama department, for use of their props; the Dartmouth Film Society, for use of the projector; Classroom Technology Services for computer support; the video production department for filming the performances; Jakub Wegrzyn for photography and technical support; Erik Dambach, for the photograph used in the posters; the Borland and Carpenter families, for their love and support.

ORCHESTRA

Heidi Baxter *flute*
Joe MacCaffrey *clarinet*
Bruce Krasin *clarinet*
Ann Greenawalt *oboe*
John Aubrey *horn*

Melena Ballon *horn*
Pete Grimaldi *trumpet*
Dave Sporny *trombone*
Tom Bergeron *trumpet*
Perri Zimmerman *cello*

Don Baldini *electric bass*
Rosina Cannizzaro *percussion*
Mike Roberts *guitar, electric guitar*
Chris Swist *drums*
Noriko Yasuda *keyboards*

CAST

Evita	Sarah Ries '04
Che.....	Christian Figueroa
Peron.....	Michael Amico '07
Magaldi	Joseph Zenruffinen '06
Evita's Shadows.....	Kimberly Marable '05, Chrissy Huggins '07
Secret Police.....	Rajiv Menjoge '05, Joseph Saks '05, Ian Stebinger '06, Kevin Yates '06, Matthew Brumberg '07
Evita's Family.....	Zachary Vaughan '05, Lindsey Davis '05, Karen Jorge '07, Julia MacAllister '08
Evita's Lovers	Devin Dwyer '05, Mark Hoipkemier '07, Jon Simpson '08, Nathan Wersal '08
Tango Dancers.....	Sagine Gousse '05, Barry Hashimoto '06
Generals.....	Ian McGullam '05, Joseph Saks '05, Zachary Vaughan '05, Ian Stebinger '06
Peron's Mistress and friends	Patricia Kelly '08, Kristin Li '08, Kristen Limbach '08, Andrea Palmer '08, Annette Sacks '08, Sarah Shaw '08, Jennifer Tate '08
Aristocrats	Meghan Fitzgerald '04, Joseph DiMaria '05, Katrina Koslov '05, Ian McGullam '05, Rajiv Menjoge '05, Margot Metzler '05, Sarah Ball '06, Alexa Spielhagen '06, Jon Simpson '08
Soldiers	Devin Dwyer '05, Joseph Saks '05, Ian Stebinger '06, Kevin Yates '06, Matthew Brumberg '07, Mark Hoipkemier '07, Chrissy Huggins '07, Caroline Maxwell '07, Nathan Wersal '08
Dressers.....	Meghan Fitzgerald '04, Kimberly Marable '05, Rajiv Menjoge '05, Kimberly Coppola '06, Annie Volanakis '06, Karen Jorge '07, Lydia Yu '07, Julia MacAllister '08, Annette Sacks '08
Children.....	Alexandra Burkot, Adam Kline-Schroeder, Eva Sachsse, Chris Stephens

PRODUCTION STAFF

Technical Director.....	Keely Ayres
Stage Manager	Jessica Todtman '07
Costume Design.....	Rebecca Stewart
Set Design.....	Cami Su Buster
Lighting Design.....	Bert Crosby
Sound Design.....	Dan Merlo
Projections.....	Sam Reisner '02
Dramaturg.....	Tim Hall '05
Props Construction.....	Alexander Woodward

ABOUT THE ARTISTS

Louis Burkot *conductor and musical director* has been the director of the Dartmouth Glee Club since 1981. He was the recipient of the Distinguished Lecturer award at Dartmouth in the spring of 2000 for his work in vocal instruction in the Department of Music. As an operatic conductor, Richard Dyer of the Boston Globe has praised his work as “first-rate, capable, and stylish” and

Opera News has noted his conducting “sparkles with verve and sensitivity to the needs of singers.” Under Burkot’s tutelage many Dartmouth students have continued their musical studies at New England Conservatory, Boston University, Indiana University, Cincinnati Conservatory, and others. His conducting studies included the Yale School of Music, the Aspen Music Festi-

ABOUT THE ARTISTS CONTINUED

val, and the Houston Grand Opera. In addition, he gives master classes in vocal repertoire at music schools and conservatories throughout the United States.

Alex L. Yang stage director is a visiting Bentley Fellow at the Hopkins Center. He was educated at the University of Paris (Sorbonne) and received masters degrees in French and Comparative Literature from Yale University and Middlebury College. Last summer, he was a Young Artist assistant director with Opera North in Lebanon, NH. Opera credits include *The Magic Flute* and *Four Saints in Three Acts* at Yale, and *Trouble in Tahiti* at Long Wharf Theatre. During the year, he lives in New York City, and directs and does outreach work at Yale.

Sarah Ries '04's producer, Evita work producing and starring in *Evita* marks the culmination of her honors degree in music. She has performed a variety of stage roles, including Jesus in Lloyd Weber's *Jesus Christ Superstar* (2002), Passionella in Bock's *The Apple Tree* (2004), the Sorceress in Purcell's *Dido and Aeneas* (2003), Marcellina in Scenes from Mozart's *Le Nozze di Figaro* (2002), Celia in Gilbert and Sullivan's *Iolanthe* (2002), Gloria Thorpe in *Damn Yankees* (2000) and Lucy in *You're a Good Man, Charlie Brown* (1998). In the summer of 2002, she sang in the opera chorus of Tchaikovsky's *Eugene Onegin* with Opera North in Lebanon, NH; the following summer, she returned as a technical and producing Young Artist with the company. In spring 2004, Sarah performed a solo senior voice recital entitled "An Afternoon of Art Songs and Arias," including works by Mozart, Granados, Puccini,

Schubert, Schumann and Copland, as part of the Hopkins Center's Vaughan Recital Series. She has studied voice for the past three years with Erma Mellinger and has sung with the Dartmouth College Glee Club for the past four years under the direction of Louis Burkot. She can occasionally be seen performing at the Canoe Club in Hanover. Sarah would like to thank her family and friends for their love and encouragement.

Christian Figueroa Che is originally from San Juan, Puerto Rico, and graduated from New England Conservatory of Music in 2003 with his Masters of Music in Vocal Performance. At the conservatory, Christian performed the role of Mayor Upfold in the opera *Albert Herring* and studied with Helen Hodam. Christian recently played Alphonse in Opera Boston's production of *La Vie Parisienne*, and will be seen with them again in April 2005 as Ezekiel Cheever in their production of *The Crucible*. In February 2004 Christian completed a month long run of *Evita* with the Turtle Lane Playhouse, where he played the role of Che. In 2003 Christian sang with the New England Light Opera Company in Boston, where he reprised the role of Camille di Rosillon in their inaugural season production of *The Merry Widow*. In the summer of 2001 Christian was a Young Artist with Opera North in New Hampshire, where he sang the role of El Remendado in *Carmen*. Christian received his Bachelors degree in Vocal Performance from Syracuse University, where he performed roles such as Tamino in *Die Zauberflote*, Manny Munoz in *City of Angels* and Brandon in the premiere of the opera *Prodigal Lust*.

For information on upcoming events at the Hopkins Center, visit hop.dartmouth.edu

HOPKINS CENTER MANAGEMENT STAFF

Lewis A. Crickard Director

Associate Director/General Manager **Marga Rahmann**
Business and Administrative Officer **Jay Cary**
Director of Programming **Margaret Lawrence**

Director of Marketing and Publicity **Rolf E. Olsen**
Director of Hopkins Center Film **Bill Pence**
Director of Student Performance Programs **Joshua Price Kol**



Please turn off your cell phone inside the auditorium.

Assistive Listening Devices available in the lobby.



If you do not wish to keep your playbill, please discard it in the recycling bin provided in the lobby. Thank you.