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1998-11-06

# A Fall Fringe Festival, Seven Deadly Sins

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*The Boston University School for the Arts*  
*Music Division*  
*--presents--*

A FALL FRINGE FESTIVAL

# *Seven Deadly Sins*

Music by Kurt Weill

Text by Bertolt Brecht

English Translation by W.H. Auden and Chester Kallman

TODD OLSON, Stage Director

ALLISON VOTH, Musical Director



November 6 through 8, 1998 at 7:00 PM  
and

November 8 at 3:00 PM

Studio 210, Boston University Theater  
264 Huntington Avenue  
Boston, Massachusetts

The Opera Programs at Boston University School for the Arts

Sharon Daniels, *Director of Opera Programs*  
Allison Voth, *Principal Coach*  
Phyllis Curtin, *Artistic Advisor*  
Jeffrey Stevens, William Lumpkin, *Coaching Staff*  
Alan Schneider, *Festival Manager\**

Allison Voth, *Musical Director*

Todd Olson, *Stage Director*

**Musical Preparation**

Allison Voth

**Stage Manager**

Melanie Muradian<sup>□</sup>

**Opera Productions Manager**

Alan Schneider\*

**Theater Production Manager/  
Facilities Coordinator**

David Reed

**Lighting Designer**

Joanna Hobbs

**Lighting Design Advisor**

Tom Sturge

**Assistant Lighting Designer/  
Master Electrician**

Lesley Mace

**Assistant Master Electrician/  
Light Board Operator**

Evan Vorono

**Hang and Focus Crew**

Lighting design majors

**Set Design**

Todd Olson

**Programs**

Christie Allen\*

**Set, Prop Construction**

Coordinator: Alan Schneider\*

Assistant: Thomas Hydes,\* Josh James, Mary Hughes\*

Paint Crew: Karen Sprung,\* Ryan Kinsella,\*

Thomas Hydes,\* Christie Allen,\* Allison Greene\*

Dan Sullivan, Steven Humes,\* Jason McStoots\*

**Run Crew**

Aaron Engelbreth\*

Allison Greene\*

\* Opera Institute

♦ Master's Student

□ Undergraduate

## Cast



<b>Anna I</b>	Suzanne Ehly* Nov. 6; 8 (matinee)
	Sandra Eddy♦ Nov. 7; 8
<b>Anna II</b>	Suzanne Ehly* Nov. 7; 8
	Sandra Eddy♦ Nov. 6; 8 (matinee)
<b>The Family</b>	Eric Fennell, tenor*
	Jason McStoots, tenor♦
	Darren Chase, baritone♦
	Steven Hume, bass*

## Welcome



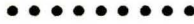
Welcome to the second Opera Institute Fringe Festival. In preparing young singing artists to enter a profession in which they must be credible actors, comfortable in many performance venues and musical styles, it seems imperative to give them as many opportunities as possible: to research and create whole roles, to experience differing physical vocabularies and demands, to take direction from different professional stage and musical directors, and to stretch their understanding and communication of text in both English and foreign language. It is not possible to give every talented student a chance to do a role in a mainstage production.

While singing at the Edinburgh Festival several years ago, I was delighted to discover some very exciting theater in strange little venues outside the main gate activities of the festival itself. These low budget productions, at little cost to the public, came from all over Europe and were vehicles for fresh young talent, experimental direction of standard works, and the production of new or rarely performed works. Some of the work was very powerful.

We offer these four delightful short gems in the spirit of that "fringe." We invite you to enjoy opera as theater, to hear and see and feel these wonderful committed young artists up close, as if you were actually performing *with* them on the stage of an opera house, and, of course, to come back and experience our mainstage productions downstairs!

Sharon Daniels  
Director of Opera Programs

## Program Notes



Hitler's election as Chancellor of Germany in January, 1933 sent composer Kurt Weill and playwright Bertolt Brecht, along with most of Germany's thriving cultural community, fleeing across Europe and beyond. Weill escaped to Paris and Brecht to Prague. These contentious collaborators who had created such masterpieces as *The Three Penny Opera* and *The Rise and Fall of the City of Mahagonny*, would come together for one final production--*The Seven Deadly Sins*, which premiered in Paris in June, 1933.

Termed a *ballet chanté* (ballet with song), *The Seven Deadly Sins* was created out of a happy convergence of artists and circumstances. Just days after his arrival in Paris, Weill was commissioned to create a work for George Balanchine--who had recently been dismissed as ballet master of the **Ballet Russes de Monte Carlo**--and his fledgling company, **Les Ballets 1933**. (Balanchine was subsequently whisked off to the United States by impresario Lincoln Kirstein to found the **New York City Ballet**.) Despite the many personal, artistic, and political conflicts between the two artists, Weill called once again upon Brecht to supply the text for the new work. Although the resulting one-act cantata was dismissed by Brecht, who had little control over and input into the production, Weill had achieved what many consider to be his most successful synthesis with Brechtian text.

Following the premiere in Paris and in London a few weeks later, the opera was never performed again in the artists' lifetimes. In 1958 with W. H. Auden's English translation, it became a successful hit at the **New York City Ballet** starring Lotte Lenya, Kurt Weill's muse and the artist for whom the part was written. *Seven Deadly Sins* is currently enjoying a popular revival at **New York City Opera**.

Judith Sandler, Public Relations Director  
School for the Arts

# Program



## A FEW MINUTES OF CITIES AND SIN

Melanie Muradian - soprano<sup>□</sup>

Devon Patane - baritone<sup>□</sup>

- "The Song of Mandalay" (1929) Weill/Brecht  
from **Happy End** English Translation by Michael Geliot
- "Nanna's Lied" (1939) Weill/Brecht
- "Tango Ballad" (1929) Weill/Brecht  
from **Three Penny Opera**
- "Youcali" (c. 1935) Weill/Fernay  
English Translation by Allison Voth

## THE SEVEN DEADLY SINS

Ballet with Song in Eight Parts

Music by Kurt Weill

Text by Bertolt Brecht

English Translation by W.H. Auden and Chester Kallman

Prologue	Anna I & II
Sloth	The Family
Pride	Anna I & II, The Family
Anger	Anna I & II, The Family
Gluttony	The Family
Lust	Anna I & II, The Family
Avarice	The Family
Envy	Anna I & II, The Family
Epilogue	Anna I & II

### Additional Poetry:

Nov. 7, 8 (matinee)

*I Sing the Body Electric* (4), Walt Whitman

Nov. 6, 8 (evening)

*The Swimmer*, Lindsay Bordon

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## Todd Olson, stage director

TODD OLSON is originally from Sioux City, Iowa, received his MFA from the University of North Carolina, and is a recent graduate from the Institute for Advanced Theatre Training at *Harvard/The American Repertory Theatre*. In the past 17 years, the theater road has lead him through Iowa, Nebraska, Missouri, Michigan, North Carolina, Texas, Montana, Massachusetts, Pennsylvania, New Hampshire, Washington, New York City, and Hungary.

While at Harvard, Todd took classes with Anna Deveare Smith, David Mamet, Austin Pendleton, Peter Sellars, Andre Serban, Andrei Belgrader, Robert Scanlan and Robert Brustein. His recent directing credits include *DEATH AND THE MAIDEN* (*Todd's Hammer*), *THE WINTER'S TALE*, *THE SEAGULL*, *MARIE AND BRUCE*, *BETRAYAL*, *CORIOLANUS* (all at Harvard), *THE ELIXIR OF LOVE* (*Lowell House Opera*), *SMOKE ON THE MOUNTAIN* (*Artpark & Co.*, Lewiston, NY), *MRS. SORKEN* and *HARDY BOYS AND THE MYSTERY OF WHERE BABIES COME FROM* (*Oak St. Theatre*, Portland, Maine), *MOON OVER BUFFALO* (*Bucks County Playhouse*, PA), and *TRISTAN UND ISOLDE* (Asst. Director to Francesca Zambello, *Seattle Opera*). Last spring, Todd directed world premieres of short plays by Eric Bogosian, Larry Gelbart, and Steve Martin at the *American Repertory Theatre*. Other directing credits include *CHAPTER TWO* (starring David Groh), *LOVE LETTERS* (starring David Canary and Adrienne Barbeau), *THE FOREIGNER* (starring Charlie Dell), *A MIDSUMMER NIGHT'S DREAM*, *ROMEO AND JULIET*, *HAMLET*, *MACBETH*, *COMEDY OF ERRORS*, and *LONG DAY'S JOURNEY INTO NIGHT*. In January, Todd will direct *HAMLET* for *Boston Theatre Works*, *AN INSPECTOR CALLS* for the *Vokes Theatre* and *THE COMPLEAT WRKS OF SHKSPR* for *Durham Centerstage* in New Hampshire.

Todd serves as Artistic Director both for *Todd's Hammer* and for *Durham Centerstage* at the Millpond Center for the Arts in Durham, New Hampshire, where he recently produced Peter Brook's *CARMEN*. He is a founding Artistic Board member of *Boston Theatre Works*, and serves on the faculty for the *Boston University Opera Department*. Todd lives in Dorchester with his wife Charlotte, son Jonas Allen, born September 28, and their two dogs Diana and Camilla.

## Allison Voth, musical director

ALLISON VOTH, a native of Vancouver, Canada received her Masters in Accompanying from the *Manhattan School of Music* and has worked with Martin Katz, Warren Jones, Dalton Baldwin and Michael Eliason. She is on faculty of Boston University's Music Division teaching French and English Diction and is Head Coach for the Opera Institute mainstage productions. A well respected coach/accompanist in New York City and Boston, Miss Voth has worked with *Boston Lyric Opera*, *Chautauqua Opera*, *The Verismo Opera of New Jersey*, *Manhattan School of Music*, *Boston Opera Aria Guild* and the *Athens Music Festival*.

Miss Voth is also an active recitalist and chamber musician and has appeared and worked with prominent members of the *Metropolitan Opera*, *The City Opera of New York*, *Virginia Opera* and the *Vienna State Opera*, as well as such groups as *Alea III*, *The New Music Consort*, *The Group for Contemporary Players* and the *National Orchestral Association Orchestra New Music Project*. Miss Voth can be heard on CRI recordings.

# *Upcoming Opera Productions*



## *THE FRINGE in Studio 210*

*Seven Deadly Sins*

Nov. 6, 7, 8

*The Boor*

Nov. 13, 14, 15

*The Village Singer*

Nov. 20, 21, 22

*Dido and Aeneas*

March, 4, 5, 6  
(place TBA)

## *MAINSTAGE at Boston University Theater*

*Albert Herring*

Feb. 11-14

*La Boheme*

April 22-25  
(In Italian)

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