

the music of **Hannah Lash** harp  
with **loadbang**  
**Andy Kozar** trumpet  
**Carlos Cordeiro** bass clarinet  
**Jeffrey Gavett** baritone voice  
**William Lang** trombone

April 14, 2019

#555

**chatter** music  
worth  
talking  
about  
**SUNDAY**

## Stoned Prince (2013)

A song cycle based on the wild life of Prince Harry before marriage

Text by Royce Vavrek

## Emma Sherr-Ziarko Spoken Word

Emma Sherr-Ziarko is a stage and award-winning voice actor, who has been performing Shakespeare since she was nine years old. She trained at Shakespeare & Company in Lenox, Massachusetts, and received her B.A. in Theater from Wesleyan University. After graduating, she moved to New York City, which is where she discovered a passion for voice acting. You can hear her as the voice of Renée Minkowski in the audio drama *Wolf 359* for which she won an Audio Verse Award in 2016. Emma continues to do voiceover and audiobook narration in Santa Fe. Some of her favorite stage roles include the title roles in *Richard III* and *Julius Caesar*, the Nurse in *Romeo and Juliet*, and Lucienne in *Jean Anouilh's Eurydice*. Her favorite voiceover roles include Karla in *Ars Paradoxica*, Jackie in *Across the Sea*, and, of course, Minkowski in *Wolf 359*.

<http://www.emmasherrziarko.com/>

## Celebration of Silence :: Two Minutes

## The Shepherdess and the Chimney Sweep (2019)

A chamber opera by Hannah Lash based on a story by Hans Christian Andersen

The *Shepherdess and the Chimney Sweep* is a world premiere.

Developed by American Opera Projects

Luke Leonard, Stage Director for *The Shepherdess and the Chimney Sweep*.

*Stoned Prince* and *The Shepherdess and the Chimney Sweep* are presented courtesy of Schott Helicon Music, New York, publisher and copyright owner.

Today's concert is sponsored by the **Tinkertown Museum** in celebration of creativity and inspiration.

## HELLO CHATTERPHILES

We are looking for new Chatter volunteers.

Volunteers pass out programs, greet people at the front door, check people in, sell tickets, and greet people at the coffee/treat table. Dates are flexible. There are no volunteer duties during the performance, so you can enjoy the music.

If interested, please talk to Joyce Freiwald at the ticket sales table.

## CHATTER SUNDAY

50 weeks every year at 10:30am  
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## chatter SUNDAY

Sun, Apr 21 at 10:30am at Las Puertas

Works by **Adams, Fujikura** and **Spohr**  
Performed by **Shields, Ukens, Erb, Cole, Manko, Felberg, Winograd** and **Brown**

**Rich Boucher** Spoken Word

## chatter (in)SITE

Sat, May 11 at 10:30pm at SITE Santa Fe

Works by **Glass, Hyla** and **Zorn**  
Performed by **Young, Kountoupes, Felberg, Winograd, Gullickson** and **Perez**

**John Barney** Spoken Word

The music of Hannah Lash.  
In partnership with:



Made possible in part through  
The Art Works program of the  
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# Biographies

## ABOUT AMERICAN OPERA PROJECTS

Currently celebrating its 30<sup>th</sup> anniversary, American Opera Projects (AOP) is at the forefront of the contemporary opera movement through its commissioning, developing, and producing of opera and music theatre projects, training programs for student and emerging composers and librettists, and community engagement.

The company is recognized for its cross-genre experimentation in works such as *Darkling* (Weisman/Rabinowitz, 2006), an interdisciplinary work combining poetry, music and projection, and the dance chamber opera *Hagoromo* starring Wendy Whelan (Davis/Pelsue, BAM, 2015); stories of African-American history including *The Summer King* (Sonenberg/Nester/Campbell, Pittsburgh Opera, 2017, Michigan Opera Theater 2018) and *Harriet Tubman: When I Crossed That Line to Freedom* (Okoye, Irondale, 2014); and numerous groundbreaking works on LGBTQ themes like *Paul's Case* (Spears/Walat, UrbanArias, 2015, NYC's PROTOTYPE Festival 2016), *Patience & Sarah* (Kimper/Persons, Lincoln Center Festival, 1998, Hunter Opera, 2019) and *As One* (Kaminsky/Campbell/Reed, BAM, 2014), the most widely produced contemporary opera in the U.S. and Canada with over 100 performances during the 2017–2018 season. Recent AOP world premieres include *Savage Winter* (Pittsburgh Opera & BAM, 2018), *The Echo Drift* (PROTOTYPE Festival 2018), and *Three Way* (Nashville Opera & BAM 2017). This season, AOP co-commissioned the world premiere of the Georgia O'Keeffe opera *Today It Rains*, co-produced with San Francisco's Opera Parallele, and a collection of performances in New York City that will honor the 50<sup>th</sup> Anniversary of the Stonewall Uprising including four mini-operas about Stonewall made in collaboration with NYU Tisch School of the Arts, a new production of AOP-commissioned *Lost Childhood* at UCLA's Herb Alpert School of Music, and a touring version of *As One*. [www.aopopera.org](http://www.aopopera.org)

## LUKE LEONARD – STAGE DIRECTOR FOR THE SHEPHERDESS AND CHIMNEY SWEEP

Luke Leonard is a director and designer of theater and opera, an actor, playwright, visual artist, and the Founding Co-Artistic Director of New York experimental theater company, *Monk Parrots*. Director/designer credits include Beth Morrison Projects Next Generation, American Opera Projects The Dinner Party Operas, David Lang's *The Difficulty of Crossing a Field*, Peter Stoppschinski's *Bum Phillips* All-American Opera, Benjamin Britten's *Turn of the Screw*, and an 80-minute re-imagining of Giuseppe Verdi's *Macbeth* commissioned by Gertrude Opera in Australia. He is currently writing a new theater piece with music, *For a Man Kicked in the Mouth by a Horse Named Bliss*, or *Promise Play*. Luke is a member of Actors Equity Association, Screen Actors Guild-AFTRA, and Dramatists Guild of America. He holds a Master of Fine Arts in Directing from The University of Texas at Austin and a Bachelor of Fine Arts in Acting from Brooklyn College. [www.lukeleonard.com](http://www.lukeleonard.com)

## ROYCE VAVREK

Royce Vavrek (text for *Stoned Prince*) is a Brooklyn-based writer of opera, musical theater, and concert works. His notable lyrics/libretti include *Dog Days*, *Am I Born*, *Vinkensport, or the Finch Opera* and *JFK* (David T. Little); *27* (Ricky Ian Gordon); *Song from the Uproar* (Missy Mazzoli); *O Columbia* (Gregory Spears); *Strip Mall* (Matt Marks); *Yoani and The Hubble Cantata* (Paola Prestini); *Violations* (Hannah Lash); *The Hunger Art* and *Maren of Vardø* (Jeff Myers) and *Angel's Bone* (Du Yun-Pulitzer Prize 2018). Recent: *Midwestern Gothic* (Joshua Schmidt; Signature Theatre, Virginia); *The Wild Beast of the Bungalow* (Rachel Peters; Center for Contemporary Opera); *Knoxville: Summer of 2015* (Ellen Reid; University of Tennessee); *Epistle* (Julian Wachner; VisionIntoArt); *The House Without a Christmas Tree* (Ricky Ian Gordon; Houston Grand Opera) and *Breaking the Waves* (Missy Mazzoli; Opera Philadelphia/Beth Morrison Projects).

## The Shepherdess and the Chimney Sweep

A musical drama for dancer (doubles harp), baritone voice, trumpet, trombone, and bass clarinet

Characters:

Shepherdess (danced role by harpist)

Chimney Sweep (baritone voice)

Shepherdess's Grandfather (spoken role by trombone player)

Mr. Goat-legged Commanding-General-Private-War-Sergeant (spoken and played role by trumpet player and bass clarinetist)

*Prelude lays out musical material—an interlocked chain of 6th's, which develop in various ways.*

*To one side of the stage there is an elaborately carved wooden cabinet. Carved prominently into the front of the cabinet is an impressive bearded figure, played by bass clarinet and trumpet (the figure may in this case be two-headed): Mr. Goat-legged Commanding General-Private-War-Sergeant. He stands, leaning somewhat menacingly forward towards a table on the opposite side of the room. On the table sit*

*three porcelain figures: the Shepherdess played by harp/dancer, the Chimney Sweep played by the baritone voice, and the Old Man Who Nods, played by trombone. There is not a clear delineation between the prelude and when Scene One begins. Scene One simply launches when the music is ready.*

## **Scene One**

### **MR. GOAT-LEGS:**

I've spent many years on this goddamned door  
And seen a lot of life,  
I think I may have been to war  
And married many a wife.

They say I once walked all about  
Instead of staying still  
My boots could pack a mighty clout  
And dance a mean quadrille.

But I can't remember rightly  
Whether or not that's true  
I stare at the same things nightly  
Unchanging from this view.

Across from me there stands a girl  
With eyes like a winter sky  
Her skirts are frozen in a twirl  
And on her cap a butterfly.

Her old grandfather likes me well  
He's promised me her hand,  
Although for sure I cannot tell;  
He nods at any demand.

And by her side a chimney-sweep kneels,  
Covered in porcelain soot.  
I think it's love for her he feels;  
He stays unchanging at her foot.

*(Short interlude, then Goat-legs says to the Old Man)*

What do you say, Old Man?  
Am I to have her or no?  
Tell me clearly if you can  
Whether or not she could go!

*The Old Man nods. This causes the Shepherdess much distress. She gets up from the harp, dancing around the Chimney Sweep*

### **CHIMNEY SWEEP**

Run away, run away?  
It's an act of dreadful daring;  
But I shall do whatever you say  
Despite your grandfather's glaring.

I'll get us up the chimney there  
And upward we will climb  
Upon the rooftops and into the air;  
Where they say it is sublime!

I'll make a living as a chimney-sweep;  
That's what I'm meant to do  
So if you would just cease to weep  
I'll get us up the flue!

### **MR. GOAT-LEGS**

I've been on this door for quite some time  
I have a lot to tell  
For life's a funny pantomime  
And then we go to hell!

I find my mind a-wandering  
I'm weary and I'm bored  
My heart needs a bit o' squandering  
I want the unexplored—

I've married before eleven times,  
My wives are all kept here within,  
I miss the sound of wedding chimes,  
It's time for a twelfth to step in!

So, listen here Old Man,  
Will the Shepherdess be mine?  
I have a goodly plan  
To keep her here confined!

*The Old Man Nods. The Shepherdess gets up from the harp and dances in great distress, imploring the Old Man not to say yes.*

### **CHIMNEY SWEEP**

But Shepherdess, are you quite sure?  
You want to leave this table?  
It sounds a little premature,  
Are you quite sure you're able?

I love you too, my sweetest one,  
But let us not be rash—  
There may be something to be done,  
Besides a move so brash—

But I shall do whatever you say,  
And if you truly wish,  
Then I can get us up and away  
With a clamber and a swish!

So when shall it be we make a break?  
Tonight as the clock strikes twelve?  
As soon as the cabinet starts to creak  
Then into the soot we delve!

### **MR. GOAT-LEGS**

Every day, from this fucking door  
I watch her hour by hour  
And every hour I want her more;  
I'll lock her in this tower!

They tell me I'm a war-hero  
So girls surely swoon  
To think I that might play Ero  
Rather than be the dragoon!

So, what do you say, Old Man?  
Am I to have her or no?  
Tell me quite clearly if you can  
Whether she could go!

*The Old Man Nods. The Shepherdess again gets up and dances in great distress around the Old Man and the Chimney Sweep. The dance has intensified each time, and this third time it is frantic. She whirls around, pulling at the Chimney Sweep.*

### **CHIMNEY SWEEP**

All right! All right!  
If you want, then we will go tonight!  
Although your grandfather thinks it right  
That you should stay and accept your plight. . .  
We must at least put up a fight,  
and try for a successful flight;  
So take my hand and hold it tight  
For if we fall, which we certainly might. . . .

*The Old Man has a solo here—he is chasing them as they escape. He falls, breaks his neck—the harp is playing, but the Chimney Sweep can move to represent the escape*

### **CHIMNEY SWEEP**

*(To the Shepherdess, she is somehow spatially addressing Old Man, either dancing around him or maybe just kneeling by him.)*  
He can be fixed, I swear!  
He'll be as good as new  
A rivet will repair,  
And also a spot of glue.

But come now, we must make a break  
While Goat-legs is asleep—  
If you start to cry he'll wake,  
So come now, not a peep!

*They escape up the chimney, climbing up and up. This can be portrayed spatially and musically. But somehow we need the sense that the other characters are not a part of the next scene, up on the roof.*

*Up on the roof, the Shepherdess panics.*

### **CHIMNEY SWEEP**

But you said you couldn't live  
Until we reached this roof,  
Until we breathed the wider air:  
Until we broke free.

You said you needed to escape  
The dusty confines of the parlor,  
The darkness where we stood  
Upon a marble tabletop—

You told me you would die  
If I couldn't take you away;  
We risked our lives  
And Grandfather broke his neck  
As he tried to stop us.

But now?  
You can't live without the  
Familiarity of the dust, the mahogany, the  
Chimes and creaks and clocks and  
Grandfather?

But how can I take you back?  
Look, here is the world!  
We can set out, break  
From the antique confinement we knew  
Before.

And if you cannot—  
If you find the world too wide, too frightening, too colorful and loud,  
I must leave you behind.  
It may be cruel but I cannot now go back with you.

*She dances around him, begging him to take her back. He is moving farther and farther from her. Finally she throws herself into his arms, kisses him. There is a moment when both of them are shocked by this intense physical contact. They seem to cease to be porcelain suddenly. Both melt into the embrace. Then, she pulls away again and looks at him expectantly. Another moment while their porcelainness reasserts itself. They are stiff again. His desire for the world is gone. Their desire for one another moved through them both like an electric current and has now also passed. Things are now as they were between them. They love one another with their porcelain hearts.*

### **CHIMNEY SWEEP**

Very well, I'll take you back,  
We will return to the table;  
I'll get you down without a crack—  
So take my hand if you're able;

And carefully we'll slip right down,  
Land softly in the ash;  
We'll dust our hands and brush your gown  
And never again be so rash.

*This can be repeated: a simple hymn-like tune, a childish song. He sings it as they return through the chimney to the parlor. The Old Man has been repaired with a rivet and glue. He stands again on the marble tabletop, stiffly, not nodding. The Shepherdess and the Chimney Sweep resume their spots beside him.*

### **CHIMNEY SWEEP**

Grandfather! You're good as new!  
They've glued your neck placed a rivet!  
I'd think you were never broken unless I knew,  
For there's no crack, nor mark, nor divot!

### **MR. GOAT-LEGS**

I've spent many years on this goddamned door  
And seen a lot of life,  
I think I may have been to war  
And married many a wife.  
They say I once walked all about  
Instead of staying still

My boots could pack a mighty clout  
And dance a mean quadrille.  
But I can't remember rightly  
Whether or not that's true  
I stare at the same things nightly  
Unchanging from this view.

What do you say, Old Man?  
Am I to have her or no?  
Tell me clearly if you can  
Whether she could go!

*The Old Man can no longer nod. He simply looks across at Goat-legs, playing just one note on the trombone. The Shepherdess dances, in a much more confined area of the stage, around the Chimney Sweep. It is a funny, stiff version of a pas de deux. A porcelain love dance.*

### **CHIMNEY SWEEP**

Well that was a lot of trouble for naught,  
Getting out onto the roof to be free,  
For in the end, here's far as we got,  
We might as well never have tried to flee.

But my dear, I'll love you till the day I break,  
We'll stand here side by side,  
And your lovely hand Goat-legs won't take,  
For Grandfather can't be plied.

### **MR. GOAT-LEGS**

I've spent many years on this goddamned door  
And seen a lot of life,  
I think I may have been to war  
And married many a wife.

They say I once walked all about  
Instead of staying still  
My boots could pack a mighty clout  
And dance a mean quadrille.

But I can't remember rightly  
Whether or not that's true  
I stare at the same things nightly  
Unchanging from this view.

What do you say, Old Man?  
Am I to have her or no?  
Tell me clearly if you can  
Whether she could go!

*The Old Man plays single notes on the trombone, not nodding. The Shepherdess and the Chimney Sweep repeat their pas de deux.*

### **CHIMNEY SWEEP**

Well that was a lot of trouble for naught,  
Getting out onto the roof to be free,  
For in the end, here's far as we got,  
We might as well never have tried to flee.

But my dear, I'll love you till the day I break,  
We'll stand here side by side,  
And your lovely hand Goat-legs won't take,  
For Grandfather can't be plied.

### **MR. GOAT-LEGS**

I've spent many years on this goddamned door  
And seen a lot of life,  
I think I may have been to war  
And married many a wife.

They say I once walked all about  
Instead of staying still  
My boots could pack a mighty clout  
And dance a mean quadrille.

But I can't remember rightly  
Whether or not that's true  
I stare at the same things nightly  
Unchanging from this view.

What do you say, Old Man?  
Am I to have her or no?  
Tell me clearly if you can  
Whether she could go!

*The Old Man plays single notes on the trombone, not nodding. The Shepherdess and the Chimney Sweet repeat their pas de deux.*

### **CHIMNEY SWEEP**

Well that was a lot of trouble for naught,  
Getting out onto the roof to be free,  
For in the end, here's far as we got,  
We might as well never have tried to flee.

But my dear, I'll love you till the day I break,  
We'll stand here side by side,  
And your lovely hand Goat-legs won't take,  
For Grandfather can't be plied.

*End, the final pas de deux slows down a bit as the lights dim and the Shepherdess returns to the harp as the lights are out except for the stand lights. The prelude music returns almost unchanged to end the drama.*