

THE CSUSB OPERA THEATRE IN COLLABORATION WITH BEYOND OPERA COLLECTIVE
AND THE LOTUSFLOWER NEW MUSIC PROJECT PRESENTS

THE NEW FRONTIER



AN
ATOMIC
AGE
JAZZ
OPERA



MARCH 24, 2022 • 7:30 PM
CSUSB PERFORMING ARTS MUSIC RECITAL HALL



CAL STATE SAN BERNARDINO

The New Frontier: An Atomic Age Jazz Opera (2021) World Premiere

Music by Jack Van Zandt

Libretto by Jill Freeman

Vocal characterizations by soprano Stacey Fraser

Directed by Terry Donovan Smith

Choreographer/Dancer Faith Jensen-Ismay

Costume Design by Andre Harrington

Lighting Design by Jason Mann

Technical Directors Cash Tijerina and Eric Multz

Stage Manager Sarah Shumate

Ensemble members:

Nadia Shpachenko, piano, ensemble director

Phil O'Connor, soprano and tenor saxes

Kye Palmer, trumpet and flugelhorn

Yuri Inoo Miyoshi, vibraphone and marimba

Jordan Curcuruto, drum kit

Katie Eikam, percussion

John Kennedy, bass

- 1. Chain Reaction/Dear Otto (Physicist Lise Meitner)**
- 2. Duck and Cover (1950s/60s schoolteacher)**
- 3. Half Life (The ghost of Ethel Rosenberg)**
- 4. The New Frontier (Home underground fallout shelter saleswoman)**
- 5. Collateral Damage (Nuclear Winter survivor)**
- 6. Thermonuclear Blast and End of the World Jam (Nuclear scientist)**
- 7. Apotheosis – Finale (Death dances with The Bomb)**

Produced by California State University San Bernardino and CSU Fullerton in association with the Beyond Opera Collective, and the lotusflower new music project with funds awarded by the National Endowment for the Arts, California State University and the Contemporary Irish Arts Center of Los Angeles (CIACLA).



PROGRAM NOTES

The invention and use of the atomic bomb by the U.S. in World War II, and the subsequent ability of the USSR, China, and other countries to build nuclear weapons, completely changed world politics and required new strategies for international conflicts. The governments of the U.S. and USSR continued to test and build bigger and bigger hydrogen bombs until a single bomb delivered by a missile could wipe out millions and make many square miles uninhabitable for decades due to radiation fallout. The devastating effects of even the smallest nuclear confrontation made the use of these weapons that could end humanity almost too frightening to contemplate, and led to a delicate new power balance in the world to avoid such a confrontation while at the same time planning to engage in the unthinkable use of them should such circumstances arise. This period of recent history, from the late 1940s through the early 1990s, came to be known as the Cold War years.

During the early years of the Cold War of the 1950s and 60s, the threat of nuclear war formed the background to everyday life in the U.S. The U.S. government created the Office of Civil Defense to “educate” and prepare citizens for surviving a nuclear war and what life might be like afterward. This and other government departments created a great deal of propaganda about nuclear war and warned of Communist “infiltration” of the American way of life. Much of this propaganda was in films made especially for children which were shown in school.

In this world premiere staged performance of *The New Frontier: An Atomic Age Jazz Opera*, Grammy-winning composer Jack Van Zandt, poet-librettist Jill Freeman, and soprano Stacey Fraser team up with an ensemble led by Grammy-winning pianist Nadia Shpachenko to perform the tragicomic musical theater work about aspects of life against the backdrop of the atomic bomb and the daily Cold War threat of nuclear annihilation during the 1950s and 60s. Van Zandt and Freeman, whose school years spanned the late 1950s through the 60s, drew on their childhood memories of the era along with meticulous research in formulating the libretto and musical content.

The musical style is influenced by angular 1950s and 60s jazz and art music, especially cool jazz, hard bop, and avant-garde music of the period. The libretto, both sarcastic and serious, is heavily influenced by the slang of beatniks and the period style of Beat poets, absurdist playwrights, and French existentialists.

The story is conveyed through soprano Stacey Fraser assuming a different character for “singing” each of the separate songs on the jazz-like set list, with a wide-ranging number of emotions and musical formats. The order is sequenced to tell the story and explore the feel of the period with music of many different emotional qualities. The characters in this cabaret performance include 1930s physicist Lise Meitner, a teacher instructing her class in Duck and Cover drills, the ghost of Ethel Rosenberg, a fallout shelter saleswoman appropriating the language of hipsters for her sales pitch, a fictional survivor of an atomic war describing the nuclear winter she lives in, a scientist giddy from observing the pyrotechnics of hydrogen bomb explosions, and Death happily dancing with The Bomb.

ABOUT THE ARTISTS



JACK VAN ZANDT is a veteran Los Angeles- and Ireland-based composer of music for concerts, television, film, and multimedia installations. He studied composition at UC Santa Barbara with Thea Musgrave, Peter Racine Fricker, and Emma Lou Diemer, and in England with Alexander Goehr at Cambridge

University, and Peter Maxwell Davies at the Dartington College of the Arts. He is also a teacher, music education program designer, concert curator, and producer, and frequent lecturer on various musical subjects. He is a faculty member of the University of Colorado at Colorado Springs and the California Institute for the Arts (CalArts). He was co-winner of the Best Classical Compendium Grammy Award in 2020 for pianist Nadia Shpachenko's CD, *The Poetry of Places*. His concert music has been performed all over the world and his music composed for TV has appeared on numerous broadcast, cable, and Internet networks, including Netflix, Amazon, Hulu, NBC, CBS, ABC, Fox, HBO, AMC, and the BBC. His current projects in progress include a dramatic madrigal with dance, *On the Shores of Eternity*, with texts by R. Tagore for vocal ensemble and soloists, dancers, electronics, flute, harp, cello, and electric bass; a set of Irish traditional music-inspired pieces with flutist/co-composer Jane Rigler and Irish traditional singers, artists, and filmmakers; a piano sextet with electronics, *Lessness*, for the Oxford University-based Villiers Quartet and pianist Nadia Shpachenko; and a CD project with soprano Stacey Fraser that includes his song cycle with texts by Percy Bysshe Shelley, *A Chaos of Light and Motion*. Van Zandt's book with British composer Alexander Goehr, *Composing a Life: Teachers, Mentors and Models*, is to be published by Carcanet (U.K.) in late 2022. His concert works are published by Composers Edition.

www.jackvanzandt.com



JILL FREEMAN is a Los Angeles singer, songwriter, performer, poet, and visual artist. Her trio, The Life Is Grand Band, was a stalwart of the L.A. music scene in the late 1980s and early 1990s, gaining an avid following for its tight harmonies and original songwriting. Their song "Feel Like Makin' Art" was included on the Fast Folk series which is now part of the

Folkways Smithsonian collection. Following the dissolution of the band, Jill went on to develop her own style of songwriting. Her debut solo effort *Songs About Sex and Depression* garnered tremendous reviews for idiosyncratic and highly personal songwriting. With her latest CD, *A Handmade Life*, Jill takes her songwriting to a new and deeper level. Using folk and fairy tales as her starting point, Jill explores the subconscious underpinnings of these timeless—and often very disturbing—stories and how they reflect the human experience. *A Handmade Life* is made more compelling by the music that blends a singer/songwriter sensibility with intricate arrangements and instrumentation played by some of the best musicians in Los Angeles. Jill's songs and voice have been frequently heard on film and television. She also collaborated with blues guitar legend Robben Ford for his *Keep on Running* CD. Jill and composer Jack Van Zandt collaborated on the song cycle *Apples and Time Crack in October* and they are collaborating on further projects, including *The New Frontier*, an opera about Helen of Troy, and more operas and song cycles.

www.jillfreeman.com



STACEY FRASER has been described as having a “wonderfully controlled soprano voice,” by Alex Ross of the *New York Times*, and “an astonishing presence,” by Jennifer de Poyen of the *San Diego Union Tribune*. The Canadian soprano’s eclectic musical interests have made her much in demand on international operatic, concert, and theater stages across the United States, Canada, Asia, and Europe. In a review of the concert *Sequenza~Sequenza!* at Tuesdays at Monkspace, Mark Swed of the *Los Angeles Times* stated, “Stacey Fraser made Luciano Berio’s *Sequenza* into a seamless aria, sure of musical direction while missing none of the humor or the frightening shocks of horror.” Recent credits include the title role in *Miss Donnithorne’s Maggot* by Peter Maxwell Davies; the starring role in a music art film entitled *Still Life After Death* by Los Angeles-based filmmaker Sandra Powers; the premiere of Grammy-winning composer Jack Van Zandt’s song cycle written for her, *A Chaos of Light and Motion*; and director/producer of *Einstein on the Beach* by Philip Glass and Robert Wilson. Current projects include performing premieres of NEA-awarded operas by Pamela Madsen and Jack Van Zandt, and producing a CD with Van Zandt, which will include his *A Chaos of Light and Motion* and new arrangements of four songs by Kurt Weill. Fraser is Director of Opera Theater and Chair of Music at California State University San Bernardino.

www.staceyfraser.com

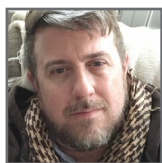


Grammy-winning pianist and Beyond Opera Collective ensemble director **NADIA SHPACHENKO** has performed extensively in solo recitals and with orchestras in major venues across North America, Europe, and Asia. Described by critics as a “truly inspiring and brilliant pianist ... spellbinding in sensitivity and mastery of technique,” Nadia enjoys bringing into the world things that are outside the box—powerful pieces that often possess unusual sonic qualities or instrumentation. Nadia’s concert highlights include recitals at Concertgebouw, Carnegie Hall, Bargemusic, the Phillips Collection, Disney Hall, PianoSpheres, and the Los Angeles County Museum of Art, as well as numerous appearances as a soloist with orchestras in Europe and the Americas. An enthusiastic promoter of contemporary music, Nadia has given world and national premieres of more than 60 solo works. A distinguished chamber musician, Nadia frequently collaborates with prominent artists. A dedicated educator, Nadia is currently Professor of Music at Cal Poly Pomona University, where she leads the Piano Performance program and was awarded the 2017 Provost’s Award for Excellence in Scholarly and Creative Activities. She is also on the faculty of Claremont Graduate University, where she teaches doctoral piano students. Nadia Shpachenko completed her DMA and MM degrees at the University of Southern California, where she was awarded the title of Outstanding Graduate. Her principal teachers included John Perry, Victor Rosenbaum, and Victor Derevianko. Nadia Shpachenko is a Steinway Artist and a Schoenhut Toy Piano Artist.

www.nadiashpachenko.com



TERRY DONOVAN SMITH teaches dramatic literature, theatre history, and acting. Before coming home to Southern California, Terry taught at the University of South Carolina where he headed the MA program, was Associate Chair of the Department of Theatre, and taught script analysis as well as serving as resident dramaturg performing research for guest artists from nationally recognized companies including the Aquila Shakespeare Company, the Utah Shakespearean Festival, Shakespeare and Company, and The Shakespeare Theatre of New Jersey. Before coming to higher education, Terry made his living as an actor in San Francisco and Los Angeles. He viewed his work in TV and film as the day job that supported his work in small professional theatres. Along the way, he appeared in over 100 regional and national commercials, two dozen educational films (including several for PBS), as well as being featured or co-starring in such '80s icons as *Hunter*, *Jake and the Fat Man*, and *Crazy Like a Fox*. Terry has appeared in over 50 plays, many of which were new and experimental works. He is an active member of Screen Actors Guild (SAG), Actors Equity (AEA), and the American Federation of Television and Radio Artists (AFTRA). Over the last several years, Terry's directing credits at CSUSB include: *Twelfth Night*, *Picnic*, *The Tempest*, *The Family of Mann*, *The Balcony*, *Trojan Women*, and *Romeo & Juliet*. Terry won recognition for his teaching in South Carolina and was named the Outstanding Faculty in the College of Arts and Letters for Instruction in 2009. Terry earned his Ph.D. in Theatre History and Critical Theory from the University of Washington's School of Drama.



JASON W. MANN holds an MFA in Production Design from The George Washington University. With his business partner he Founded Veritas Scenic, Ltd., a scenic and production solutions shop out of Alexandria, Virginia as well as working as an associate designer for Design Concept Presentations also based out of Alexandria, VA. Jason's Television and Broadcast work includes design and coordination for CNN America's Studios Election Coverage, CNN's latest Cross Fire, as well as The Lead with Jake Tapper, various studios for Voice of America in Washington, DC, WETA PBS's McNeil/ Leher News Hour, as well as WETA's In Performance at the White House. Internationally, he served as the onsite Design and Production Coordinator in the United Arab Emirates for the Emirate of Abu Dhabi's CityScape 2010 exhibit, Exhibit designer for The United Nations Environment Programme's exhibit at Rio +20 in Rio de Janeiro, The International Fund for Houbara Conservation's Museum and Educational Center in Abu Dhabi, and The Environmental Agency – Abu Dhabi's Museum in Abu Dhabi.



ANDRÉ HARRINGTON holds a M.F.A. from the University of Iowa, in addition to earlier costume design training from the University of Maryland at College Park. Professor Harrington hails from the east coast, with a freelance career based in Philadelphia, PA. He has designed costumes for many professional theatre companies, including The Alliance Theatre, TheatreWorks USA, The Court Theatre, Freedom Theatre, St. Louis Black Repertory Theatre, and Crossroads Theatre. André participated in the Career Development Program for Designers sponsored by TCG/NEA and serves on the executive board of the Black Theatre Network as President. He also holds membership with USITT and TCG. Mr. Harrington is a member of the United Scenic Artists Union 829.



JORDAN CURCURUTO is a percussionist specializing in contemporary solo and chamber percussion music, speaking percussion, and world music. She has performed with Monday Evening Concerts, Tuesdays at Monkspace, Los Angeles Percussion Quartet, and Left Edge Percussion. Jordan is an alumnus of the inaugural Eighth Blackbird Creative Lab, the Percussive Arts Society International Convention All-Star Ensemble, and three-time alumnus of the Nief-Norf Summer Festival. Jordan composed and premiered an original work at the 2017 New Music Gathering and performed the work again at the 2019 Transplanted Roots International Percussion Symposium. Jordan earned her BM at Chapman University with Nick Terry and Justin DeHart, and her MM at the Oregon Center for the Arts at Southern Oregon University with Terry Longshore. She is currently on faculty at Fullerton College.



A native of Kanagawa, Japan, **DR. YURI INOO** is a musician and educator in the Los Angeles area. After receiving her Bachelor of Music degree from San Francisco State University with summa cum laude, and the Most Outstanding Senior Award, Yuri moved to Los Angeles to attend University of Southern California, where she received her Master of Music and Doctorate in Musical Arts degree in Percussion Performance.

Yuri has performed and collaborated with artists such as Yo Yo Ma, John Williams, Steve Reich, Andrea Bocelli, and members of NEXUS. Yuri is currently the Principal Percussionist with the Redlands Symphony in Redlands, California, and remains as an active freelance musician in Southern California, advocating for chamber music and new works written in the 21st century. She is the percussion instructor at Occidental College, University of Redlands, Mount Saint Mary's University, and Idyllwild Arts Academy, while keeping a private studio, and traveling all around Southern California to give clinics and master classes.



Composer **JOHN M. KENNEDY** produces an eclectic range of work that draws upon his roots as a Rock and Jazz bassist. His current activity as a composer revolves around works that foster empathy for the other in our society. Recent highlights include the premieres of “B.T. from Mnemonic Meditations Book I” by James Ford, trumpet, “Monument li Dwerja” by Welsh baritone Jeremy Huw Williams and pianist Paula Fan, “Proto-HautaAho” by Susan Hagen, double bass, “Matins” for piano, by Canadian pianist Heather Taves, and “Chaconne-Part 1” for mixed sextet by the French group TM+. In 2017 he received a Fulbright Scholar Award to teach at the University of Malta, and in 2019 he premiered William Roper’s “New-Opened Eyes-1965” on double bass in a recital sponsored by the Hear Now Festival. His work has been recognized by Meet the Composer (Now New Music USA), ASCAP, and Subito grants from the American Composers Forum, Los Angeles. At the University of Michigan, he studied music composition with Leslie Bassett and William Albright. A faculty member of California State University, Los Angeles since 1994, he received the President’s Distinguished Professor Award in 2021.

www.johnmkennedy.net



KATIE EIKAM is a percussion who performs in all styles of music ranging from classical, contemporary, world. Primarily, she specializes in music of the 20th and 21st century, live performances, recordings, and teachings. Her engagement in the music world has involved a number of various competitions , collaborations, festivals, and workshops. Such activities include the Percussive Arts Society International Convention, The Southern California International Marimba Competition, the Nief-Norf summer festival in Knoxville, Tennessee, recording at Capitol Records, the Monday Evening Concert Series at Zipper Hall. She currently performs with DesoDuo, a percussion duo collaboration with Kevin Good and Quartet Friends, a two-piano and two-percussion collaboration with Richard An, Wells Leng, and Kevin Good.



KYE PALMER is a native of southern California and a graduate of Cal-Poly, Pomona. He held the trumpet chair in the house band on the Tonight Show with Jay Leno from 2006-2009 and was heard nightly on NBC. Since then, he has maintained a busy recording schedule including movie and TV soundtracks as well as CDs with major artists. He is a featured soloist on the soundtrack of Clint Eastwood’s J. Edgar and Kareem Abdul Jabbar’s On The Shoulders of Giants. Other movie soundtrack work includes Selma, Jersey Boys, Skating to New York, Gangster Squad, Seven Pounds, Three to Tango, Stuart Little and Man of the Year.

Before his tenure on the Tonight Show, Kye toured with the Poncho Sanchez Latin Jazz Band. This included many jazz festival appearances as well as the

Wave Fest at the Greek Theatre and a night at the Hollywood Bowl with Eddie Palmieri, Donald Harrison and Joey DeFrancesco. He has also performed and recorded with the widely acclaimed Brian Setzer Orchestra. He appears on the BSO's Grammy award winning recording of Caravan, the certified gold CD Best of the Big Band, Vavoom, and Boogie Woogie Christmas.

Kye can be heard on Ray Charles' A Romantic Evening at the McCallum Theatre, Diana Krall's From This Moment On, Michael Bolton's Bolton Swings Sinatra, LeAnn Rimes' What A Wonderful World, Rodney Carrington's Make It Christmas, Matthew Morrison's Where It All Began and Michael Buble's It's Time.

Jazz recordings include 1619 Broadway with Kurt Elling, Imaginacion with Bill Cunliffe, No Bounds and Home of My Heart with Chris Walden, Straight Ahead Vol. II with DMQ, and The Clifford Brown Project with Tim Hagans, Gary Smulyan, and Joe LaBarbera. As an orchestral musician Kye can be heard on Chris Walden's Symphony No. 1: The Four Elements with the Hollywood Studio Symphony Orchestra.

Kye has performed live with music legends Bob Dylan, Tom Jones, Tony Bennett, Seal, Stanley Clarke, Helen Reddy, and Joe Williams. He has toured Japan with the Clayton-Hamilton Jazz Orchestra and Europe with Brian Setzer. Other European appearances include guest artist with the HR Big Band in Frankfurt, Germany. Besides his regular spot in the house band, Kye has appeared on the Tonight Show with musical guests Seth MacFarlane, Michael Bolton, Switchfoot, Brian Setzer, Ray LaMontagne, Los Lonely Boys and Natalie Cole. Other TV appearances include Late Night with David Letterman, Good Morning America, The Today Show, The Conan O'Brien Show, Christmas Tree Lighting at Rockefeller Center, Live with Regis and Kathie Lee, Sessions at West 54th, and The VH-1 Fashion Awards. Television soundtrack work includes Mob City, Vampire Diaries, Judging Amy, Beverly Hills 90210, and jingles for Cadillac, Nissan, Suntory and Hyundai.

As an educator, Kye has taught applied trumpet at USC and Cal-State Fullerton, Jazz Theory and Improvisation at Riverside Community College, and maintained a private teaching studio for students of all ages since 1999. He has also authored several articles on jazz improvisation for the International Trumpet Guild.



PHIL O'CONNOR, has enjoyed a successful career performing in a wide array of musical environments. As a recording musician, his work is heard throughout all forms of major media. He has an extensive and eclectic place among his peers involved in the recorded arts. Phil has performed more than 500 compositional premieres for clarinets and saxophones, from many of the leading figures in contemporary classical and jazz music idioms. He has performed often with many of Southern California's finest musical organizations including: Hollywood Bowl Orchestra, LA Opera, Long Beach Symphony, and Los Angeles Philharmonic. Phil has been involved in Broadway pit work for the Pantages and Ahmanson Theaters. He is a regular member of Pasadena Symphony, John Daversa Progressive Big Band, and contemporary music ensemble Xtet. Also, he is a founding member of Creative Underground Los Angeles, which is a multi-media ensemble of all forms of entertainment art. Phil is a member of the music advisory board of Young Musician's Foundation, and is a Director for American Federation of Musician's Local 47. Phil is found frequently contributing back to the rich musical tradition of not only Southern California, but the continental United States, at many educational programs with elementary, middle school, high school, colleges and festivals as a guest clinician and educator. B.A. California State University East Bay; M.M. Manhattan School of Music; Advanced Studies Performer's Certificate University of Southern California.

LIBRETTO

THE NEW FRONTIER

Libretto by Jill Freeman

Chain Reaction (Dear Otto)

Character: Physicist Lise Meitner

Scene: Meitner exuberantly voices her 1938 letter to Otto Hahn about her excitement regarding their discovery, along with Otto Frisch, of fission and how atomic power will revolutionize the world in a good way.

Dear Otto
You won't believe it
It is remarkable
It is a wonder

What joy that we discover
this together!

Frisch and I
cracked your riddle
Its meaning revealed
In all its glory

You have split
The nucleus radium!
Einstein was right-
Calculations enclosed ...

What joy that we discover
this together!

I am ecstatic!
Do you realize?
Do you know?
This changes All—

A tiny peek behind the veil
A bit of the Mystery revealed!

What miracles this may lead to
A future bright and beautiful
Free from war, free from hunger
A new world of ideas.

What joy that we discover
this together!

We have called it
Nuclear fission
Write back soon!
Your dear friend Lise

What joy that we discover
this together!

Duck and Cover

Character: Schoolteacher of the 1950s

Scene: The teacher is instructing her students in Duck and Cover drills.

Hey there kids!
Whatcha say?
Let's have a little
Bit of fun today!
The time is right
For a crazy game
That's brand spankin' new
with a wacky name!

It's
DUCK AND COVER!
What's that you shout?
DUCK AND COVER!
Well let's try it out!
DUCK AND COVER
You can learn it fast!
DUCK AND COVER
It's a real Cool Blast!

When you hear a siren
In your neighborhood
Just head for a spot
That will hide you good!
Cover up your head
As those rockets fly
Now crouch down low
And kiss your ass goodbye!

It's
DUCK AND COVER!
What's that you yell?
DUCK AND COVER!
This game is swell!
DUCK AND COVER!
Don't look at the light
DUCK AND COVER!
Now you're outta sight!

Everybody wants
to stay alive
It's a drag to be dead, man
That ain't no jive!
But nothin's gonna save us
From the Bomb, it's true
So let's all pretend
We got something to do!

DUCK AND COVER!
In the Land of the Free!
DUCK AND COVER!
Oh say, can you see?
DUCK AND COVER
By the rocket's glare...
DUCK AND COVER!
There's nothing there!

DUCK AND COVER!
What's that you yell?
DUCK AND COVER!

This game is swell!
DUCK AND COVER!
Don't look at the light
DUCK AND COVER!

You are outta sight.

Half Life

Character: The ghost of Ethel Rosenberg

Scene: Ethel Rosenberg floats in space and tells her story.

Waiting. Waiting. Waiting.
Was the hardest part.
Death was easy,
Over and done.

I looked out at the blood red sun
Closed my eyes
And let them take me.

Waiting. Waiting. Waiting.
Was the hardest part.
Death was easy,
Over and done.

Tell me what I did
To be taken
From my children,

Such tiny children!

Did I kill?
Did I torture?
Did I maim?

I remember nothing

I see no gun,
no bloody knife-
I hear no screams ...

I know this —
I was a good Jewish woman,
Who loved her children

I was a mother,
And who kills a mother?

A good Jewish mother?

All I remember is the:
Waiting
a large clock ticking

My sons
in my heart
Like heavy weights growing

Oh God!

And if I did nothing
Who shall I haunt?

The New Frontier

Character: Home underground fallout shelter saleswoman

Scene: Hard-selling shelters to gullible Americans that won't actually protect them.

Are you cool?
Are you hip, Clyde?
Are you jammin'
to what's happenin'
On the inside?

Now you can live the New Frontier,
Oooh the New Frontier
We got the goods you want right here,
No need to fear that New Frontier.

Are you with it?
Are you down Shirl?
Are you glistenin'
just from listenin'
To the Man, girl?

He's talkin' 'bout the New Frontier,
Oooh the New Frontier.
We got the goods you want right here,
No need to fear that New Frontier.

Is you Squaresville?
Or is you hep, Ted?
Now you can stay alive,
Not Red,
And not be Dead, Fred!

Oh when the bombs start fallin',
And you hear Mister Khrushchev's callin',
No need to despair,
'Cuz you be safe right there.

With your family all in
Your heaven underground.

We swear this ain't no jive,
Now you can stay alive,
And not be Red, Fred!

See you just run right down,
To heaven underground.
It's full of games and treats,
And all you need to eat.

And it's safe and sound
There in your New Frontier.

Just pack your chips and beer
For fifty-seven years
In your New Frontier!

Collateral Damage

Character: One of the last future survivors of all-out nuclear war

Scene: Telling the story of the war and subsequent effects of nuclear winter and the rapidly approaching extinction of humans. Based on the research, testimony and books of Carl Sagan that detail his study of the effects of nuclear winter.

No roads
No tears
No friends
No sky
No children

Is this where we were headed all the time?

No sun
No warmth
No water
No pets
No trees

Is this where we were headed?

Carl. We called you Chicken Little.
We thought your words were lies!
But you were right! We were wrong!
We all apologize ...
End the story ... please end the story ...

No food
No joy
No Mother
No Father
No tiny, tiny baby

Is this where we were headed all the time?
Is this where we were headed?

You were right—and we were wrong!
Come and fix ... where have you gone?
We so apologize ... we so apologize ...

End the story
Please end the story

Carl,
End the story
Let us sleep.
Thermonuclear Blast

Character: Nuclear physicist

Scene: A sarcastic look at the insane fascination that some nuclear physicists, like Edward Teller, had with making bigger and bigger thermonuclear explosions, overriding the guilt of Hiroshima and the sense of betrayal of the promise of nuclear power to benefit humankind in a positive way.

When they dropped the bombs on Japan
I was broken beyond recognition
I couldn't work, I wouldn't eat
My family nearly made "that" decision

But one day as I lay depressed in my bed
An idea rose up like cool rain
"Truth is Beauty, Beauty is Truth!"
I'm confusing you? Let me explain ...

Chorus
U two-thirty-five
PU two-thirty-nine
Make a chain reaction,
Thermonuclear blast!

I too thought science would soon feed the world
Bring peace to the Great Society
Water, warmth, shelter for all
Perhaps even joy and serenity

But you see, we humans are not even ants,
Not atoms compared to space
We actually barely matter at all!
We must look this fact in the face ...

Do we doubt a tornado? A hurricane?
An earthquake's raw ferocity?
Science has unlocked the power of nature
And revealed its terrible chemistry!

Boom Boom! Crash! Kapow!!!
Boom Boom! Crash! Kapow!!!
Boom Boom! Crash! Kapow!!!
Boom Boom! Crash! Kapow!!!

At the bottom line, my dear ladies and gents
The question is simply moot
The Jack cannot be put back in the box
No heave-ho for the Bomb, no boot!

We've got to make the best of it
So you see, this is how I cope
And as for the Grand Experiment
I'm afraid I've abandoned all hope

These days I focus on a bigger view
Beyond our tiny lives
Truth is Beauty, Beauty is Truth!
Whether all or none of us survive

Boom Boom! Crash! Kapow!!!
Boom Boom! Crash! Kapow!!!
Boom Boom! Crash! Kapow!!!
Boom Boom! Crash! Kapow!!!

Now it's just a gorgeous display
Boom Boom! Crash! Kapow!!!
A Thermonuclear Blast! Hooray!
Boom Boom! Crash! Kapow!!!

I'm so much happier now!!!

END OF THE WORLD JAM

Call it a cleansing,
Call it a party,
Call it a musical jam!
YEA!

I'm so much happier now!!!

Apotheosis – Finale

Character: Narrator/poet describes how Death comes to take victims of a thermonuclear bomb.

Scene: Death dances with The Bomb.

The delicate ball of light
Opens like a lotus
In his loving embrace
He cradles the petals
with bone-white
hands
Gazing into its glorious core

Entranced, Entranced

All now
Is
Falling away—
Clothes
Flesh
Blood
Organs
Softly
Tumbling
Puddling
At his feet
In the wake
Of this
Mysterious
Final Blessing

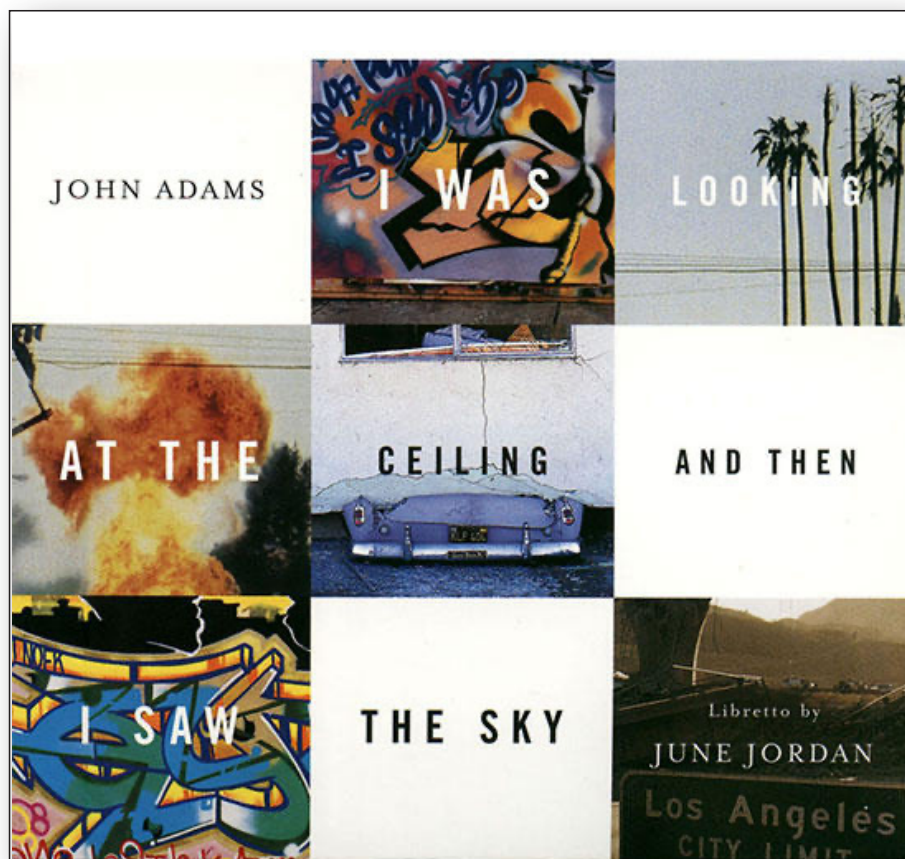
Entranced, Entranced ... (repeated)



The CSUSB Opera Theatre is an auditioned ensemble that stages a major opera production on campus every year. The innovative, modern and zany adaptations of both standard operatic repertoire and new operatic works that

have been produced by the CSUSB Opera Theatre have led to sold out performances, as well as rave reviews across the Inland Empire community. Past productions include Offenbach's *Monsieur Choufleuri*, Bernstein's *Trouble in Tahiti*, Humperdinck's *Hänsel und Gretel*, Mozart's *Impresario* and *Così fan tutte*, *Maria de Buenos Aires* by Astor Piazzolla, *La Curandera*, *Monkey See Monkey Do*, *Tango*, *Concert Suite* from *Frida* by Robert Xavier Rodriguez and their acclaimed Quentin Tarantino inspired production of Donizetti's *Don Pasquale*. CSUSB Opera Theatre produced the first abridged university production of Philip Glass' *Einstein on the Beach* and featured an all-Hispanic cast and most recently released a film adaptation of Missy Mazzoli's *Song from the Uproar*.

Collaborators of the CSUSB Opera Theatre have included dancer/choreographer Faith Jensen-Ismay of the critically acclaimed San Diego-based dance company Mojalet Dance Collective, the lotusflower new music project, Southern California based conductors John Mario and Kosta Popovich as well as several CSUSB alumni. The CSUSB Opera Theatre is a proud six-time recipient of the City of San Bernardino Fine Arts Commission grant.



Mark your calendars for the CSUSB Opera Theatre spring production of *I was looking at the ceiling and then I saw the sky*, an earthquake/romance song play in two acts by John Adams with text by June Jordan. May 5th and 6th, 2022 at 7:30 pm! See you there!

Acknowledgments

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We would like to ask for your support in underwriting an upcoming event through an in-kind or financial contribution. Your gift will be acknowledged in the both concert program, listed on our website viewed by thousands of unique visitors annually, and receive our sincere thanks at the event. Your contribution is tax-deductible to the full extent allowed by law through the CSUSB Philanthropic Foundation, tax I.D. 45-2255077.

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