





# La Hija de Rappaccini

Music by Daniel Catán · Libretto by Juan Tovar  
A chamber opera in two acts  
based on a play by Octavio Paz  
from a short story by Nathaniel Hawthorne

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Saturday & Sunday, November 10 & 11, 2018  
The University of Arizona, ENR2

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**Composer's Note:**  
*Rappaccini's Daughter - An opera for the 21st century*

Dr. Rappaccini is a creative spirit, an idealist, a visionary, a revolutionary, He is the very spirit of creation. Without that spirit we are not entirely human. It is what makes us want to stand upright and look up to the sky. Rappaccini represents that which is most precious in human beings and makes them come close to the divine. Galileo, Newton, Einstein, they all were outrageous visionaries.

At the same time, there is something deeply disturbing about this. When we reach the boundaries of human knowledge we start into the most profound darkness. We look into the abyss and experience the limit of our humanity. Our journey is defined by uncertainty. A quest may lose its direction. A vision can become perverted. An ideal can be made to serve the most horrific and inhumane causes.

These are issues that have concerned us always and continue to be particularly relevant, perhaps more today than ever before. The 20th century has provided us with more examples than we would ever want. Modern science faces enormous ethical dilemmas when it ventures into areas such as cloning and genetic engineering. A modern geneticist can eradicate certain characteristics of, say, corn, by manipulating its genetic structure. Should we be allowed to do similar things with human beings? How far should we go?

Rappaccini's final words to Beatriz: "Now you can create the children of gods/you will travel the world, feared and worshipped, bearers of the future/now you will enjoy eternal life..." could be the words of a visionary prophet. Go forth and multiply! Reproduce in my image. Regrettably, they could also be the words of a perverted mind like Hitler's.

*Rappaccini's Daughter* brings up some issues that have more relevance to our world than to 15th-century Padua, for better, and also, unfortunately, for worse.

Opera is not only a great art form. It can also be extremely relevant to our society and uniquely suited to deal with some of the most complicated and important issues of our time.

– Daniel Catán



## Cast

**Dr. Rappaccini** ..... Octavio Moreno  
*A preeminent scholar of medicine at the University of Padua*

**Beatriz Rappaccini** ..... Emily Garcia  
*Dr. Rappaccini's daughter, a gardener*

**Giovanni** ..... Paul Nicosia  
*A homesick student from Naples*

**Isabela** ..... Kaitlin Bertenshaw  
*A housekeeper who may not be who she appears to be*

**Dr. Baglioni** ..... Crystal Kachevas  
*A colleague of Dr. Rappaccini*

**Flowers** ..... Nannette Avendano, Frannie Barrows, Kristen Lucas,  
Bridget Marlowe, Diana Peralta, Sarah Redlhammer,  
Rebeckah Resare, Ashley Sova, Juliette Young

**Understudies** ..... Frannie Barrows: Beatriz Rappaccini  
Simon Faddoul: Dr. Rappaccini  
Diana Peralta: Isabela

## Orchestra

Piano: Michael Dauphinais, Minjun Dong – Harp: Xiaodi Xu  
Timpani: Morris Palter – Percussion: Michael Pratt, Jacob Ransom

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## Place & Time

*Various locations in the medieval city of Padua, Italy during the 15th century including: a street, a magical garden, a poor student's apartment, and several dream locations.*

### Act 1 – An autumn day in Padua

*Prelude: Beatriz and the flowers dream*

*Scene 1 and 2: a street*

*Scene 3: an apartment with a view of Dr. Rappaccini's Garden*

*Scene 4: Dr. Rappaccini's Garden*

*Scene 5: Giovanni's apartment*

*Scene 6: Giovanni's dream*

## INTERMISSION

(15 minutes)

### Act 2 – Some time has passed

*Scene 7: A street*

*Scene 8: Giovanni's apartment*

*Interlude: The flowers prepare the garden*

*Scene 9: The garden*

*Scene 10: Giovanni's apartment*

*Interlude*

*Scene 11: The garden*

