

Directing *Delmas*, a Chamber Opera in One Act

A Thesis

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By

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DIRECTING *DELMAS*, A CHAMBER OPERA IN ONE ACT

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Introduction

This project is a director's notebook, to accompany the first performance of *Delmas* on March 1, 2021 at the Moores School of Music.

Delmas is a thirty-minute chamber opera by composer/librettist Alejandro Basulto and librettist Criseida Santos-Guevara, current UH students. Both drew from their Mexican heritage to give life to this piece, and to tell a story of finding the humanity in those that are often invisible to many of us. While finishing the composition of the opera, Basulto proposed the opera to Buck Ross and Raymond Harvey of the Moores Opera Center. The show was then inserted into the Moores Opera Center's 2020-2021 season, as a student project between the winter and spring shows. *Delmas* premiered on March 1, 2021, with Gabriela Gonzales as Delmas and MiaRose Hanberry as Heather.

The purpose of this notebook is to document the rehearsal process and research behind my direction of this piece. By using the information provided in this notebook, another production of *Delmas* could be mounted that matches the original as closely as possible. Below are the sections of this director's notebook, what they include, and why they are included:

Scene Breakdown

Parses the opera into sections. These sections mark different dramatic moments in the piece, and break the piece down into easier to digest scenes. It should also detail the characters required for each scene, the amount of time or pages that the scene takes, and a short summary of what happens. Descriptions of the scene should be two to three sentences at the most, but should provide enough detail for those without an intimate knowledge of the piece to understand the requirements for the scene. This is used to schedule rehearsals, so that each scene gets the appropriate amount of rehearsal time. It is also used in the designing of sets, light cues, and costumes.

Given Circumstances

Contextualizes the world of the piece. This should come from the text of the piece, not stage directions or notes, as those are often added in by editors and publishers, not the composer or librettist. In the case of *Delmas*, the only notes in the score come directly from composer Alejandro Basulto, and can therefore be used to determine given circumstances. *Geographical location* is where the piece is set, and should be as specific as possible. *Date* is simply when the piece takes place. Does the date hold any significance to the action of the opera? *Economic environment* is the economic class of those in the piece. This influences how the characters interpret the action of the play as it happens to them, and how they react to the challenges posed by the dramatic action. *Political environment* is similar to economic environment, and should include how the characters interact with whatever form of government exists in the world of the story. This often details how characters challenge and accept authority, either in the form of external forces or from other characters. *Social environment* provides the framework for how the characters interact with one another, and what social expectations that the characters conform to. *Religious environment* is what frames the characters' moral backgrounds, and will be further explained in the character analysis later.

Characters

Detailed character analysis. This section guides the actions of the characters, and gives motivation and meaning to blocking. Unlike the given circumstances, character descriptions are based on perception of dramatic action, and require multiple readings of the text of the piece. *Age*, *Educational level*, and *Occupation* are self-explanatory, and in many cases do not require a large amount of information to accurately describe the character. *Moral stance* explores what the character considers right and wrong, their responsibility to others, and what influences their view of morality. *Desire* is what a character wants the most, and is not necessarily a tangible, superficial thing. *Will* is a description of a character's ability to obtain what they desire. Are they weak or strong willed, and will the character make compromises to get what they want?

Idea

At its core, what is this opera trying to say? It should be a summation of the piece in a simple sentence, and demonstrates a complete understanding of the piece.

Ground Plan

This is a layout of the stage from above. It should detail set pieces, furniture pieces, and doors. For *Delmas*, this ground plan is based on the Moores Opera House stage with the shells in place to help close off a majority of the stage and help the acoustics of a small show.

Blocking

The longest part of this notebook, this is how the staging of the opera is written down. On the left side of the spread is the final score, with numbers that correspond to the blocking on the facing page. At the top of the right side is a layout of the stage, and the blocking for the page typed out. Any confusing or highly specific blocking is notated on this stage diagram for better visualization.

Prop List

Props and furniture required for this production. The list should include quantity, a short description of the item for stage management or the props department, which character is using the prop (if applicable), and where the prop will be sourced from.

Costume Breakdown

Details about how to costume this production. Each character should have all of their costumes listed. If a character has multiple costumes, this should also include how much time the character has to change their costume, and what aspects of the character's costumes will not change. Hair, shoes, and makeup should also be included here.

Lighting Cues

Description of what the lighting looked like for this production. It includes the length of the cue, a short description of the cue, and the page, system, and measure (P/S/M) that the cue should be called at.

Rehearsal Schedule & Calendar

Taken from the Moores Opera Center calendar, this details rehearsal times, personnel needed, and if the rehearsal is a music rehearsal, a staging rehearsal, or dress rehearsal. This

particular show had cancelled rehearsals due to inclement weather, and is noted in the rehearsal schedule.

Surtitles

The words of the opera in the form of a PowerPoint slideshow. These slides are projected during the show for viewers to be able to get the text of the opera, and to translate the portions of this opera that are in Spanish for English speaking audiences. Here, the slides are presented in an outline that still shows the proper layout of the slides.

Published Program

The program, as published for the performance on March 1st. It includes a cast list, short synopsis, note from the composer, and note from the director.

Scene Breakdown

Delmas Scene Breakdown

Scene #	Pages	Singers	Summary
Overture	p.1-2		<i>Overture</i>
I,i	p.2-8	Delmas	<i>Delmas aria</i> Delmas cleans the stage before the auditions for <i>The Marriage of Figaro</i> , and tells the audience the story of her life.
I,ii	p.8-18	Delmas Heather	<i>Recitative</i> Heather comes to audition for <i>Figaro</i> , and catches Delmas singing. The two women bond over their shared Mexican heritage and language. They finally introduce themselves and are interrupted by the auditions starting.
I, iii	p. 19-21	Delmas Heather	<i>Duet</i> Delmas and Heather each reflect on the woman they just met, and what that interaction just meant to them.
II, i	p. 22-27	Heather	<i>Heather aria</i> We find that Heather has not gotten the role she wanted, but is instead put into the chorus. She fantasizes about what her career will be, and how she will one day be a star.
II, ii	p. 27-33	Delmas Heather	<i>Recitative</i> Delmas enters to find Heather crying on the floor. Delmas tries to console her. Heather, in an effort to make <i>something</i> work today, convinces Delmas to sing one of the <i>corridos</i> that she's written. Delmas agrees if Heather will sing with her.
II, iii	p. 34-39	Delmas Heather	<i>Duet</i> Delmas teaches Heather a love song, and Heather realizes that Delmas is a lesbian. When Delmas misreads the relationship and tries to kiss Heather, Heather is uncomfortable and leaves suddenly.
II, iv	p. 39-43	Delmas	<i>Delmas aria</i> Delmas laments that she is alone, and that love is cruel. She begs for love to return the dream that Heather took by leaving.
II, v	p. 43-44	Delmas Heather	<i>Postlude</i> Heather returns, and the women hug.

Given Circumstances

Environmental facts

- Geographical location: Houston, Texas
- Date: March 2021, across a few days
- Economic environment:
 - Delmas: Working class at the absolute highest. She isn't quite hand to mouth, but it's clear that she has to work very hard to maintain the quality of life that she has. Being an immigrant means that she doesn't have the same foundation as others might to support herself financially.
 - Heather: Comes from an upper middle class family. She has not struggled financially, and her parents were able to put her through enough schooling to become a professional opera singer without major sacrifice or financial strain. Her father is probably old money, and her concern about not getting the major role is not the salary, but acclaim that comes with it.
- Political environment:
 - Delmas: It is unclear if Delmas is here legally or not, and that complicates the relationship she has with the United States government. She has come to the United States in search of a more politically and financially stable life.
 - Heather: Heather is uninvolved with politics. She is unaffected by policy on immigration, because she is a citizen. Her lack of sympathy for Delmas at the beginning does not suggest that she does not approve of immigrants, but rather is an issue of empathy for those that are not like her.
- Social environment:
 - Delmas: Delmas, because she cannot read English, is more removed from American society than Heather. She exists under the radar of most, and people like Heather rarely consider her. She does not have a large support system or social circle in the United States, and tends to keep to herself. Being more socially isolated has had a pronounced effect on Delmas and her outlook on life, as evidenced by her opening aria.
 - Heather: Heather has lived a comfortable life. It is clear that she is well supported, and has faced no real hardship in her life. She is mixed, with her mother being from Camargo, Mexico. She knows Spanish, but does not show a real connection with Mexican culture. She is educated, with a degree in voice, and prefers opera over other kinds of music. While she might have encountered people like Delmas before, she has not paid any attention to them.
- Religious environment:
 - Delmas: Being a recent immigrant from Mexico, Delmas was raised Catholic, and attends mass with frequency. Mass provides a constant in Delmas's life, where she is not judged or thought of as "less than" by others. Religion is a social thing as much as it is a faith thing for Delmas.
 - Heather: Heather was raised as a Christmas and Easter Christian. She does not attend church regularly, and goes only when she's home for the holidays with her parents. This is more to be seen in the community than to practice.

Characters & Idea

Characters

Delmas

- Age: 28
- Education Level: Primary, no High School
- Occupation: Janitor for Houston opera company
- Moral stance: Very frank with others and herself. Delmas views everyone as being out for themselves, not from a place of apathy or ill will, but rather from having to fend for herself for most of her adult life. She uses her religious upbringing as the guide to her moral code. When she first meets people, she is very trusting and accepting, to the point of reading too far into interactions with strangers trying to find the good in them.
- Desire: More than anything, Delmas wants to be accepted and loved for who she is. She was not able to come out when she lived in Mexico for fear of being ostracized from her family and community. Moving to Texas has put Delmas into an environment where nobody knows her, and she has used it as an opportunity to live as her authentic self.
- Will: While Delmas perceives herself as a strong woman, her desire to be accepted means that she often concedes to others in order to be liked. This does not mean she is a pushover, but will often forgive more abuse than she should in the name of peacekeeping.

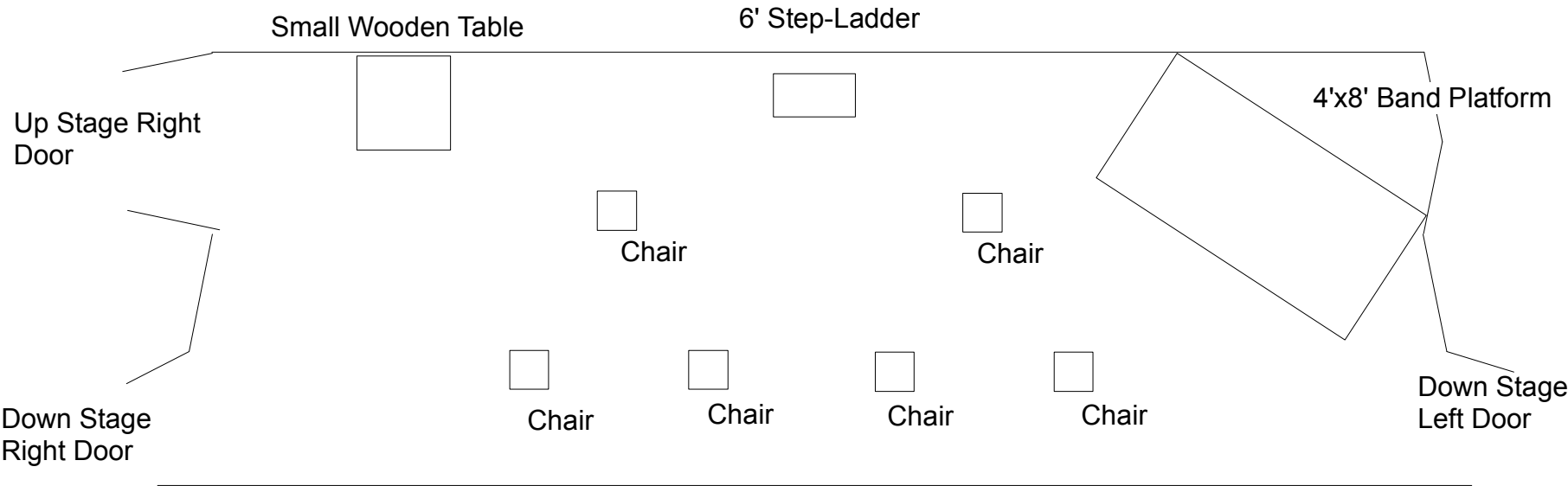
Heather

- Age: 26
- Education Level: Tertiary, at least a Master's Degree
- Occupation: No true occupation yet, but has held various part time jobs since starting her master's degree. She is mainly supported by her parents, and spends more time and mental energy on auditioning than finding a more stable job.
- Moral stance: There is no strong desire to consider the consequences of her actions in regards to other people. Heather is inconsiderate, but not malicious. Heather is an incredibly self-serving person, but does not have the drive to be spiteful or deliberately mean to others.
- Desire: Heather wants to prove herself. She needs to prove herself to her parents that her choice of career is valid. She also needs to prove to the people that she is auditioning for at various companies that she is worthy of getting a part. Finally, the most important person she needs to prove herself to is herself. She cannot be seen as weak, or unworthy, or that she's made a mistake.
- Will: Despite not having a clear moral compass, Heather is very strong willed. Facing audition after audition has given Heather a sort of emotional callousness that allows her to continue. She is able to push forward after adversity.

Idea

Delmas shows that despite your background, everyone wants to be accepted and loved for who they are.

Ground Plan



Blocking

=DELMAS=

Feb 15 Version

Music by Alejandro Basulto
Libretto by Criseida Santos-Guevara
and Alejandro Basulto

Vivace (not too fast) $\text{♩} = 120$

Piano

pp

5

Pno.

p

9

Pno.

mp

14

Pno.

p

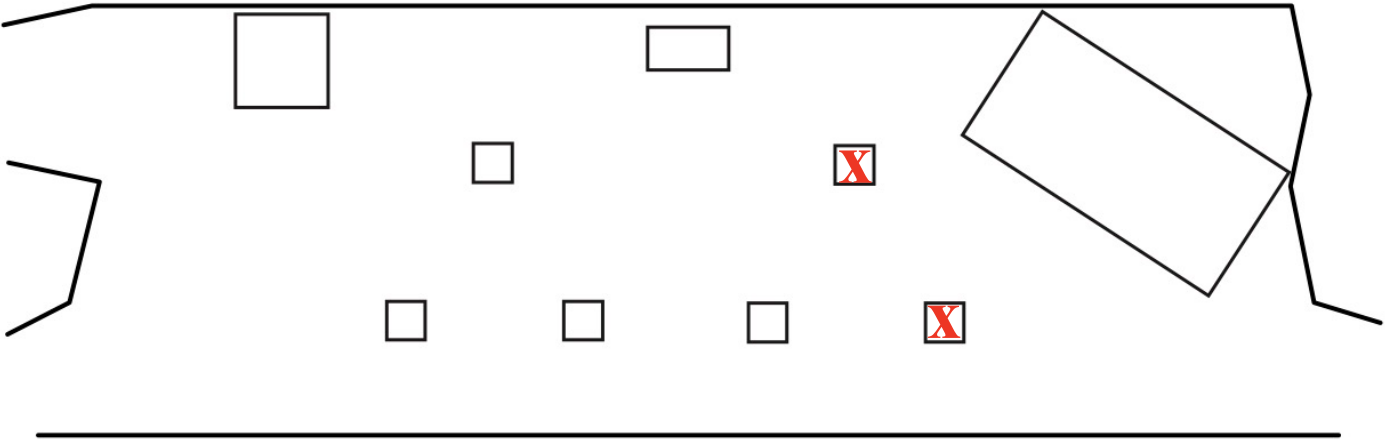
17

Pno.

f

cantabile

1



1. Delmas enters stage left, pushing a chair rack onto stage. She sets 2 chairs on spike to match the triangle of chairs on stage right. She has the romance novel in one of her pockets.

2

=DELMAS=

2

Pno.

21

Pno.

26

PA Male Voice: Delmas, clean the stage.
The auditions begin in an hour.

Pno.

30

D

3

2

Ranchera (Rustic and Naive) ♩. = 60

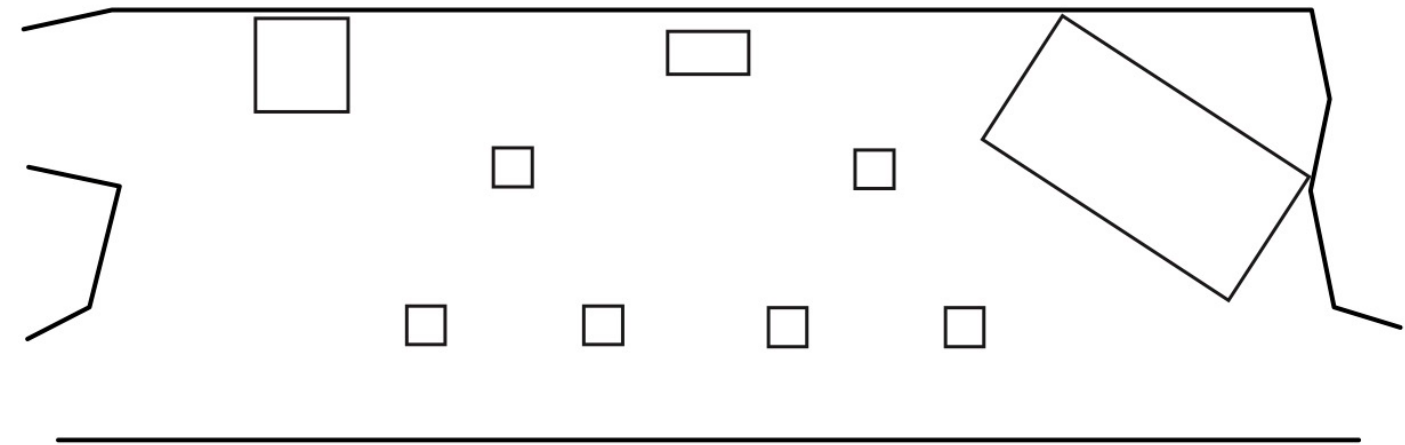
Pno.

D

37

Vi - ne del nor - te_ha - cia_el nor - te la me - ta fue pro - gre -

Pno.



1. Delmas checks the stage to make sure nobody else is watching her, and starts to sit on the far stage left chair, relaxed. She is interrupted by the offstage voice, and immediately stands up fully.
2. Delmas crosses stage left to grab her dust mop. She crosses as far DS as possible with the dust mop, and starts to clean the front of the stage, crossing to stage right. During this music, Delmas continues the cross, pushing the broom across the stage until noted, stopping when needed to sing more florid passages. This motion should not be dead, but rather an opportunity for Delmas to ‘dance’ with the meter of the underlying music.

43

D

sar Cru - zar - me por e - sa fron - te -

Pno.

p *sfz secco* *mf*

49

D

- - ra y lue - go - po - ner - me_a - can -

Pno.

53

D

tar Mi vi - da es es - te gran puen -

Pno.

cantabile

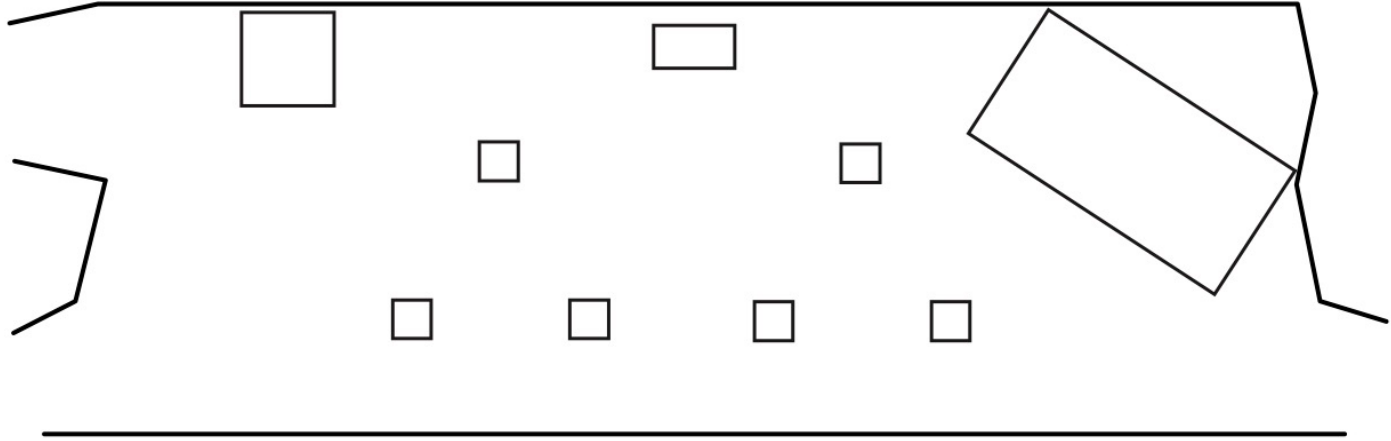
59

D

te y to-da_en - te - ra se va

Pno.

sfz *sfz*



4
66 =DELMAS=

D

ja - le que ja - le y ja - le que ja - le en el ja - - -

Pno.

mf *f* 3 3 3

71 *dolce*

D

le na - die con quien co - to - rrear Des - de los die - cio - cho a - ños cum -

Pno.

p *cantabile* *dolce*

79

D

pli dos vi - vo en ciu - dad es - pa - cial es - cri - bo y can - to co -

Pno.

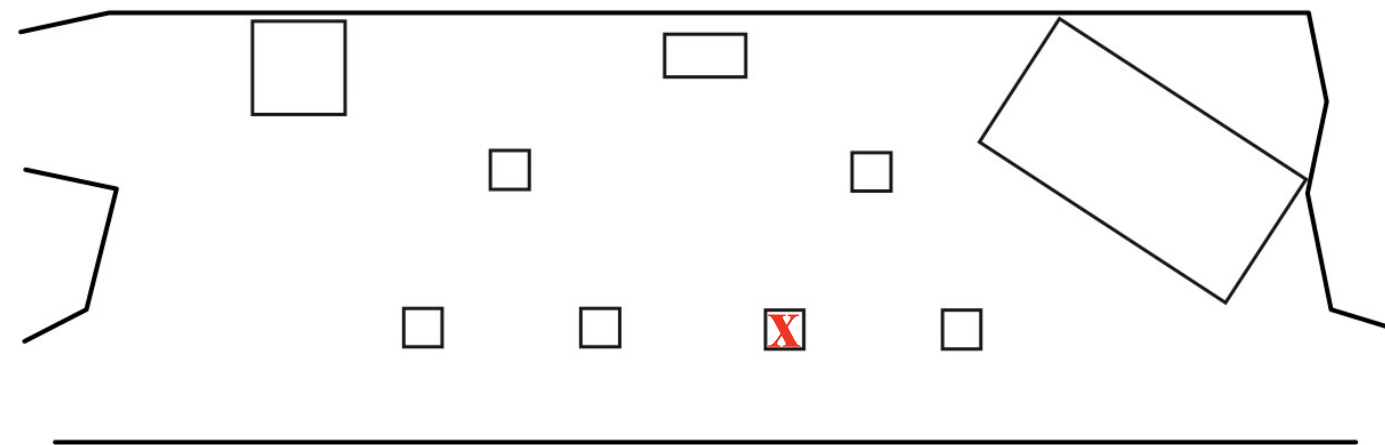
87 **1**

D

rri - dos ya ven na - da es pe - cial Ni a -

Pno.

mp 3 3 3 *sfz*



1. Delmas sits in the center stage left chair, keeping her dust mop in her hand.

94

D

mi - gos ni_a - man - tes yo ten - go en es - te gran ca - na - lón Muy

Pno.

pp *lontano*

102

D

hon - do pro - fun - do me hun - do la vi - da no me flu - yó

Pno.

mp

110

D

Llá - men - me im - per - ti - nen te

Pno.

mf

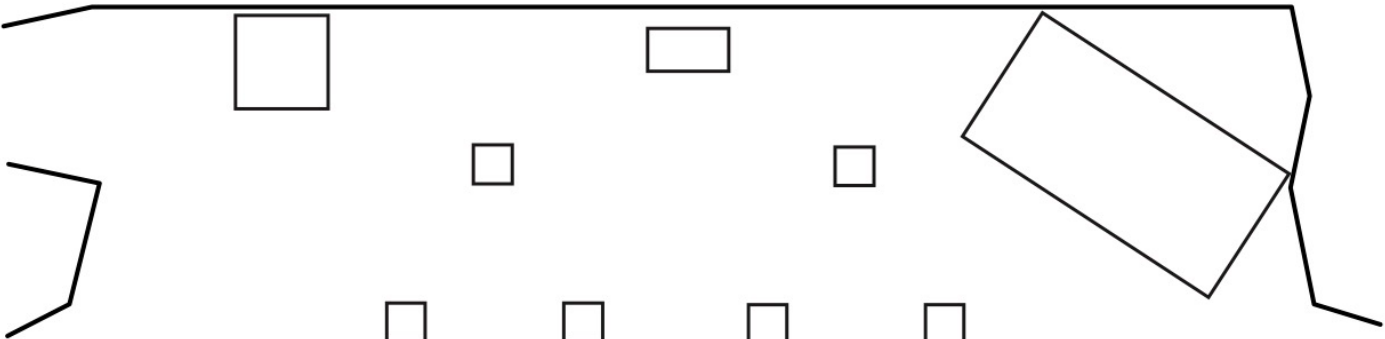
116

D

yo na - da pier - do_al so ñar bus - co_e sas

Pno.

sfz *p* *sfz* *mf*



1. Delmas stands, and continues to cross stage right with her dust mop.
2. Direct address to the audience. Treat it as if it were a TED talk.

6
122 =DELMAS=

D

vo - ces va - lien - tes lla - mas in - can - des - cen - tes

Pno.

mf

128

D

en sus mar - cas lis - tos: ¡Ya! Pa - ra

Pno.

pp *mf* *sfz*

134

D

mi muy ma - la suer - te yo tra -

Pno.

p

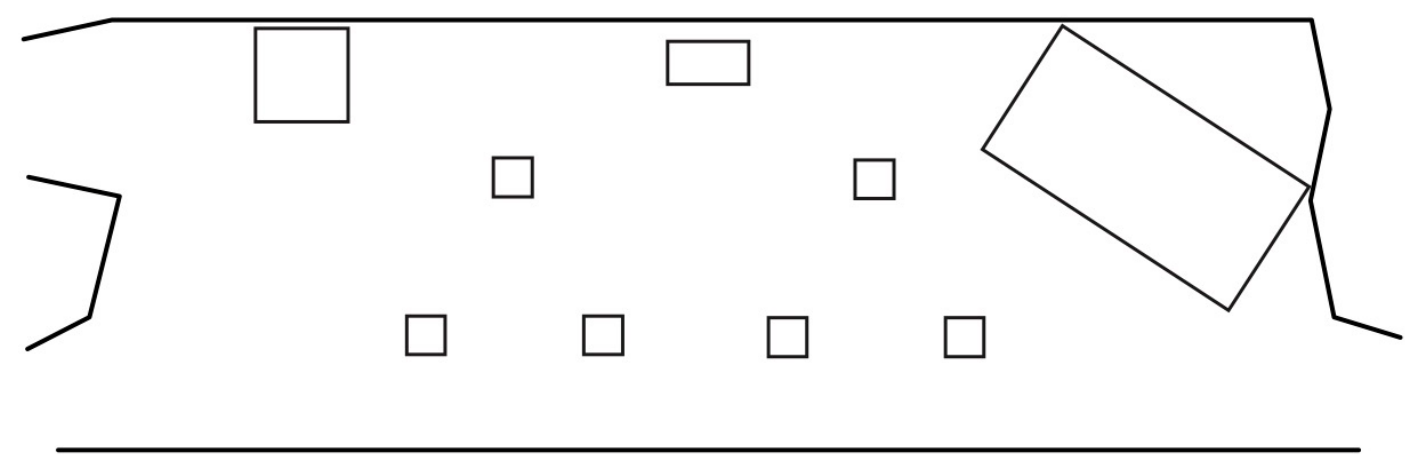
139

D

ba - jo en el Ó - pe - ra - House Ah, ah, ah, ah, ah. Ah, ah, ah, ah, Ah!

Pno.

2 (mocking operatic voices)



1. Delmas switches the side of the audience she is talking to.
2. Use a large, open gesture here to imitate an opera singer. Think Maria Callas, not Maria von Trapp

145

D

Con mi gus-to no es con-se - cuen - te no_es que no se - a ca - paz

Pno.

p dolce

154

D

llá-men-me im-per - ti - nen - te no_es - cú - cho na-da_es-pe - cial

Pno.

mp p pp

163

H

Heather walks in, but Delmas doesn't see her. *rit.* **Fast Recitative** HEATHER (amused)

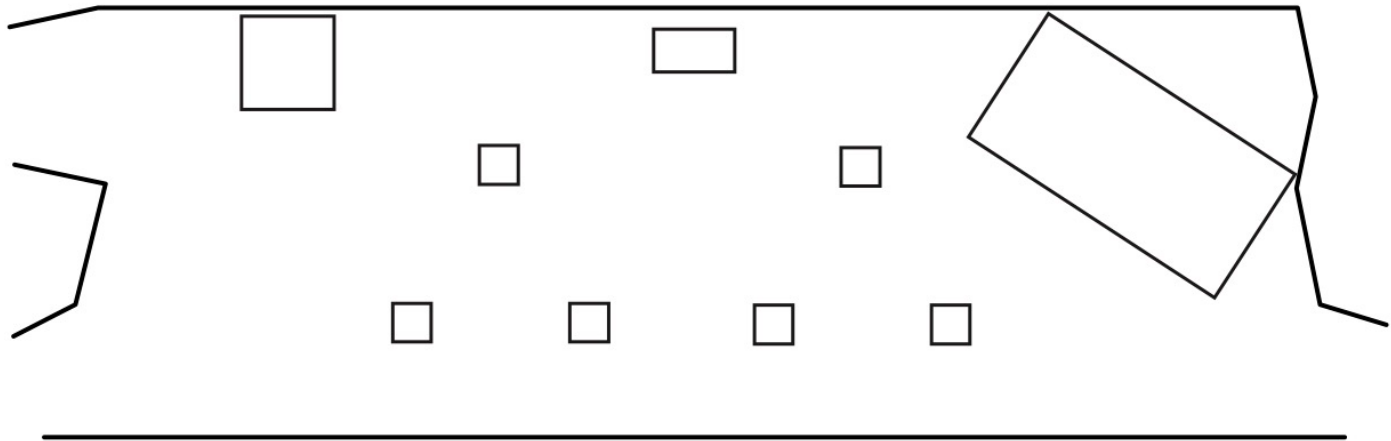
(Bless her heart the cus - to - di-an is sing-ing)

D

es - cri-bo y can-to co - rri - dos

Pno.

p mf p



1. Heather enters from up stage right, with her binder. Cross onstage to the table, and sign in for the auditions on the papers on the table.
2. Heather notices Delmas singing, and Delmas does not turn upstage nor acknowledges Heather's entrance.

8

Ranchera

=DELMAS=

8

172

DELMAS

D

la no - che se va en can - tar

Pno.

p

ff

3

179

1

p

dolce

2/4

184

Allegretto

♩=120

3

3

187

rit.

4/4

4/4

190

Moderato (Recitativo)

pp (timidly)

f

2

accel.

Ex-cuse me

ex - cuse me

3

3

3

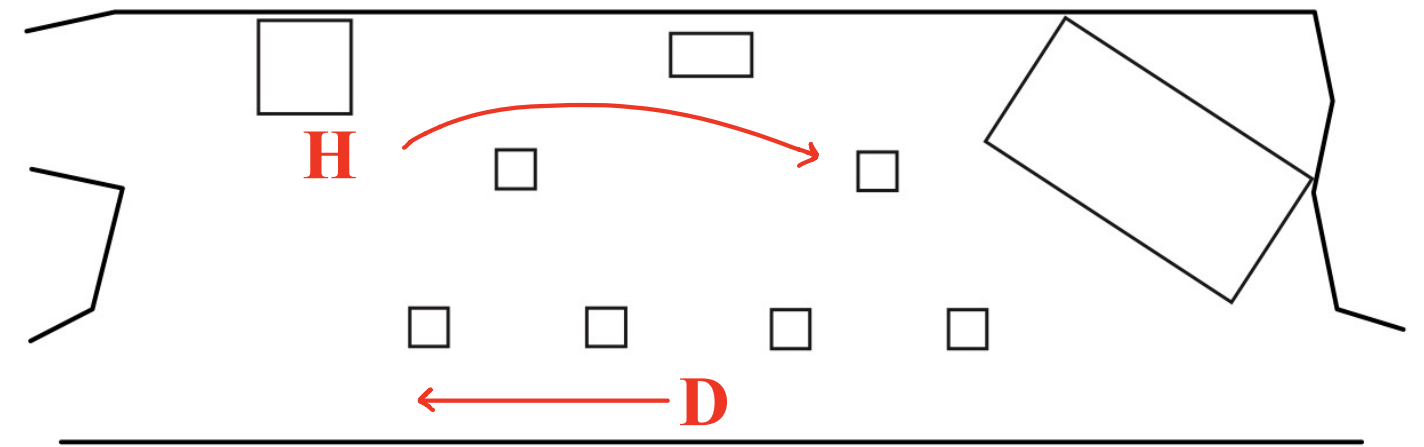
3

3

3

Pno.

pp



1. Big counter cross:

- Delmas continues stage right with her dust mop. She sets the mop against the stage right wall. Then, she takes her book out and sits in the far right downstage chair, reading.
- Heather counter crosses stage left, to the upstage left chair, and checks to make sure she has all of the pages she needs in her binder.

2. Heather drops her binder onto the upstage left chair, to get Delmas's attention. Delmas startles, and drops her book. She should immediately fall to the floor to grab it. Heather looks away, guilty.

193

Allegro

f

D

Pno.

198

Moderato (Recitativo)

1

(interrupting)

H

D

Pno.

201

Andante espressivo

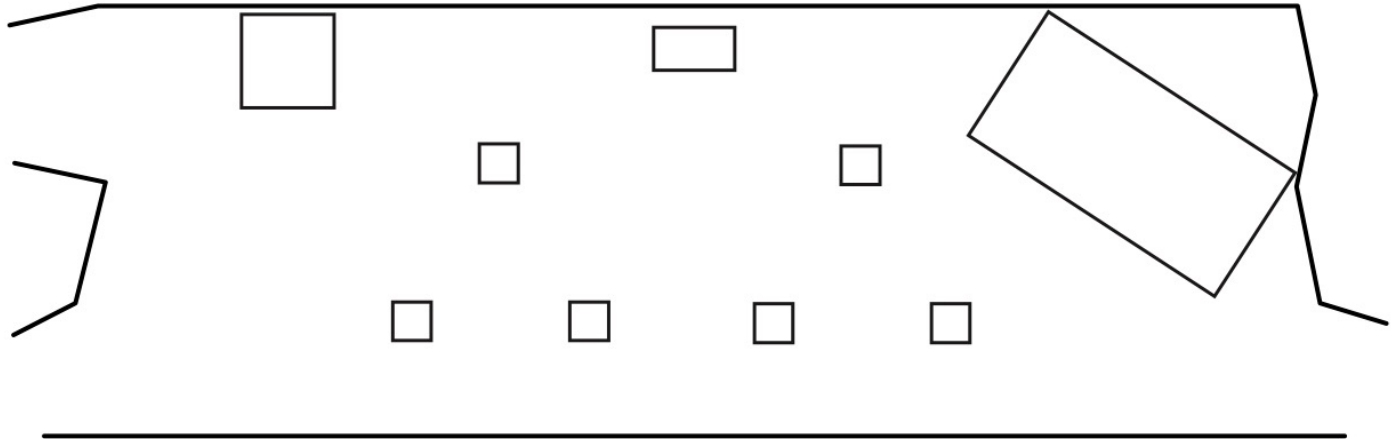
2

$\text{♩} = 56$

H

D

Pno.



1. Delmas stands
2. Heather steps down stage center, looks into the house. Delmas sits on the down stage right chair.

10

1

=DELMAS=

10

Moderato (Recitativo)

205

H

stage I beg your par - don? How did you know that?

D

Bar - ba - ri - na? You want to sing Bar - ba - ri - na?

Pno.

Allegretto ♩=120

208

H

Yes! I want to I would love to, I would love to ___ sing Bar - ba -

D

Pno.

(showing off)

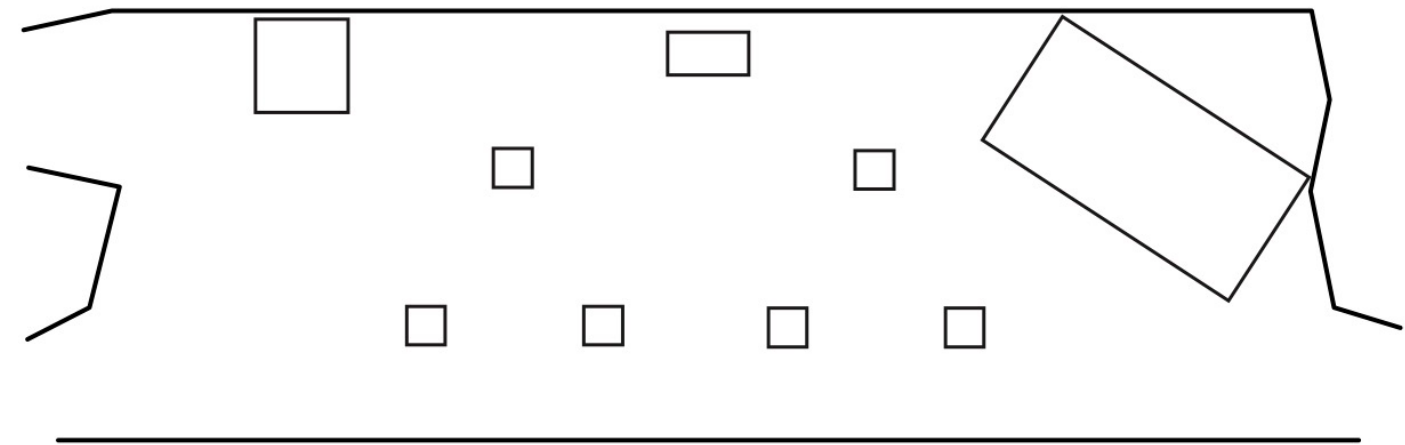
211

H

ri - na Yet, I think my voice is a be - tter fit for a bi - gger

D

Pno.



1. Delmas sits on the down stage left chair, facing out.

214

H

role Ah! _____ Yes, like Su-san - na

D

Like Su san - na?

Pno.

mf *f*

217

1

H

Oh! By the way By the way from what I heard, you al - so like to sing _____

D

Pno.

mp *p*

220

2

H

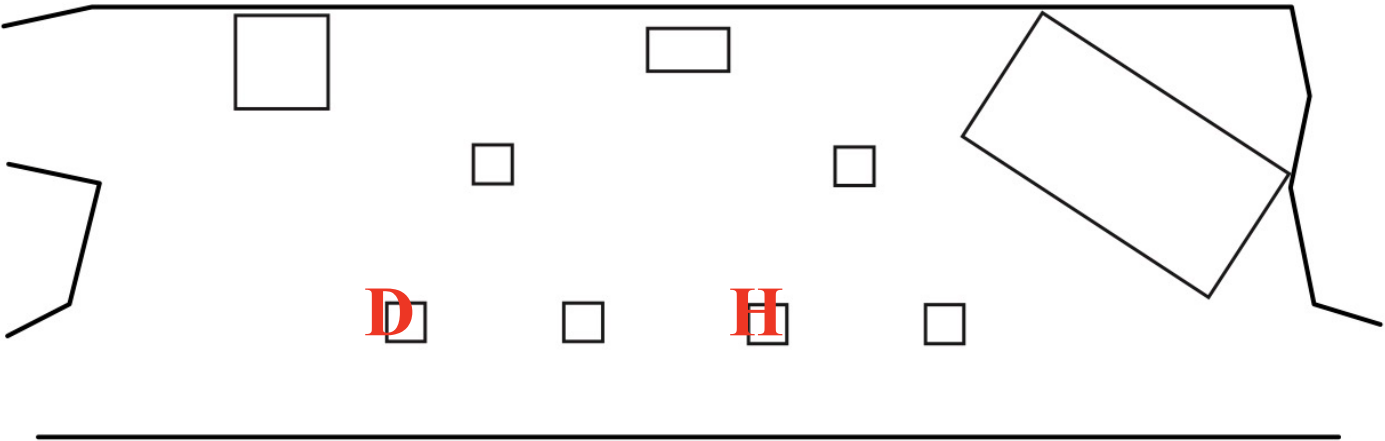
How did you learn did you learn did you learn How did you learn did you learn did you learn

D

(que ver - güen - za) (me ha es - cu -

Pno.

mf



1. Heather sits on the center stage left chair. Face away from Delmas, and check her nails.
Delmas sets book down next to down stage right chair.
2. Heather's 3 step turn. First turn face, then torso, then full body towards Delmas. Change every time she sings the phrase "How did you learn did you learn did you learn."

222

H

How did you learn did you learn did you learn did you learn — to sing

D

cha - do) (¿Qué le di - go?)

Pno.

223

224

225

226

227

1

Moderato (Recitativo)

225 Moderato (Recitativo)

H

D

(timidly)

Well... I don't know

Pno.

p

This musical score is for a piece titled "Moderato (Recitativo)" starting at measure 225. It features three staves: Horn (H), Drums (D), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Horn part has two measures of whole rests. The Drums part has two measures of whole rests, with the second measure marked "(timidly)". The Piano part has two measures of music, with the first measure marked "*p*". The lyrics "Well..." and "I don't know" are written above the Piano staff. The score is written in a recitativo style, indicated by the title and the use of whole notes and rests.

2

(annoyed)

accel.

227

H

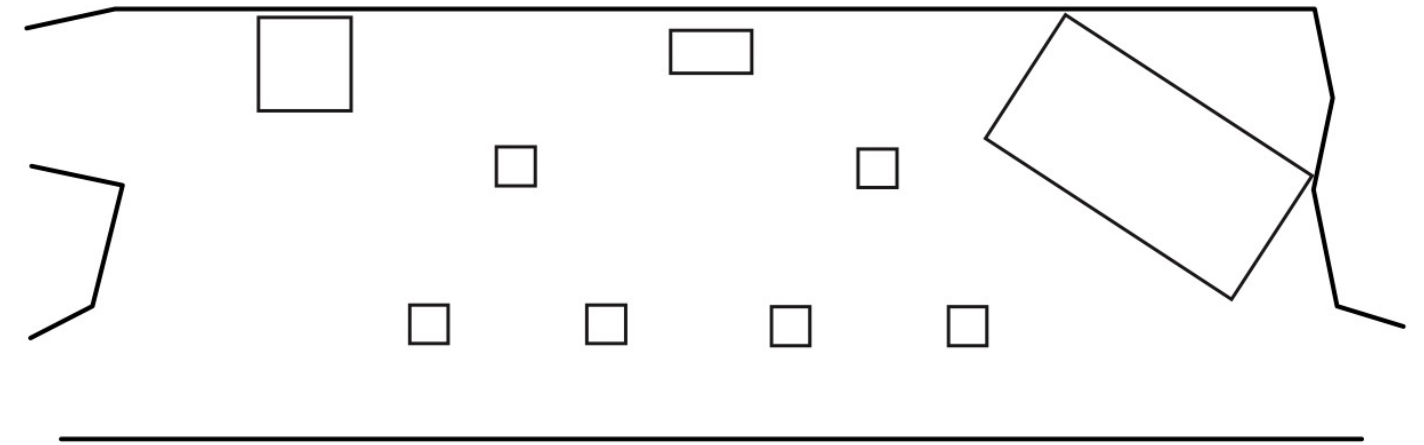
En se - rio ¿CÓ - mo_a-pren - dis - te_a can - tar?

D

I just know

Pno.

accl.



1. Delmas stands and crosses right, as if to leave down stage right.
 2. Delmas crosses up stage center
- Heather stands

Allegro =DELMAS= 13

229 D Un mo-men - to es - pe - ra ¿A - ca - so ha - blas es - pa -

Pno. *f*

233 D ñol?

Pno.

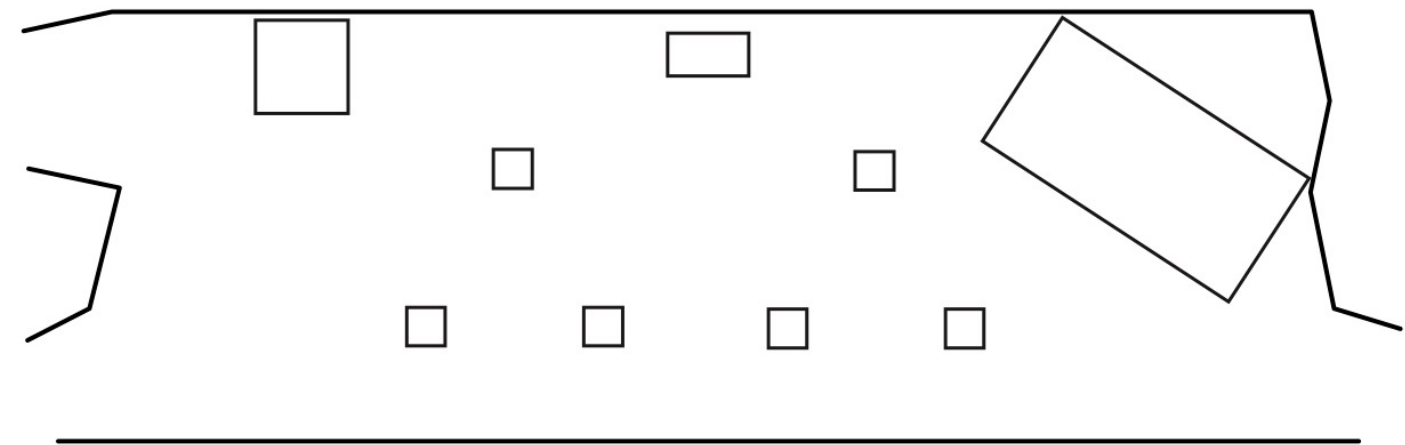
235 H 1 HEATHER ¡Sí, por su-pues - to! Yes, I do! My mo - ther is from

Pno. *fp*

238 H 2 Me - xi-co from Ca-

D Real-ly güe-ri - ta? ¿De que par-te de Me - xi-co?

Pno. *p* *f* *p*



1. Delmas stops moving, and faces Heather.
2. Delmas cross to platform, keeping an eye on Heather while she sings

241

H

mar - go de Ca - mar - go

D

¿De Ca-mar - go? ¿Co - mo Lu - cha Vi

Pno.

mf

1

246

H

Who? ¿Quién?

D

lla La gran-do - ta de Ca - mar - go Es

Pno.

p *f*

2

3

(in tempo)

251

H

I don't care for ma-ria -

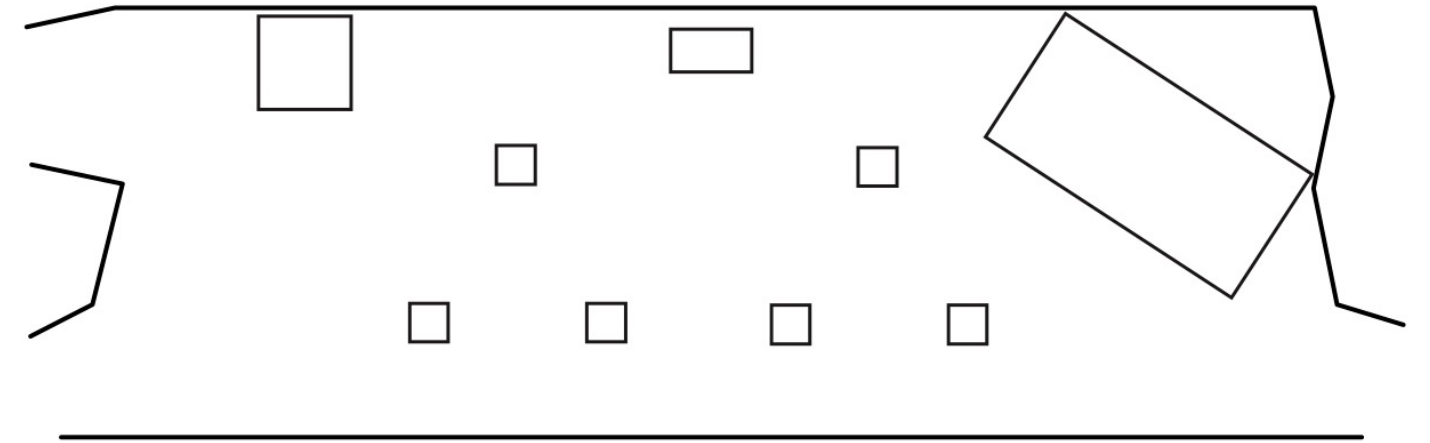
D

u - na de las gran - des del ma - ria - chil!

Pno.

p *sfz*

4



1. Delmas steps on to the platform stage left from above. Acts as if she's giving a performance, with large sweeping gestures, to the audience, not to Heather.
2. Heather direct address to the audience.
3. Heather turn upstage to Delmas.
4. Heather turns downstage again, facing her back towards Delmas.
Delmas is confused, uses small hand gestures to work through what Heather just said.

256

H

chi.

D

Pno.

f

¿Qué?

1

freely a tempo rit.

261

H

No me gus - ta el ma - ria - chi

D

Pno.

sfz

marcato

2

Moderato (Recitativo)

265

H

HEATHER (hesitant)

I mean... It's fine, I guess

D

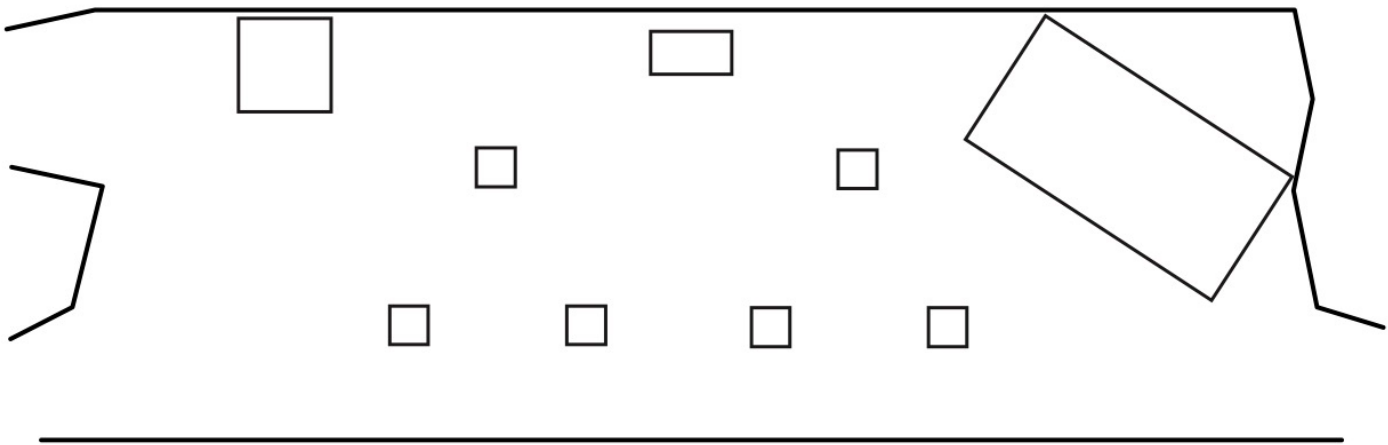
(puzzled)

Te_en-tien - do pe - ro - no - te_en-tien - do

Pno.

p

pp



1. Heather faces Delmas
2. Delmas steps down from the platform on the downstage side.

268 **1** *rit.*

H I am an op' - ra sin - ger I like op' - ra

Pno. *p*

271 **2** *a tempo* **3**

H Ex - cuse me! ¿No te gus - ta la ó - pe-ra?

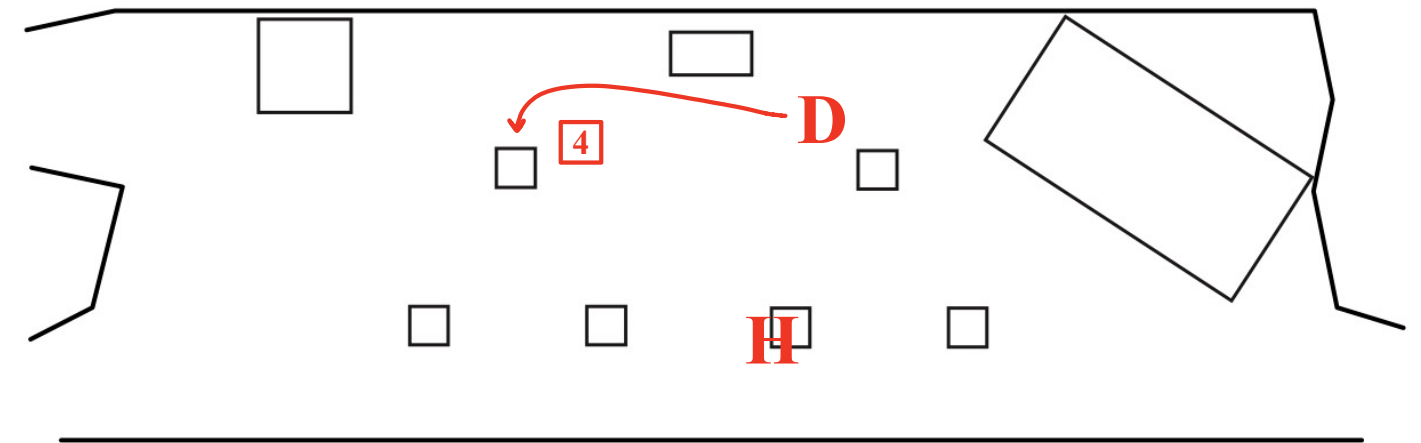
D (annoyed) Raspberry (mocking Heather) I mean...

Pno. *mf* *pp*

274 **4** *rit.* **Allegro**

D It's fine, I guess Yo_es - cri - bo y can - to co - rri - dos

Pno. *mf*



1. Heather crosses to center stage right chair, and sits at the end of her phrase.
Delmas takes chair rack from stage left and starts to cross to center stage above the chairs but below the platform and ladder.
2. This nonverbal should be a loud laugh or snort, something that cuts in the performance space, but also shows that Delmas does not take Heather seriously in that moment.
3. Heather stands and faces Delmas upstage.
Delmas stops moving the chair rack.
4. Delmas crosses stage right, ends behind the up stage right chair.
Heather sits again.

1

1. Delmas crosses to the right of the down stage right chair.
2. Delmas sits.
3. Delmas gestures towards the dust mop and picks at her shirt to show Heather.

285

H

D

Pno.

(interrupting)

Are you a sin - ger: ¿Sí o

kind of well... not real - ly can - to pe - ro no tan - to

2

3

288

H

No? (resignedly) and what is

D

Soy lo que ves —

Pno.

p *espress.*

This musical score is for a scene from 'The Marriage of Figaro'. It features three parts: a Soprano (H), a Contralto (D), and a Piano (Pno.). The Soprano part begins with the lyrics 'No?' and '(resignedly)', followed by 'and what is'. The Contralto part has the lyrics 'Soy lo que ves —'. The Piano accompaniment includes dynamic markings *p* (piano) and *espress.* (espressivo). The score is written in 3/4 time with a key signature of one sharp (F#).

18

=DELMAS=

1

2

H

that? __

D

yo soy la - ja - ni - tor

Pno.

Moderato (Recitativo)

3

H

Ve - ry well se - ño - ra ja - ni - tor se - ño - ri - ta My name is

D

se - ño - ri - ta

Pno.

4

5

PA Male Voice: Delmas!
Stop wasting time! Hurry up!
The auditions are about to start.

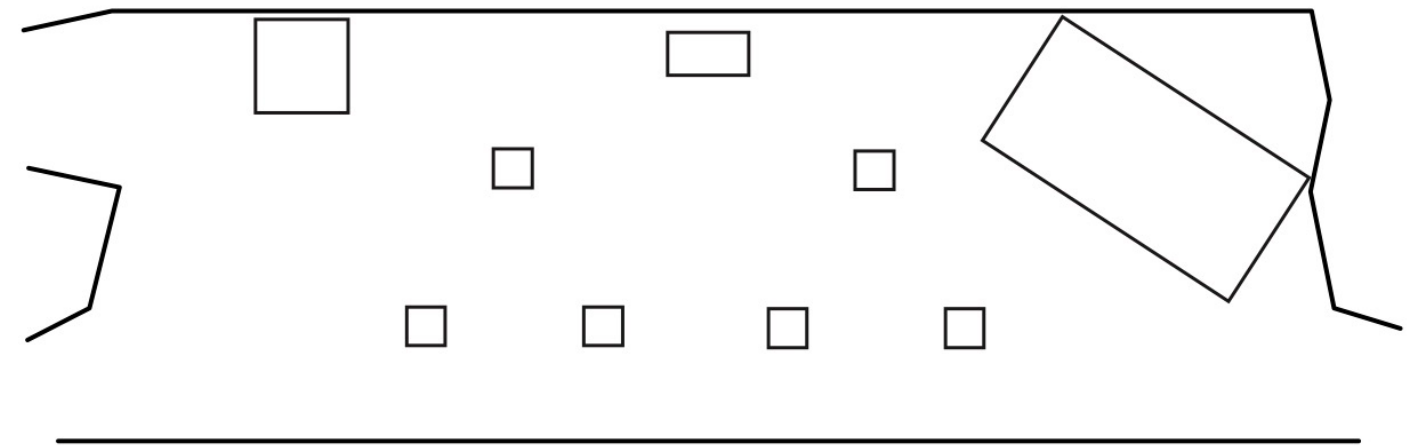
H

Hea - ther

D

Mu - cho gus - to, Hea - ther Me lla - mo

Pno.



1. Delmas stands, and gestures to the dust mop.
2. Heather stands
Delmas takes a large bow towards Heather.
3. Heather reaches her hand out to Delmas, as if to shake hands.
4. Delmas raises her hand to Heather
5. Both women are interrupted by the voice, and lower their hands.

307 **1** **Meno Mosso** ♩=96 *rit.* **2** *freely*

H Nice to meet you

Pno. *mf* *pp*

311 **3** **Andante espressivo** ♩=56 (aside)

H Del - mas Who is she? ____

D (aside) ¿Quién es e - lla? ¿Y que es es-to que

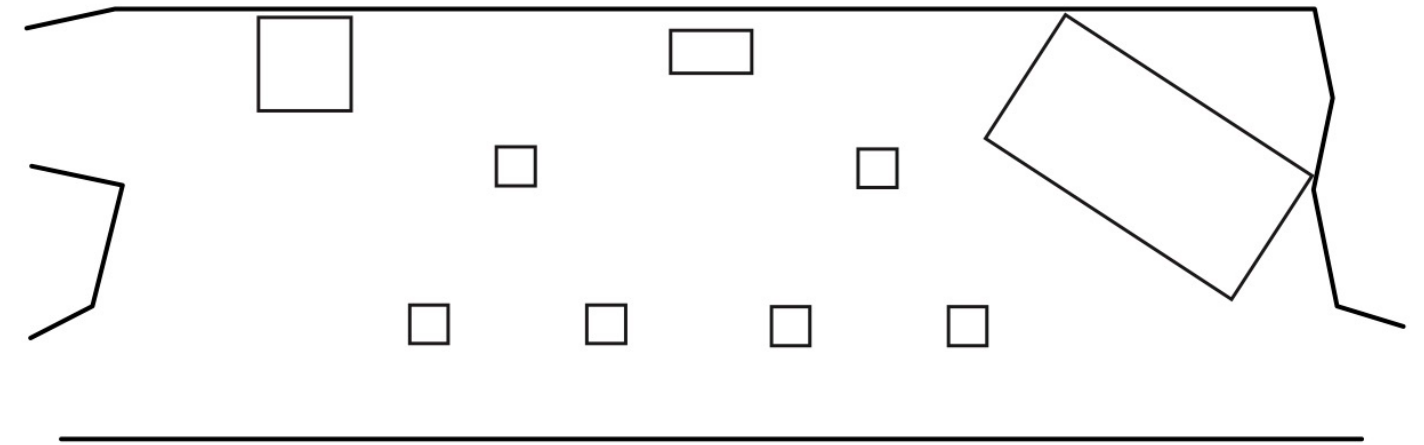
Pno. *p* *cantabile e misterioso*

317 **4** **molto rit.**

H and what is ____ this feel - ing? May-be it is her voice, or per - haps some-thing

D sien - to? Pue - de que sea su voz ____ ¿O qui - zás sea al - go

Pno.



1. Heather crosses to the up stage left chair, as if to grab her binder she's left there.
2. Heather turns back to Delmas
3. Crossed arms over chest¹
 - a. Delmas: Warm embrace
 - b. Heather: Noticing a chill run through her, feeling of unease
4. Hand to face
 - a. Delmas: Hand to cheek, a tender moment
 - b. Heather: Hand to forehead, as in pain or worry
1. 3 step arm gestures:

¹ The gestures in this duet should be the same for both performers, but with a different emotional connotation. The basic gesture and emotion are listed here. This continues until the end of the act.

321

Ranchera

S. else? Who is

A. más? ¿Quién es e -

P. *pp legato e misterioso*

326

H

she? Who is she?

D

lla? ¿Quién es e - lla?

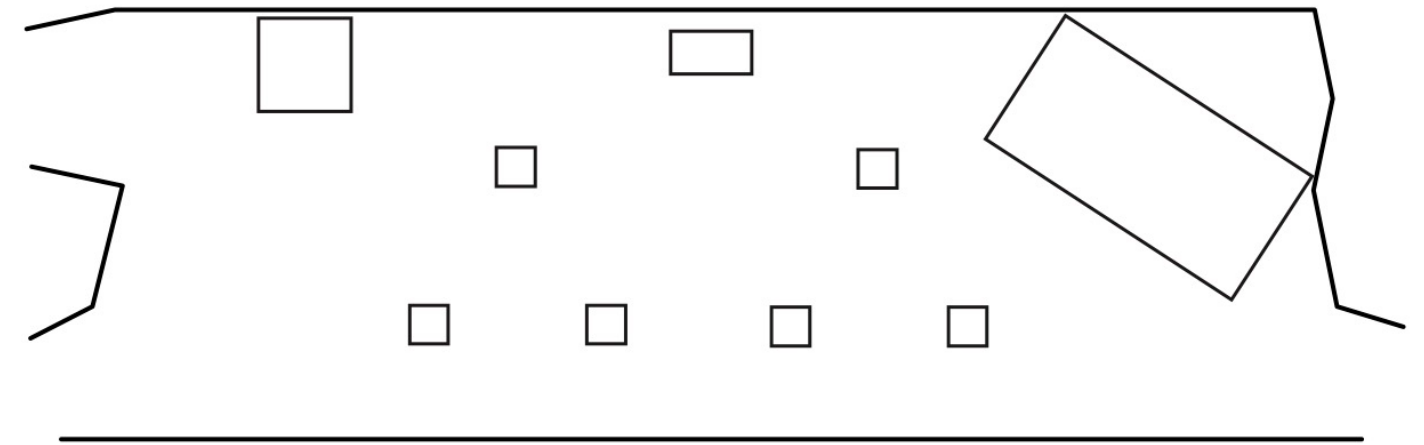
Pno.

331 *rit.*

H Who is she?

D ¿Quién es e - - lla?

Pno.



- a. Delmas: gradually opening up arms, with arms wide open on the third repetition
- b. Heather: gradually closes herself off from Delmas, crossing arms and acting confused.

1
Allegro (not too fast) ♩ = 120

H

Pno.

mp

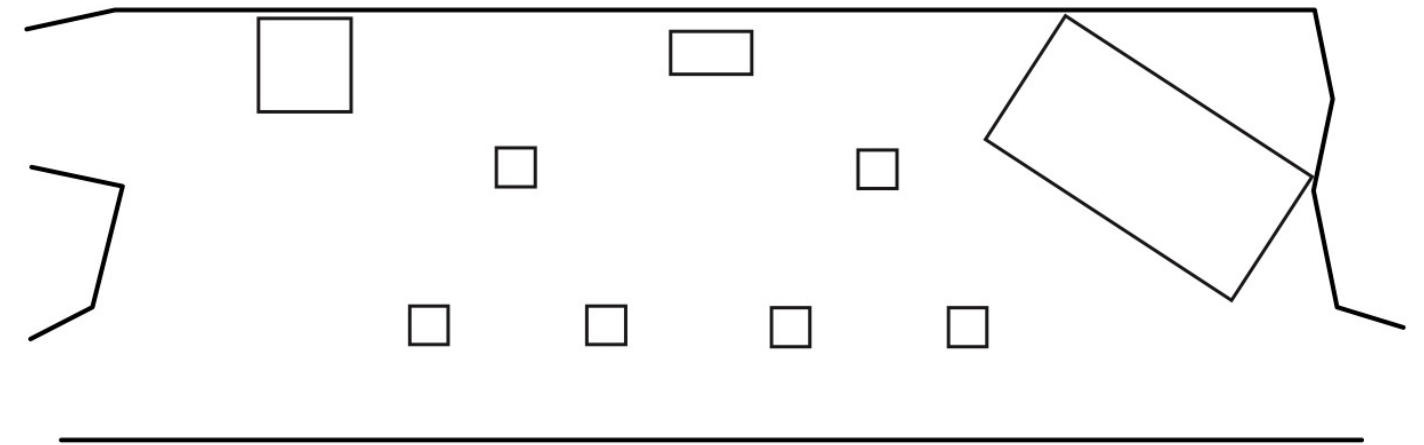
Pno.

Pno.

Pno.

p

pp

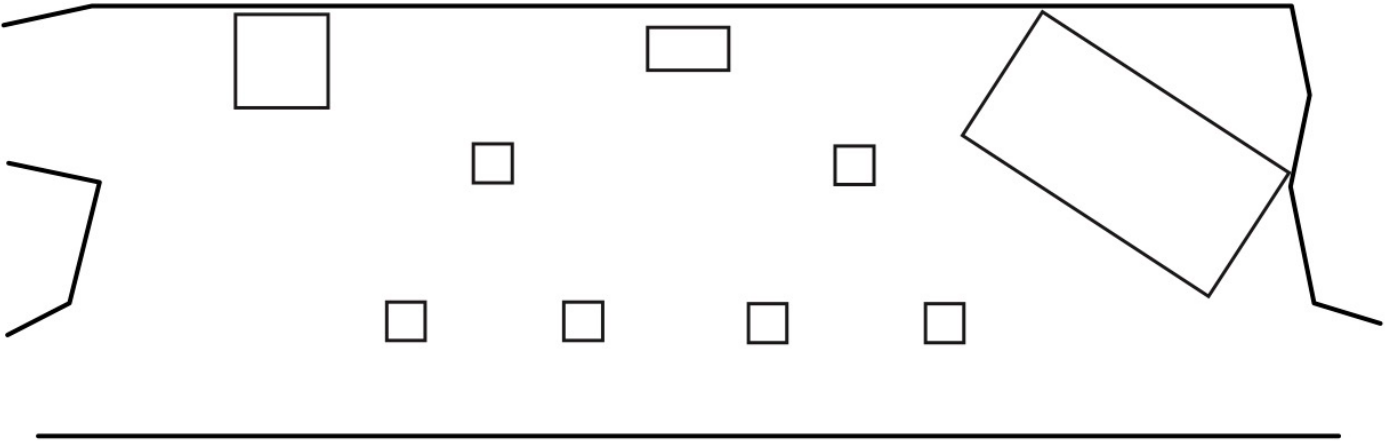


1. The women make eye contact. Heather immediately breaks, and grabs her binder. She exits quickly down stage left with her binder.

Delmas should wait until Heather leaves to start moving. Delmas crosses to up stage center to grab the chair cart, and starts to cross stage right. She notices her romance novel next to the down stage right chair and picks it up. She looks off stage left to where Heather exited. She sighs, and then pushes the cart off down stage right, taking the book with her.

END OF ACT

[BLACKOUT]
A FEW DAYS LATER
SAME PLACE



Andante espressivo ♩.=56

Pno.

pp

Pno.

rit.

373

H

fee - ling in - side me — shows me the path In this big bad ci - ty I am sure I'll be -

Pno.

p *mf*

376

H

come a star! *freely* **Allegro ma non troppo** ♩=112

Pno.

f

379

H

I'm a be - lie - ver and I be -

Pno.

sfz *mf*

383

H

lieve in this dream some day my voice will be the thrill *rit*

Pno.

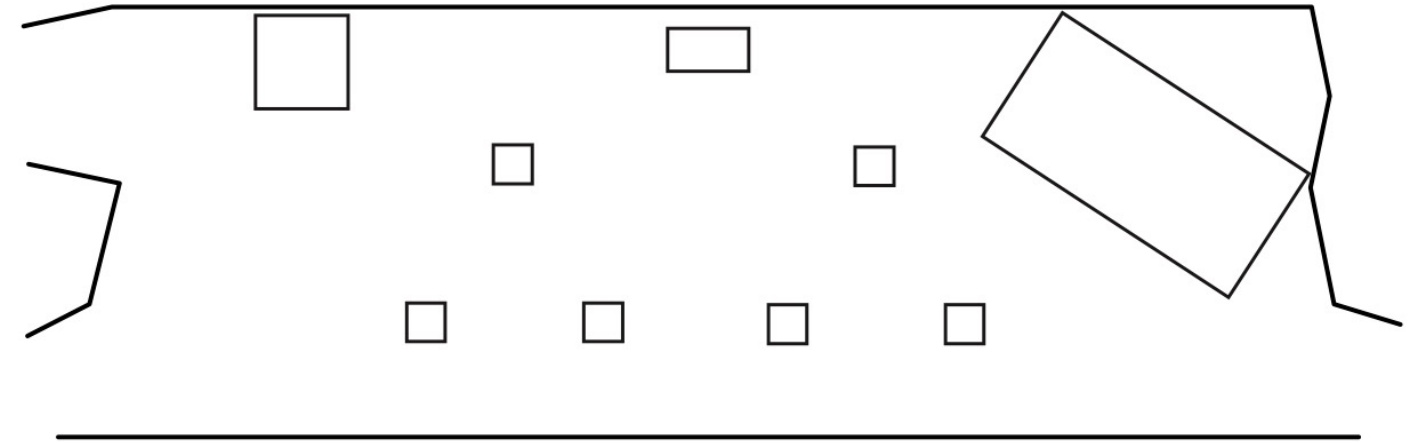
sfz *p*

1

2

3

4



1. Heather crosses upstage of the center stage left chair.
2. Heather knocks the center stage left chair over. Do this to the side, so that it doesn't get in the way of future blocking and the noise isn't too loud.
Immediately after throwing the chair, Heather crosses to the remaining chair stage left.
3. Heather puts the binder down in the up stage left chair
4. Heather crosses upstage to the stage right side of the ladder, and climbs to the second highest step

388 **Largo**

H Sav - age - ly break - ing eve - ry - thing on

Pno. *mf* *sfz secco*

390

H stage and tear - ing a - part eve - ry freak - ing

Pno. *rit.*

392 **Allegro assai** ♩=138

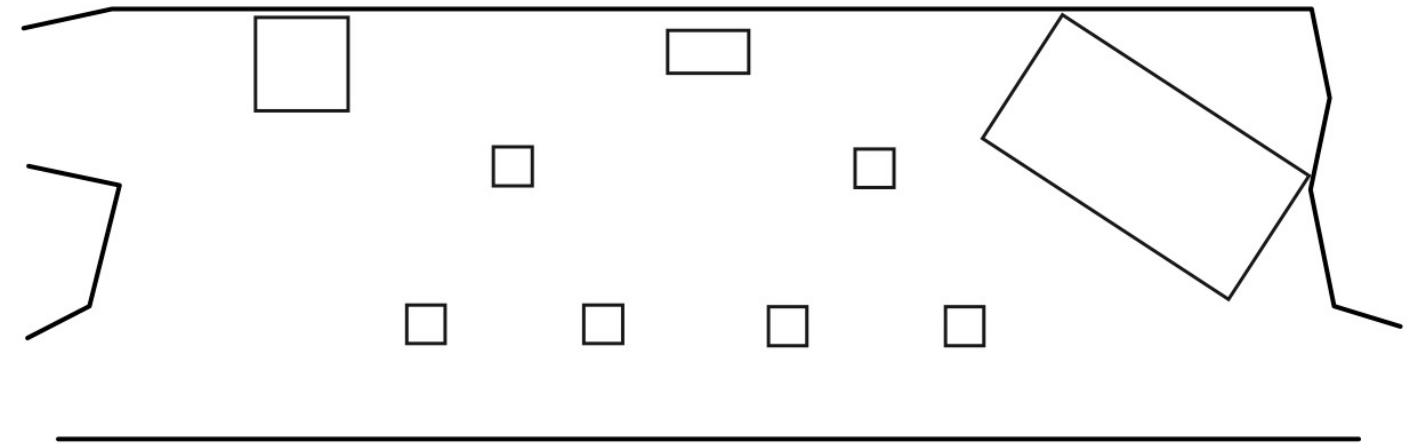
H page

Pno. *f* *sfz*

397

H Some - day I'll get the lead role Some - day I'll sing Su - sa - nna

Pno. *mf*



401 *legato*

H

It is so nice to be a - live I could just tear the stage a -

Pno.

p

3 3 3 3 3 3 3 3 3 3 3 3

405

H

part Great sin - ger big sen - sa - tion fa - mous di - va I'll be a star

Pno.

p *cresc.* *f*

410

H

Some - day I'll get the lead role

Pno.

fp *f* *mf*

1

414

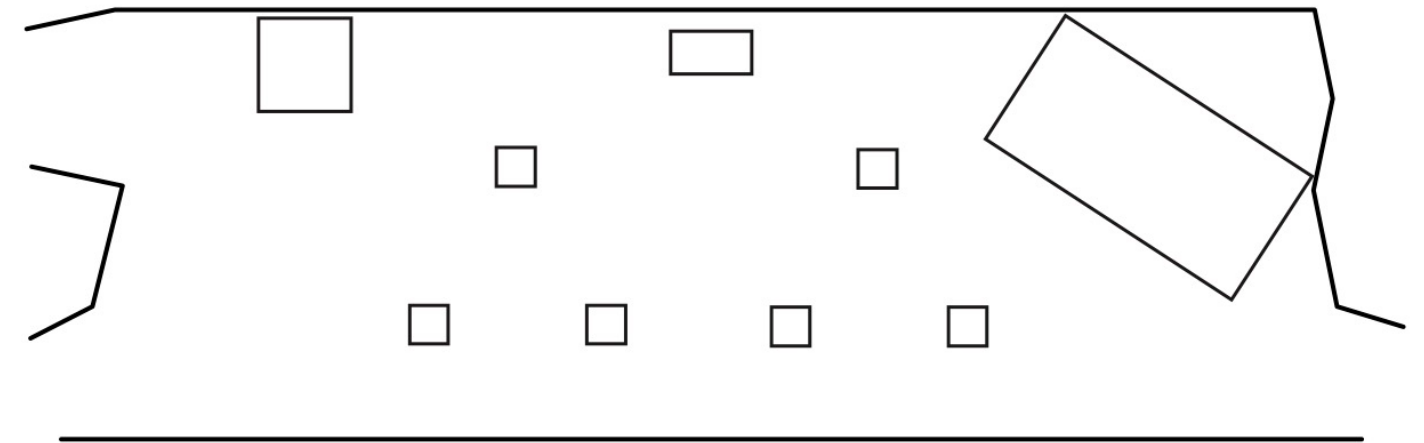
H

Some - day I'll sing Su - sa - nna Great sin - ger

Pno.

fp

2



1. Heather steps down from the ladder, and crosses to the stage left chair with her binder.
She picks up the binder and crosses center stage.
2. Heather starts frantically tearing apart the score in her binder. This should be an angry motion attacking the score, with her focus on the pages, not out to the audience.

418 *rit.*

H

big sen-sa - tion fa-mous di - va I'll be a star, I'll be a

Pno. *cresc.* *f*

1

422

H

star Oh, God! Who am I kid - ding?

Pno. *p* *mf*

2 Delmas walks in, but Heather doesn't see her. *a tempo* 3 DELMAS (aside)

D

(Po - bre - ci - ta, no le die-rón el role)

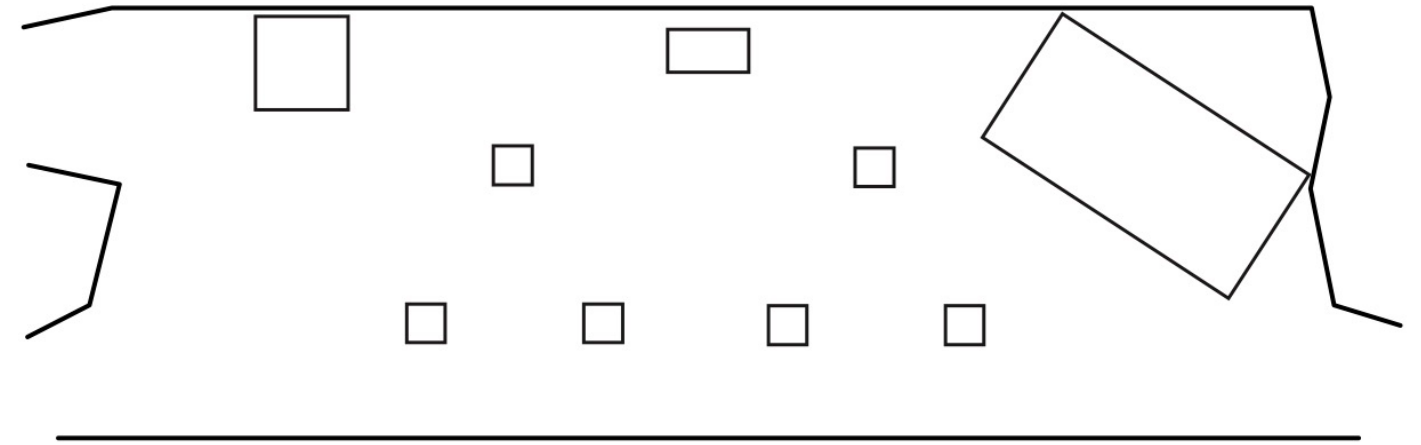
Pno. *pesante* *pp*

4 Moderato (Recitativo)

D

Hea - ther ¿Es - tás bien? no te preo - cu - pes

Pno.



1. Heather relishes in the mess she's made.
2. Heather immediately regrets the mess she's made and collapses to the floor, picking at the pages scattered on the stage.
Delmas enters up stage right, and stops when she notices the pages littering the stage.
3. Direct address to the audience.
Heather lays on the floor in fetal position.
4. Delmas step towards Heather center stage.

28

=DELMAS=

28

1

HEATHER

428

H

Save it! You — have no i - de - a It's like I'm in-vis-i-ble

D

(upset)

You're right!

Pno.

f

p

3

Ranchera

431

H

Del-mas I'm so - rry

D

No ten-go ni_i-de-a Güe - ri - ta la vi - da_es a -

Pno.

mf

438

D

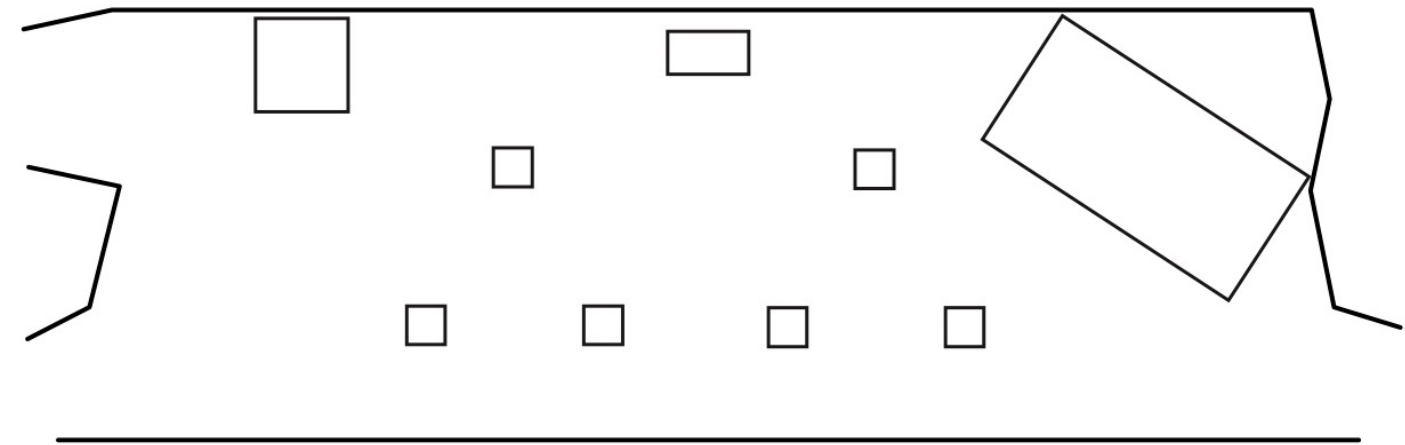
sí — yo so - ña - ba con ser la nue - va Se - le - -

Pno.

sfz

3

3



1. Heather raises her hand up to stop Delmas. This gesture should be as quick as possible.
2. Delmas sits on the ground and does not look at Heather.
3. Heather sits up and looks at Delmas.

445 *freely* **1** *a tempo*

D

ba Look at me now

Pno. *sfz* *pp legato e misterioso*

451 **2** **3**

H So... that is your dream?

D

Yes, it was pe - ro

Pno.

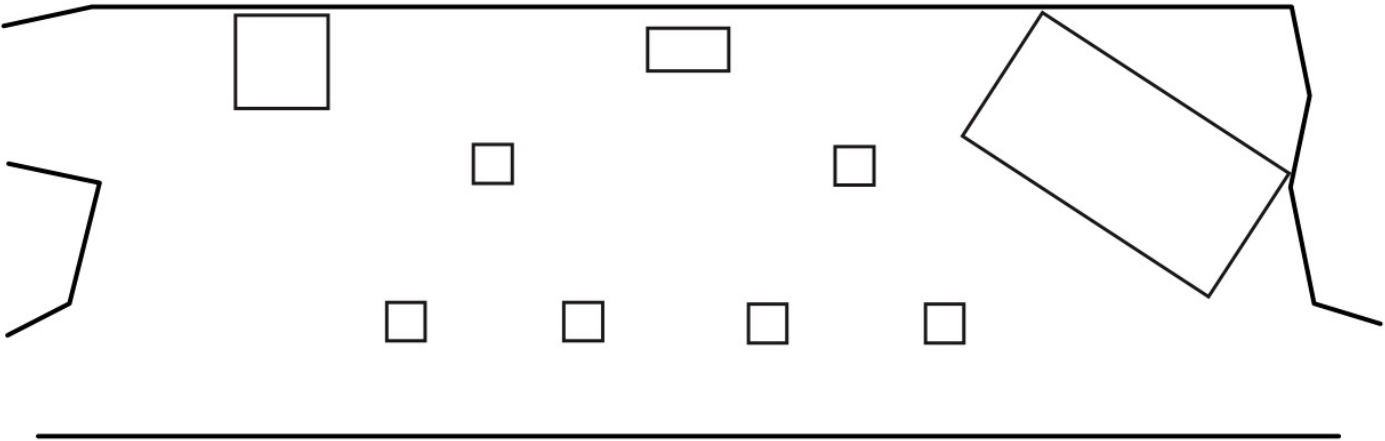
457 *rit.* **4** *Maestoso* *accel.*

H

D

ya no_im - por - ta

Pno.



1. Delmas starts collecting the papers on the floor and stands.
2. Heather stands, crosses far stage left to put the down stage left chair back into place.
3. Delmas picks up the stage right chair and puts it back into place, leaving the papers in a neat pile on the floor.
4. Heather crosses to the platform stage left, and steps up on the right side of the platform.

30

=DELMAS=

1

462

a tempo

H

D

Pno.

Dreams ne - ver die

I said: Dreams ne - ver

I don't know a-bout that

ff

mf

p

ff

467

rit.

Allegretto ♩=120

H

D

Pno.

die! They stay with you through-out your life

Tell me, do you write your

p

471

H

D

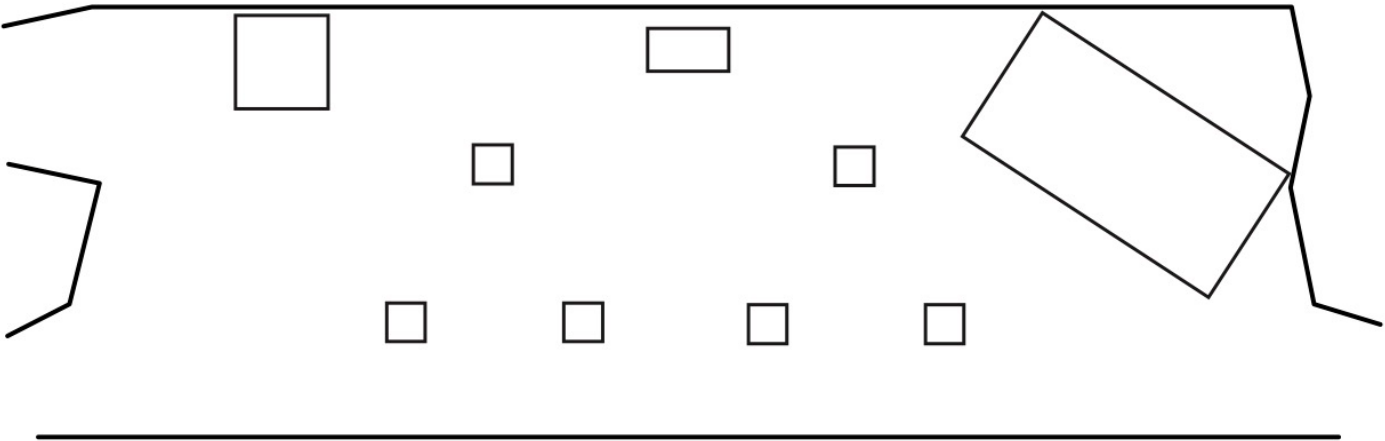
Pno.

own songs? and tell me, do you like to sing_____

(proud)

Cla - ro

Por su-pues - to



1. Heather points at Delmas with her upstage hand.

474

H

Well then, sing one of your songs for me!

D

¿Qué?

Pno.

sfz *sfz*

477

Moderato (Recitativo)

H

Can-ta_u-na de tus can-cio nes pa-ra mi (annoyed)

D

(puzzled) Come on,
Te_en - tien-do pe-ro-no-te_en-tien-do

Pno.

subito p *pp*

480

Allegro ma non troppo

H

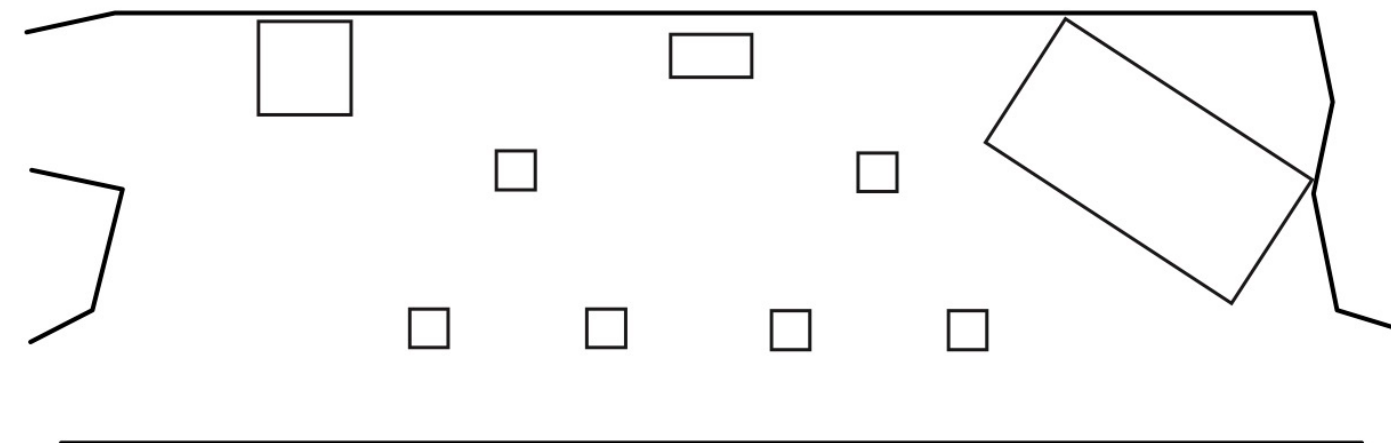
Del - mas!

D

(hesitant) I mean... I could I guess Ó ra-le

Pno.

ff



1. Heather gestures for Delmas to join her on the platform, and moves stage left off the platform. Think Vanna White gesturing to the platform.
2. Heather re-impulses her Vanna gesture.
Delmas turns downstage.
3. Delmas crosses up to the stage right side of the platform.

1 Moderato (Recitativo)

484

H (shy and hesitant)
Oh my! You flat ter me. You real-ly

D
pues pe - ro só - lo si la can - tas con - mi - go

Pno. *mf* *pp*

2 (aside)

488

H do — But I don't sing co rri - dos (I know I will re-gret this)

D
Are you a sin - ger: ¿Sí o No?

Pno.

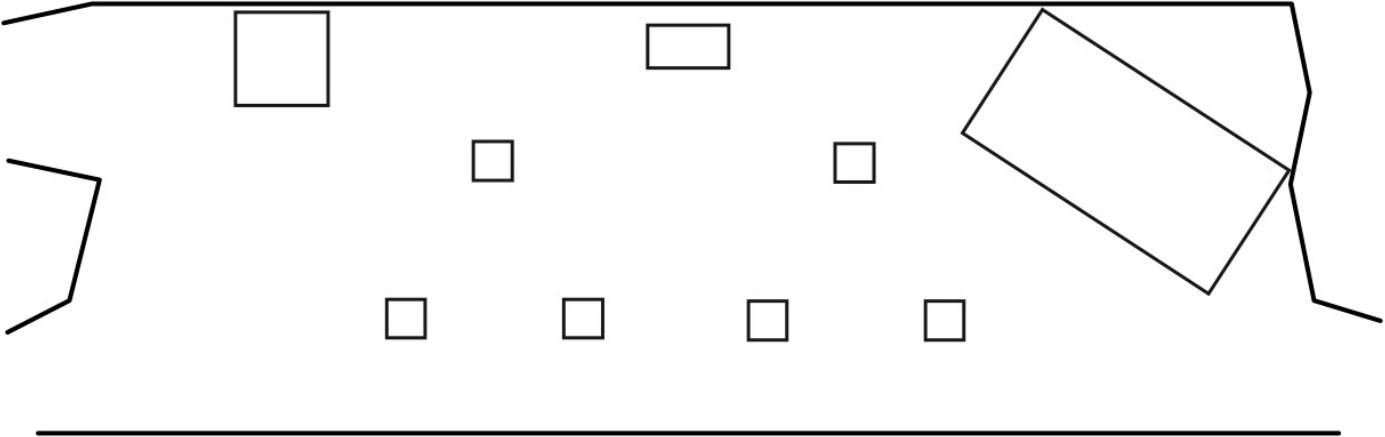
3

491 Allegro Molto $\text{♩} = 112$ *f*

H All right! Let's sing that song!

D

Pno. *f* *sfz*



1. Heather crosses to the down stage left chair, but does not sit. Lean on the back of the chair casually.
2. Heather hangs her head. This aside should be spoken, and direct address to the audience.
3. Heather crosses stage left to grab the music stand against the stage left shell. Set the stand up down stage of the far stage left chair.

496

H

D

Pno.

freely

Do you have the mu - sic? (puzzled)

mu - sic?

p *f* *sfz*

500

H

D

Pno.

Moderato (Recitativo)

Ranchera

¡Sí, las par-ti-tu-ras!

(confident)

Yo lle-vo la mú-si-ca por den tro. Just fol-low me

pp *mf cantabile*

505

H

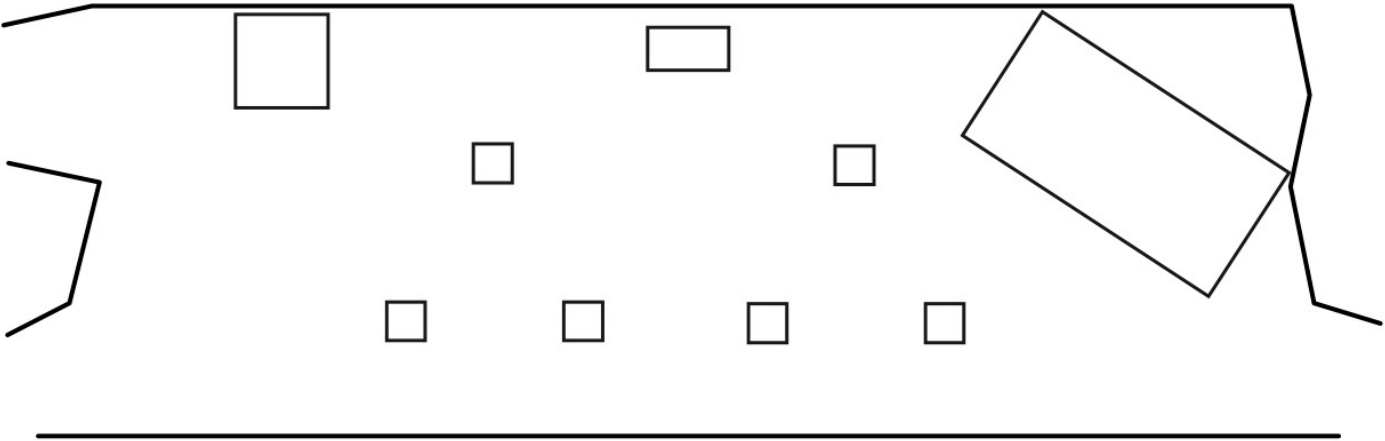
D

Pno.

4 (aside) *freely*

(I'm al-read-y re-gret-ting)

f



1. At this point, Heather's stand should be set up.
2. Delmas crosses down stage center to the same level as Heather.
3. Delmas shoos Heather away, to put up the stand. Delmas then sits on the center stage left chair.
4. Heather stops, and again the aside is a direct address to the audience.

34

1

=DELMAS=

Moderato espressivo ♩ = 92

H

511

this)

DELMAS

Tú _____ no sa - bes bi - en que

D

Yo _____ no sé bi - en que es el a - mor _____

es el a - mor _____ Ves _____ a_e - sa mu -

Pno.

p

H

518

Yo _____ no sé bi - en que es el a - mor _____

es el a - mor _____ Ves _____ a_e - sa mu -

D

es el a - mor _____ Ves _____ a_e - sa mu -

Pno.

H

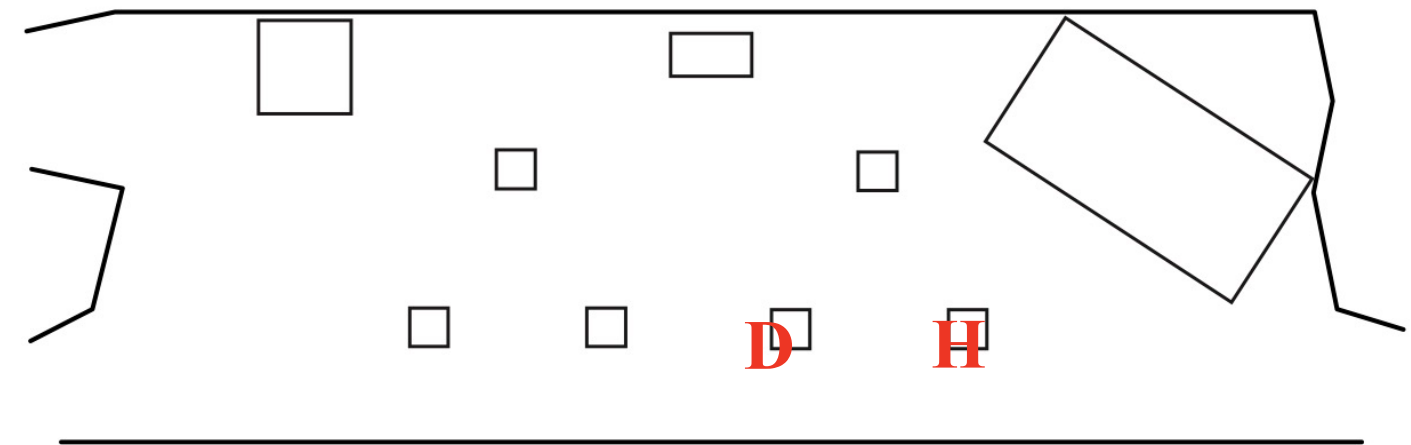
525

Ve - o _____ a_e - sa mu - jer y...

D

jer y te sien - tes mo - rit

Pno.



1. Heather crosses stage right and sits in the down stage right chair, watching Delmas.
Heather should watch what Delmas is singing to ‘catch’ what she should be doing.
Delmas occasionally turns to make sure Heather is able to keep up.

531 **1** =DELMAS= 35

Recitative

H Del - mas I think this du - et is for te - nors and so - pra - nos Is it be -

D No, güe - ri - ta

Pno.

533 **3** **Moderato espressivo** ♩ = 92

H cause you don't like te - nors? (flirtatious)

D No, güe - ri - ta It is be - cause I pre - fer so - pra - nos

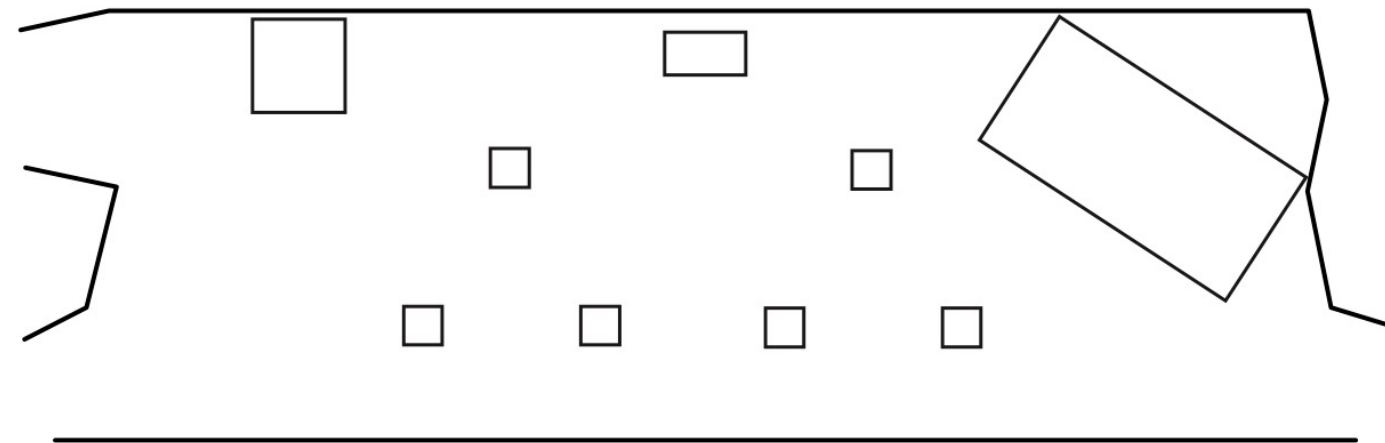
Pno. *p*

538 **4**

H Sien - to _____ que es más que a - fec - to _____

D Sien - tes _____ que es más que a - fec - to Lo que cru - za tu

Pno.



1. Heather turns her body towards Delmas.
2. This line should be sung while laughed and not necessarily the closest attention to the written pitches.
3. Delmas looks at Heather.
Heather immediately looks away and straightens her posture in a look of surprise.
4. As before. Heather's posture starts to gradually loosen and relax.

545

H

Lo que cru-za_es - te _____ pe - cho Me i - nun da un rí - o _____

D

pe - cho _____ Ca - la hon-do_un sus - pi - ro _____ Que_i - ni - cia

Pno.

1

552

H

_____ Que_a - pa - ga to - do _____ tu_in - cen - dio

D

to - do tu_in cen - dio Cru-za_es-te puen-te cru-za_es - te

Pno.

rit. **Molto Rubato** $\text{♩} = 52$

560

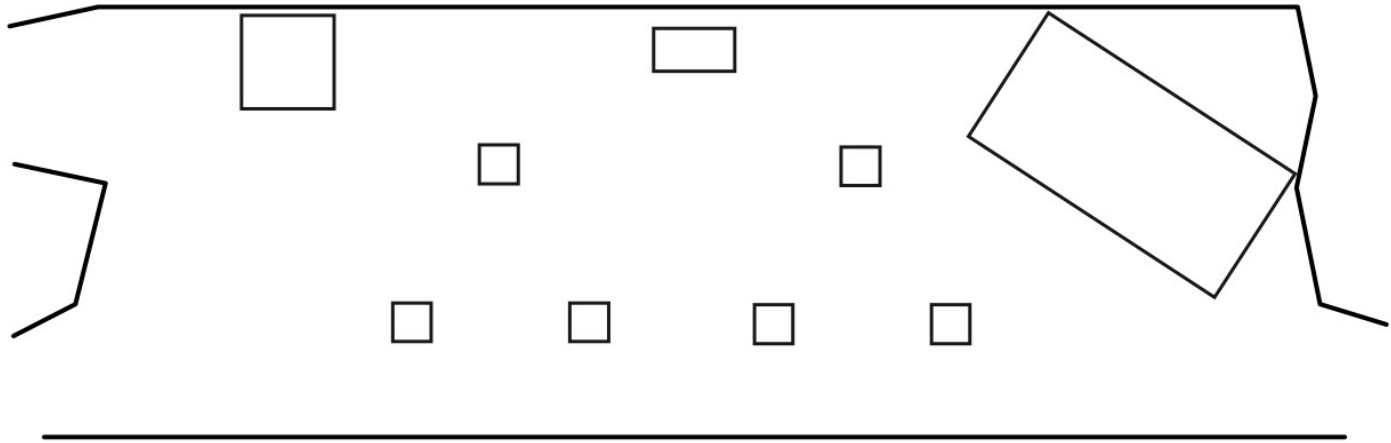
H

con - mi - go cru-za_es - te puen - te ya. Flu - ye, crú - za - lo

D

rí - o Flu - ye, crú - za - lo, ya _____

Pno.



1. Delmas stands.

Ranchera

567

H

ya! Cru - za el puen - te flu - ye cru - za

D

Cru - za el puen - te flu - ye cru - za

Pno.

575

H

ya Con - mi-go cru - za el puen -

D

ya Con - mi-go cru za el puen -

Pno.

582

H

te flu - ye crú - za - lo ya

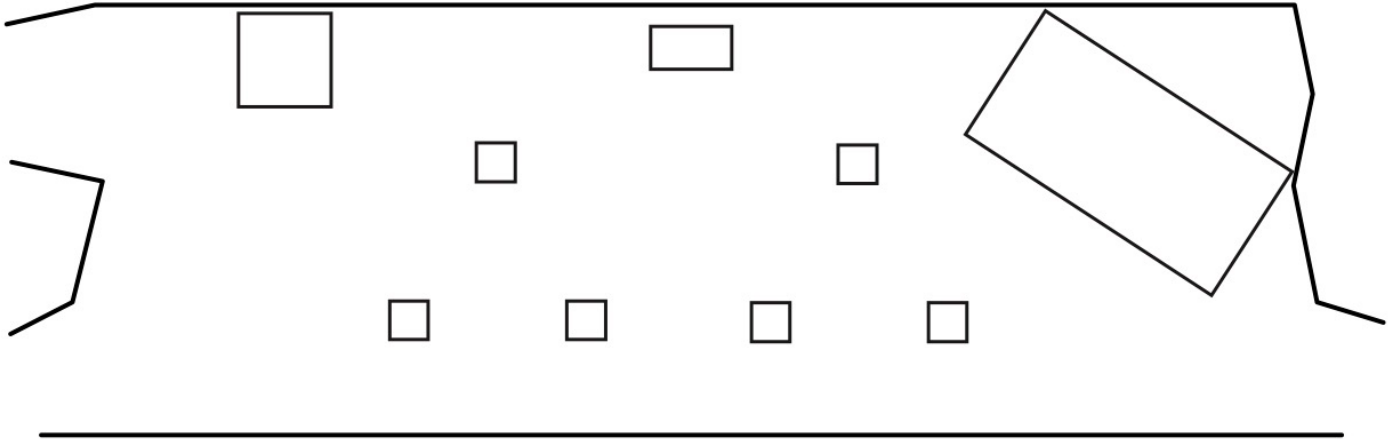
D

te flu - ye crú - za - lo ya

Pno.

rit. *a tempo*

pp *legato e misterioso*



1. Delmas crosses behind the center stage left chair, leaning on the back.

589

H

Del - mas,

D

Flu - ye, crú - za - lo ya Flu - ye,

Pno.

594

H

Del - mas, No

D

crú - za - lo ya Flu - ye, crú - za - lo

Pno.

599

rit.

H

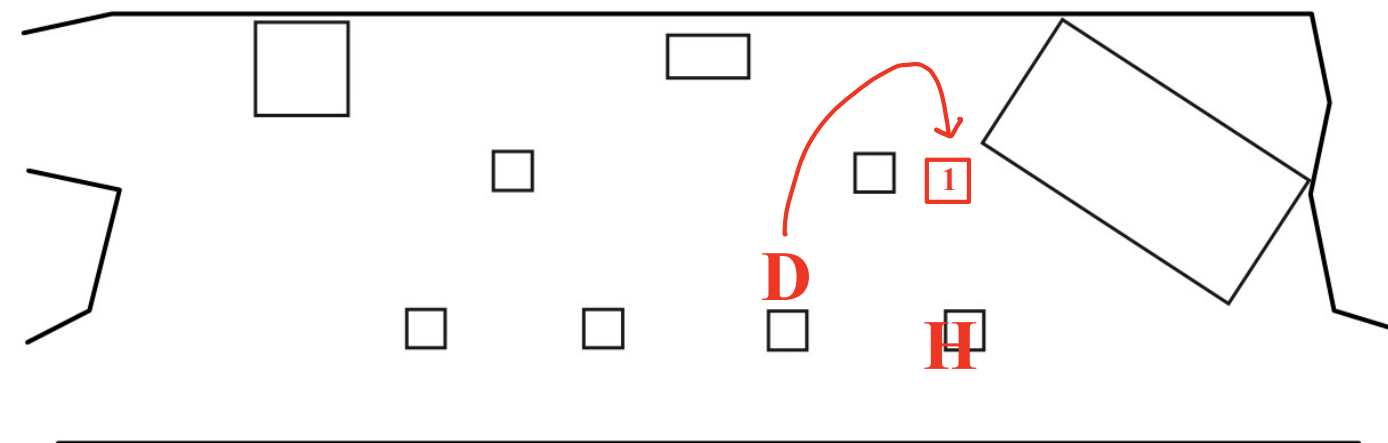
Please don't Del - mas No!

D

ya flu - ye

Pno.

ff



1. Delmas starts a long cross upstage of the upstage left chair to 6 feet behind Heather's chair.
Heather begins to feel uncomfortable, but does not turn to face Delmas.
2. Delmas steps forward suddenly and kisses the top of Heather's head. Heather immediately stands and steps stage left to distance herself from Delmas.

39

1 Freely

2

3 =DEL MAS= Heather leaves Ranchera

4

5

Poco meno $\text{♩} = 48$

sotto voce

te Es - te - co - rri-do_es un so - lo

ff *sf pesante* *pp lontano*

H

Pno.

D

Pno.

D

Pno.

D

Pno.

D

Pno.

Del - mas, no... please don't

¡Da - mas y ca - ba -

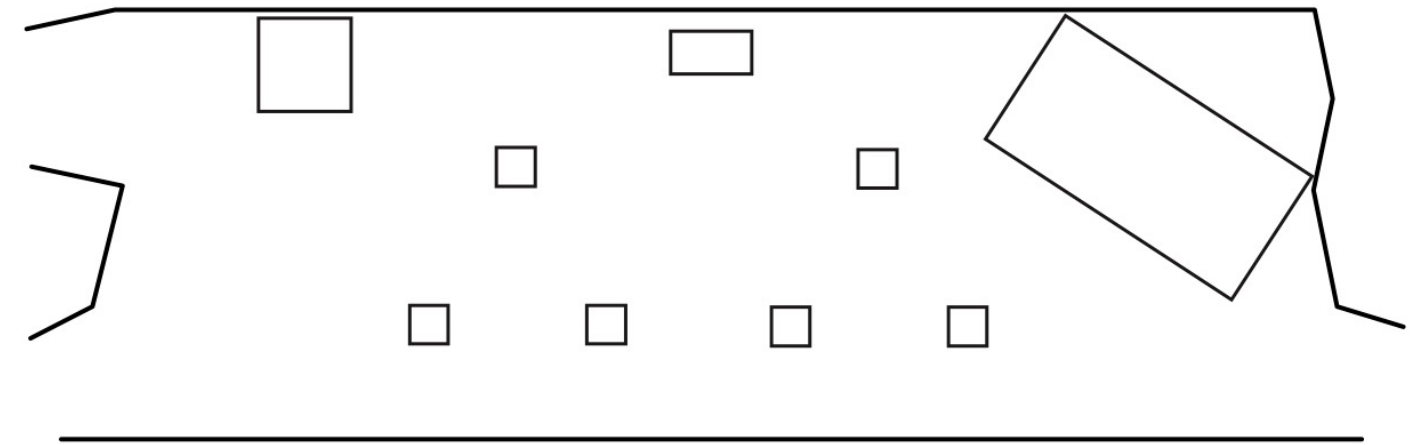
lle - ros! ten - go_un a - nun - cio_im - por - tan -

604

610

616

622



1. Heather starts to exit stage left, but stops and turns back to Delmas.
2. Heather turns towards stage left.
3. Heather exists down stage left, leaving Delmas alone onstage.
4. Delmas crosses down stage center. Direct address to the audience.
5. Take time with this fermata. Delmas looks offstage at where Heather just exited, looks down at her feet, and then back up at the audience before continuing with her next phrase.

629 *rit.* **Lamento** ♩=120

D

no_hay due - tos ni na - die que me_a-com - pa ñe

Pno.

635

D

Pno.

639 **2**

D

Cruel a - mor los sue - ños son so - lo e - so, hu - mos que_un fue - go de - jó

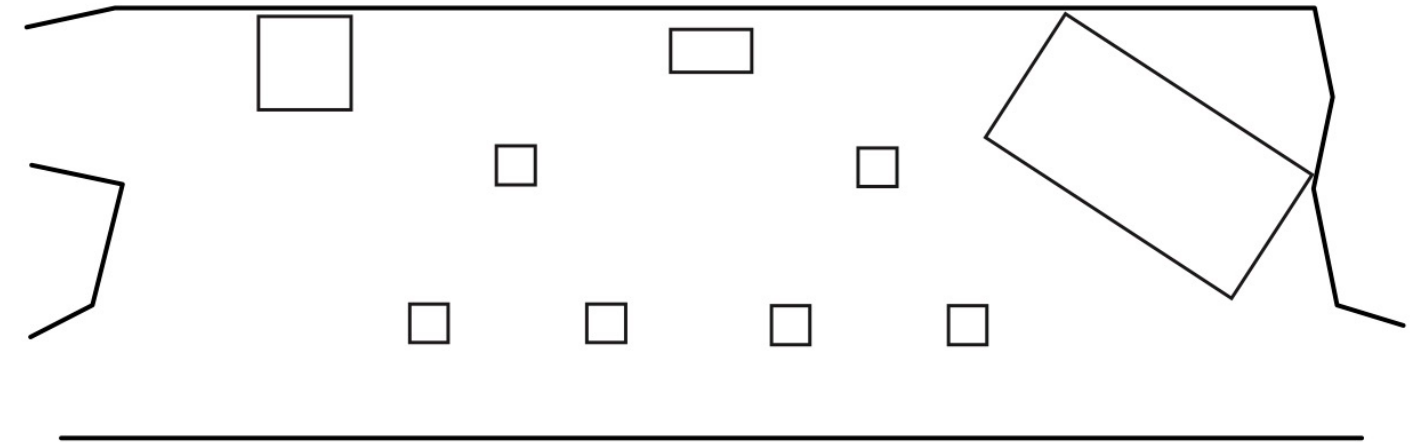
Pno.

643 **3**

D

y es - te cruel a - mor, es so - lo e - so, fue - go que se_es - fú -

Pno.



1. Delmas picks up one of the pieces of music from the ground, and crosses to the down stage right chair.
2. Delmas takes the romance novel out of her pocket and holds it out in front of her.
3. Delmas clutches the book to her chest.

1 =DELMAS= 41

647

D

- - mo Mí - se - ro_y cruel a - mor mí - se - ro_y cruel a -

Pno.

651

D

mor de - vuel - ve_el sue - ño que_e - lla se lle - vó Pe - ro_al me - nos

Pno.

655

D

haz - me hu - mo haz - me fue - go te lo rue - go

Pno.

659

D

Haz - me hu - mo haz - me fue - go de - vuel - ve_el sue - ño que_e - lla se lle -

Pno.

rit.

1. Delmas holds the book at arm's length, and serenades it.
2. Delmas stands, and crosses down stage center, still clutching the romance novel.

663 **Lamento** **1**

D

vó Cruel a - mor los sue - ños son so - lo e - so hu - mos que_un fue - go de - jó

Pno.

p

667 **2**

D

y es - te cruel a - mor Es so - lo e - so, fue - go que se_es - fú -

Pno.

671 **3**

D

- - mo Mí - se - ro_y cruel a - mor mí - se - ro_y cruel a -

Pno.

mf

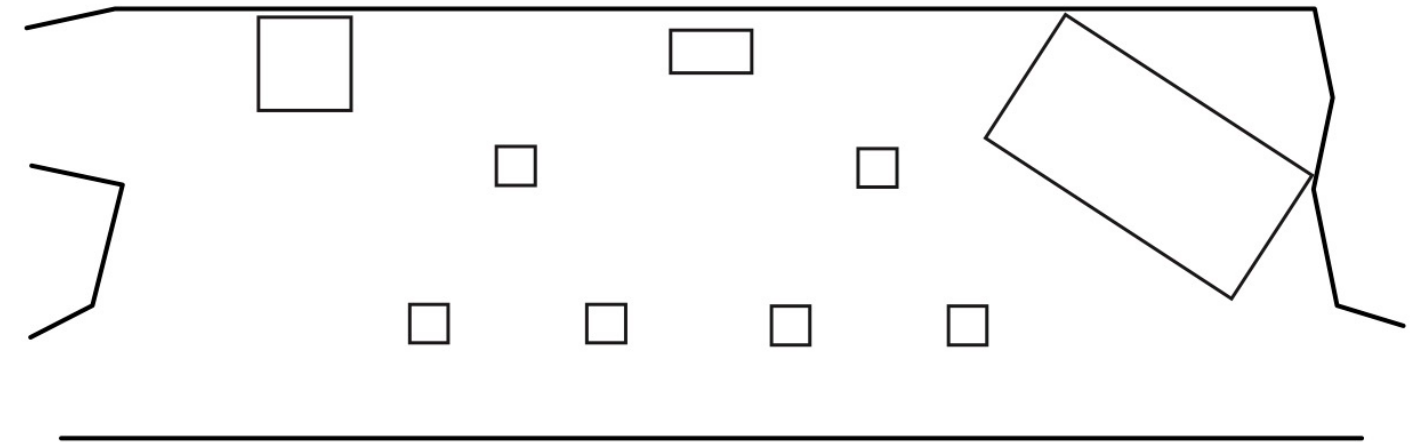
675

D

mor de - vuel - ve_el sue - ño que_e - lla se lle - vó cruel a - mor

Pno.

sf



1. Delmas sets the book down in the center stage left chair, and returns to down stage center.
2. Delmas reaches stage left to Heather.
3. Delmas faces out to the audience. She should in this moment realize how empty the opera house she's in is, and how alone she is at this moment.

=DELMAS= 43

679

rit. *a tempo*

cruel a - mor cruel a - mor de - vuel - ve el sue - ño que

Pno. *sf*

682

freely *long pause* **1** *Vivace*

e - lla se lle - vó.

Pno. *pp*

Heather walks in, but Delmas doesn't see her. **2** *Ranchera* *Vivace*

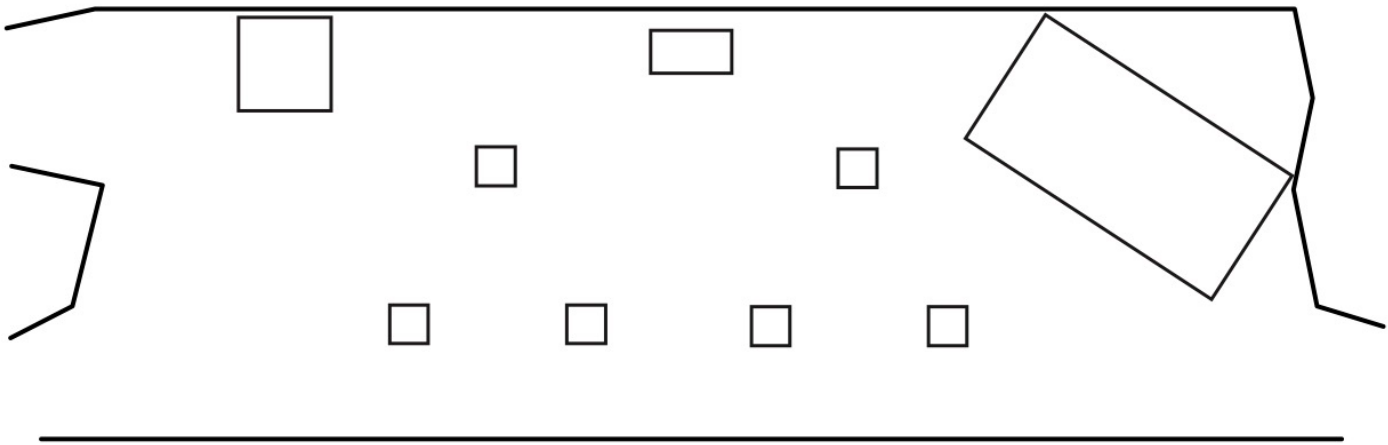
685

Pno.

3 *Ranchera* *Vivace*

690

Pno.



1. Delmas starts to exit stage right.
2. Delmas stops and slumps her shoulders in a deep sigh.
3. Heather enters stage left and tries to stop Delmas.
Delmas continues, and exits through the up stage right door.

Ranchera

1

Delmas and Heather
make eye contact

Pno.

2

Vivace

Delmas and Heather
run to give each other a hug

Pno.

3

cantabile

Pno.

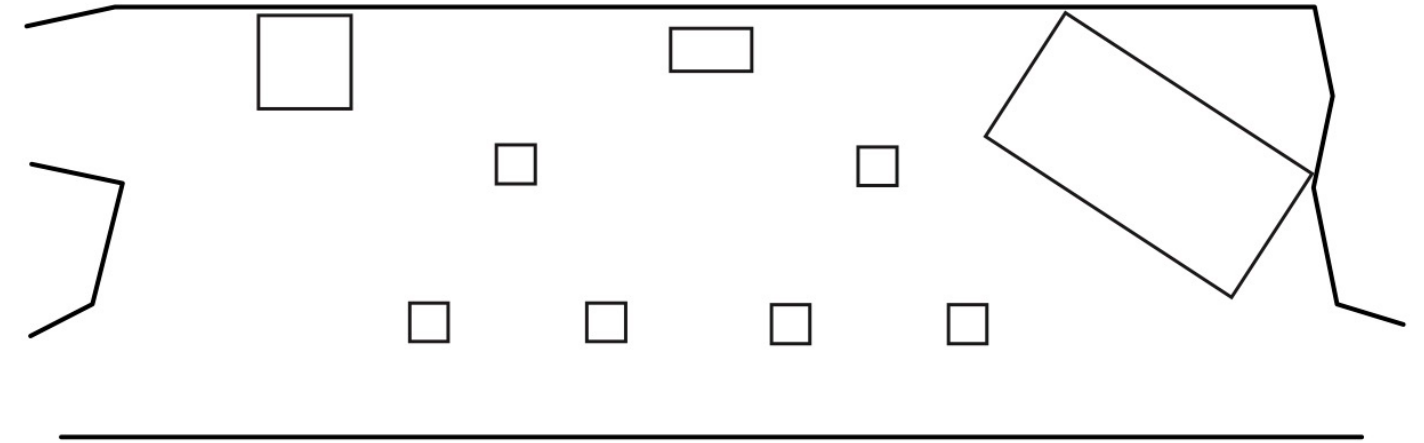
4

Pno.

5

a tempo

Pno.



1. Heather notices Delmas's book left on the chair and picks it up, leafing through it and chucking at the cover.
2. Delmas re-enters up stage right quickly, panicking and looking for her book she left behind.
3. Heather and Delmas lock eyes. Both women look away, uncomfortable.
4. They make eye contact and laugh.
5. Delmas and Heather cross center stage to each other. Heather hands Delmas the book, and both have a hand on the book when the blackout happens.

Prop List

Delmas Prop List as of 2/4/21

Setting: Houston/the present

<i>Quantity</i>	<i>Prop</i>	<i>Description</i>	<i>Character</i>	<i>Source</i>
1	Band platform	Rectangular platform, found in 175. With taller set of legs, if possible	Set	MOC
1	Chair rack	To hold rehearsal chairs	Delmas	MOC
7	Chairs	Black, used for rehearsals	Delmas	MOC
1	Dust mop	Larger than a regular broom, but doesn't make noise	Delmas	MOC
1	Novel	Pulp romance novel. Must be in Spanish. Think the books with Fabio on the cover	Delmas	Purchase/Build
1	Binder	Full of music, to be ripped apart. Use old Cenerentola scores.	Heather	MOC/Build
1	Stepladder	Used in Marriage of Figaro, clearly a set piece, not for maintenance. For Heather to climb	Set	Scene Shop
1	Small table	Doesn't need to be big, just to have clipboard and pens on. Square one in 129 will work	Set	MOC
1	Sign in Packet	Sign in sheet for auditions, just needs to be blank paper	Set	-
1	Pencil/Pen	For Heather to sign in with	Heather	-
1	Music stand	For Heather to use when singing	Set	MOC

Costume Breakdown

Act 1:

Delmas: Work Uniform. Uniform shirt appropriate for a janitor. This could be the smock like shirts that UH has for staff. Should be clean, and preferably have a name tag either sewn or pinned on. Black pants, which can be jeans, but not ripped. Plain shoes, either sneakers or slip-ons, with no bright colors. Hair should be up and away from the face, but not necessarily in any particular style.

Delmas should not wear any identifiable brands or large logos. This is obviously a person who wants to remain as inconspicuous as possible with what she wears to work. In that same vein, clothing that has signs of wear and tear is also acceptable, if there are no large or distracting tears or holes.

Heather: Audition outfit. Knee length or tea length dress. Brighter colors are acceptable, but color and pattern should not distract from the singer. Should have at least a thick strap, sleeves preferred. Modest cut, not revealing. This dress should be easy to get out of quickly and without help, the actress needs to make a quick change between the two acts, there is not enough time to get to the backstage dressing room to change. Black tights. Nude (or black) character shoes. Hair should be styled and up, but not in an elaborate formal style.

Audition clothing should be semi-formal, so no floor length gowns or short cocktail dresses. This could also be a flowy, palazzo style pants and blouse outfit, given that the act 2 outfit clearly contrasts. This dress should err on the side of modest, and not show off cleavage or too much leg. Brighter colors and floral patterns are the goal; the singer needs to sell themselves to the audition panel as Susanna.

Act 2:

Delmas: Same as Act 1

Heather: Rehearsal outfit. Black pants, can be leggings if not too casual looking. Light colored blouse. Smart blazer, with at least $\frac{3}{4}$ length sleeves. Could also do a business casual long sleeved blouse. Change in hairstyle or shoe is not permitted by the short amount of time that the singer has to change.

This costume needs to show that time has passed in the story, because Delmas has no costume change. It should be comfortable, but not athleisure or very casual clothing. Heather is a very put together character, and her outfit for just a chorus rehearsal should reflect that. It should also not be complicated, as the singer does not have much time to change outfits. I suggest wearing the tights and shoes from the previous costume.

Lighting Cues

<i>Cue #</i>	<i>Count</i>	<i>Description</i>	<i>P/S/M</i>
1		Preset: blue wash on stage	-
2		Full stage lights	1/3/4
3	5	Fade to black	21/4/2
4		Act 2 preset	22/1/1
5		Full stage lights	23/1/1
6	5	Down center stage special	41/2/4
7		Restore to full stage lights	43/2/3
8	0	Blackout	44/5/5
9		Curtain call – full stage lights	-
10		End of show	-

Unless otherwise stated, cue count should be 3 seconds.

Rehearsal Schedule

Rehearsal Schedule for *Delmas*

Monday, January 11, 2021

<i>Time</i>	<i>Singers</i>	<i>Section</i>	<i>Staff</i>	<i>Room</i>
2-3	Heather	Delmas	Schaefer	129
3-4	Delmas	Delmas	Schaefer	129

Rehearsal Schedule for *Delmas*

Tuesday, January 12, 2021

<i>Time</i>	<i>Singers</i>	<i>Section</i>	<i>Staff</i>	<i>Room</i>
230-330	Delmas	Delmas	Schaefer	129
415-5	Heather	Delmas	Schaefer	129

Rehearsal Schedule for *Delmas*

Wednesday, January 13, 2021

<i>Time</i>	<i>Singers</i>	<i>Section</i>	<i>Staff</i>	<i>Room</i>
1130-1	Heather Delmas	Delmas	Schaefer	129

Rehearsal Schedule for *Delmas*

Thursday, January 14, 2021

<i>Time</i>	<i>Singers</i>	<i>Section</i>	<i>Staff</i>	<i>Room</i>
2-330	Heather Delmas	Delmas	Basulto Schaefer	129

Rehearsal Schedule for *Delmas*

Friday, January 15, 2021

<i>Time</i>	<i>Singers</i>	<i>Section</i>	<i>Staff</i>	<i>Room</i>
1115-1	Heather Delmas	Delmas	Harvey Basulto Schaefer	129

Rehearsal Schedule for *Delmas*

Tuesday, January 19, 2021

<i>Time</i>	<i>Singers</i>	<i>Section</i>	<i>Staff</i>	<i>Room</i>
2-4 PM	Heather Delmas	Delmas coachings	Schaefer	129

Rehearsal Schedule for *Delmas*

Thursday, January 21, 2021

<i>Time</i>	<i>Singers</i>	<i>Section</i>	<i>Staff</i>	<i>Room</i>
2-4 PM	Heather Delmas	Delmas coachings	Schaefer	129

[There is a break in rehearsals here for the opening of *Cenerentola*, which involved staff of Delmas at the Moores Opera Center]

Rehearsal Schedule for *Delmas*

Tuesday, February 2, 2021

<i>Time</i>	<i>Singers</i>	<i>Section</i>	<i>Staff</i>	<i>Room</i>
2-5	Heather Delmas	Coachings	Schaefer	175

Revised Rehearsal Schedule for *Delmas*

Thursday, February 4, 2021

<i>Time</i>	<i>Singers</i>	<i>Section</i>	<i>Staff</i>	<i>Room</i>
4-5	Delmas Heather	DELMAS Staging	Green Schaefer Basulto	129

Rehearsal Schedule for *Delmas*

Friday, February 5, 2021

<i>Time</i>	<i>Singers</i>	<i>Section</i>	<i>Staff</i>	<i>Room</i>
230-330	Delmas Heather	DELMAS Staging	Green Schaefer Basulto	129

Rehearsal Schedule for *Delmas*

Tuesday, February 9, 2021

<i>Time</i>	<i>Singers</i>	<i>Section</i>	<i>Staff</i>	<i>Room</i>
4-5	Heather Delmas	DELMAS Staging	Green Basulto Schaefer	129

Rehearsal Schedule for *Delmas*

Thursday, February 11, 2021

<i>Time</i>	<i>Singers</i>	<i>Section</i>	<i>Staff</i>	<i>Room</i>
3-4	Heather Delmas	DELMAS Staging	Green Basulto Schaefer	129

Rehearsal Schedule for *Delmas*

Friday, February 12, 2021

<i>Time</i>	<i>Singers</i>	<i>Section</i>	<i>Staff</i>	<i>Room</i>
230-330	Heather Delmas	DELMAS Staging	Green Basulto Schaefer	129

Rehearsal Schedule for *Delmas*¹

Thursday, February 18, 2021

<i>Time</i>	<i>Singers</i>	<i>Section</i>	<i>Staff</i>	<i>Room</i>
4-5	Heather Delmas	DELMAS Staging	Green Basulto Schaefer	129

Rehearsal Schedule for *Delmas*¹

Friday, February 19, 2021

<i>Time</i>	<i>Singers</i>	<i>Section</i>	<i>Staff</i>	<i>Room</i>
430-530	Heather Delmas	DELMAS Staging	Ross Green Basulto Schaefer	129

Rehearsal Schedule for *Delmas*

Tuesday, February 23, 2021

<i>Time</i>	<i>Singers</i>	<i>Section</i>	<i>Staff</i>	<i>Room</i>
4-5	Heather Delmas	DELMAS Staging	Green Ross Schaefer	129

¹ These rehearsals were cancelled due to the winter storm.

Rehearsal Schedule for *Delmas*

Thursday, February 25, 2021

<i>Time</i>	<i>Singers</i>	<i>Section</i>	<i>Staff</i>	<i>Room</i>
4-5	Heather Delmas	DELMAS Staging	Green Ross Schaefer	129

Rehearsal Schedule for *Delmas*

Friday, February 26, 2021

<i>Time</i>	<i>Singers</i>	<i>Section</i>	<i>Staff</i>	<i>Room</i>
430-530	Heather Delmas	DELMAS Staging	Green Ross Schaefer	129

Rehearsal Schedule for *Delmas*

Sunday, February 28, 2021

<i>Time</i>	<i>Singers</i>	<i>Section</i>	<i>Staff</i>	<i>Room</i>
2-5	Heather Delmas	Dress Rehearsal	Green Ross Schaefer	Opera House

Performance Schedule for *Delmas*

Monday, March 1, 2021

<i>Time</i>	<i>Singers</i>	<i>Section</i>	<i>Staff</i>	<i>Room</i>
630 PM	Heather Delmas	Costume/ Makeup Call	Green Ross	Dressing Rooms
730 PM	Heather Delmas	Performance Curtain	Green Ross Schaefer	Opera House

Surtitles

- 1 ☐
- 2 ☐
- 3 ☐
- 4 ☐
- 5 ☐
- 6 ☐ ***A Houston opera house, holding auditions for *The Marriage of Figaro****
- 7 ☐
- 8 ☐ **Delmas, clean the stage!
The auditions begin in an hour.**
- 9 ☐
- 10 ☐ **I moved from one north to the other,
the goal was to improve my life.**
- 11 ☐ **To cross that border,
and start to sing.**
- 12 ☐ **My life is this great bridge.**
- 13 ☐ **And it all slips away,
struggling at work.**
- 14 ☐ **Nobody to chitchat with.**
- 15 ☐ **Since I was 18
I've lived in the 'Space City.'**
- 16 ☐ **I write and sing *corridos*.**
- 17 ☐ **Nothing special about it.**
- 18 ☐ **I don't have any friends or lovers.**
- 19 ☐ **In this big gutter,
I am drowning.**
- 20 ☐ **Life hasn't flowed for me.**

- 21 ☐
- 22 ☐ Call me weird.
- 23 ☐ I don't lose anything by dreaming.
- 24 ☐ I am looking for brave voices,
glowing flames.
- 25 ☐ On your mark, get set, go!
- 26 ☐ With my bad luck,
I work in the opera house.
- 27 ☐ It's not that I don't like it,
but it's not what I want.
- 28 ☐ Call me weird.
- 29 ☐ I don't hear anything special,
I write and sing *corridos*.
- 30 ☐ -(Bless her heart, the custodian is singing)
-I sing all night long!
- 31 ☐
- 32 ☐ Excuse me!
- 33 ☐ (How embarrassing! Someone saw me,
What should I say?)
- 34 ☐ -I'm sorry.
-Oh, don't be.
- 35 ☐ -You frightened me.
-I'm just here for the auditions.
- 36 ☐ Auditions? You're early.
- 37 ☐ I know. I just want to see the stage.
- 38 ☐ -Barbarina?
-I beg your pardon?
- 39 ☐ -You want sing Barbarina?
-How did you know that?

- 40 ☐ Yes! I want to.
I would love to sing Barbarina.
- 41 ☐ Yet, I think my voice is a better fit
for a bigger role.
- 42 ☐ -Like Susanna?
-Yes, like Susanna.
- 43 ☐ By the way, from what I heard,
you also like to sing.
- 44 ☐ -How did you learn,
-(How embarrassing, she heard me.)
- 45 ☐ -How did you learn to sing?
-(What do I say?)
- 46 ☐ Well... I don't know...
- 47 ☐ -I just know
-Seriously, how did you learn to sing?
- 48 ☐
- 49 ☐ Hold up, do you speak Spanish?
- 50 ☐
- 51 ☐ Of course. Yes, I do.
My mother is from Mexico
- 52 ☐ Really *güerita*?
What part of Mexico?
- 53 ☐ -From Camargo.
-From Camargo?
- 54 ☐ -Like Lucha Villa
-Who?
- 55 ☐ -The tall lady from Camargo,
-Who?
- 56 ☐ One of the best mariachi singers.

57 ☐ I don't care for mariachi.

58 ☐

59 ☐ -What?
-I don't like mariachi.

60 ☐

61 ☐ I get it, but I don't get it

62 ☐ I mean, it's fine,
I guess.

63 ☐ I am an opera singer,
I like opera.

64 ☐ Excuse me? You don't like opera?

65 ☐ I mean, it's fine,
I guess.

66 ☐ I write and sing *corridos*.
I like *corridos*.

67 ☐ So, you're a singer.

68 ☐ I mean, kind of, well, not really.
I sing, but not much.

69 ☐ Are you a singer, yes or no?

70 ☐ I am what you see

71 ☐ And what is that?

72 ☐ I'm the janitor.

73 ☐

74 ☐ -Very well señora janitor,
-Señorita...

75 ☐ ...Señorita, my name is Heather.

76 ☐ Nice to meet you, Heather, my name is-

77 ☐ Delmas! Stop wasting time. Hurry up! The auditions are about to start.

- 78 ☐
- 79 ☐ Nice to meet you, Delmas.
- 80 ☐ -Who is she?
-Who is she?
- 81 ☐ -And what is this feeling?
-And what is this feeling?
- 82 ☐ -Maybe it's her voice,
-Maybe it's her voice,
- 83 ☐ -Or perhaps something else?
-Or perhaps something else?
- 84 ☐
- 85 ☐ -Who is she?
-Who is she?
- 86 ☐
- 87 ☐ *A few days later, at the opera house*
- 88 ☐
- 89 ☐ I can't believe it happened again.
- 90 ☐ They put me in the chorus!
- 91 ☐ What is wrong with me?
- 92 ☐
- 93 ☐ This feeling inside me shows me the path,
- 94 ☐ In this big, bad city,
I am sure I'll become a star.
- 95 ☐
- 96 ☐ I'm a believer,
and I believe in this dream,
- 97 ☐ Someday my voice will be the thrill

- 98 ☐
- 99 ☐ **Savagely breaking everything on stage,**
- 100 ☐ **And tearing apart every freaking page.**
- 101 ☐
- 102 ☐ **Someday, I'll get the lead role.**
Someday, I'll sing Susanna.
- 103 ☐ **It is so nice to be alive.**
I could just tear this stage apart.
- 104 ☐ **Great singer, big sensation,**
famous diva.
- 105 ☐ **I'll be a star!**
- 106 ☐
- 107 ☐ **Someday, I'll get the lead role.**
Someday, I'll sing Susanna
- 108 ☐ **Great singer, big sensation,**
famous diva.
- 109 ☐ **I'll be a star, I'll be a star!**
- 110 ☐
- 111 ☐ **Oh God, who am I kidding?**
- 112 ☐
- 113 ☐ **(Poor thing, she didn't get the role.)**
- 114 ☐ **Heather, are you ok?**
Don't worry...
- 115 ☐ **Save it! You have no idea.**
It's like I'm invisible.
- 116 ☐ **You're right.**
I don't have any idea.
- 117 ☐ **Delmas, I'm sorry.**

- 118 ☐ **Güerita**, life is like that.
I dreamed of being the new Selena.
- 119 ☐ Look at me now.
- 120 ☐
- 121 ☐ -So, that is your dream?
-Yes, it was. But it doesn't matter anymore.
- 122 ☐
- 123 ☐ -Dreams never die.
-I don't know about that.
- 124 ☐ I said: Dreams never die.
- 125 ☐ They stay with you throughout your life.
- 126 ☐ -Tell me, do you write your own songs?
-Of course.
- 127 ☐ -And tell me, do you like to sing?
-Absolutely!
- 128 ☐ -Well then, sing one of your songs for me!
-What?
- 129 ☐ -Sing one of your songs for me.
-I get it, but I don't get it.
- 130 ☐ -Come on, Delmas!
-I mean, I could, I guess.
- 131 ☐
- 132 ☐ Alright then,
but only if you sing it with me.
- 133 ☐ Oh my! You flatter me, you really do.
But I don't sing *corridos*.
- 134 ☐ -Are you a singer, yes or no?
-(I know I will regret this.)
- 135 ☐ All right.
Let's sing that song.

- 136 ☐
- 137 ☐ -Do you have the music?
-Music?
- 138 ☐ Yes, the sheet music.
- 139 ☐ I have the music inside of me.
Just follow me.
- 140 ☐
- 141 ☐ (I'm already regretting this.)
- 142 ☐
- 143 ☐ -You don't know what love is.
-I don't know what love is.
- 144 ☐ -When you see that woman, you feel like dying.
-When I see that woman and...
- 145 ☐ Delmas, I think this duet is for tenor and soprano
- 146 ☐ -No, güerita.
-Is it because you don't like tenors?
- 147 ☐ No, güerita.
It is because I prefer sopranos.
- 148 ☐
- 149 ☐ -You feel it's something more,
-You feel it's something more,
- 150 ☐ -Which stirs in your heart,
-Which stirs in your heart,
- 151 ☐ -It's like a deep breath,
-It's like a flowing river,
- 152 ☐ -That starts a fire inside you.
-That puts out my fire.
- 153 ☐ Cross this bridge,
cross this river.

- 154 ☐ Cross this bridge with me.
- 155 ☐ Flow, cross it now.
- 156 ☐ Cross this bridge.
Flow, cross it now.
- 157 ☐
- 158 ☐ Let's cross this bridge together,
Flow, cross it now.
- 159 ☐
- 160 ☐ Delmas.
- 161 ☐ Delmas, no.
- 162 ☐ Please don't Delmas.
- 163 ☐ No!
- 164 ☐
- 165 ☐ Delmas, no.
Please, don't.
- 166 ☐
- 167 ☐ Ladies and Gentlemen:
I have a very important announcement.
- 168 ☐
- 169 ☐ This *corrido* is a solo, not a duet.
Nobody sings with me.
- 170 ☐
- 171 ☐ Cruel love, dreams are just dreams,
smoke from a dead fire.
- 172 ☐ And this cruel love, that's all it is:
smoke from a dead fire.
- 173 ☐ Miserable and cruel love,

174 ☐ Return the dream that she took away.

175 ☐ At least turn me into smoke,
turn me into fire,

176 ☐ I beg you, turn me into smoke,
turn me into fire,

177 ☐ Return the dream that she took away.

178 ☐

179 ☐

180 ☐

181 ☐

182 ☐

183 ☐

Published Program

UNIVERSITYof HOUSTON
KATHRINE G. McGOVERN COLLEGE OF THE ARTS
Moores School of Music
Courtney Crappell, Director

MOORES OPERA CENTER

DELMAS, a chamber opera in one act

ALEJANDRO BASULTO, Composer and Librettist
CRISEIDA SANTOS-GUEVARA, Librettist
MIRIAM GREEN, Stage Director

Monday, March 1, 2021
Moores Opera House
7:30 pm

Presented in partial fulfillment of the requirements for an
Honor's Thesis in Miriam Green's Bachelor of Arts degree.

DELMAS
a chamber opera in one act
Music by Alejandro Basulto
Libretto by Criseida Santos-Guevara and Alejandro Basulto

Delmas Gabriela Gonzalez
Heather MiaRose Hanberry

Miriam Green, Stage Director
Catherine Schaefer, Principal Coach and Pianist

Synopsis

On stage at a Houston opera house, Delmas cleans before auditions for *The Marriage of Figaro*. In the middle of lamenting a lost life, she celebrates the one she has, and Heather overhears. The women discover each other's love for music, and Heather reveals her mother is from Mexico. Delmas immediately thinks of great mariachi from Camargo, and Heather dismisses her, and says that she doesn't like mariachi or corridos. They formally introduce themselves to each other before being interrupted by auditions about to start. Both women wonder about who they just met, and what they've gotten into.

A few days later, Heather returns after rehearsal, and we find she's been put in the chorus, not the lead like she wanted. Delmas tries to comfort Heather, but she lashes out. In an effort to reconcile, Heather asks Delmas to sing her one of her songs. Delmas agrees, on the condition that Heather sings with her. Heather agrees, but it becomes clear that Delmas has misinterpreted this gesture, and tries to kiss Heather. Heather leaves, and Delmas sings another song, one of cruel love. In the end, Heather returns, and the women reconcile.

A Note from the Composer

The inspiration to write *Delmas* came to me in an unexpected way. Some years ago, I was watching an orchestra rehearsal in the Moores Opera House, when one of the school's janitors silently appeared on stage and started to wipe the floor. Since the orchestra was in the pit, it appeared that her gracious moves were carefully choreographed after the sophisticated orchestral score. She diligently did her job and disappeared without anybody noticing her. Yet, her image stuck inside my head for years. I remember thinking, "this is the perfect way to start an opera."

After spending countless hours discussing the idea with my wife, I reached a point where my only option was to, at least, try to write this opera that lived only in my head. However, writing an opera, even if it is only 30 minutes long, it is not a minor endeavor. I had to find a librettist, singers, musicians, stage director, etc. I was lucky enough to collaborate with the fantastic Mexican writer Criseida Santos-Guevara, who helped me create and develop the characters and the general plot, and who wrote the beautiful poetry that I set to music for the arias in this show. Criseida understood perfectly why I was so captivated by the image of the janitor in the orchestra rehearsal, and her writing gave a new dimension and depth to the whole idea.

When I had a few sections of the work ready, I pitched the idea to Buck Ross and Raymond Harvey from the Moores Opera Center. They not only kindly gave me valuable advice, but also agreed to produce the opera. They kept supporting me even after the pandemic disrupted the whole school's calendar. They also cast a group of talented young singers, which have worked meticulously under the expert supervision of Catherine Schaefer, the fantastic direction of Miriam Green, and the support of Nicole Kenley-Miller.

While *Delmas* is a comedy, it also aspires to shed light on serious current topics, like class, race, sexuality, and the weight of tradition. My hope is to invite the audience to discover the humanity of those that we see every day, yet remain invisible to most of us.

A Note from the Director

When I first considered taking on a directing project as an honor's thesis, I never in a million years imagined I would have the privilege to work on something like *Delmas*. This story of two women, inextricably connected, shows us the beauty of the human connection in a time when we need it the most. COVID has presented many challenges to this project, and to the rest of the season as a whole, but it was a blessing in disguise. Being six feet apart from each other forces you to focus on what's important about someone's character, and the many ways we as humans can connect without physical connection.

Both of these characters are strong women, in vastly different ways. Coming up through music school as a singer meant I knew who Heather was, and the determination she needs to get through audition after audition. Delmas, on the other hand, was someone completely new to me. Working with Alejandro to figure out who Delmas is was a study of culture and ultimately what makes the story of *Delmas* worth telling. She is someone who is so resilient to everything that life has thrown at her, time and time again, and still remains resolute and true to herself.

The juxtaposition of Delmas and Heather is the heart of this project. What do a janitor and an opera singer have to do with each other? *Delmas* explores them finding a connection in their heritage, love of music, and want for a relationship with someone. On first glance, we are presented with two very different women, with two very different aspirations in life. What lies underneath is the blossoming of their individualities and the realization that they have more in common than they think, ultimately leading to a greater understanding of the other's worldview and friendship.

Alejandro's music does an amazing job at telling the story. It's not every day that you see ranchera next to *The Marriage of Figaro*, much less a combination of the two. The influence of Mexican folk music gives the opera a character like no other, and the lilting rhythms seen in Delmas's opening aria are the sense of motion on which the opera thrives. Against this, there are many motives of *Figaro* interspersed. (Did you catch the hints of its overture in the overture to *Delmas*?) Even in music, Delmas's and Heather's characters are separate but still connected.

I welcome you to look for the deeper meanings in the story, with a libretto and score that demand it. Facing issues like socio-economic divides, sexuality, *Delmas* doesn't hesitate to hide hard hitting issues in a comedy. But like *Figaro*, *Delmas* strikes the balance between comedic and serious, and reminds us that we *all* have dreams and hopes. It's up to us to find that spark in those around us.