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MICHIGAN OPERA THEATRE 76-77

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# MICHIGAN OPERA THEATRE

Dr. David DiChiera, General Director

1976~77

## WASHINGTON SQUARE

(world premiere)

October 1, 3, 6, 8, 9, 1976

## MADAME BUTTERFLY

November 5, 7, 10, 12, 13, 1976

## NAUGHTY MARIETTA

January 14, 16, 19, 21, 22, 1977

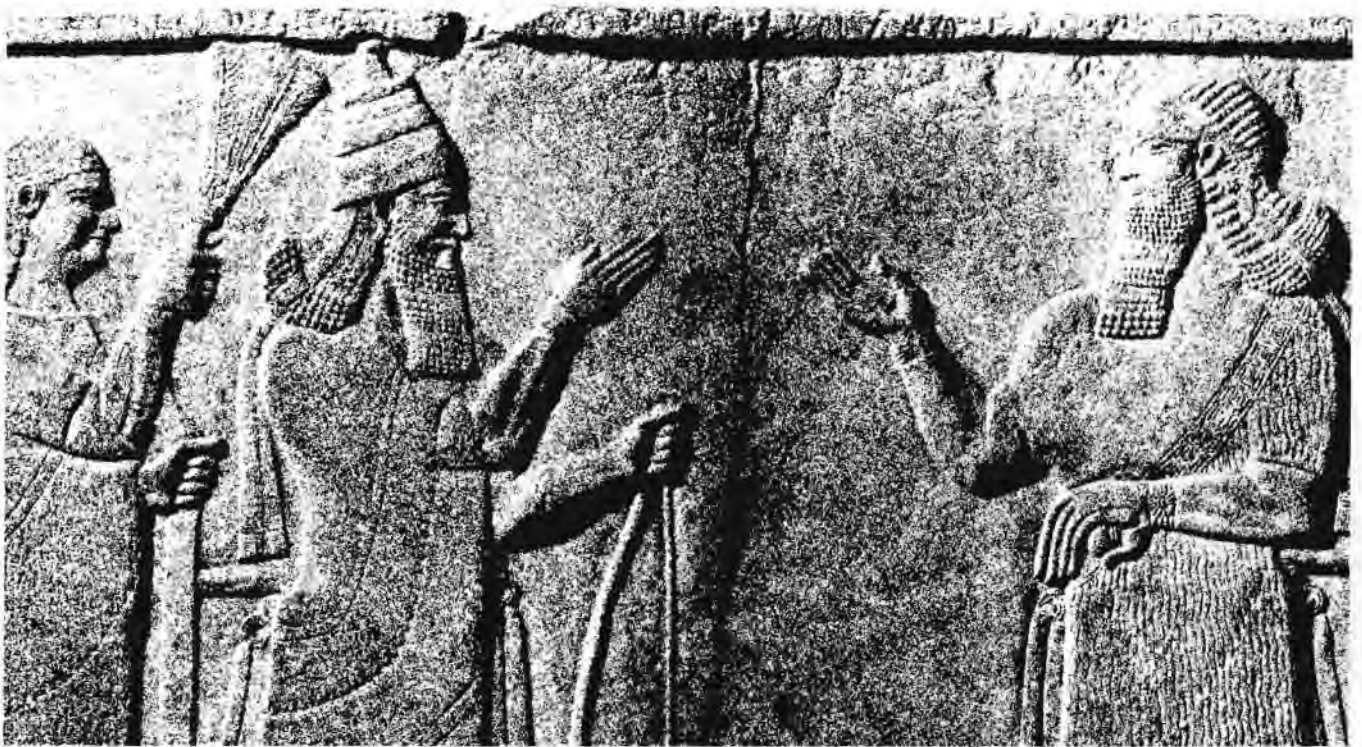
## THE MAGIC FLUTE

February 11, 13, 16, 18, 19, 1977

Opera in English at  
Music Hall Center for the Performing Arts  
350 Madison Avenue, Detroit Michigan, 48226  
313-963-3717

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Detail from an Assyrian relief courtesy of Detroit Institute of Arts

*“A trustee is held to something stricter than the morals of the market place. Not honesty alone, but the punctilio of an honor—the most sensitive—is then the standard of behavior.”*

✧ Benjamin Nathan Cardozo ✧



# The New Chevrolet

The handwriting was on the wall.

It clearly said that the time had come for a new kind of 6-passenger car. One that would use fuel and space more sparingly, yet still provide the kind of room and ride you've found so comfortable and comforting in our popular full-size Chevys of the past.

The car is here.

It's called The New Chevrolet.

## More head room

The New Chevrolet stands a little taller than last year's full-size Chevy, which perhaps explains why it looks so very proud in profile.

Inside, there's a little more clearance for heads and hats and hairdos, both in the back seat and up front.

A new acoustical ceiling helps keep things nice and quiet.

## More leg room

We've increased the rear-seat leg room by an inch in The Sedan (below) and by nearly two inches in The Coupe.

It will make a significant difference in riding comfort, especially on trips.

The straight-up styling of the car

makes it easier to climb into and out of.

## More trunk room

The trunk is truly enormous, more than a cubic foot bigger than last year, with a nice flat floor that makes it easy to arrange things.

It's one of many pleasant surprises awaiting you in The New Chevrolet.

## More efficient

The New Chevrolet is, by design, a very lean but very strong automobile. We eliminated excess inches and ounces everywhere we could.

And it pays off at the gas pump.

In EPA tests, The New Chevrolet is rated at 22 mpg highway, 17 mpg city with the new standard Six, auto. trans. and 2.73 axle. Remember, EPA figures are estimates. The actual mileage you get will vary depending on the type of driving you do, your driving habits, your car's condition and available equipment. (In California, EPA mileage figures are lower.)

The New Chevrolet.

We made it right for the times without making it wrong for the people.

You're going to love it.

**Chevrolet**

Now that's more like it.



**GM**



## The time to have your car serviced is before you need it.

To be late is to miss what's going on —  
whether it's the business of an important  
meeting or the enjoyment of an evening of good music.

Being on time often depends upon your car's performance.  
A good way to help that performance is regular car maintenance.

Another good way is to depend on AC-Delco for  
quality parts and service. AC Spark Plugs. AC Oil and Air Filters. Delco  
Ignition Parts. Delco Batteries. Delco Shocks. Delco Brakes.

The time to have your car serviced is before you need it.  
And ask for AC-Delco parts and service. Help your car help you  
be on time — wherever  
you're going.

**Go  
with the names  
you know.**



# GM's 1977 full-size cars.

## Designed and engineered for a changing world.

Our world is changing. Running out of room. Running out of natural resources. So for 1977, our full-size cars are designed to help conserve our natural resources.

Using the world's foremost automotive technology, our new cars were refined by computer to help make them strong and secure, but without using excess steel.

To help make them last, they received new corrosion-resisting treatments.

And to help reduce drag, they were aerodynamically tested and tuned in the wind tunnel.

Yet with all this concern for conservation, GM has still retained the comfort and feeling of spaciousness people look for in full-size cars.

The results are handsome, more efficient designs with better utilization of space.

We have made a massive commitment—for this year and the future—to bring out automobiles designed and engineered for a changing world.

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# “the margin of life”

The contrast between ordinary and great living is the difference between what a man is required to do to exist, and what he feels he can and must do to be his best self.

There are parasites in every society. They rely on the efforts and support of others. The margin of life is the difference between what they are, and what they might become if they used their potential abilities.

There is a margin in the business world. In every industry and profession there are those who get by with a minimum of effort. They are more interested in money than in service; more concerned about what they can get than what they can give. They are specialists in mediocrity.

Others find work an adventure. They want their product, or their service, to meet the highest standards. They find satisfaction in being part of a team which produces something to enrich life. They strive to make their contribution as nearly perfect as possible. They put something extra into their work.

That attitude constitutes the margin in life.

There is also a margin in personal relationships. Sometimes we make friends reluctantly. We use people for our own ends. We are critical of those who threaten our positions. We make little effort to understand the point of view of those about us. We assume an air of superiority to hide our inner fears.

On the other hand, sometimes we reach out to people. We are not blind to their weaknesses, but we recognize that there is value in every person. We

look for the best. We see every individual as made in the divine image. We search for opportunities to relate to persons.

That attitude constitutes the margin in life.

There is a margin, too, in the realm of character. You have met those who assert that standards of value no longer exist. They believe there is no right and no wrong. Or they declare: “That is right which gives me pleasure, and that is wrong which limits my freedom.”

Concerned people recognize a standard of values. It is steeped in the heritage of the ages. It has been tested in the crucible of human experience. These men and women know that a code of laws must be adapted to each new generation, but they affirm the enduring importance of duty, honesty, and work.

That attitude constitutes the margin in life.

There is another margin in our relationship to society. It is tempting to ignore the call of responsibility — to blame someone else for pollution, or political corruption, or crime.

For a large number of those who are concerned, service is the plus element which helps to make a better world. They expand their horizons by giving their money, time, and efforts to lift the load of poverty, injustice, or hate. It isn't what they have to do, but what they want to do in order to be their best.

That's what makes the margin in life.



DR. G. ERNEST THOMAS



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*The timeless styling of Seville has been enhanced by a more distinctive grille. And you may now select the stylish simplicity of an all-metal roof. There is only one way to appreciate the Seville experience. See your Cadillac dealer and test drive Seville for yourself—by yourself. Then you'll understand why few cars in so short a period of time have so captured the imagination of the motoring public.*



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BY CADILLAC

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LOOKING FORWARD FOR YOU

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# MICHIGAN OPERA THEATRE

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NO CAMERAS OR TAPE RECORDERS  
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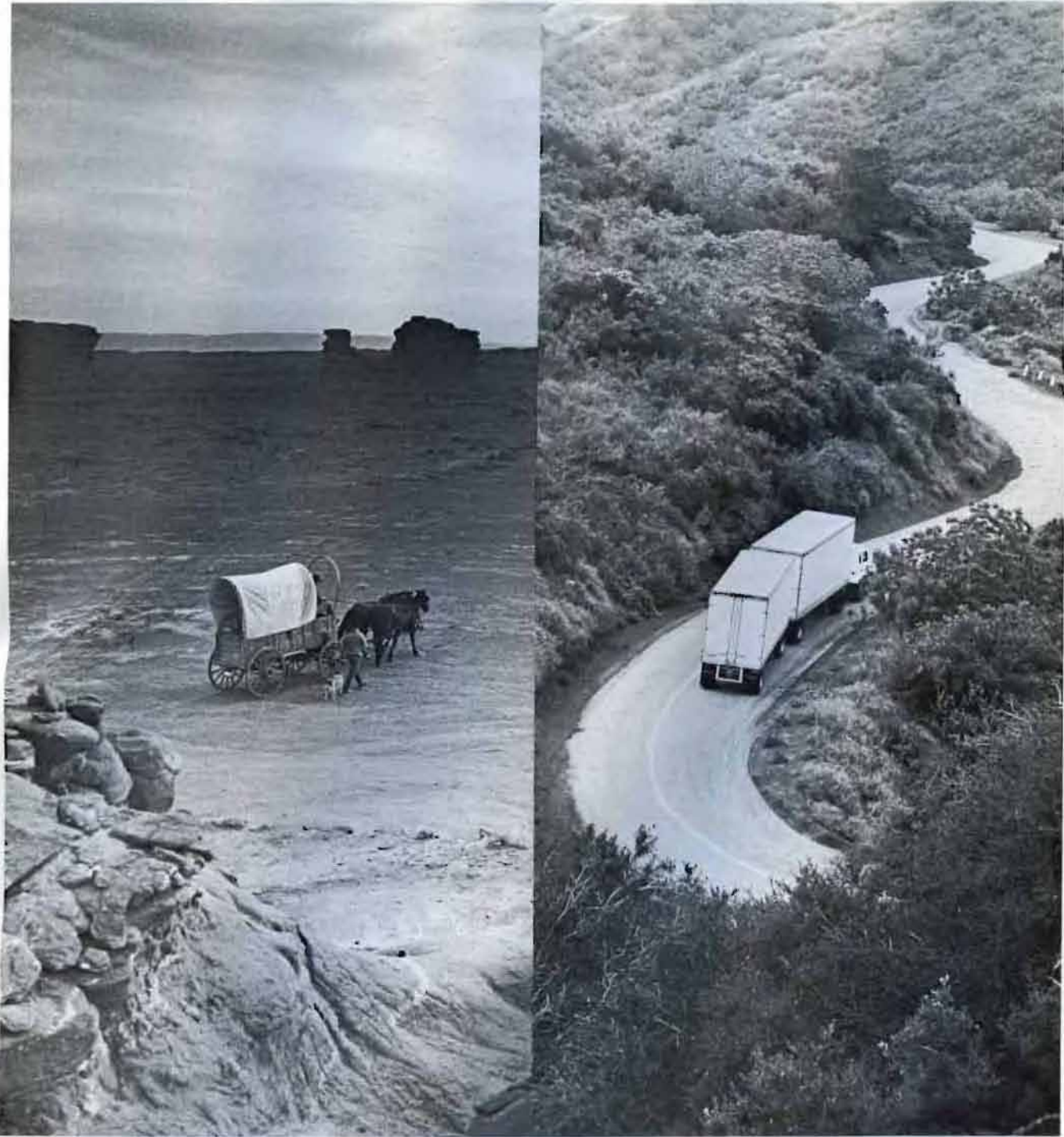
**Dr. David DiChiera**

## GENERAL DIRECTOR'S MESSAGE

The outlook for the arts in America at the beginning of our nation's Tricentennial is an essentially happy one. Even though we are beleaguered with overwhelming social problems which command our attention, the involvement in and support of arts on the part of Americans everywhere, and particularly in the last decade, is cause for true optimism.

Michigan Opera Theatre is gratified to be a significant statistic in the exciting growth and artistic achievements of the arts in America. The current season, opening with a world premiere and virtually sold out on subscription, is a landmark for the company, and is indicative of an awareness on the part of us all of the challenge to nurture the flame of creativity, at all costs.

*The founder and General Director of Michigan Opera Theatre, Dr. David DiChiera is also the founder and Artistic Director of Music Hall Center for the Performing Arts, and the only man in a major American city who doubles in these roles. Composer, musicologist, impresario, Dr. DiChiera is synonymous with the growth and development of opera in Detroit and Michigan, and, as a board member of OPERA America, he is recognized nationally as one of opera's leading figures. Under his guidance, Michigan Opera Theatre has grown since the '60's from an educational program designed to acquaint new audiences with opera to a major, professional company presenting thirty performances each season. The artistic and popular success of both Michigan Opera Theatre and Music Hall Center, with their stunning array of opera, theater, dance, jazz, and ethnic entertainment, has placed Dr. DiChiera in the forefront of Detroit's cultural renaissance, and has resulted in national prominence for the city as a mecca for the performing arts.*



## Pioneers in American transportation

Kelsey-Hayes has involved itself with transportation in America for over 65 years... ever since we made wooden-spoke wheels for cars back in 1909. Today we're doing our share to contribute to the safety and reliability of transportation

products. For instance, we pioneered front and rear disc brakes in North America, as well as skid control systems... both found on many of today's cars and trucks. Kelsey-Hayes takes pride in being a pioneer in American transportation.



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# Economy and Performance... yours with the Holley Model 4360

A unique small four-barrel that delivers surprising economy and crisp performance

Holley's new Model 4360 is the first of a new breed of carburetors tailored for today's changing performance driving.

Designed specifically for compactness, while retaining positive street performance, the Model 4360 is an excellent solution to higher gas prices and the swing to smaller engines. Although its rated capacity is 450 CFM, airflow of the 4360 is actually equal to that of a 630 CFM two-barrel! Unlike a two-barrel, however, the majority of today's driving will utilize the Model 4360's small primaries, resulting in improved fuel economy.

In addition, the Model 4360 incorporates delayed opening, staged mechanical secondaries. This results in outstanding economy along with the crisp throttle response and driving control that Holley performance carburetors are famous for.

For performance enthusiasts preferring the ultimate spread-bore, the Holley Model 4165/4175 series continue to provide maximum performance on large- and small-block engines.

If gas mileage, lower cost and lower

overall driveability is your concern, the Model 4360 is your carburetor. See it and all the other fine Holley performance products at your local Holley dealer's today.

## 4360 Features

- Lowest cost spread-bore available for Chevy and Pontiac small-blocks
- Emission-designed for completely legal street performance
- Mechanical secondaries provide crisp response and precise control
- Actual airflow equal to 630 CFM two-barrel
- Gas savings up to 2 MPG highway driving over stock two-barrel\*
- Three-piece design and changeable jets for easy serviceability.
- Precisely engineered for direct bolt-on replacement

Source: Federal economy test procedure conducted in Holley Emission Laboratories. Data available on request.

Send \$1.00 for '76 Holley Perf. Parts Cat. Pt. No. 73000-6 plus decals and 4360 application information. Specify your engine/vehicle make, C.I.D., H.P. and year.

(Allow 30 days for handling.) Holley products not available in your area? Write and we'll send you a "Where To Buy" list.



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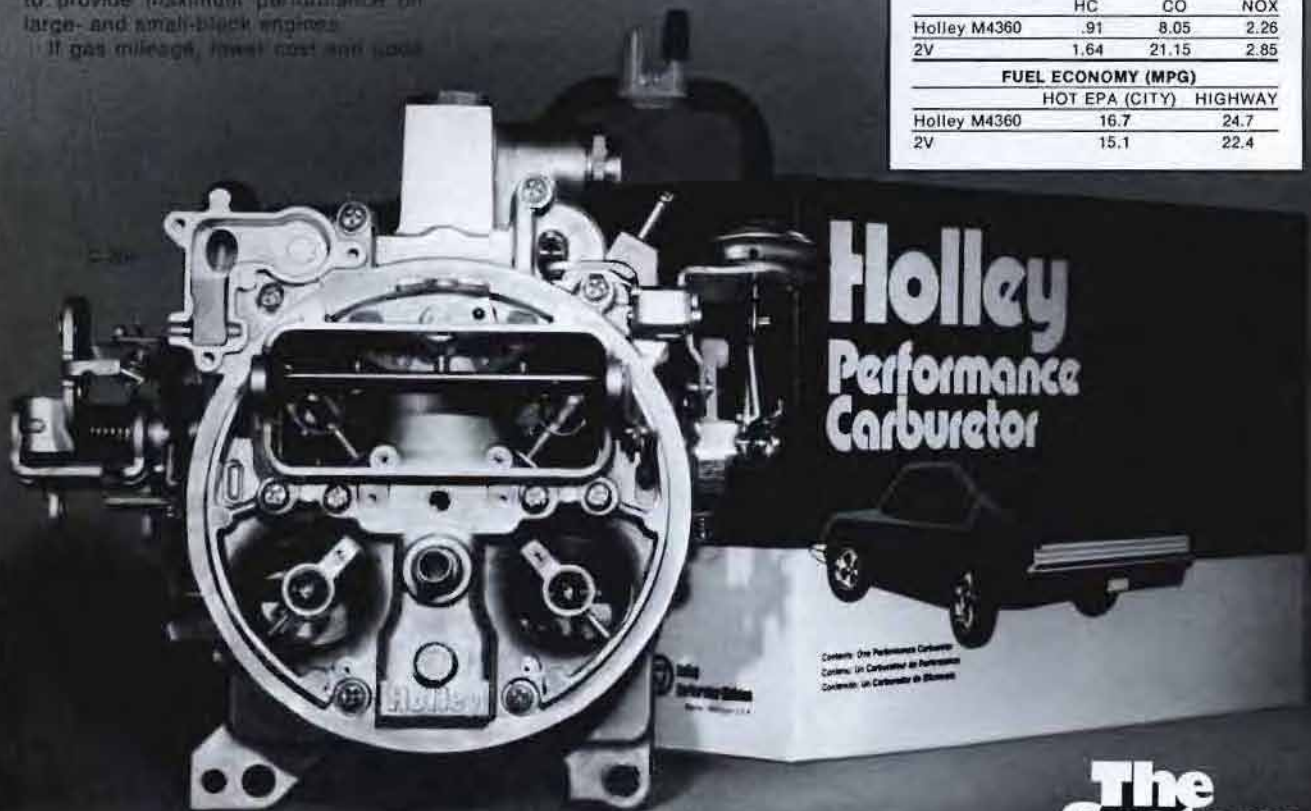


Model 4360      Model 4165

## \* Fuel Economy/Emissions

1972 CHEVROLET MONTE CARLO  
350 CID Engine 4V vs. 2V

EMISSIONS — '73 EPA (HOT)			
	HC	CO	NOX
Holley M4360	.91	8.05	2.26
2V	1.64	21.15	2.85
FUEL ECONOMY (MPG)			
	HOT EPA (CITY)		HIGHWAY
Holley M4360	16.7		24.7
2V	15.1		22.4



Holley carburetors, fuel pumps, Dominator manifolds  
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**1977 Chrysler New Yorker.  
More affordable than you could ever imagine.**

Imagine. All this luxury, all this spaculousness at a very realistic price. This is Chrysler New Yorker Brougham for 1977.

Outside you'll find strong, traditional styling, styling that captures and contains the gleam of luxury and the glitter of fine detail.

And inside, you'll find a world of comfort, the richness of thick shag carpeting and the deep pleasure of velour seats. Thoughtful subtleties like an electronic digital clock, rear-seat reading lamps and modular instrument panel all contribute to a reassuring sense of completeness. Of course, you get the more obvious luxuries, too, like power steering, power brakes, power windows, and TorqueFlite automatic transmission.

And now, to the beauty of Chrysler New Yorker, we've added the brain. The Lean Burn Engine\* that actually thinks. Its small computer constantly monitors engine conditions and adjusts ignition timing with split-second accuracy. The result is more responsive acceleration and performance.

This year, owning or leasing a Chrysler New Yorker is more a matter of good taste, than money. Inquire at your Chrysler-Plymouth dealer.

\*Not available in California and certain other areas.





## Riviera rides again.

**1977 RIVIERA.** Fourteen years ago, we came out with a very special Buick. It was an automobile designed to live in two different worlds—that of the luxury car, that of the road car. We called it Riviera, and lavished much technology and affection on it. In the process, we created a classic.

This is the Riviera 14 years later. Refinements abound. But the philosophy is the same. The 1977 Riviera may surround you with elegance and luxury, but it is still a driver's car.

Its smooth, quiet ride is coupled with an ability to be tough in the corners. To respond with precision. To give its driver a sense of the road.

The standard suspension system includes front and rear stabilizer bars. And special shock absorbers. And for even better ride control, there's an optional ride and handling package that includes firmer shocks and springs and a larger rear stabilizer bar.

Other driving assists include power steering. Which you manipulate with a leather-covered steering wheel, if you so order. And you can order disc brakes at all four wheels—a feature that you'll find on exotic European touring and racing cars.

The standard engine is a 5.7 litre (350 CID) V-8. Or you can order a new 6.6 litre (403 CID) V-8.

But as we indicated earlier, for all its roadability Riviera is a most satisfyingly elegant and luxurious automobile.

For instance, while Riviera satisfies a serious driver's demand for agility, it also has more front and rear headroom than last year. And more rear legroom. (Not to mention more trunk room.) There is new 50/50 front seating with twin armrests. Rich velour fabrics. And a highly functional instrument panel.

The 1977 Riviera. It's a very special automobile. Because it carries on a very special tradition. Something you'll never really grasp, until you get that available leather

steering wheel in your own two hands and take a Riviera out into the real world.

  
**BUICK** *Dedicated to the*  
*Free Spirit in just about everyone.*

# MICHIGAN OPERA THEATRE

## BRAVO!

**MR. & MRS. KENNETH G. HANSON,**  
Co-Chairmen, and this year's advertising committee  
brought in a 100% increase in advertising sales. Our  
sincere thanks for a job well done.

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county in Michigan . . . Oakland County.  
Community National Bank is also a symbol  
of that growth. In fact, we've spread our-  
selves out into Oakland and neighboring  
Macomb County with 23 offices. Discover  
Community National Bank . . . an unusually  
good bank.

Warren H. Eierman

*Warren H. Eierman*

President and Chairman of the Board

# Community National Bank

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**Top of the Ponch Cabaret.**  
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Unique dining with a panoramic view of Detroit and Windsor. Opens at 5 p.m. There is nightly dance music. Mon. — Sat.

**The Old Place.** 15301 E. Jefferson, Grosse Pointe, 822-4118. Antique paintings and stained glass panels compliment cosmopolitan cuisine.

**Little Harry's.** 2681 E. Jefferson, 568-0075. Features American and Continental cuisine worthy of any diplomat's table.

**Caucus Club.** 150 W. Congress, 965-4970. French pub with an outstanding wine list. Home of the "Bullshot".

**London Chop House.** 155 W. Congress, 967-0277. Winner of the Holiday Magazine award for distinguished dining for 20 consecutive years.

**Eden Glen.** 2085 W. Big Beaver, Troy, 649-1800. A natural decor, including live fig trees, provides the setting for notable Stouffer's menu. Lunch Mon. — Sat. and dinner daily. Live entertainment.

**Sinbad's.** 100 St. Clair, 822-7817. Pickerel, sirloins and sandwiches are served in a sporty restaurant overlooking the Detroit River.

**Mario's.** 4222 Second Ave., 833-9425. Fine Italian cuisine prepared at your table. Flaming desserts.

**The Money Tree.** 333 W. Fort St., 961-2445. Traditional dishes from the provinces of France.

**Charley's Raw Bar and Seafood Restaurant.** Hotel Pontchartrain, Washington Blvd. and Larned. 965-0200. Fresh seafood, a raw bar and a well-stocked salad bar are featured in this pleasant dining room with a contemporary Cape Cod decor.



**Carl's Chop House.** 3020 Grand River, 833-0700. Long noted for its choice steaks and prime ribs.

**John Laffrey's.** 24201 W. Seven Mile Rd., 538-4688. A New York — styled setting featuring the very finest in seafood and prime meats.

**Al Green's.** Fisher Bldg., Second Ave and W. Grand Blvd., 871-7110. The clam chowder is as famous as the many celebrities who visit this restaurant.

**Topinka's.** 2960 W. Grand Blvd., Detroit, 875-2614. Theatre-goers socialize over prime rib and wine.

**Pontchartrain Wine Cellars.** 234 W. Larned, Detroit, 963-1785. Ask for Mr. Buier. He'll recommend a famous french dish as your relax amid a romantic french bistro.

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The 1977 Bonneville is trimmer on the outside. Yet there's more

headroom, more rear legroom and more trunk space than last year.

To keep our performance reputation glowing, we came up with a brand-new 5.0-litre (301-CID) V-8.\* Designed by the Wide-Track people to meet today's standards and still move Bonneville the way Bonneville should move.

No less remarkable is our main-

tenance-free battery. Our two new diagnostic connectors that make it possible for your dealer to analyze the electrical system. And the most corrosion-resistant body and chassis materials in Pontiac history.

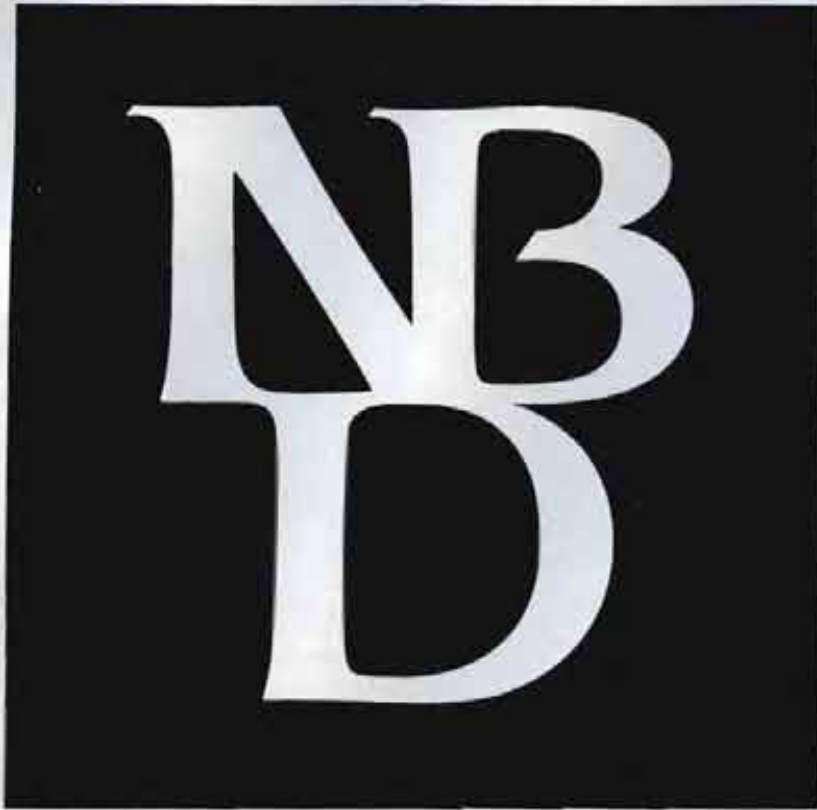
That's quality. Enough to make sure the newest Bonneville since Wide-Track will set your heart on fire now and on into the '80s.

\*5.7 Litre (350 CID) V-8 mandatory base engine in California and high altitude counties.



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*The commission of Mr. Katz' original design for the world premiere season was made possible by a special grant from the National Endowment for the National Endowment for the Arts. A limited edition of lithographs signed by the artist and printed reproductions are available for purchase from Michigan Opera Theatre.*



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## THE BACKGROUND

by David DiChiera

The idea of transforming Catherine Sloper into an operatic heroine was one that excited my imagination as a young composer in the early sixties. Only one other woman in literature, Phaedra, fascinated me as much. After composing a piano concerto, numerous art songs and piano pieces, I found the avant-garde tendencies of those years too inhibiting to my basically romantic instincts, so I channeled my energies into other directions. As fate would have it, my role was to create an opera company and not an opera; I would thus come to terms with Catherine Sloper not as a composer, but as a commissioner and producer.

I met Tom Pasatieri at the Kennedy Center in December of 1974. He had already achieved considerable success with *THE BLACK WIDOW* and *THE TRIAL OF MARY LINCOLN*. I was impressed with Tom because he dared to write opera with no apology for a traditional musical language, and because he exhibited an uncanny and exciting instinct for the theatre and the voice. Tom and I learned that we shared a mutual passion for *WASHINGTON SQUARE*. I expressed concern that the rights would not be available as was the case 16 years ago when I yearned to get my hands on it, but Tom had already cleared its availability. It was an exciting impulse as we agreed, "Let's do it for Detroit!"

A world premiere was a natural and necessary step for the evolution of Michigan Opera Theatre. Just a month before, November 1974, the company had completed its highly successful production of *BORIS GODUNOV*, which in my mind reflected a turning point in the company's potential. The presentation of a new opera two seasons hence would serve to inform the musical world that we were serious about our commitment to opera.

Thus began the pleasures and perils of shepherding a new opera into being. First, the selection of a librettist. Not only must he be compatible with and sympathetic to Tom as a creative force, but we both felt strongly that his orientation should be as much to theater as to opera. A number of interesting names were considered, including Lanford Wilson, author of *HOT L BALTIMORE*, but it was Kenward Elmslie who seemed just right since he had major operas and musicals already to his credit. The same consideration, an equal emphasis on theatre and opera, dictated the choice of stage director Nikos Psacharopoulos.

From the outset we agreed on certain characteristics for the opera which reflected the needs and style of Michigan Opera Theatre. The pit of Music Hall accommodates a limited number of players, so the work would be conceived with that in mind. A chamber ensemble of 15 players complemented perfectly the intimate and personal nature of *WASHINGTON SQUARE*. The elimination of a chorus was also a step to enhance the theatrical realism of the work and to give it more the feeling of drama than of grand opera.

It is Tom's consummate understanding and sensitivity to the voice which makes him such a viable composer of opera in our time. Because he creates works with specific singers in mind (very much in the tradition of 18th and 19th century Italy), it was mandatory that the opera be cast and singers contracted before he began composing. There was never any doubt that the role of Catherine should be created for Catherine Malfitano, who combines almost every dramatic and vocal resource for which a composer could hope. (Our selection of Catherine and the fact that she was unknown in Detroit prompted me to present her in a major vehicle the season before. Critics and audiences alike agreed that her Lucia was a stunning triumph, and her return in *WASHINGTON SQUARE* has become a much anticipated event.)

An interesting decision had to be made concerning the role of Morris Townsend. Traditionally, romantic leads are cast as tenors. But this Morris had to have enormous charisma, wonderful looks, and of course a superb voice. Frankly, it seemed to us easier to find the combination of these characteristics in a baritone, especially with such talents as Brent Ellis and Richard Stillwell emerging on the operatic horizon, than in the tenor camp. So Morris became a baritone, and Mr. Ellis won the role.

The role of Dr. Sloper was originally conceived for bass Giorgio Tozzi, who accepted the assignment with pleasure and anticipation. Since our decision a year and a half ago, however, Mr. Tozzi has found his voice moving more and more into the baritone register. It seemed best for the balance within the opera to retain a voice which is more characteristically bass, otherwise the vocal contrast with the baritone of Morris Townsend would be diminished. How fortunate for us that Mr. Cross has assumed the creation of this wonderfully dramatic role, and how grateful I am to the Intendant of the Frankfurt Opera for releasing him from previous commitments.

The role of Lavinia seemed tailor-made for the artistry of Elaine Bonazzi, who had created the title role in *MARY LINCOLN*, and is one of opera's superb singing actresses. So too, with Sheri Greenawald, whose temperament and vocal resources make her an ideal Marian Harrington. We are also delighted to have young baritone Ronald Raines as Arthur, Dolores Strazicich as the dramatic Mrs. Montgomery, and our own Elsie Inselman as Mrs. Harrington.

The selection of Henry Holt as Music Director and Conductor was a happy inevitability. Mr. Holt's familiarity with and admiration for Tom's work made him a natural choice.

Probably the greatest challenge in mounting a work for the first time is coordinating the divergent conceptions which are at once artistically valid and yet perhaps at variance with one another. There is no tradition on which to fall. Coming to grips with the scenic concepts was the most complicating factor in bringing *WASHINGTON SQUARE* to the stage. Originally we had commissioned Alex Katz, noted contemporary artist, to create the sets and the poster art. (This commission was part of an interesting program sponsored by the National Endowment for the Arts, encouraging the participation of visual artists in the performing arts.) As the 12th hour loomed, it became obvious that his set designs, while exciting and creative, would not, without much more developmental time, accommodate the almost cinematic structure of the work. Again we were fortunate at the availability of Santo Loquasto, one of America's foremost scenic designers, and one of seven noted recently in the *New York Times* as being able "to work poetic images into visual production, instead of slavishly reproducing the tasteless parlor".

Mr. Katz's contribution, however, remains an exciting one, for his poster art, which graces the cover of this book, presents an unforgettable visual image.

While I am optimistic and enthusiastic about *WASHINGTON SQUARE*, its ultimate success or failure is almost secondary to the really important implication of Michigan Opera Theatre's commission. Every art form, be it opera, theatre, dance, or symphonic music, can only remain viable if it continues to be enriched by new works. We take for granted the hundreds of films produced yearly, and know that of these one or two will probably emerge as cinematic masterpieces. The hundred operas which have survived and become the standard repertoire represent thousands which have been composed in order to accommodate that narrow selectivity. And so it must be in the 20th century. We must seek to provide for the birth of many new operas. Most will fall by the wayside, but some will be the masterpieces of tomorrow.



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## KENWARD ELSMLIE

WASHINGTON SQUARE is the fifth opera libretto for poet/playwright Kenward Elmslie; the others are THE SEAGULL (Pasatieri), MISS JULIE (Rorem), THE SWEET BYE AND BYE and LIZZIE BORDEN (Beeson). Mr. Elmslie also wrote the book and lyrics for THE GRASS HARP, produced on Broadway and subsequently recorded.

His song lyrics have been performed by such diverse talents as the late Nat King Cole and Eleanor Steber. Mr. Elmslie has published five books of poetry: ALBUM, THE CHAMP, CIRCUS NERVES, MOTOR DISTURBANCE, and TROPICALISM. His novel, THE ORCHID STORIES, is published by Doubleday, and he is currently finishing a collection of short stories entitled POSTCARD WORKS.



## THOMAS PASATIERI

The premiere of WASHINGTON SQUARE marks the 13th opera for thirty-year-old composer Thomas Pasatieri, who has had his works premiered all over the United States with regional opera companies. BLACK WIDOW made its bow at the Seattle Opera in 1972, THE SEAGULL opened in March, 1974, in a production commissioned by the Houston Grand Opera, and in April of this year, Baltimore Opera unveiled his INES DE CASTRO. In 1972, THE TRIAL OF MARY LINCOLN was televised nationally by the National Educational Television network. Mr. Pasatieri studied with Darius Milhaud at Aspen, where his chamber opera THE WOMEN was awarded the Aspen Festival Prize in 1965. Other awards include The Richard Rogers Scholarship, the Marion Freschl Prize, the Brevard Festival Prize, the George A. Wedge Prize, and the Irving Berlin Fellowship for music theater.

## The Synopsis by Kenward Elmslie

**ACT I. Scene 1.** At an engagement party for Marian Harrington and Arthur Townsend, Catherine Sloper dances with Morris Townsend, a dashing young man who tries to draw her out of her shy shell. Her father, Dr. Sloper, joins the party, and chides Catherine for over-dressing, like a dollar princess. As she leaves the party with her father and her aunt, Lavinia Davenport, Morris kisses Catherine's hand, with fervor.

**Scene 2.** Riding home to Washington Square in a carriage, Dr. Sloper, Lavinia, and Catherine give voice to their secret thoughts. Catherine is overwhelmed by Morris's looks and manner; Lavinia congratulates herself for having invited Morris to tea, Catherine's first beau; Dr. Sloper grouches how boring these two silent women are, drowsy as cows.

**Scene 3.** Morris comes to tea, and after a spate of small-talk, he leads Catherine to the piano, and she accompanies him as he sings "First Love".

**Scene 4.** Dr. Sloper interrogates Lavinia. Who has been smoking his cigars and drinking his best Madeira? Lavinia informs him of Morris's visits. He tells her to invite Catherine's suitor to dinner.

**Scene 5.** While Lavinia, Marian, and Arthur sing "First Love", Dr. Sloper and Morris converse; Morris, who is looking for suitable employment, is brusquely rebuffed by Dr. Sloper. Morris asks Catherine to meet him in the park, not wishing to enter the Sloper house again. After the guests have left, Dr. Sloper orders Lavinia to stop meddling with Catherine's future.

**Scene 6.** In the park, Catherine and Morris decide to tell Dr. Sloper of their decision to marry.

**Scene 7.** Catherine informs her father of her engagement to Morris, who is waiting outside, to plead his case. Dr. Sloper and Morris argue heatedly, and Dr. Sloper refuses to give his approval. They part angrily.

**Scene 8.** Lavinia advises Catherine to elope with Morris at once. But arranging a secret ceremony is no simple matter, and winter is so picturesque — she counsels Catherine to wait.

**Scene 9.** Dr. Sloper harangues Mrs. Montgomery, Morris's sister, till she confesses that Morris is shallow and selfish, as he suspects, and she warns him not to let her daughter marry Morris.

**Scene 10.** Catherine and Morris meet in the park. Morris asks her to marry him at once. She warns him that her father will disinherit her.

**Scene 11.** Catherine tells her father of her plan to marry Morris in the immediate future. He asks her to wait for half-a-year, and take a trip through Europe with him in the interim. She agrees.

**Scene 12.** Marian and Arthur are being married in the garden of

the Harrington house. After the ceremony, Morris urges Catherine to bedazzle her father with her feminine charms, to win his approval of their marriage. Morris toasts Father and Daughter in such florid language, Dr. Sloper loses his temper, and the wedding reception disintegrates into a family fracas. Marian, in a rage, hurls down her wedding bouquet. Morris retrieves it, and presents it to Catherine, saucily wishing her "Bon Voyage".

**ACT II. Scene 1.** In Venice, Catherine writes to Morris, as, simultaneously, Dr. Sloper writes to his sister Elizabeth. His attitude to Morris hasn't softened. In Dr. Sloper's study, Morris and Lavinia read Catherine's letter. Morris is discouraged — his prospects of gaining access to her fortune remain slight. Drunkenly, he brags of his past amours. Lavinia dictates a final letter to him: instructions to help her win her father's consent. In Venice, Catherine reads the letter. Dr. Sloper takes it from her, reads the instructions, and with icy fury, turns on Catherine. She realizes her father has never loved her.

**Scene 2.** Lavinia preens in a cashmere shawl, a coming-home gift from Catherine, who shows off her wedding veil. Morris comes to call, and Catherine embraces him happily. When he learns that Dr. Sloper is still against their marriage, he abruptly leaves "on business".

**Scene 3.** Catherine returns home, after a mysterious absence, and asks Lavinia where Morris is — why has he left town? Lavinia drops hints about "a separation" and Catherine sees she's been jilted. Baiting her, Dr. Sloper asks her when she intends to leave his house. She confesses her engagement to Morris has been broken off. Alone, she traces her way through her longing for Morris, past her wishful imaginings into a loveless present, and she faces up to the fact of her solitude. Free of manipulative men, she resolves to begin to become herself.

**Scene 4.** Twenty years have passed. Lavinia complains to Marian and Arthur how unfair Dr. Sloper's will was to Catherine. The information slips out that Morris is coming to call, unbeknownst to Catherine. Arthur insists on leaving, but Marian wants to stay. After a marital spat, they both leave. Catherine enters, perplexed by Marian's mention of Morris; Lavinia confesses she has invited him. The doorbell rings. Transformed into a fat, balding nonentity, Morris asks her to forget the past. Catherine serenely spurns his advances, and bids him good evening. Morris rages at Lavinia for luring him with false hopes. Catherine sings a fragment of "First Love": "I recall the day my innocent heart . . .", and then contentedly sits down in "her" chair.

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**ELAINE BONAZZI**, mezzo/soprano, who portrays the role of Lavinia Davenport, has participated in the world or American premieres of nine operas. She took the title role in introducing Thomas Pasatieri's *THE TRIAL OF MARY LINCOLN* on national television, and other first performances have been in works by Alban Berg, Rorem, Hindemith, Menotti, Rauscher, Chavez, Villa-Lobos and John LaMontaine. At the West Berlin Festival she sang in the European premiere of Douglas Moore's *BALLAD OF BABY DOE*. Igor Stravinsky personally selected Miss Bonazzi as soloist in several of his later works, including *REQUIEM CANTICLES*. She has performed with virtually every major orchestra in the United States, and with the opera companies of New York City, Santa Fe, Dallas, Washington (D.C.), Cincinnati, Houston, San Antonio, Seattle, Boston, Pittsburgh, Vancouver, and Mexico City. Her festival performances take her throughout the world.



**RICHARD CROSS**, bass-baritone, who sings the role of Dr. Sloper, is in his eighth season as the leading bass-baritone of the Frankfurt Opera. A native of Minnesota, Mr. Cross has appeared in North America with the orchestras of San Francisco, Montreal, Philadelphia, Chicago, and Pittsburgh, and with the opera companies of Vancouver, Santa Fe, Washington (D.C.), Seattle, Wolf Trap, and San Francisco. He has appeared throughout the world with Joan Sutherland in productions of *EUGENE ONEGIN*, *FAUST*, *LA SONNAMBULA*, *SEMIRAMIDE*, and *LUCIA DI LAMMERMOOR*, and has recorded Orovoso to Sutherland's *Norma* for RCA. In the modern repertoire, Mr. Cross sang the leading bass roles in the U.S. premiere of Penderecki's *THE DEVILS OF LOUDEN*, and in the world premieres of works by Weisgall, Holby, and Menotti. In Italy, he appeared in the title role of *BORIS GODUNOV* at the Festival of Two Worlds in Spoleto, and recently made his highly acclaimed Glyndebourne Festival debut in the title role of Verdi's *FALSTAFF*.



**BRENT ELLIS**, baritone, makes his Michigan Opera Theatre debut in the role of Morris Townsend. The Kansas City born singer attended the Juilliard School and made his professional debut with the Opera Society of Washington in Ginastera's *BOMARZO*. Subsequent engagements have included the opera companies of Chicago, Philadelphia, San Francisco (Spring Opera), New York City Opera, Houston, Omaha, and Augusta. He has appeared as soloist with the Minnesota, San Francisco, National, Baltimore, Denver, New Jersey, and Portland symphony orchestras. His summer festival credits include Santa Fe, Caramoor, Aspen, Newport, and Wexford, Ireland. In the spring of 1976, Mr. Ellis made his debut with the Opera Company of Boston as Cortez in Sessions' *MONTEZUMA*. For Seattle, he performed the role of Constantine in Pasatieri's *THE SEAGULL*, and will make his San Francisco debut as Silvio in *I PAGLIACCI* after *WASHINGTON SQUARE*. The summer of 1977 marks Mr. Ellis' Glyndebourne debut in the role of Ford in Verdi's *FALSTAFF*.



**SHERI GREENAWALD**, soprano, who sings the role of Mariam Harrington, made her Michigan Opera Theatre debut as Musetta in last season's production of *LA BOHEME*. A native of Iowa, Miss Greenawald attended the Juilliard School of Music and Hunter College. She was engaged in 1975 by the Texas Opera Theater for Despina (*COSI' FAN TUTTI*), Miss Jessel (*THE TURN OF THE SCREW*), and Gretel (*HANSEL AND GRETEL*), and that same year made her Omaha Opera debut as Rosina in *THE BARBER OF SEVILLE*. For Houston's American Series, Miss Greenawald performed Zerlina in *DON GIOVANNI* and the title role in the world premiere production of *BILBY'S DOLL*, a role which she later did for Omaha. Last spring, Miss Greenawald sang Norina (*DON PASQUALE*) for the Opera Theatre of St. Louis, and followed that with L'Aurora (*L'EGISTO*) and Susanna (*THE MARRIAGE OF FIGARO*) for Santa Fe.



**HENRY HOLT**, music director and conductor of *WASHINGTON SQUARE*, has served as Seattle Opera's Music and Education Director for the past ten years. In that time, he has led over 200 performances of more than 45 operas and multi-media programs. Last year he became the second American conductor ever to conduct a complete production of Wagner's *RING* (in German), and a second complete production (in English). With Seattle, Mr. Holt conducted four performances of *TOSCA* in Yugoslavia through a special cultural exchange, and in 1972, he served as music director and conductor of the world premiere of Thomas Pasatieri's *BLACK WIDOW*. The west coast premiere of Pasatieri's *THE SEAGULL* was also under Mr. Holt's musical direction, as was the 1973-74 production of Bernstein's *MASS*. Under Mr. Holt's guidance, Seattle Opera has established programs through which thousands of Washington State school children have seen opera, ballet, and mixed-media productions.



**ELSIE INSELMAN**, mezzo-soprano, sings the role of Elizabeth Harrington. A native of North Dakota and a graduate of the Eastman School of music, Miss Inselman is well known to MOT audiences, having performed in the company's productions of *MADAME BUTTERFLY*, *RIGOLETTO*, *LA RONDINE*, and *HELP, HELP, THE GLOBOLINKS*. As soloist, she has appeared with most of the orchestras in the Detroit-Toledo-Flint area. Last season Miss Inselman was chosen by Sarah Caldwell to sing in the Detroit performance of Berlioz' *L'ENFANCE DU CHRIST*, and she later debuted at Carnegie Hall and Kennedy Center for the Performing Arts in Janacek's *GLAGOLITIC MASS* with the Detroit Symphony, and joined them again in the April performances of Ravel's *L'ENFANT ET LES SORTILEGES*. Currently on the voice faculty at Wayne State University, Miss Inselman returns to MOT in February to sing The Second Lady in *THE MAGIC FLUTE*.

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**SANTO LOQUASTO** has designed twenty productions for the New York Shakespeare Festival, including *STICKS AND BONES* and *THAT CHAMPIONSHIP SEASON*, for which he received Drama Desk Awards, and *COMEDY OF ERRORS* for which he received an Obie. He is principal designer for the Twyla Tharp Dance Foundation, and designed costumes for her *PUSH COMES TO SHOVE* for the American Ballet Theater. Last season Mr. Loquasto designed *RUSALKA* for the San Diego Opera. He has designed for the San Francisco Spring Opera, Washington Opera Society, the New York Pro Musica at the Spoleto Festival of Two Worlds, and has designed for nine seasons at the Williamstown Theater Festival. He holds degrees from King's College, Wilkes-Barre, Pa., and the Yale Drama School.



**CATHERINE MALFITANO**, who sings the role of Catherine Sloper, made her Michigan Opera Theatre debut in the title role of last season's production of *LUCIA DI LAMMERMOOR*. Following Lucia she went on to create the title role in the world premiere of Carlisle Floyd's *BILBY'S DOLL* for Houston, and then made her Covent Garden debut as Zerlina in *DON GIOVANNI*. The New York City Opera soprano has performed with the companies of Santa Fe, Portland, Wolf Trap, Minnesota, and Chicago. She sang Berta in the East Coast premiere of Thomas Pasatieri's *BLACK WIDOW* for Lake George Opera, and appeared in the premiere production of his opera, *THE SEAGULL*, for Houston's American Series. A native of New York City, Miss Malfitano has appeared in recital at Carnegie Hall, and has recorded for Musical Heritage Society. This past September, Miss Malfitano opened the New York City Opera season singing Liu in *TURANDOT*.



**NIKOS PSACHAROPOULOS**, stage director for *WASHINGTON SQUARE*, is the Artistic Executive Director of the highly acclaimed Williamstown Theatre Festival which he helped organize in 1955. He has taught at Columbia University, Amherst College, Williams College, and New York's Circle-in-the-Square, and continues to teach at Yale University. He directed the first black musical on Broadway, Langston Hughes' *TAMBOURINES TO GLORY*. He has directed at the American Shakespeare Festival at Stratford, Connecticut, at the Spoleto Festival of Two Worlds, and at Westminster Abbey for Florence's Maggio Musicale. Mr. Psacharopoulos was the originator and stage director for two New York Pro Musica productions at The Cloisters. For the New York City Opera he directed Jack Beeson's *LIZZIE BORDEN* (revived in the spring of 1976), and Ned Rorem's *MISS JULIE*. He came to the United States in 1947 from Greece, and holds a B.A. from Oberlin College, and an honorary Doctor of Humane Letters from Williams College.



**RONALD RAINES**, baritone, who makes his *MOT* debut in the role of Arthur Townsend, is a graduate of Oklahoma City University, where he performed with the university's opera theater and as soloist with the university chorus and orchestra. Equally at home in musical comedy (Tom in *NO, NO, NANETTE*, Curley in *OKLAHOMA!*, Joey in *MOST HAPPY FELLA*), Mr. Raines has performed with the opera companies at Wolf Trap, Santa Fe, Oklahoma City, and the Brunswick Music Theater. As soloist he has appeared with the Filene Center Orchestra at Wolf Trap and the National Symphony of Washington D.C. Mr. Raines returns to *MOT* in February for Papagano in *THE MAGIC FLUTE*, a role he will perform as a principal artist of *MOT*'s 1977 Opera in Residence spring tour.



**DOLORES STRAZICICH**, soprano, who sings the role of Mrs. Montgomery, won acclaim for her portrayal of the actress Irina Arkadina in the Houston Opera's 1974 production of Thomas Pasatieri's *THE SEAGULL*. In recent years, she has been primarily a West Coast artist, performing with the opera companies of Portland, Los Angeles, and Seattle. She appeared as soloist with the Roger Wagner Chorale in Benjamin Britten's *WAR REQUIEM* at the Los Angeles Music Center, and recently returned from concert engagements in Holland, a performance of Verdi's *REQUIEM* with the Mid-Columbia Symphony, and a recital for the Washington State University Concert Series. In addition to her performing abilities, Miss Strazicich is co-founder and director of the Spokane Falls Community College Opera Workshop.



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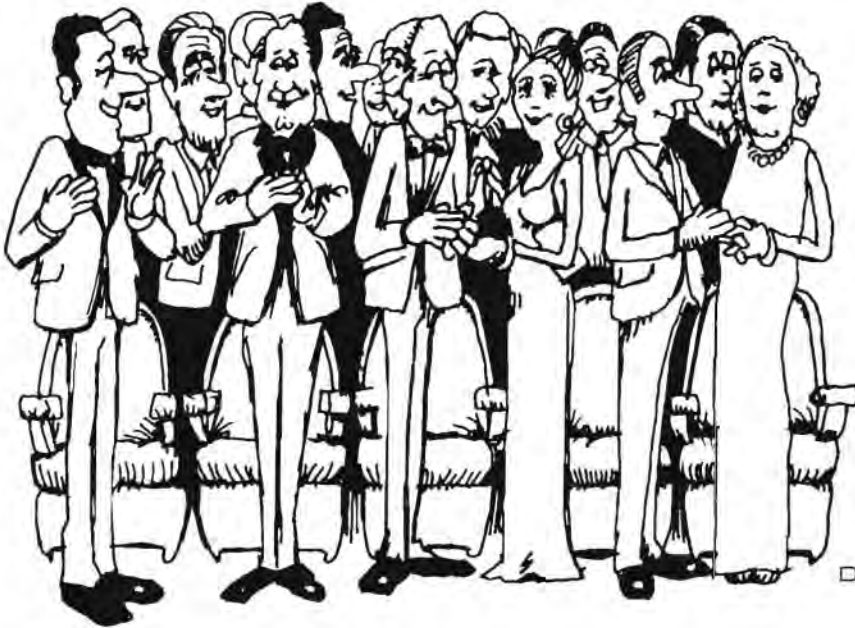
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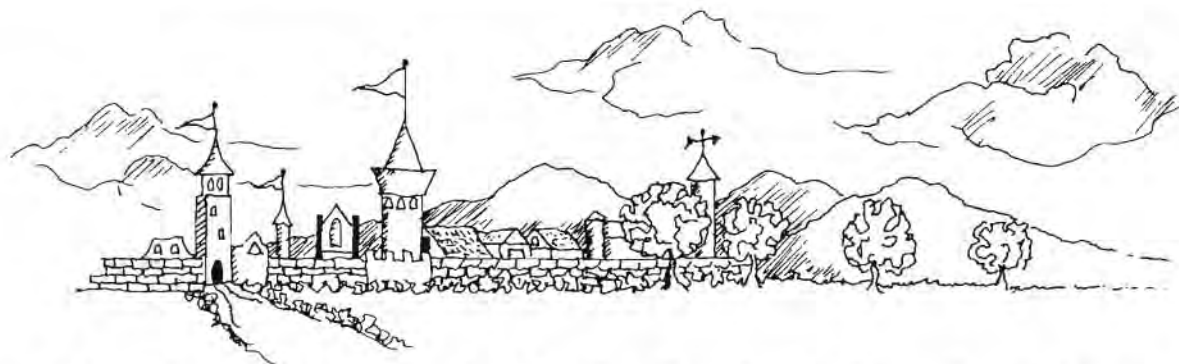
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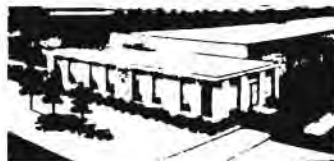
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# MADAME BUTTERFLY

Music by **GIACOMO PUCCINI** (1858-1924)

Libretto by **GUISEPPE GIACOSA & LUIGI ILLICA**

Based on the book by John L. Long, and the drama by David Belasco

November 5, 7, 10, 12, 13, 1976

*Music Director/Conductor:* Yoshimi Takeda

*Stage Director:* Louis Galterio

*Lighting Designer:* Thomas Bryant

*Production Coordinator/Technical Director:* Timothy Locker

*Stage Manager:* Valerie A. Bernacki

*Stage Production Carpenter:* Abe Maius

*Chorus Master/Asst. to the Conductor:* Randolph Mauldin

*Assistant Stage Manager:* Preston Terry

*Properties:* Mary Lynne Kacir

*Costume Master:* Lawrence Mascarenas

*Make-up:* Marta Guran

*Set Designer:* Beeb Salzer

*Costumes:* Malabar, Ltd., Toronto

*Stage Crew:* Ted Underwood, Dave Sugar

The Michigan Chamber Orchestra

## Cast (in order of appearance)

B. F. Pinkerton, a U. S. Navy lieutenant	.....	Alexander Stevenson
Goro, a marriage broker	.....	Leon Petrus
Suzuki, a servant	.....	Maro Partamian
Sharpless, U. S. consul at Nagasaki	.....	Andreas Poulimenos
Madame Butterfly	.....	Patricia Craig (Nov. 5, 7, 12) Dolores Strazicich (Nov. 10, 13)
The Cousin	.....	Nanette Peraino
The Mother	.....	Patricia Beach Smith
Yakuside	.....	Nick Young
The Aunt	.....	Susan Anderson
The Imperial Commissioner	.....	Mark Watson
The Official Registrar	.....	Paul Hopper
The Bonze, Butterfly's uncle	.....	Bryan McNeil
Prince Yamadori	.....	Davis Gloff
Sorrow, Butterfly's child	.....	David Glick, David Godin
Kate Pinkerton	.....	Mary Callaghan

**Setting:** Early twentieth century Nagasaki

**ACT I** The garden of Lt. Pinkerton's rented house.

*Intermission*

**ACT II** Three years later, inside the house.

*Intermission*

**ACT III** The next morning.

Presented by arrangement with Belwin-Mills Publishing Corporation, sole U. S. agent for G. Ricordi & Co., Milan, Publisher and Copyright owner.

The production of MADAME BUTTERFLY is supported by a grant from the Michigan Council for the Arts.

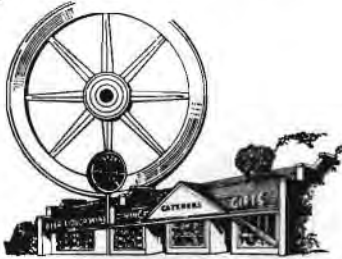
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# MADAME BUTTERFLY



**THOMAS BRYANT**, Lighting Designer, is Technical Director of Music Hall Center, a post he has held since the inception of the Center. A native of Schenectady, New York, Mr. Bryant holds degrees from Wayne State University where he taught technical theater and speech, and was Lighting Designer for eight seasons of the Bonstelle Theater. He has designed lighting for all of the Music Hall Center's productions as well as ten MOT productions (including the upcoming NAUGHTY MARIETTA). Mr. Bryant's artistic and technical contributions have earned for him the respect of Music Hall, MOT and the entire Detroit theater community.



**PATRICIA CRAIG**, who makes her MOT debut as Cio-Cio-San, is a leading soprano with the New York City Opera where she has performed a vast number of major operatic heroines. She has appeared with the opera companies of Baltimore, Washington D. C., Fort Worth, Cincinnati, and Milwaukee, and recently made her Frankfurt Opera and Spoleto Festival debuts. A native of Long Island, Miss Craig is a graduate of Ithaca College, New York.



**LOUIS GALTERIO**, Stage Director, has staged productions for the opera companies of Houston, Milwaukee, Philadelphia, Washington D. C., and for Seattle, the West Coast premiere of Pasatieri's THE SEAGULL. He directed ALBERT HERRING and THE IMPRESARIO for the new Opera Theatre of St. Louis, and will return there for COSI FAN TUTTE and GIANNI SCHICCHI. For two summers, Mr. Galterio was with the Wolf Trap Company as stage director and instructor of Performance Technique. In 1977 he will direct the American premiere of Rota's THE ITALIAN STRAW HAT for Santa Fe.



**MARO PARTAMIAN**, mezzo-soprano, who sings the role of Suzuki, most recently sang The Princess Marghanza in the Music Hall Center production of EL CAPITAN. A native of Beirut, Lebanon, and winner of numerous vocal competitions, Miss Partamian attended the Boston Conservatory of Music and the American Opera Center at Juilliard. She has appeared in recital and concert in this country and in Europe, and will make her Canadian recital debut in Toronto in December. Miss Partamian will sing Adah in MOT's upcoming production of NAUGHTY MARIETTA.



**ANDREAS POULIMENOS**, baritone, is in his sixth year as Assistant Professor of Voice at Bowling Green State University. A native of Boston, Mr. Poulimenos recently performed Figaro (MARRIAGE OF FIGARO), Scarpia (TOSCA), Germont (LA TRAVIATA), and the title role in FALSTAFF for the Opera Association of Western Michigan. He has performed with the Opera Company of Boston, and has done major roles at Bowling Green and Michigan State University. Mr. Poulimenos repeats the role of Sharpless which he performed in MOT's 1973 production of MADAME BUTTERFLY.

## Synopsis

**ACT I.** Lt. B. F. Pinkerton, USN stationed in Japan, is inspecting the house he has leased from Goro, a marriage broker. The bride is a geisha, Cio-Cio-San, known as Madame Butterfly. Speaking to the American Consul, Sharpless, Pinkerton exhibits a flippant attitude toward his impending marriage, but Sharpless warns him that the girl may take her vows more seriously. Butterfly and her entourage enter. With friends and relatives in attendance, the pair is married. The celebration is interrupted by Butterfly's uncle, who curses her for renouncing her ancestral religion. Angrily dismissing everyone, Pinkerton consoles his weeping bride.

**ACT II.** Butterfly has waited three years for Pinkerton's return, has born him a son, and has refused to consider remarriage. Sharpless arrives with a letter from Pinkerton, but realizing Butterfly's fidelity, cannot bring himself to reveal the letter's contents: that Pinkerton has married an American girl back home. A cannon sounds from the harbor, announcing the return of Pinkerton's ship. Butterfly joyously decorates the house with flowers, and awaits her husband.

**ACT III.** At dawn, Sharpless, Pinkerton, and his wife Kate arrive. Suzuki understands that they have come to take the child back to America. She promises to help break the news to Butterfly. The remorseful Pinkerton departs. Butterfly enters, sees Kate, and knows the truth. She promises to give the child to his father "in half an hour". All leave and Butterfly, after bidding an anguished farewell to her child, commits suicide.

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Tuesday, May 24 – Cossotto, Py; Ehrling

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Wednesday, May 25 – Horne, Shane,  
McCracken, Hines; Lewis

## ***Tosca***

Thursday, May 26 – Kubiak/Cruz-Romo,  
Giacomini, MacNeil; Woitach

## ***Lohengrin*** (New Production)

Friday, May 27 – Amara, Dunn,  
Alexander, Macurdy; Levine

## ***Die Zauberflöte***

Saturday Mat., May 28 – Shane, Valente,  
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Saturday Evening, May 28 – Scotto,  
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# MADAME BUTTERFLY

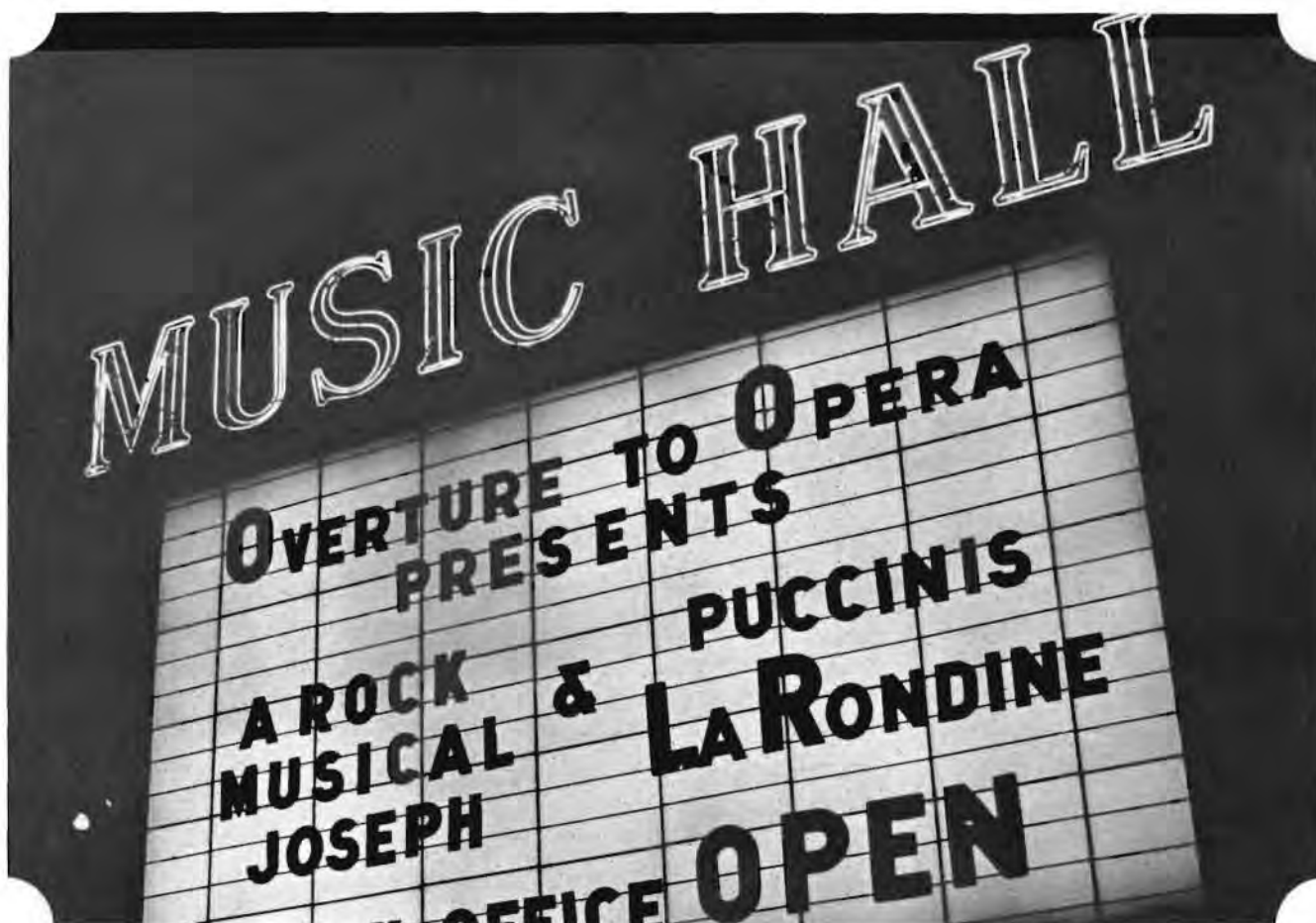


**ALEXANDER STEVENSON**, tenor, who sings the role of Pinkerton, has just completed his third tour with the Goldovsky Opera Company with which he has sung Cavaradossi (TOSCA) and Alfredo (LA TRAVIATA). He attended Boston University and the New England Conservatory of Music where he performed numerous operatic roles, and has appeared as soloist with the Boston Symphony Orchestra. Mr. Stevenson has performed with the Santa Fe Opera, Associated Artists Opera Company, the Opera Company of Boston, and National Educational Television.

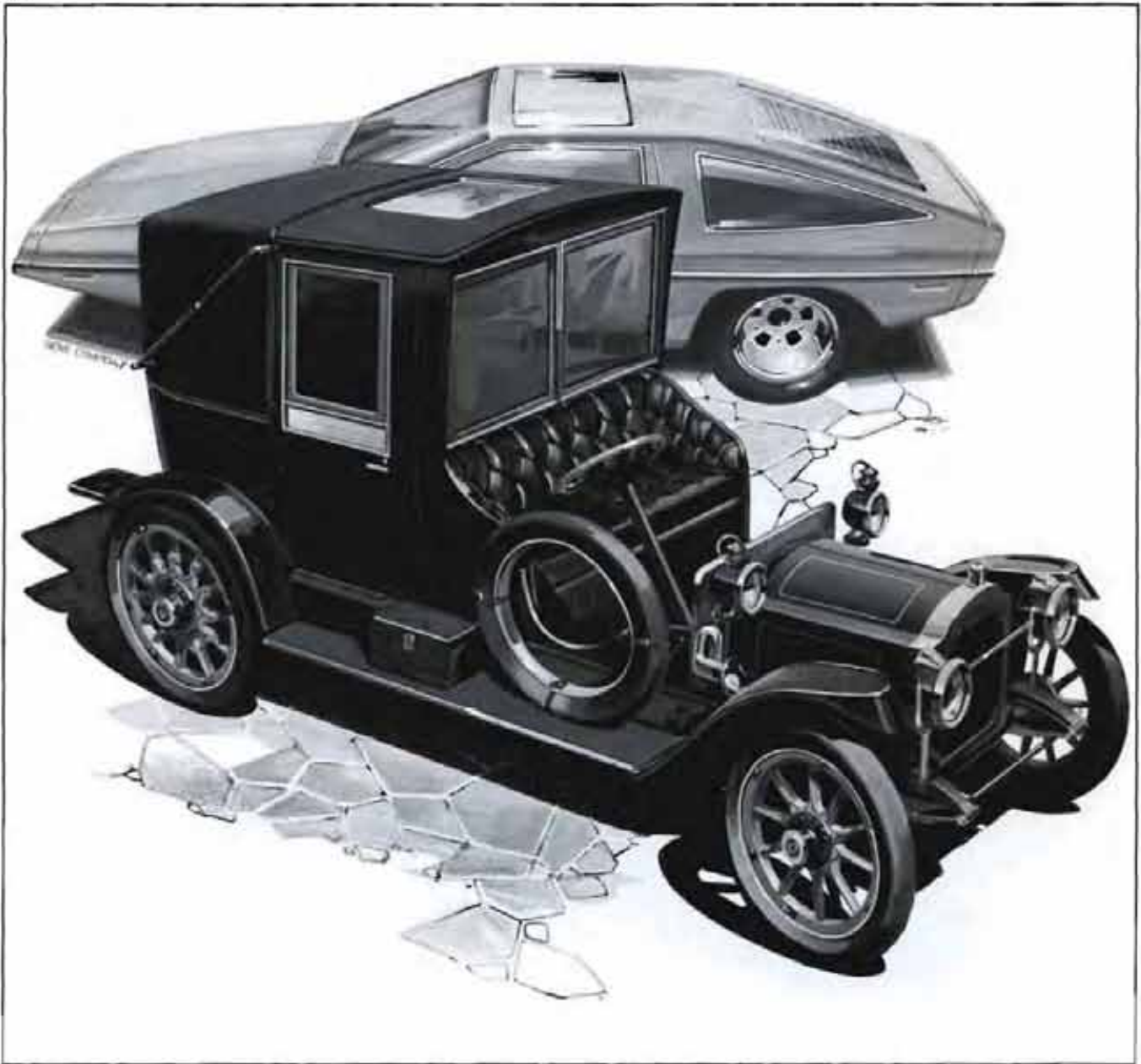


**YOSHIMI TAKEDA**, Music Director and Conductor, is Music Director of the orchestras of Albuquerque and Kalamazoo. He made his American debut conducting the Cleveland Orchestra, and has appeared with the orchestras of Phoenix, San Diego, Tulsa, Chicago, Syracuse, and Detroit. In his native Japan, Mr. Takeda debuted with the Tokyo Symphony and was Principal Conductor of the Japan Philharmonic and Associate Conductor of the Tokyo Philharmonic. In Kalamazoo, Mr. Takeda conducted the MOT productions of LA TRAVIATA and LA BOHÈME.

Note: See p. 33 for information on Dolores Strazicich, who sings the role of Cio-Cio-San



November 4, 1971



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# NAUGHTY MARIETTA

Music by **VICTOR HERBERT** (1859-1924)  
 Book and Lyrics by **RIDA JOHNSON YOUNG**  
 Additional Arrangements and Orchestrations by Randolph Mauldin  
**NEW PRODUCTION**  
*January 14, 16, 19, 21, 22, 1977*

*Music Director/Conductor:* Randolph Mauldin  
*Stage Director:* Dominic Missimi  
*Set Designer:* Paul A. Norrenbrock  
*Costumes Designed and Executed by:* Nancy Missimi  
*Lighting Designer:* Thomas Bryant  
*Production Coordinator:* Timothy Locker  
*Technical Director:* Richard W. Adams  
*Stage Manager:* Valerie A. Bernacki  
*Stage Production Carpenter:* Abe Maius  
*Assistant Stage Manager:* Preston Terry  
*Properties:* Liza Lee Collins  
*Costume Master:* Lawrence Mascarenas  
*Make-up:* Marta Guran  
*Set Construction:* Cincinnati Scenic Studio  
*Stage Crew:* Ted Underwood, Dave Sugar  
 The Michigan Chamber Orchestra

**Cast** (in order of appearance)

Nanette .....	Coleen Downey
Felice .....	Millicent Whiteside
Fanchon .....	Mary Callaghan
Etienne Grandet (Bras Pique) .....	Carlos Chausson
Adah .....	Maro Partamian
Captain Richard Warrington .....	Charles Roe
Silas .....	Owen Anderson
Sir Harry Blake .....	Robert Mounts
Lizette .....	Nancy Puskas
Lt. Governor Grandet .....	Senator Jack Faxon
Florenz .....	Scott McCue
Marietta .....	Jan Albright
Rodolfo .....	Randy Gianetti

**Setting:** New Orleans, under French rule and influence.

ACT I A square.

*Intermission*

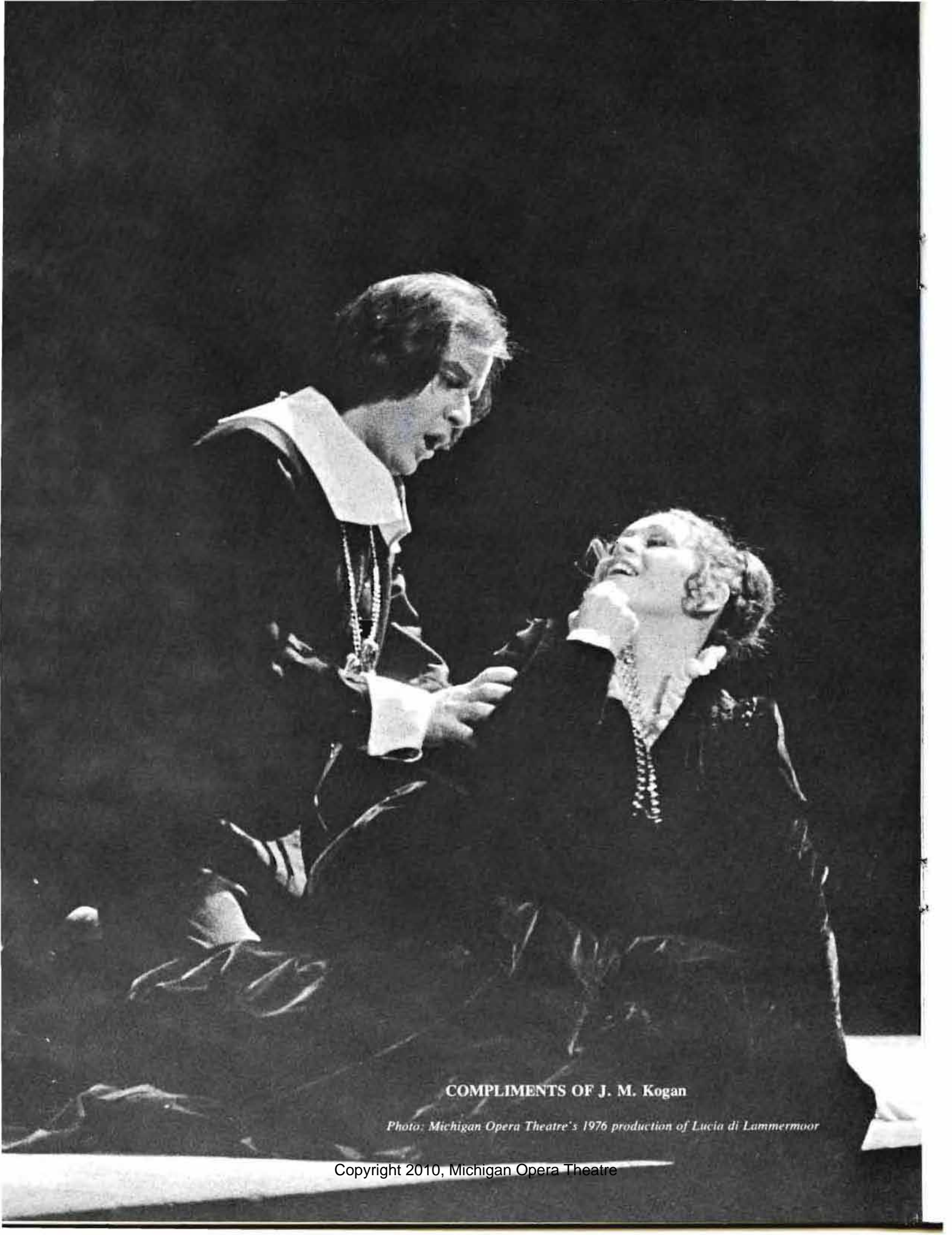
ACT II Scene 1 The marionette theater.

Scene 2 The grand ball.

Presented by arrangement with Tams-Witmark Music Library, Inc.

The production of NAUGHTY MARIETTA is supported by a grant from the Michigan Council for the Arts.

*All casts subject to change without notice.*



COMPLIMENTS OF J. M. Kogan

*Photo: Michigan Opera Theatre's 1976 production of Lucia di Lammermoor*

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# NAUGHTY MARIETTA



**JAN ALBRIGHT**, coloratura soprano, who sings the role of Marietta, most recently delighted Music Hall audiences as Isabel in the Center's production of *EL CAPITAN*. For MOT she performed the title role in the Opera in Residence tour of *LUCIA DI LAM-MERMOOR*, and has appeared in *DIE FLEDERMAUS*, *MADAME BUTTERFLY*, *LA TRAVIATA*, and *LA RONDINE*. As soprano soloist Miss Albright has appeared with the symphonies of Indianapolis, Windsor, and Detroit, and with numerous musical organizations in the Detroit area.



**CARLOS CHAUSSON** makes his MOT debut in the role of Etienne, and is scheduled for *The Speaker* in the upcoming production of *THE MAGIC FLUTE*. Born in Spain and a graduate of the Madrid School of Voice, he is currently enrolled in the Masters degree program at the University of Michigan, and a student of Professor Eva Likova. Mr. Chausson appeared for two seasons at the Las Palmas Opera Festival in the Canary Islands, and is slated for his San Diego opera debut in September of 1977.



State Senator **JACK FAXON**, who performs the role of the Lt. Governor, debuted with MOT as Prince Orlofsky in *DIE FLEDERMAUS*. Multi-faceted and multi-talented, Senator Faxon is an accomplished artist (one-man shows at Wayne State and the State Capitol), an educator (Headmaster of the City School of Detroit), and legislator. In this latter capacity he sponsored the bill which resulted in the creation of the Michigan Council for the Arts in 1965, and currently is Chairman of the joint legislative Committee on the Arts.



**RANDOLPH MAULDIN**, Music Director and Conductor, is Staff Music Director of Michigan Opera Theatre. He made his professional conducting debut in Music Hall Center's 1976 production of *EL CAPITAN*, and was Music Director for the Center's world premiere production of *SUMMERSNOW* and the earlier production of *SEVEN DEADLY SINS* starring Cleo Laine. A native of Atlanta, Mr. Mauldin came to MOT as musical assistant for the 1975 production of *PORGY AND BESS*. He has created the new English lyrics for the upcoming production of *THE MAGIC FLUTE*, which he will conduct in eight Michigan cities with the Opera in Residence tour. Mr. Mauldin is 25 years old.



**DOMINIC MISSIMI**, Stage Director, is well known to Music Hall audiences for his recent staging of *EL CAPITAN* and the highly acclaimed production of Leonard Bernstein's *MASS*. For the past eight years he has been on the faculty of the University of Detroit/Marygrove Center for the Performing Arts, the last two years as Chairman, and has directed forty productions of drama, musical comedy and opera. Currently living in New York, Mr. Missimi holds degrees in theater from the University of Detroit, Wayne State University, and London's Royal Academy of Music, and has a wealth of experience as an actor, director, designer, choreographer and teacher.

## Synopsis

by Randolph Mauldin

Being the rather predictable adventures of the following delightful characters who lived so melodically "Once upon a time . . ."

**MARIETTA**: Young, pretty, gaily wayward and waywardly gay. Posing as a "Casket Girl", later as Rafaello (a boy, of course), she is in reality the Contessa d'Altena. Naughty, but nice, with generous helpings of high notes. The Heroine. (Applause.)

**CAPTAIN DICK WARRINGTON**: Young, personable, wary of women, bachelor-minded soldier/adventurer. His impulsive and affectionate nature too often overshadowed by his sense of duty. The Hero. (Ahhhhh!)

**ETIENNE GRANDET**: Son of the Lieutenant-Governor of New Orleans. Uses his social position and grandly official manner to cloak his activities as the infamous pirate, "Bras Pique". The Villain. (Boo, Hiss)

**LIEUTENANT-GOVERNOR GRANDET**: Weak, pompous, and an incurable procrastinator. Sustained in his usurped position by his stronger-minded son, from whose dastardly exploits he rather comfortably profits. The Foolish Rogue. (Tsk, tsk.)

**SILAS**: Captain Dick's side-kick. Regards his servant status as unworthy of his talents, and therefore only temporary. Waiting for his Big Moment. The Dull-Witted Clown. (Chuckle, chuckle.)

**LIZETTE**: Amusingly feather-brained "Casket Girl" in search of a husband. The perfect foil for Silas. The Dizzy Dame. (Cute.)

**ADAH**: Passion personified. Sultry slave-girl to Etienne, in whose eyes she wishes, above all things, to remain desirable. The Object. (Wow!)

. . . and they lived happily ever after."

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**NANCY MISSIMI**, Costume Designer, is a native Detroiter currently on leave of absence from the faculty of University of Detroit (Assistant Professor in Theater) to pursue professional work in New York. A member of United Scenic Artists, Miss Missimi has designed and executed costumes for over sixty productions, including Music Hall Center's highly acclaimed MASS of Leonard Bernstein. Her credits range from classical theater to musical comedy, and include opera and dance productions. Miss Missimi is also an accomplished creator of puppets.



**PAUL A. NORRENBROCK**, Set Designer, holds degrees from Bellarmine College and Indiana University. He has designed more than forty productions of drama, musical comedy, and opera, and has had experience as a stage director, technical director, scenic artist, costume designer, lighting designer and teacher (Assistant Professor of drama, Illinois Wesleyan University). Mr. Norrenbrock designed the sets for MOT's 1975 production of PORGY AND BESS.



**NANCY PUSKAS**, dramatic soprano, made her professional debut at age 15 in Tulsa Oklahoma performing in "vaudeville-type" shows. She attended Inspiration Point Music Camp in Arkansas where she sang Fiordiligi (COSI FAN TUTTE) and The Mother (AM AHL). A native Texan and graduate of Kansas State College where she majored in art, Miss Puskas was wife and mother until 1969 when she entered the Grinnell auditions and resumed her vocal studies. Currently a member of The Opera Organization, Miss Puskas has performed with the orchestras of Pontiac, Flint, and Warren, and the "Brunch with Bach" series at the Detroit Institute of Arts.



**CHARLES ROE**, who sings the role of Capt. Dick, has performed in every MOT season at Music Hall (the only principal singer with that distinction). Now a leading baritone with New York City Opera, Mr. Roe was Assistant Professor of Music at Eastern Michigan University from 1968-1974. Recent roles for MOT include Eisenstein (DIE FLEDERMAUS), Danilo (THE MERRY WIDOW), and last season's Figaro in THE BARBER OF SEVILLE. Mr. Roe has added the *tenor* roles of Pinkerton (MADAME BUTTERFLY) and Alfredo (LA TRAVIATA) to his repertoire, the latter for New York City Opera.

Note: See p. 43 for information on MARO PARTAMIAN who sings the role of Adah.

## The Background by Randolph Mauldin

Premiered in New York in 1910, NAUGHTY MARIETTA still casts an irresistible spell. Conceived in an era of new technology, and pitted against the fiercely competitive George M. Cohan and Florenz Ziegfeld, whose "made in America" entertainments substituted shapely legs for beautiful voices, this operetta marked the return of serious musicianship and dramatic craftsmanship to the Broadway stage. The celebrated Victor Herbert already had 24 musical productions to his credit, but had begun to modify his output to the commercial demands of his producers. Imagine the surprise, then, when the work was commissioned to star the operatic soprano, Emma Trentini, and a supporting cast was sought and raised that could rival anything the Metropolitan Opera could muster!

It was a tremendous success with the public and the critics. The composer was cited in the press for the magnificent melodies that seemed to pour from the stage, and for the masterful orchestration that so adeptly supported the proceedings. The praise was not unwarranted, for the fact remains that NAUGHTY MARIETTA is one of the richest scores ever written for the American musical stage. From the atmospheric opening chorus with its night-watchman and flower girls, full of street-cries and the bustling activity of the coming of dawn to New Orleans, to the tightly-constructed contrapuntal finale, the first act is breathlessly paced, and also musically satisfying. Act Two holds some surprises too: in the dynamic scene at the ball in which a fabulous choral montage is accomplished in the "Loves of New Orleans" number, and in the concert waltz of unusual breadth, "Live For Today", which is without precedent in the light opera repertory. In addition, we have a feast of delectable tunes, including the ever-popular "Italian Street Song", "Tramp, Tramp, Tramp", and "Ah, Sweet Mystery of Life".

Although Herbert's career continued successfully until his death in 1924, none of his subsequent shows matched this one in popularity. It is clearly his "chef d'oeuvre", a constant delight, and a romantic escapade that still enchants us, even in our current era of super technology.

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# THE MAGIC FLUTE

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 Libretto by **E. SCHIKANEDER & C. GIESECKE**  
 New English Translation by Randolph Mauldin (Lyrics) and  
 Yael Gani (Dialogue)

## NEW PRODUCTION

*February 11, 13, 16, 18, 19, 1977*

*Music Director/Conductor:* John Covelli  
*Stage Director:* Rhoda Levine  
*Sets and Costumes Designed and Executed by:* Robert Israel  
*Lighting Designer:* Thomas Munn  
*Production Coordinator:* Timothy Locker  
*Technical Director:* Richard W. Adams  
*Stage Manager:* Valerie A. Bernacki  
*Stage Production Carpenter:* Abe Maius  
*Chorus Master/Asst. to the Conductor:* Randolph Mauldin  
*Assistant Stage Manager:* Preston Terry  
*Properties:* Liza Lee Collins  
*Costume Master:* Lawrence Mascarenas  
*Make-up:* Marta Guran  
*Stage Crew:* Ted Underwood, Dave Sugar  
 The Michigan Chamber Orchestra

## Cast (in order of appearance)

Tamino .....	Gordon Finlay
First Lady .....	Lorraine Santore
Second Lady .....	Elsie Inselman
Third Lady .....	Ann Hart
Papageno .....	Ronald Raines
Queen of the Night .....	Keum Ja Kim
Monostatos .....	Thomas J. Parker
Pamina .....	Kathleen Battle
Three Spirits .....	Richard Gordon, John Gordon, Leslie Gordon
Speaker .....	Carlos Chausson
Sarastro .....	Christopher Deane
A Priest .....	To be announced
Old Woman (later Papagena) .....	Robin Ross

THE MAGIC FLUTE is presented in two acts, with one intermission.

The production of THE MAGIC FLUTE is supported by a grant from the Michigan Council for the Arts.

*All casts subject to change without notice.*

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**KATHLEEN BATTLE**, soprano, who sings the role of Pamina, returns to MOT following her successful debut as Rosina in last season's *BARBER OF SEVILLE*. In the interim Miss Battle debuted at New York City Opera and at Cargenie Hall with the New York Philharmonic, as well as return engagements with the Cincinnati May Festival and Ravinia Festival. On Broadway she did the title role in *TREEMONISHA*, and has appeared at the Hollywood Bowl, Saratoga Festival, Kennedy Center, and with the Los Angeles Philharmonic. January 1977 marks her Frankfurt Opera debut followed by her Houston Opera debut in March.



**JOHN COVELLI**, Music Director and Conductor, is the new Music Director of the Flint Symphony. He was Resident Conductor of the Kansas City Philharmonic and Associate Conductor of the Milwaukee Symphony, the latter as Exxon/Arts Endowment Conductor. Mr. Covelli has made guest appearances with the symphonies of Houston, St. Louis, Denver, Fort Worth, Hartford, Detroit, and Stuttgart, and has been Assistant Conductor of the New York City Opera and Music Director of the Florentine Opera of Milwaukee.



**CHRISTOPHER DEANE**, bass, sings the role of Sarastro, a role he performed in concert with the National Symphony in Washington D. C. This past summer was spent as a member of the Wolf Trap Company, with roles in *MIDSUMMER NIGHT'S DREAM* and *LA TRAVIATA*. For the 1976 Cincinnati May Festival with James Levine, Mr. Deane sang Jim and Frazier in *PORGY AND BESS*, roles which he had earlier recorded for London Records under Lorin Maazel. The 24-year-old New Yorker holds degrees in voice from the Manhattan School of Music, and is a 1976 Sullivan Foundation Grant winner.



**GORDON FINLAY**, tenor, makes his professional opera debut in the role of Tamino, a role he will repeat for MOT's upcoming Opera in Residence tour. Born in Detroit and currently enrolled in the Master's degree program at the University of Michigan, he performed Alfred in the School of Music's production of *LA TRAVIATA*. Mr. Finlay sang the role of Paris in the Ann Arbor Comic Opera Guild's production of *LA BELLE HELENE*, and was presented in recital at the Las Palmas Opera Festival in the Canary Islands.



**ROBERT ISRAEL**, Designer, has created productions for NET, and the opera companies of Minnesota, Kansas City, the Netherlands, Spoleto, the National Opera of Belgium, and Foundation Maeght (France). A native Detroit, Mr. Israel has degrees from Pratt Institute and the University of Michigan, and in 1967 was presented in a one man show of his sculpture and graphics at the Whitney Museum. He has designed sets and costumes for works of Milhaud, Blitzstein, Britten, Susa, Beeson, Weill, Stokes (including four world premieres), as well as Verdi, Prokofiev, and Mozart.

## Synopsis

by Randolph Mauldin

**Act One** concerns itself with the quest of Prince Tamino and the birdcatcher Papageno for Pamina, the beautiful daughter of the Queen of the Night. Pamina has been kidnapped by Sarastro, an evil man, according to the Queen and her attendant Ladies. Tamino actually discovers for himself later on that Sarastro has taken Pamina away from her mother for her own good, to save the child from the Queen's evil influence. By the aid of a magic flute and a set of magic bells, Tamino, Papageno, and Pamina are momentarily brought together, only to be separated once again and prepared for initiation into Sarastro's mysterious Order.

In **Act Two**, we witness the initiates in their period of probation, a period in which they are made to endure several tests of character. Tamino is actuated by his love of Reason (and, of course, his love for Pamina). Papageno finds the rigors of the ordeal more difficult, though his motivation is clearly physical: he wants a mate, a "Papagena". The two men are told that as part of their probation they must observe a vow of silence. Not talking to the Ladies who try to dissuade them from joining Sarastro's Brotherhood is easier than the crueler silence imposed upon Tamino when Pamina is brought before him. She, naturally, is broken-hearted, misunderstanding his silence as rejection. Papageno repeatedly talks when he is not supposed to, and nearly loses all chance of winning his own bride. But the magic flute and bells solve all difficulties, and the two happy pairs are united, while Tamino and Pamina are exalted into the Order.



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# THE MAGIC FLUTE



**KEUM JA KIM** makes her MOT debut in the role of the Queen of the Night, a role she will repeat for the upcoming Opera in Residence tour. A native of Korea and a graduate of Interlochen Arts Academy, Miss Kim is currently a doctoral student at the University of Michigan where she has performed Olympia (TALES OF HOFFMAN) and Constanze (ABDUCTION FROM THE SERAGLIO). In 1974 Miss Kim toured Korea with the Seoul Opera Company performing Susanna (MARRIAGE OF FIGARO) and Papagena (THE MAGIC FLUTE).



**RHODA LEVINE**, Stage Director, is a former faculty member of the Yale School of Drama and the Curtis Institute of Music. She has done choreography for Broadway shows, and musical staging for Off-Broadway shows and television. Opera staging credits include productions for the Brussels Opera, the Netherlands Opera, the Holland Festival, Spoleto Festival, San Francisco Opera, and the American Opera Center at Juilliard.



**THOMAS J. PARKER**, tenor, makes his MOT debut in the role of Monastatos, a role he will perform as a principal artist in the upcoming Opera in Residence tour. A graduate of the Interlochen Arts Academy, Mr. Parker holds degrees from the Cleveland Institute of Music where he has been on the voice faculty. He has appeared in concert and recital in Michigan, Ohio, and Washington, D. C. Mr. Parker has performed with the Willoughby Fine Arts Opera in Ohio, and the Opera Association of Western Michigan, and for two seasons as an apprentice with the Santa Fe Opera.

Note: See p. 33 for information on Ronald Raines who sings the role of Papageno.

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## WHY A NEW TRANSLATION?

by Randolph Mauldin

When Michigan Opera Theatre began its preliminary discussions regarding a new production of *THE MAGIC FLUTE*, one thing that struck me was the need for a new translation. The company's policy has always been "opera as theatre" (i.e., "communication"), and surveying the English editions currently available to us in this country, I was dissatisfied with their timidity. They all chose to go "wide" rather than "deep", creating problems for the audience. Mainly, it's difficult to accept the moral ambiguities of the story unless we are deeply interested in the characters, not as symbols, but as people. Does anyone fully understand the allegorical implications of this tale? Tying up all the loose ends of the original kalaidescopic libretto seemed less important to me than conveying the depth of the characters involved, to promote an "I care" attitude within the viewer.

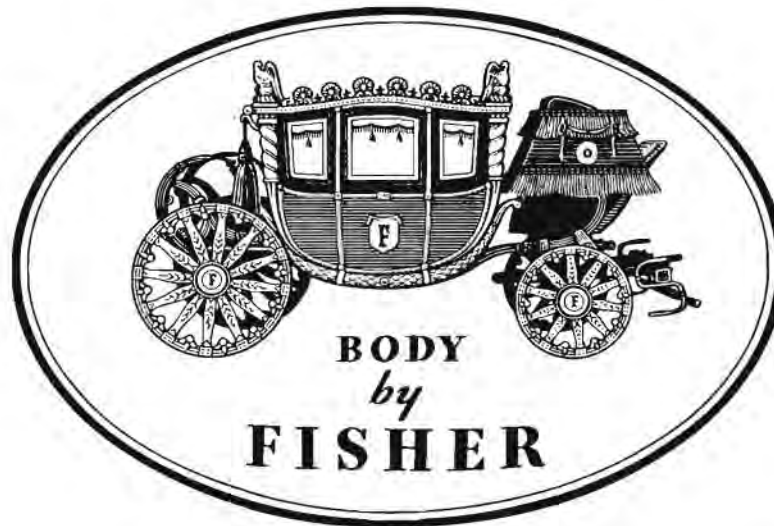
Papageno, for example is fleshed out, made more bittersweet

than his usual "comic relief" self. Sarastro, too often treated as a god, becomes warmer, more paternal to Pamina than judgmental, and more a vessel of God's grace, someone who prays and feels, but is not prayed *to*. And, it is Pamina (the most fully-developed character in the opera) who has been most often slighted by the translators. Her actual growth from kidnapped virgin to Tamino's deliverer is now clearly shown. The origin of the flute is also re-instated.

Given these examples alone, it becomes in the fullest sense a comedy of love's many faces. It's the voice of the composer saying "I love you. Please love me." The language, representing the complex task of being human, bridges several planes of "reality" and "time", and is a mixture of sacred and profane, like its subject. The challenge to the audience, as well as to the producers, will always be to see and hear, and to judge the work less than we immerse ourselves in it, and learn from it.

*Michigan Opera Theatre's new translation of THE MAGIC FLUTE was created by Randolph Mauldin (lyrics) and Yael Gani (dialogue), who previously collaborated on translation revisions for Music Hall Center's production of SEVEN DEADLY SINS, and whose artistic and administrative association includes the Center's productions of EL CAPITAN, SUMMERSNOW, and MOT's PORGY AND BESS. Miss Gani is a multi-lingual professional actress. (For information on Mr. Mauldin, please see p. 49.)*

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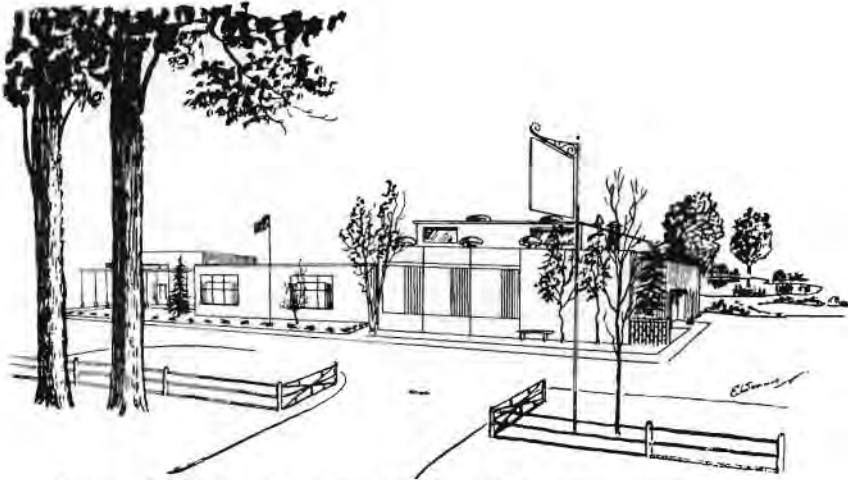
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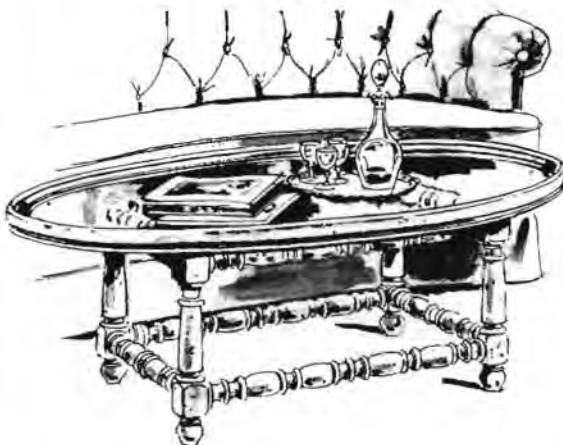
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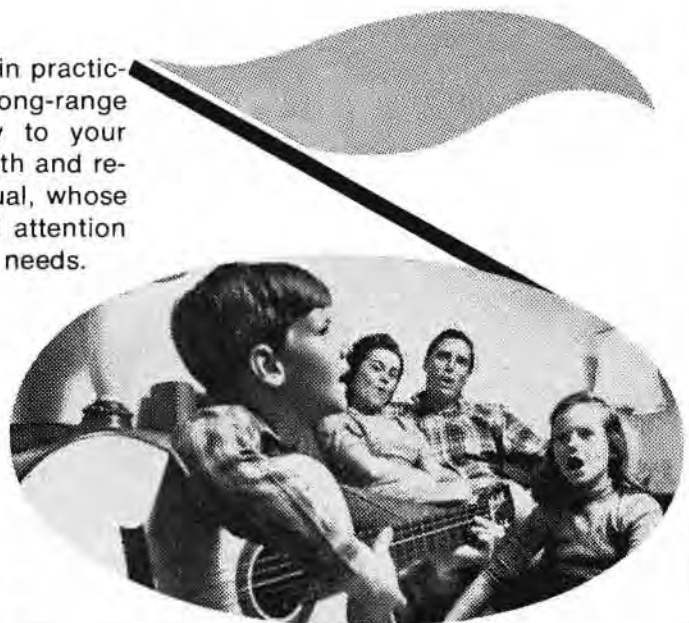
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Prior to 1971 Michigan Opera Theatre (then called Overture to Opera) presented operatic scenes, in English and with commentary, in schools and community centers throughout the metropolitan area. The highly successful Overture to Opera presented its first full season at Music Hall in the fall of 1971.

## Repertoire

### 1971-72

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TECHNICOLOR DREAMCOAT

*Webber and Rice*

LA RONDINE

*Puccini*

THE PERFECT FOOL

*Holst, at Ford Aud.*

### 1972-73

COSÌ FAN TUTTE

*Mozart*

TOSCA

*Puccini*

THE MEDIUM

and

THE TELEPHONE

*Menotti*

### 1973-74

RIGOLETTO

*Verdi*

MADAME BUTTERFLY

*Puccini*

THE MERRY WIDOW

*Lehar*

- Opera in Residence I -

RITA

*Donizetti*

THE MEDIUM

*Menotti*

### 1974-75

LA TRAVIATA

*Verdi*

BORIS GODUNOV

*Mussorgsky*

THE ELIXIR OF LOVE

*Donizetti*

DIE FLEDERMAUS

*Strauss*

- Opera in Residence II -

THE BARBER OF SEVILLE

*Rossini*

BEAUTY AND THE BEAST

*Giannini*

### 1975-76

PORGY AND BESS

*Gershwin*

LA BOHEME

*Puccini*

LUCIA DI LAMMERMOOR

*Donizetti*

THE BARBER OF SEVILLE

*Rossini*

- Opera in Residence III -

LUCIA DI LAMMERMOOR

*Donizetti*

THE TELEPHONE

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VIGILANCE

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### 1976-77

WASHINGTON SQUARE

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MADAME BUTTERFLY

*Puccini*

NAUGHTY MARIETTA

*Herbert*

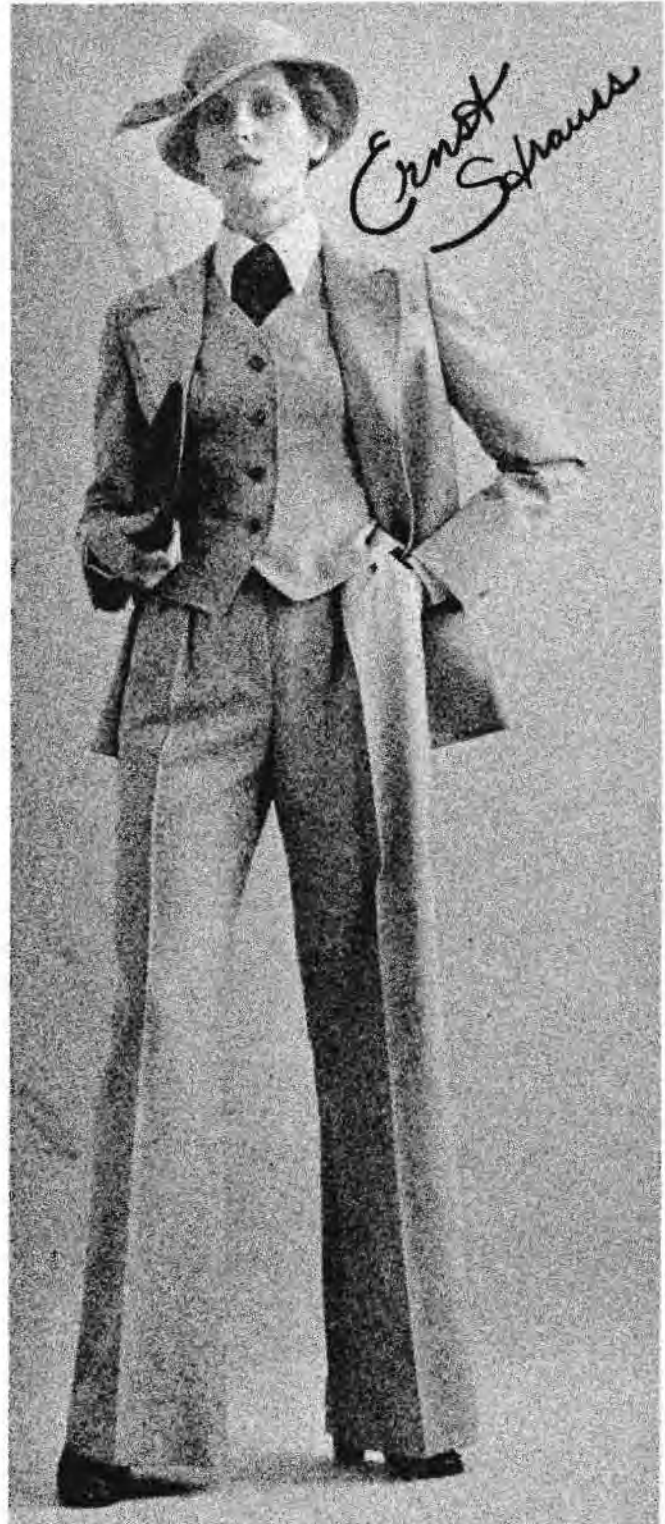
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*Mozart*

- Opera in Residence IV -

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*Mozart*



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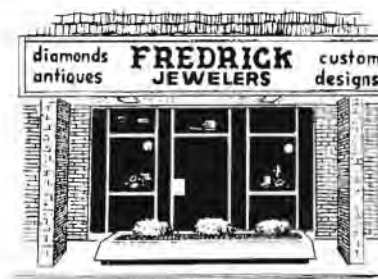
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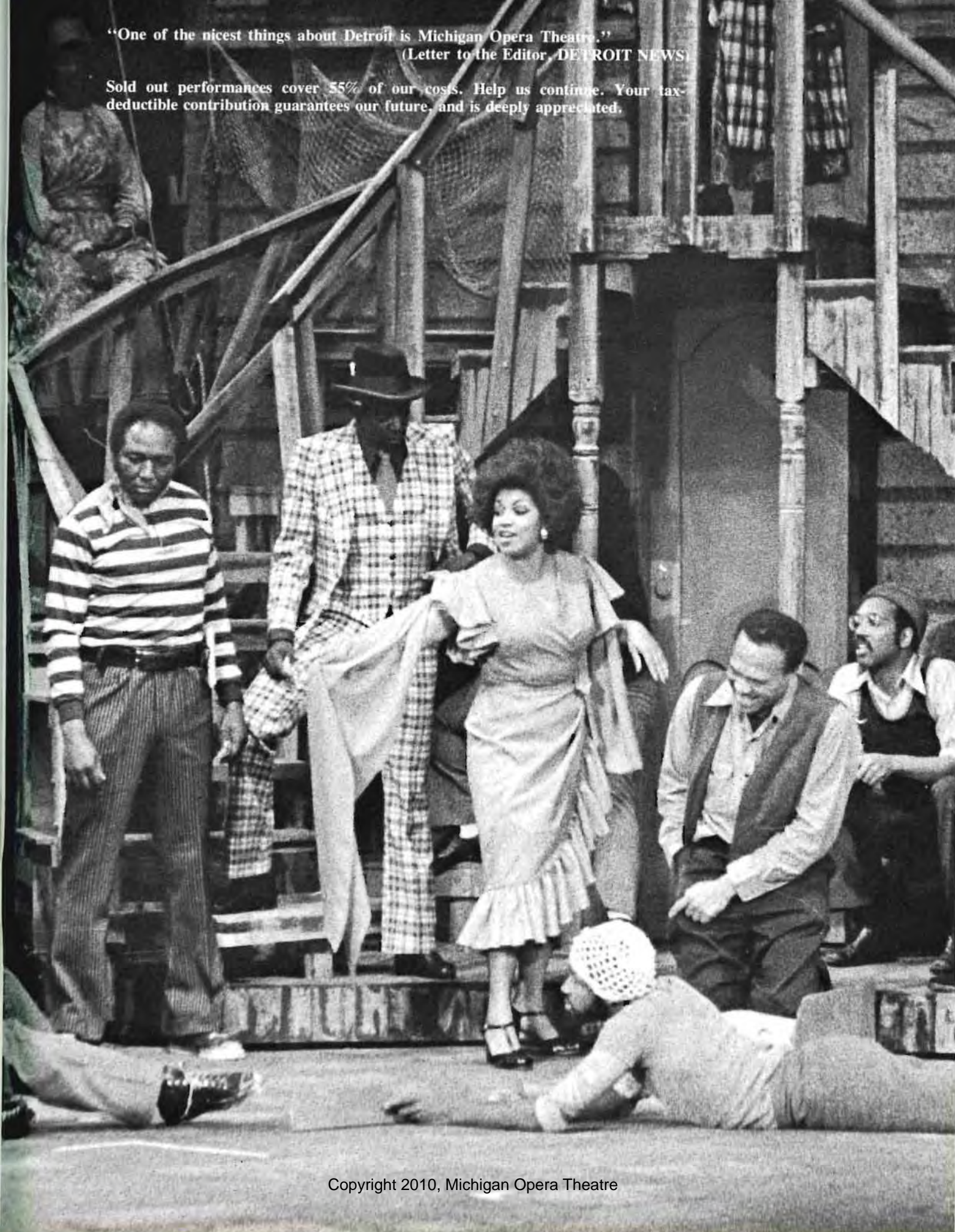
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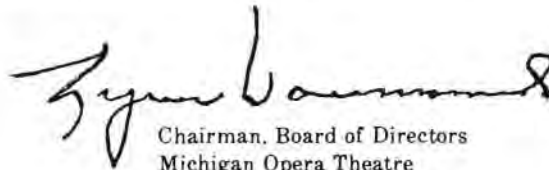
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Michigan Opera Theatre is proud to present the World Premiere of WASHINGTON SQUARE. The word from the rehearsal halls indicates that it promises to be a major contribution to twentieth century opera. We have been fortunate in bringing together a superb cast and some of the world's most creative talents. Naturally, the commission and production of a new opera is considerably more expensive than the production of a standard work.

We are grateful to our Premiere Benefactors who have realized the importance of such a project and have given generously to help defray the production costs of a world premiere. Many of these benefactors give regularly to the general maintenance of the opera company and we appreciate their extra efforts for this special occasion.

On behalf of the Board of Directors, let me again express my sincere thanks to the Premiere Benefactors, the Michigan Council for the Arts, the National Opera Institute, and to our many friends for giving WASHINGTON SQUARE to the musical world.



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*The commission of WASHINGTON SQUARE is supported by a grant from the Michigan Council for the Arts.*

*The production of WASHINGTON SQUARE is supported by a grant from the National Opera Institute.*

*The costume and set designs for WASHINGTON SQUARE were made possible by a generous gift from Mrs. Robert Hamady.*

## More about Washington Square

Understudy for Miss Malfitano ..... Jan Albright  
Understudy for Mr. Ellis ..... Davis Gloff

Assistant Costume Designer ..... Tom McKinley  
Scenic Assistants to Mr. Loquasto ..... Edward Pisoni, Dan Leigh  
Make-up ..... Marta Guran  
Assistants to Nancy Missimi ..... Verna Finley, Barbara Masinick,  
and members of the U of D/Marygrove College Theater costume shop

Supernumeraries .... Marie Crociata, Tom Wells, John Kelly, Barbara Early, Anita Mitchell,  
Marge Dorcey, Lisa Phillips, Morton Hyson, Lucinda Kelly, Tom Dalton

Michigan Opera Theatre gratefully acknowledges the following individuals and businesses for their assistance in the production of WASHINGTON SQUARE:

Franco Food Equipment, Inc.  
Botsford Inn  
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DuMouchelle Gallery

The assistants of the U of D/Marygrove College Theater Department: Carol McCormack, Karen DiChiera, Mary C. Locker, Karen McKean, Judy Walker, Joan Grierson, Priscilla Norman.

The U of M Gilbert and Sullivan Society

Special Consultant on make-up ..... Victor Callegari, Head Make-up Artist  
The Metropolitan Opera

**ROGER L. MEEKER**, lighting designer, divides his working year between the Williamstown Theatre Festival and the Hartman Theatre Co. in Stamford, Connecticut. He is production manager and lighting designer for both groups. A native of Iowa, he received his BA in Theatre from the University of Northern Iowa, later attended the University of Iowa and Temple University, returning to his home state to teach in Cedar Rapids High School for 15 years. He served as technical director and lighting designer for their theatre group which produced seven shows a year. He went to Williamstown in 1971 and joined the Hartman Theatre Company in 1975. WASHINGTON SQUARE is his first opera.

Michigan Opera Theatre's premiere production of WASHINGTON SQUARE is staged and directed by famed stage director Nikos Psacharopoulos. His comments follow:

*I see WASHINGTON SQUARE as a tragedy in an Aristotelian sense, in which we have admiration, understanding, and sympathy for the leading character. It is a romantic story, one in which we deal with the inner world of the character rather than with the outer circumstances of her existence. By eliminating the melodrama we have a work which is not illusionistic and sentimental but rather a drama of strong elements, and a cleaner concept of a person who achieves stature from a confrontation with reality. I took my cue from the writings of G. B. Shaw and novelist Nikos Kazantzakis, who said, respectively:*

*"The strength of God is his loneliness."*

*"I fear for nothing. I hope for nothing. I am free."*

THE MAGIC FLUTE

(additional program information)

Production Coordinator.....Valerie A. Bernacki  
Technical Director.....David S. Johnson  
Stage Manager.....Preston Terry  
Costume Execution.....Lorenzo Mascarenas  
Properties.....Joseph B. Zubrick  
Make-up and Hairdressing.....Robert Bruno, Pat Parko  
Assistant Stage Manager.....Alan Rose  
Assistants to Mr. Johnson.....Don Heuer, Michael Sherman  
Greg Utech, Evelyn Walker  
Assistant to Mr. Mascarenas.....Judith Meldrum  
Dialogue Coach.....Yael Gani  
Musical Preparation.....Randolph Mauldin

Michigan Opera Theatre gratefully acknowledges the following for their assistance in the production of THE MAGIC FLUTE: Academy of Dramatic Art, Meadow Brook Theatre, Wayne State University Music and Theater Departments, Zeppelin Cleaners, Lucy Prost, Liz Hall.

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The role of A Priest will be performed by William Morris  
The role of Old Woman (later Papagena) will be performed by Coleen Downey

Michigan Opera Theatre Chorus: Mike Albright, Mary Callaghan, Bruce Cooper, Coleen Downey, Bruce Feldstein, Fran Friedman, Irene Gordon, Debby Hevelhorst, Tom Hojnacki, Lois Lawson, Scott McCue, Bryan McNeil, Laureen Macpherson, Peter Psalm, Maggie Rees, Hugh Rollocks, David Roosma, De Shaheen, Terry Shea, Patricia Smith, Dan Tinney, Mark Watson, Nick Young.

The Monster: Mark Watson  
First Priest: Nick Young  
Second Priest: Bryan McNeil  
The Animals: Kathy Brant, Rachel Inselman, Karen Mobley, Anne Rosko, Kristin Rosko, Susan Mary Wykes.  
Supernumeraries: Keith Hill, Don Johannes

THOMAS MUNN, Lighting Designer, is in his second season as Resident Lighting Designer for the San Francisco Opera. A graduate of Boston University, Mr. Munn was on the faculty of Columbia University from 1968 to 1972, during which time he also did free-lance work on Broadway and Off Broadway. As Resident Designer for the Mary Anthony Dance Theater, he is responsible for fifteen productions in the last seven years. Mr. Munn's opera credits include productions for The Opera Company of Boston, Lake George Opera Festival, Kansas City Opera, Minnesota Opera, and The Netherlands Opera. For television Mr. Munn has worked as scenic artist for commercials, specials, and the highly acclaimed "SESAME STREET". His film scenic artist credits include "COTTON COMES TO HARLEM" and "THE GANG THAT COULDN'T SHOOT STRAIGHT".

*"When I was a child, I made our living room couch into a hill, and a ladder became a throne fit for a king. With discarded sheets, some paint, and other everyday objects available to me, I created the wonderland of my imagination."*

*ROBERT ISRAEL*

*"There is a relationship between a child's ability to believe wholeheartedly, and the magic of theatre."*

*RHODA LEVINE*