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DAVID DI CHIERA, GENERAL DIRECTOR

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MICHIGAN OPERA THEATRE

is supported by a grant from the National Endowment for the Arts in Washington, D.C.

The season is also made possible with the support of the State of Michigan through funds from the Michigan Council for the Arts.

For further information on available services and programs, contact the Council at 1200 Sixth Avenue in Detroit.

Bravo, Michigan Opera Theatre.

A vintage computer monitor and keyboard are shown against a light background. The monitor screen is black with white text. In front of the keyboard, a pair of hands in a dark suit jacket is typing. The overall scene is a black and white photograph.

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MESSAGE FROM THE MAYOR



August 10, 1982

TO: Michigan Opera Theatre

Detroit has been more alive with the sounds of music than ever since Michigan Opera Theatre came to town 12 years ago.

Once again, MOT embarks on a new season as one of the most successful regional opera associations in the nation — with the tried and true classics such as “Lucia Di Lammermoor” and “The Marriage of Figaro”, plus less-tested and challenging performances of “The Haunted Castle” and “Treemonisha.”

It is this combination of the more popular operas along with the unusual and the revived that has given Michigan Opera Theatre its highly rated entertainment reputation year after year.

To all of the members and staff of Michigan Opera Theatre, I am pleased and proud to say, “Welcome back for another season.”

Yours for a better Detroit,

A handwritten signature in cursive script that reads "Coleman A. Young". The signature is written in dark ink and is positioned above the printed name and title.

COLEMAN A. YOUNG
Mayor

*Music, the greatest good
that mortals know,*

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Joseph Addison
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The Company with energy to grow

MESSAGE FROM THE GENERAL DIRECTOR

In just 12 years — from its beginnings in *Overture-to-Opera* — Michigan Opera Theatre has evolved into one of America's important cultural forces, reaching an audience of over 100,000 annually. The scope of the company currently includes a main stage season in Detroit and substantial educational and community development programs throughout the state and now extending into other areas of the Great Lakes Region.

Our burgeoning national reputation is the result of a steadfast commitment to the presentation of a broad repertoire of opera and musical theatre and our dedication to the fostering of emerging operatic talent — many of opera's reigning stars began their careers here with us.

We are recognized for our contributions toward the enrichment of the cultural life of our city and state and have been honored with national broadcasts of two of our productions of major American works on public television.

Our achievements to date have been predicated in large part upon a corresponding growth in community involvement. As a means of nurturing



The Mayor of San Francisco, Dianne Feinstein, presents David DiChiera, president of OPERA America, with the key to the city at the 1981 OPERA America conference.

this vital support base, we have recently entered into a long-range planning process which will define the future direction and goals of the company.

I am grateful to the Hudson Webber Foundation for providing the financial backing necessary to undertake this project and to the Long Range Planning Committee and Michigan Opera Theatre staff for their efforts

and proven dedication to the company's well-being.

Many of you have already provided us with invaluable input during the information gathering phase of this Long Range Planning study. Our future success is predicated on our ability to fulfill your voiced needs and expectations, and I am confident next season's announcements will reveal the exciting shape of things to come.

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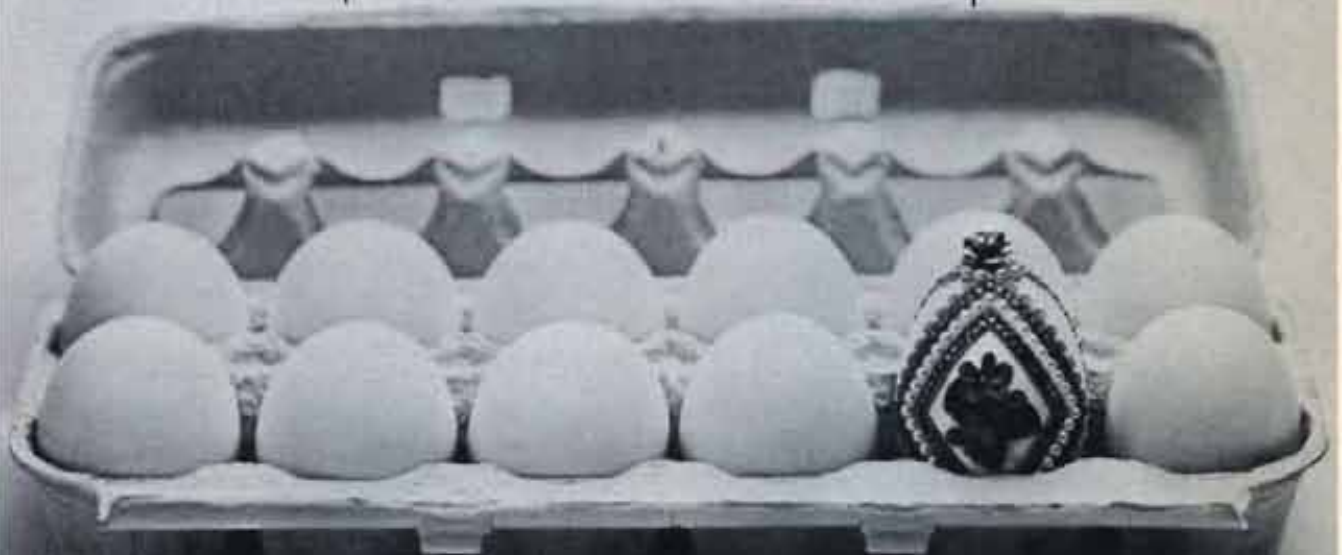
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ADMISSION Each person admitted to the theatre must have a ticket. As a courtesy to artists and patrons, no one under 3 years of age will be admitted.

WARNING The unauthorized use of cameras and tape recorders in the theatre is strictly prohibited and may be punishable by law, and could result in prosecution.

EMERGENCY NUMBER If emergencies arise making it necessary to contact Music Hall during performance times, call 963-5835 or 964-8989.

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MICHIGAN OPERA THEATRE

THE
HAUNTED CASTLE

BY STANISŁAW MONIUSZKO

CONDUCTOR	JACEK KASPRZYK
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LIBRETTIST	JAN CHĘCIŃSKI
TRANSLATOR	SALLY WILLIAMS-HAIK
SET DESIGNER	MIŁOSZ BENEDYKTOWICZ
LIGHTING DESIGNER	MARILYN RENNAGEL
COSTUME DESIGNER	MARTA SAWKA

OCTOBER 1, 2, 3, 6, 8, 9, 1982

Special Acknowledgements: Orchestral materials for this production were made available through the generosity of the Lutnia Singing Society, Mr. Lech Gurne, President.

The Company gratefully acknowledges Mr. Danny Kozak for his contribution of various costumes for this premiere production.

11

THE HAUNTED CASTLE

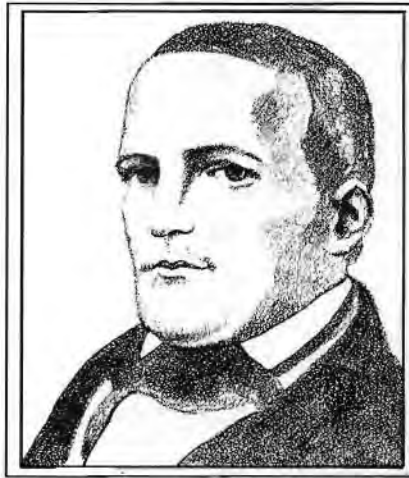
By Sally Williams-Haik

Poland's greatest historical period ended when she lost her independence through three progressive partitions. In 1772, 1793 and 1795, the empires of Russia and Austria and the kingdom of Prussia carved up the once vast country. With the defeat of Kosciuszko's rebellion the nation of Poland ceased to exist. There was no outcry in Europe.

Fanatically devoted to freedom, Poles during the 19th century fought a long and bitter series of wars and revolts: 1806-1812, 1830-1831, 1846-1848, 1863. They endured brutal repressions and systematic efforts by the Germans and Russians to eradicate Polish culture; the speaking of Polish was widely banned, schools eliminated, books confiscated or heavily censored.

The arts were at the forefront in the struggle to keep a national spirit alive. Literature, painting and music received the strong outpouring of patriotic feeling which was reflected in both church and theater worlds.

Stanisław Moniuszko (1819-1872) was born and lived in the Latvian city of Vilno, historically part of Old Poland. At the age of 18, he went to Berlin for music study and wrote his first songs.



Stanisław Moniuszko

Three years later, having completed his studies he returned home and married. Moniuszko began his career as an organist and continued to write and collect songs with a particularly Polish character. In this early period he also composed cantatas and oratorios.

At 27, Moniuszko began work on "Halka," his major operatic work. On the basis of a short concert version of this opera, he was nominated to be director of the Warsaw Opera. From 1848 Moniuszko's fame and output grew: short stage works and comic operas were followed by a full version of "Halka" as well as "The Countess," "The Haunted Castle" and

"Beate." Beloved and successful, he died at 61 a few months after the premiere of his final opera.

"The Haunted Castle" opened 117 years ago, almost to the day, on September 28, 1865. The Poles were thrilled with the opera and it was an immediate success, but was closed by the czarist censorship after only three performances. The censors feared the publication of a Polish national manifesto and the opera was seen as a work rife with nationalism: Polish knights celebrating a victory, the almost religious devotion that a soldier was supposed to feel for his country, a readiness to spring to arms, the family as a unit in which the Polish spirit could be kept alive. Large portions of the original text were replaced and the opera was continually recensored. Although "The Haunted Castle" reappeared in later productions, the original version did not appear again in the composer's lifetime.

Moniuszko was the leading Polish composer of his time. He continued the nationalistic music tradition exemplified by Chopin, and in Europe is favorably compared to Schubert for his enormous range and output of art song. "The Haunted Castle" is a mature work, superbly orchestrated, and makes sophisticated use of vocal



Set Design by Milosz Benedyktowicz for the American Premiere of "The Haunted Castle".

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and instrumental soloists, choral writing and dance music. The famous tenor aria of the chimes, Skouba's clock aria, the homecoming trio, the fortune telling scene and the mazurka show a world-class musician at the height of his powers. The opera is remarkable in its combination of humor and charm with the heavier themes of war, peace and patriotism.

In doing the translation, I worked very closely with the original text. For American audiences one of the most interesting aspects of the opera is likely to be the fact that it was written at a time of extreme repression

and censorship. Most of the sentiments expressed were considered dangerous to the Russian regime and any passionate outpouring of Polish feeling was dealt with severely. For this reason I worked for the greatest accuracy and avoided re-writing and re-phrasing.

I did not use the strict rhyming scheme that so many operas suffer from, and have made the text either conversational or free verse. Certain small compromises are unavoidable: strictly speaking, a *dwor* is a large, ancient style of manor house found only in Poland and I found "castle" the best equivalent. Also, some nuances of

Slavic sentiment which have no equivalent at all in English had to be worked around: expressions like "my treasured little brother" are common in Slavic languages but just don't work in English. All in all, the concessions were minor.

"The Haunted Castle" is a work that genuinely deserves to be re-discovered. I am honored to have been part of this production and am confident that the Michigan Opera Theatre is the first of many theatres which will restore Moniuszko's superb music to prominence.



Costume sketches by Marta Sawka for the American Premiere of "The Haunted Castle".

CONGRATULATIONS
TO
DR. DAVID DICHIERA
AND
THE POLISH OPERA COMMITTEE
OF THE MICHIGAN OPERA THEATRE
FOR PRESENTING
THE FIRST POLISH OPERA
"THE HAUNTED CASTLE"
"STRASZNY DWÓR"
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HAUNTED CASTLE SUPPORT FUND

Michigan Opera Theatre gratefully acknowledges the extraordinary efforts of the Polish Opera Committee, Detroit Polonia and many others for their dedication and commitment assisting Michigan Opera Theatre in its American Premiere of "The Haunted Castle".

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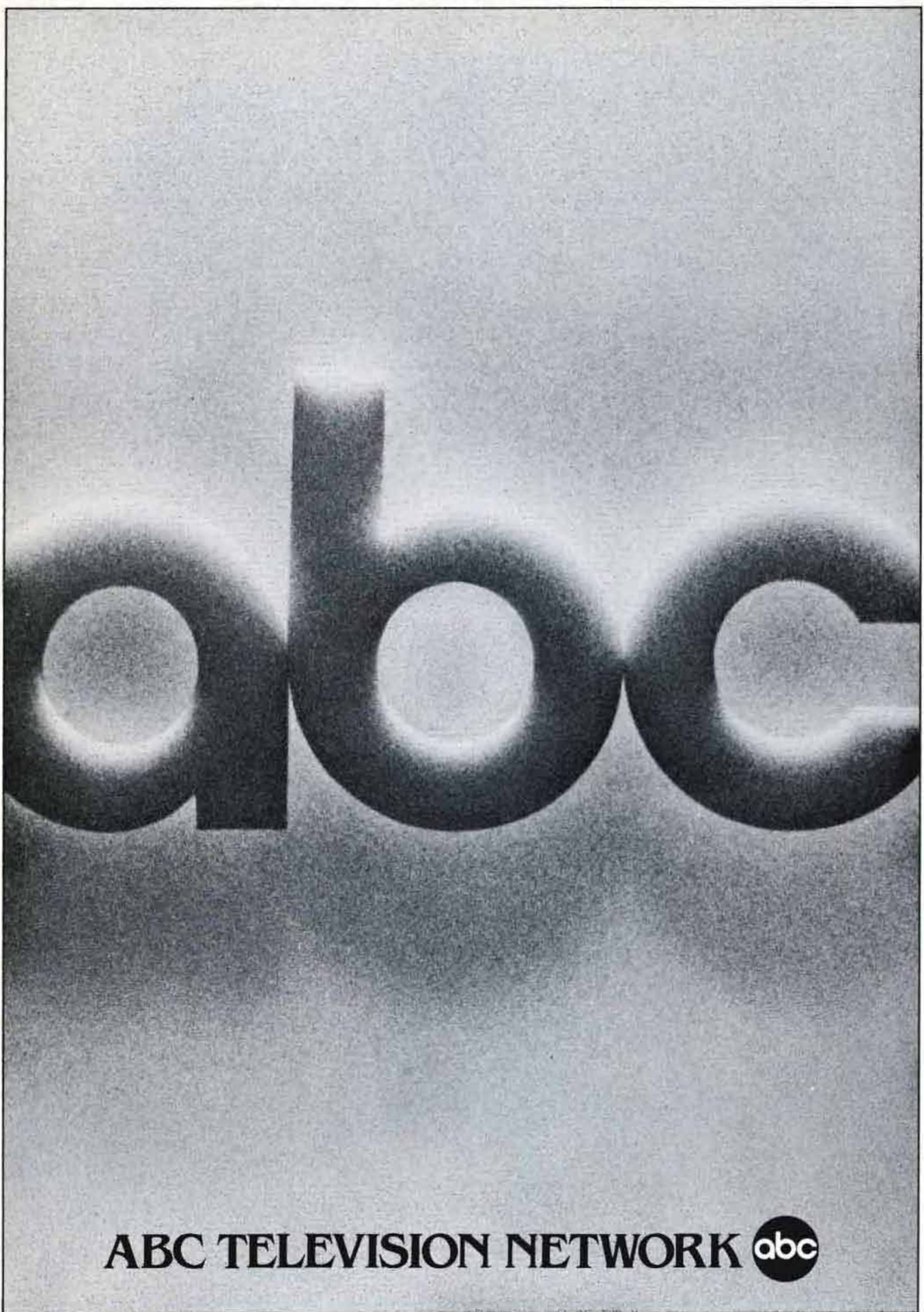
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Continued on page 76



"The Haunted Castle" poster was made available through a generous contribution of D.C. Frey & Associates, Ryan Photographic and Collier Color Type. The poster is available at the Michigan Opera Boutique and in the lobby of the Music Hall during performances of this American premiere.



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BY GAETANO DONIZETTI

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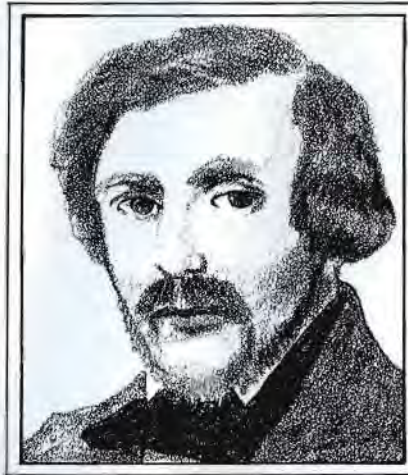
OCTOBER 15, 16, 17, 20, 22, 23, 1982

LUCIA — FROM NOVEL TO OPERA

By William S. Ashbrook, Jr.

It is not an exaggeration to say that today Donizetti's *Lucia di Lammermoor* reaches a larger international audience than do any of the novels of Sir Walter Scott. This is not so much a question of a change in fashion as a matter of greater vitality. In school most of us were exposed to the *Lady of the Lake* and *Ivanhoe*, but those who read Scott for pleasure in later life are in the minority, while *Lucia* has existed for over a century because a faithful public will not let it die.

The craze for Scott in the first decades of the last century led many composers to find librettos based upon his works. Marschner, Sir Julius Benedict, Nicolai, and later, Sir Arthur Sullivan turned to *Ivanhoe*. Rossini wrote not only a *Donna del Lago*, but his *Elisabetta, regina d'Inghilterra* stems from *Kenilworth*, a subject that also elicited works from such varied composers as Auber, Michael Costa and Isidore de Lara. *Rob Roy* appealed to both Flotow and De Koven and *Quentin Durward*, too, has been the source of more than one opera. And at Padua in 1834 Mazzucato brought out his short-lived *La Fidanzata di Lammermoor*.



Gaetano Donizetti

When it is seen how manifold were the Scott operas, it is no surprise that Donizetti should be attracted to the popular author's *Bride of Lammermoor*. It is enlightening to note the changes that Salvatore Cammarano (1801 - 1852), Donizetti's librettist, made from Scott, for they, in considerable measure, explain the differing exigencies of the romantic novel and the operatic libretto of that period.

It is quite generally known that the groom-stabbing story is based on actual fact. In his novel Scott stays close to the true story, except in one important feature; he transposes the fates of the husband and rejected lover. In life, David Dunbar survived his wife's assault by a dozen years and succumbed to a fall from a horse, while, the lover, Lord Rutherford, went into voluntary exile. On the other hand Scott causes Lord Ravenswood to meet his end by falling from his horse and Bucklaw "afterwards went abroad and never returned to Scotland." It was an excellent move on Cammarano's part not to let Bucklaw survive Lucia's assault and it tautens his plot considerably.

Scott has explained that the Highland nobility were close mouthed about their scandals, which only seeped out by rumor; thus it is not surprising that several variants to the original story exist. In one of them, cited by Scott's son-in-law Lockhart, the lover found means of secreting himself in the nuptial chamber and himself became the assailant. It is also told, incredibly enough, that Janet Dalrymple (the original Lucy Ashton) married against her mother's inclination and in spite of her dire prognostication, "Weel,



Catherine Malfitano starred as Lucia in Michigan Opera Theatre's 1976 production of "Lucia Di Lammermoor."

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John Guinn, Detroit Free Press

you may marry him, but sair shall you repent it," and in this version, the bridegroom wounded the bride!!

The wealth of local color and numerous minor characters with which Scott pads his tale largely disappear in the libretto. The members of Lucy's family, particularly the formidable Lord William and Lady Ashton, are sensibly condensed into a single relative, the brother Enrico. The chief motivation in recasting the novel seems to have been to discard extraneous detail and to confine the opera to the basic tragedy in its simplest and most poignant state. In the case of condensing Lucy's family to the solitary surviving brother and herself, the plot is lent a suggestion of the decay that pervades Poe's *House of Usher*. Much of this concision is in the interests of contemporary operatic convention, but, in this case, it has well served the opera and endowed it with perfect proportions. That the presbyter, Bide-the-Bent, should speak the same musical language as the priest, Balthazar, in *Favorita*, is evidence of type-casting on Donizetti's part. The dilution of vivid Ailsie Gourlay, the seer, into Alisa, the regulation confidante, defends the fragility of Lucia from being overshadowed by a more dominant female character. Lucia has been invested by the composer with something of the aura of poetic misery that we find in *Mélisande*.

An illuminating difference between the novel and libretto lies in the variance of treatment of one important scene. We find in Scott that "the unhappy bride was overpowered not without the use of some force. As they carried her over the threshold she looked down and uttered the only articulate words that she had yet spoken, saying with a grinning exultation, 'So you have ta'en up your bonny bridegroom?'" In the novel these are the only coherent words she speaks before she dies. In Donizetti's treatment Lucia is allowed an extended scene of the most brilliant kind. This particular expansion of material is a requirement of operatic convention.

The elements of the novel's plot which have been retained are notable not only for their simple straightforwardness but for their very real appeal. The gentle Lucia is given music that epitomizes her hapless lot, such as the despairing measures of her duet with her brother. The musical

prominence given to Edgardo (which caused Jenny Lind to look at this opera askance) saves the opera from the tenuous fate of being merely a vehicle for coloratura sopranos. The dark, Edgar Allen Poe side of Ravenswood's character is especially well caught by Donizetti in the first act duet with Lucia and, even more so, in the climax of his entrance in the second act, still one of the memorable dramatic moments in all opera.

While Donizetti has seldom availed himself of the devices of local color, he has given the whole score a somber cast that is the essence of so much of the Romantic movement. The fulminations and plottings of Enrico have all the elements of the tragedy of ruthless ambition; if the portraiture is simple, it is never crude. An ineradicable effect is achieved by Bide-the-Bent's *Cessi, o cessi, qual contento* interrupting the carefree chorus of the bridal guests like the figure of doom itself, and his narrative *Dalle stanze* is accompanied by a chilling, little figure that intensifies the impres-

sion of foreboding. A moment later, in the recitative that precedes the famous Mad Scene, the telling use of *tremolando* in the deep strings, to support a vacuous and trailing melody for the flute, perfectly embodies the tragic dislocation between Lucia's character and her behavior as well as the horror of her insane condition.

The impetus that *The Bride of Lammermoor* has contributed to Donizetti's opera is felt in such elements as its romantic mood, the touching character of Lucia, the passionate, ill-starred Ravenswood and the ambitious Enrico. The others have become subordinate or have disappeared entirely; it is the tragedy generated by the three chief characters that causes Lucia to survive. To be most fully appreciated, this opera should not be approached either as a realistic drama or, at the other extreme, as a mere vehicle for florid singing, for there is more to Lucia than that. It is, rather, a somber, poetic romance fitted to touching melodies and rising to moments of genuine dramatic passion. Lucia belongs in that blessed category of gentle masterpieces.



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MICHIGAN OPERA THEATRE

TREEMONISHA

BY SCOTT JOPLIN

CONDUCTOR
DIRECTOR/CHOREOGRAPHER
COSTUME/SET DESIGNER

TANIA LEÓN
MABEL ROBINSON
FRANCO COLAVECCHIA
THIS PRODUCTION WAS
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AND PRODUCED BY THE
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ASSOCIATION

LIBRETTIST
ORCHESTRATION
LIGHTING DESIGNER
ASSISTANT CHOREOGRAPHER/
DANCE CAPTAIN

SCOTT JOPLIN
GUNTHER SCHULLER
BETSY ADAMS
STEIV SEMIEN

NOVEMBER 12, 13, 14, 17, 19, 20, 1982

THE COMPOSER'S PREFACE TO THE SCORE

The Scene of the Opera is laid on a plantation somewhere in the State of Arkansas, northeast of the town of Texarkana and three or four miles from the Red River. The plantation is surrounded by a dense forest.

There were several Negro families living on the plantation and other families back in the woods.

In order that the reader may better comprehend the story, I will give a few details regarding the Negroes of this plantation from the year 1866 to the year 1884.

The year 1866 finds them in dense ignorance, with no one to guide them, as the white folks had moved away shortly after the Negroes were set free and had left the plantation in charge of a trustworthy Negro servant named Ned.

All of the Negroes, but Ned and his wife Monisha, were superstitious, and believed in conjuring. Monisha, being a woman, was at times impressed by what the more expert conjurers would say.

Ned and Monisha had no children, and they had often prayed that their cabin home might one day be brightened by a child that would be a companion for Monisha when Ned was away from home. They had dreams, too, of educating the child so that when it grew up it could teach the people around them to aspire to something better and higher than superstition and conjuring.

The prayers of Ned and Monisha were answered in a remarkable manner. One morning in the middle of September 1866, Monisha found a baby under a tree that grew in front of her cabin. It proved to be a light-



Scott Joplin

brown-skinned girl about two days old. Monisha took the baby into the cabin, and Ned and she adopted it as their own.

They wanted the child, while growing up, to love them as it would have loved its real parents, so they decided to keep it in ignorance of the manner in which it came to them until old enough to understand. They realized, too, that if the neighbors knew the facts, they would someday tell the child; so, to deceive them, Ned hitched up his mules and, with Monisha and the child, drove over to a family of old friends who lived twenty miles away and whom they had not seen for three years. They told their friends that the child was just a week old.

Ned gave these people six bushels of corn and forty pounds of meat to allow Monisha and the child to stay with them for eight weeks, which Ned thought would benefit the health of Monisha. The friends willingly consented to have her stay with them for that length of time.

Ned went back alone to the plantation and told his old neighbors that Monisha, while visiting some old friends, had become the mother of a girl baby.

The neighbors were, of course, greatly surprised, but were compelled to believe that Ned's story was true.

At the end of that eight weeks Ned took Monisha and the child home and received the congratulations of his neighbors and friends and was delighted to find that his scheme had worked so well.

Monisha, at first, gave the child her own name; but, when the child was three years old, she was so fond of playing under the tree where she was found that Monisha gave her the name of Tree-Monisha.

When Treemonisha was seven years old Monisha arranged with a white family that she would do their washing and ironing and Ned would chop their wood if the lady of the house would give Treemonisha an education, the schoolhouse being too far away for the child to attend. The lady consented and as a result Treemonisha was the only educated person in the neighborhood, the other children being still in ignorance on account of their inability to travel so far to school.

Zodetrick, Luddud and Simon, three very old men, earned their living by going about the neighborhood practicing conjuring, selling little luck-bags and rabbit's feet, and confirming the people in their superstition.

The opera begins in September 1884. Treemonisha, being eighteen years old, now starts upon her career as a teacher and leader.



22. Highlighting Michigan Opera Theatre's production of "Treemonisha" are Dorceal Duckens as Ned (far left), Dolores Ivory-Davis as Monisha (2nd from left) and Carmen Ballthrop as Treemonisha (center). Copyright 2010, Michigan Opera Theatre. Photo courtesy of The Houston Grand Opera.

Photo courtesy of The Houston Grand Opera

SCOTT JOPLIN'S OPERATIC VISION COMES TO LIFE

by Gunther Schuller

Somewhat belatedly, 65 years after his death, Scott Joplin has become one of America's most popular composers. Amateur pianists eagerly pick out his rags at the keyboard; recordings of his music are available in a myriad of instrumental arrangements; the background music to the film "The Sting" has helped spread the Joplin fever throughout the country. Few people are aware, however, that in addition to his many piano rags Joplin also composed at least one opera — "Treemonisha".

The wonder of it is that Joplin wrote an opera at all. Who could have foreseen that an itinerant pianist and sometime cornet player, working the Midwest vaudeville-honkytonk-bordello circuit, born of an ex-slave in Texarkana in 1868, would write a three-act opera?

In Joplin's own lifetime, "Treemonisha" — like the music of that other only-lately-discovered American, Charles Ives — was rejected by the musical establishment (insofar as it was even aware of the opera's existence). Nor did Joplin's own people receive "Treemonisha" with any enthusiasm: in 1915, when Joplin finally managed to arrange a backer's audition for his opera in a Harlem rehearsal hall — with no orchestra and only the composer at the piano — he could entice no angels to finance a production. At that time urban blacks were not eager to be reminded of plantation days and tales of superstition in backward rural areas during the South's ante-bellum era.

In the relatively brief history of American music, Joplin turns out to be one of our earliest significant composers, one of the earliest to compose operas, and virtually the first black composer to be and do all these things. Quite apart from its intrinsic musical and artistic merits, therefore, "Treemonisha" looms as a pretty important musical document.

But audiences don't go to hear historic documents. What then are the merits of this work? And demerits? Above all, there is Joplin's superior melodic gift — the same element that makes pieces like "The Entertainer", "Solace" or "Magnetic Rag" so fetching and

almost instantly hummable, whistleable, singable (although "Treemonisha" is not a ragtime opera). Next I would rate Joplin's strong sense of form and his identification with the late 18th and early 19th century concept of opera as a sequence of set pieces — arias, duets, ensembles, recitatives, choruses, dances, finales, orchestral interludes, etc. Joplin mastered this medium remarkably well, despite a few trite modulations and hastily composed transitions, giving the work an over-all cohesive continuity which, in turn, successfully conveys the story line.

Among "Treemonisha's" strongest numbers are, as might be expected, the dance, or dance-associated pieces, like the concluding "Slow Drag" and the show-stopping finale to Act Two, "Aunt Dinah Has Blowed de Horn."

The text is Joplin's own, modeled after folk legends of the old plantation days. Like some of his music, the libretto has its naivetes, its clumsy moments, but also an irresistible ingenuousness, a period authenticity and an utterly charming simplicity. It is, after all — like Monteverdi's "Orfeo" — a musical fable. But what an up-to-date fable, really, since, in its broad outlines, the plot is topically modern and quite daring for its time. Not only is the opera about the need for education to eradicate prejudice, superstition and ignorance, but even

more remarkably, it symbolizes women's liberation in that the girl Treemonisha vanquishes the conjurers and is chosen by her people as their new leader.

Joplin composed "Treemonisha" originally for and at the piano. From roughly 1913 to his death he worked on an orchestration with his friend and protege Sam Petterson. How much of that orchestration was completed nobody really knows. In any case, it all got thrown out with the garbage one day in the early 1920's as the official Joplin legend has it. And, unfortunately, unlike other lost orchestrations (like Kurt Weill's "Royal Palace"), Joplin's piano score gives no clue as to details of instrumentation.

Thus, the would-be orchestrator of "Treemonisha" has only the bald notes of the piano score published by Joplin as the sole documentary evidence as to his intentions. Since I do not believe in updating or "modernizing" Joplin's period charm, I think the only legitimate approach to "orchestrating" "Treemonisha" is to make it idiomatically "authentic". To me this means an instrumental/orchestral ensemble typical of the period (circa 1915); a small string section, a smallish complement of woodwinds and brass, plus a rhythm section including piano (and optional banjo or guitar).

There can be little doubt that with "Treemonisha" Joplin hoped to become part of the "classical" musical establishment of his time. Perhaps he even had dreams of his opera being performed at the major opera houses in New York or Boston. He died before his vision could be fully realized, but the recent productions of "Treemonisha" indicate that Joplin is finally receiving his due.



Joining Michigan Opera Theatre's production of "Treemonisha" is Steiv Semien, (pictured above on left) Dance Captain and Assistant Choreographer for The Houston Grand Opera's 1981 production.
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BY W.A. MOZART

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DIRECTOR	CHRISTOPHER ALDEN
LIBRETTIST	LORENZO DA PONTE, BASED ON THE PLAY "THE MARRIAGE OF FIGARO" BY PIERE-AUGUSTIN CARON DE BEAUMARCHAIS
TRANSLATORS	RUTH AND THOMAS MARTIN USED BY ARRANGEMENT WITH G. SCHIRMER, INC., PUBLISHER AND COPYRIGHT OWNER
SET DESIGN	FRANCO COLAVECCHIA
LIGHTING DESIGNER	CURT OSTERMANN
COSTUMES	MALABAR COSTUMES, LTD.

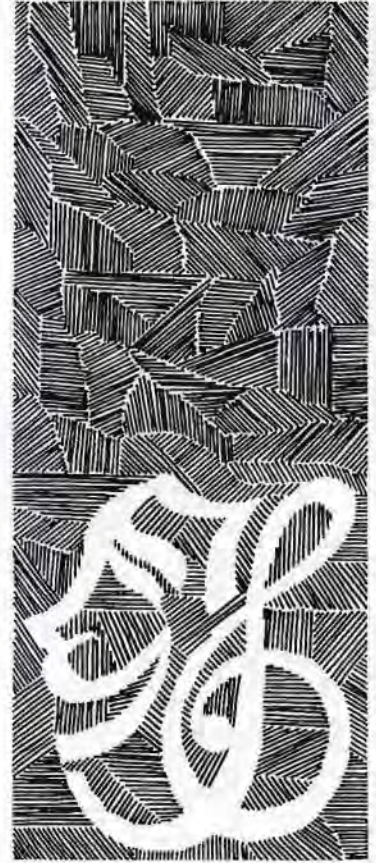
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REVOLUTIONARY FIGARO

By Jane W. Stedman

"Way for the Factotum of the City," cries Figaro. He might well have added, "And way for the French Revolution," for he was, in the dramas of Beaumarchais, to say nothing of his operatic descendants, a harbinger of the New Age.

Figaro, as we know, has his origin in the comedies of Pierre Augustin Caron de Beaumarchais, a watchmaker's son who underwent adventures as fabulous as those of his literary counterpart and whose life and work contributed to the overthrow of that aristocracy which he presented with such charm and such cynicism. That Beaumarchais considered Figaro (whom Henri Lion called "the stage hero of the Revolution") to be a projection of himself is evident by the name he gave to his other self: Figaro — an old pronunciation, slightly slurred, of *fils Caron*, or Caron's son*. Moreover, the barber's interest in rising in life, his gay impudence, his ingenuity, particularly his deft hand at intrigue all suggest his creator's personality. Beaumarchais, born Pierre Caron, first came to the attention of the French court through a clever piece of mechanism he produced, according to one version, a tiny ring-watch for Madame Pompadour, a bauble which became the "rage" of the court. It was not long before the young man acquired a wife (who died soon), a title — de Beaumarchais, and the office of Master of the Royal Pantry. Soon he was instructing the daughters of Louis XV in playing the pedal harp, an occupation which must have an echo in the lesson scene of *The Barber of Seville*, to say nothing of the hints his new life was providing for the Count and Countess of *The Marriage of Figaro*.

Beaumarchais, now more than affluent, added new experiences to his growing fund for plays when in 1764 he went to Spain to straighten out a love affair of his sister's, an episode full of the intrigue beloved by both author and character. As well as absorbing local color for his future comedy, Beaumarchais was also acting in Spain as a secret agent, a career which stretched over a period of years and



Wolfgang Amadeus Mozart

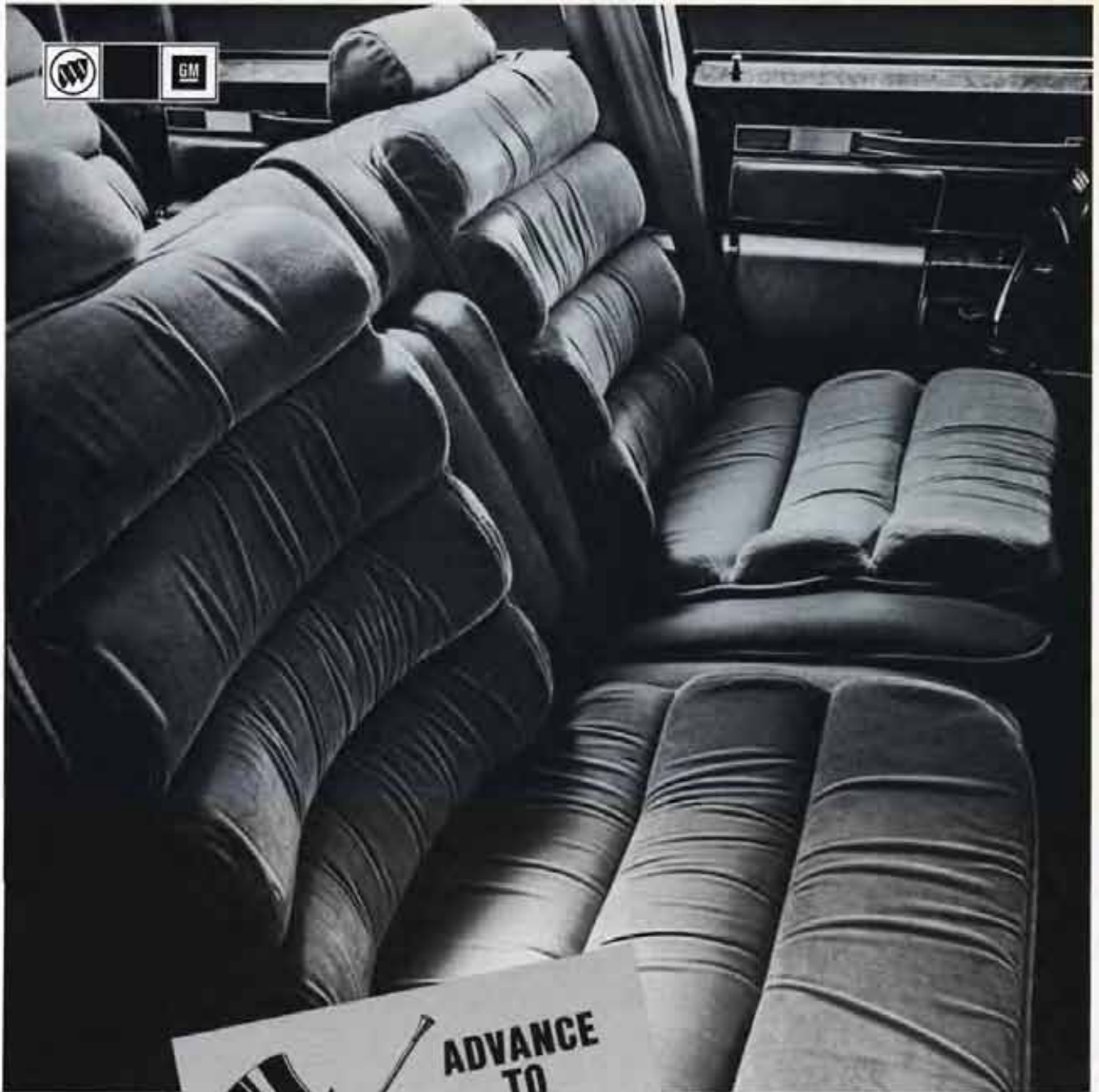
countries, interspersed with theatrical essays, the first in the domestic problem dramas then in vogue, the ultimate — *Barber of Seville*.

The production of this comedy took place under a confusion of difficulties ranging from an actor's prejudiced pride to official disfavour and repression. First of these was the refusal of the *Comediens Italiens* to take the *Barber* (then in comic opera form) because Clairval, the stage idol of the day, had himself been a barber and refused to appear on stage in that character. More important was the official disapproval Beaumarchais was undergoing in a suit against Goetzmann, a judge who had taken his bribes without honour or satisfaction, and who had denounced the dramatist before Parliament. Now Beaumarchais felt the calumny celebrated by Don Basilio. His retaliation took the form of coruscating pamphlets in which Goetzmann and the courts of law were scored off in wit so brilliant that 6,000 copies were sold in three days. The upshot of the affair was a return to "secret missions" for Beaumarchais and a cancelled production for the *Barber* on suspicion that it satirized judges. Finally on February 23, 1775, the *Barber*, now a comedy only, was presented at the *Comedie Francaise* with an opening night which disappointed both audience and author. A revision of the play, however, was made for the second performance which proved its salvation and success.

But if *The Barber of Seville* was Beaumarchais and Figaro in merry and ultimately optimistic mood, *The Marriage of Figaro* (or *La Folle Journée* to give it its original title) nine years later found both of them far more bitter, with iron beneath their golden jests and the far-off rumble of tumbrils under their dancing measures. For *The Marriage of Figaro* was, beneath its madcap plot, so iconoclastic a play that even the proverbially dull Louis XVI personally prohibited its presentation.

In the *Marriage* Beaumarchais contended not merely that a lackey imitated his master (such imitation had been a stage convention for a century), but that "in knowledge and character" the servant was often superior to the master. As a practical example the dramatist had himself risen from obscurity through his own wit and resourcefulness, owing nothing to lineage. Figaro's bitter soliloquy in Act V sums up Beaumarchais' attitude toward unmeritorious nobility in the person of Almoviva. "Because you are a great lord, you think yourself a great genius!" cries Figaro. "Nobility, fortune, rank, position . . . What have you done for so many blessings? You have given yourself the trouble of being born, that's all; the rest is a man ordinary enough! While I lost in the obscure crowd, have had to employ my knowledge and my wit merely to exist . . ." Truly this is a revolutionary speech implying as it does the intrinsic worthlessness of aristocracy, a soliloquy which Louis XVI recognized as incendiary.

More folly, however, than the superficiality of rank was attacked by the dramatist. Chamfort who read the play in manuscript thought it presented every foible of the age, the vital issues of the day, law, politics, metaphysics, in laughing scenes with serious undercurrents. Ironically enough *The Marriage of Figaro* at last reached the stage because of court sponsorship. When told of the King's opposition Beaumarchais is said to have declared, "If there is no other obstacle, my play will be produced." Whereupon he sent men and boys to



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the streets to whistle a tune incorporated in the comedy. This opposition to Louis aroused the whimsical fancy of the court whose motto soon became: "There can be no salvation without *The Marriage of Figaro*"** Fatal irony once more. They patronized their destruction. Even international relations entered the conflict, Grand Duke Paul, son of Catherine the Great, being in France with his wife who was interested in *Figaro*.

At last on April 27, 1784, hundreds of people of all classes packed the street in a near-riot for tickets to the first public performance of the *Marriage*. Napoleon looking back much later, declared that its success was "the Revolution approaching."** And it came on rapidly even though another explosion of royal wrath sent Beaumarchais to prison for six days, and even though Marie Antoinette afterwards enacted Rosine in a Trianon performance of the *Barber* with the Count d'Artois as Figaro. This private production, at which the dramatist was present, was the operatic version of the play by Paisiello, whose music died away before the familiar Rossini setting of



Pierre-Augustin Caron De Beaumarchais

1816. The amateur operatic evening took place two days after the arrest of Cardinal de Rohan in the diamond necklace scandal.

Now the Revolution was arising, and in its midst Beaumarchais, who had contributed to its spirit and strength, was afraid. Although born of the people, his fortune had been cast in courts, and as monarchy declined so did the satirist of monarchy. Yet in the whirlwind 1792 he brought out his last play on the Figaro theme and

characters, *La Mere Coupable*. In this his purpose was to evoke tears not laughter and it proved a poor third to its sparkling forerunners, in spite of achieving 114 performances in approximately sixty years.

Before the production of *La Mere Coupable*, however, Beaumarchais had been employed by the revolutionary government to secure guns from Holland (he had supplied arms during the American Revolution nearly twenty years before), had failed, and had been denounced before the National Assembly. Apparently only the memory of his plays served to keep Beaumarchais from the guillotine, and his imprisoned wife, sister and daughter were saved only by the ending of the Terror. The aging dramatist took cold refuge in a debtor's prison in England from whence he wrote another inflammatory pamphlet, not returning to France until 1796 when the Directory had replaced the Convention. Then he found himself once more acclaimed, permitted to engage in public life, and finally to die quietly, as secure in his position as Figaro who, his Revolutionary purpose satisfied, has never ceased to fulfill his comic destiny.

*This explanation originates with Lintilhac.

**Quoted by P. Frischauer, translated by M. Goldsmith.

FROM DIVA TO "DIVA"

Wilhelmenia Fernandez, who recently garnered international acclaim as the star of "Diva", the French New Wave thriller by director Jean-Jacques Beineix, personifies Michigan Opera Theatre's commitment to rising young talent.

As is usually the case, this overnight success was several years in the making. Ms. Fernandez has been appearing with the Michigan Opera Theatre since 1979 in a variety of roles carefully designed to nurture her growing talent.



Our patrons will recall her interpretation of Musetta in "La Boheme," and Donna Elvira in "Don Giovanni." Last season, to great local acclaim, Ms. Fernandez recreated her performance of Bess in Michigan Opera Theatre's "Porgy and Bess" from her 1977 success in the Broadway revival. This season, audiences will delight in her performance as Countess Almaviva in Mozart's "The Marriage of Figaro".

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JANUARY 28, 29, 30, FEBRUARY 2, 4, 5, 1983

THE TRAPP FAMILY SINGERS

By now, the story of the Trapp Family Singers is a familiar one. However, "The Sound of Music" only tells half the story of this wonderful, warm and highly religious family. When Maria arrived at the Villa Trapp there were already seven Trapp children. Georg (the Baron von Trapp) and Maria were married in November 1927 and had four children of their own.

The Trapps began singing professionally quite by accident. As part of Baron von Trapp's attempts to deal with the declining financial situation caused by Hitler's attacks on Austria, they built a chapel and had a priest and students from the neighboring Catholic University as boarders. The Trapps often sang at mass, and one day in 1935 a young priest, impressed with the family's singing, gave them pointers on how to improve their performance and subsequently became their conductor.

In August 1936, as they were singing in their park, the Trapps were "discovered" by Lotte Lehmann, who encouraged them to go to America to sing, and over their protests, entered them in a choral competition that took place the next day. The Trapp Family Choir won first prize. After that the engagements began pouring in, culminating in a series of tours in Europe and in America where they ultimately took up residence in Stowe, Vermont.

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SPECIAL ACKNOWLEDGEMENTS

A SALUTE TO the local business community and the many individuals whose commitment to the company's growth and prosperity helped make the 1981-82 Michigan Opera Theatre season possible.

As always, financial assistance is most vital and our base of support in this area continued to grow last year, not only through direct contributions, but as a result of the various activities sponsored by our invaluable Michigan Opera Theatre Guild and those who so generously gave of their services and expertise.

The following lists are indicative of the myriad forms of support upon which Michigan Opera Theatre relies for its well-being. We salute you.

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to encourage greater appreciation and enjoyment of opera by all segments of American society.

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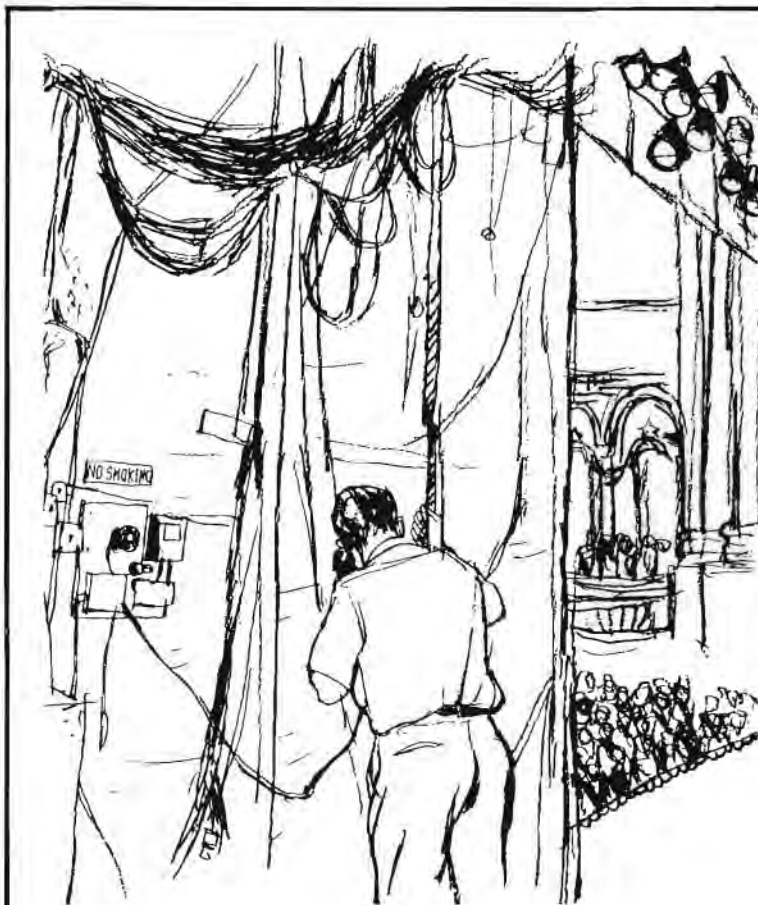
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Behind The Scenes

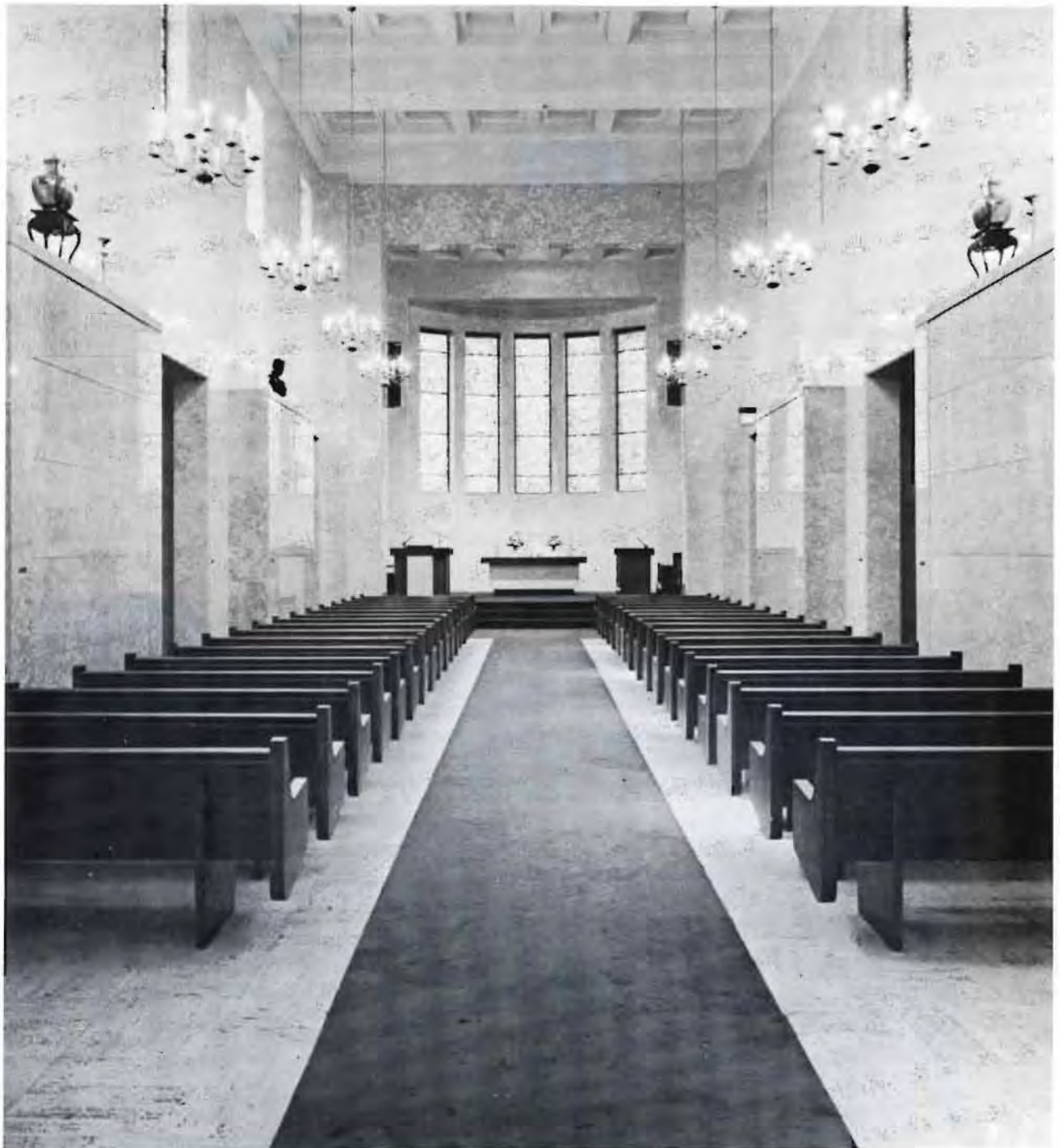
Backstage at the opera and in the purchasing and distribution center of a supermarket chain there are hard working people we never see and possibly do not realize are there. They are people who are as expert in their jobs and as important to success as the visible members of the company. Without them the curtain would never go up and the shelves in your store would remain empty.

When you thrill to the performance on stage or marvel at the endless variety of products in your supermarket, give these unseen workers a share of your applause.

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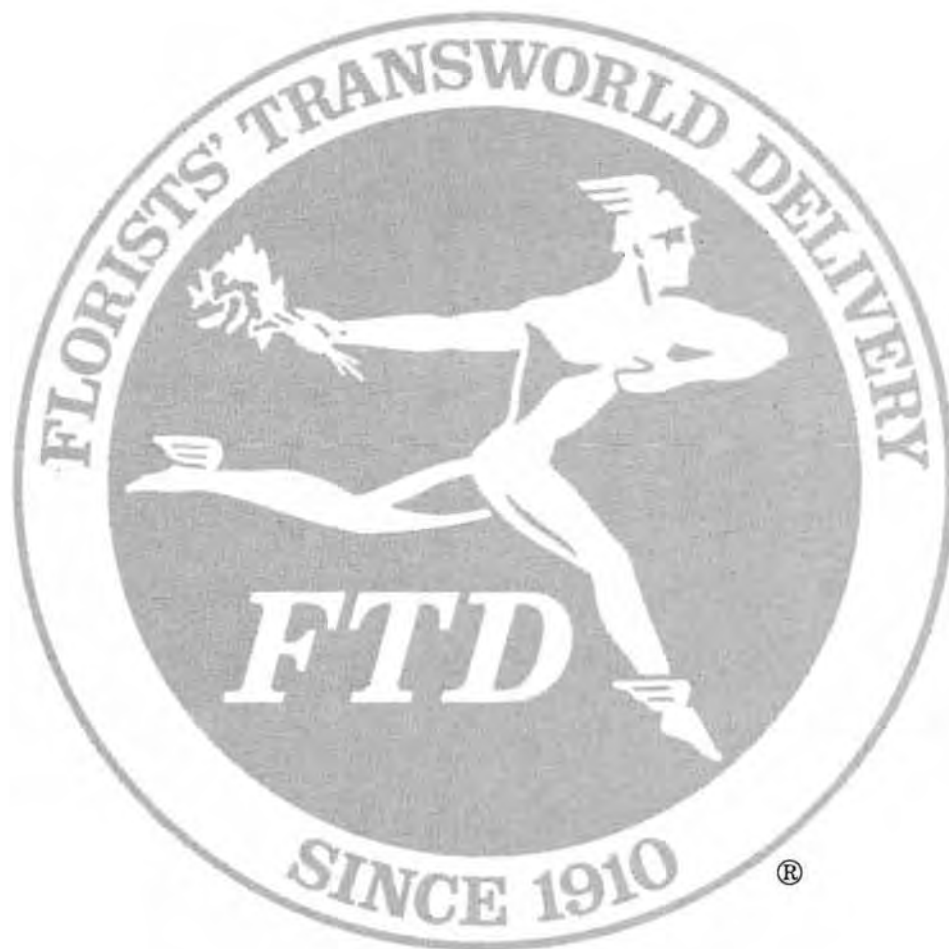
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MARGARET DIAMOND COSTUME DESIGN ENDOWMENT



*Marta Sawka, costume designer
for "The Haunted Castle"*

Margaret Diamond's love of the arts and of all things beautiful was carried out in many ways, but was particularly reflected in her knowledge and accomplishments in the world of fashion and design. It is therefore especially fitting that a yearly gift in her memory from her husband James Diamond will be designated to support a Michigan Opera Theatre project in costume design.

This year's gift will support the participation of Marta Sawka as Costume Designer and Co-ordinator for the American Premiere production of THE HAUNTED CASTLE.



*Margaret Diamond, founder of the
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supporter of Michigan Opera Theatre.*

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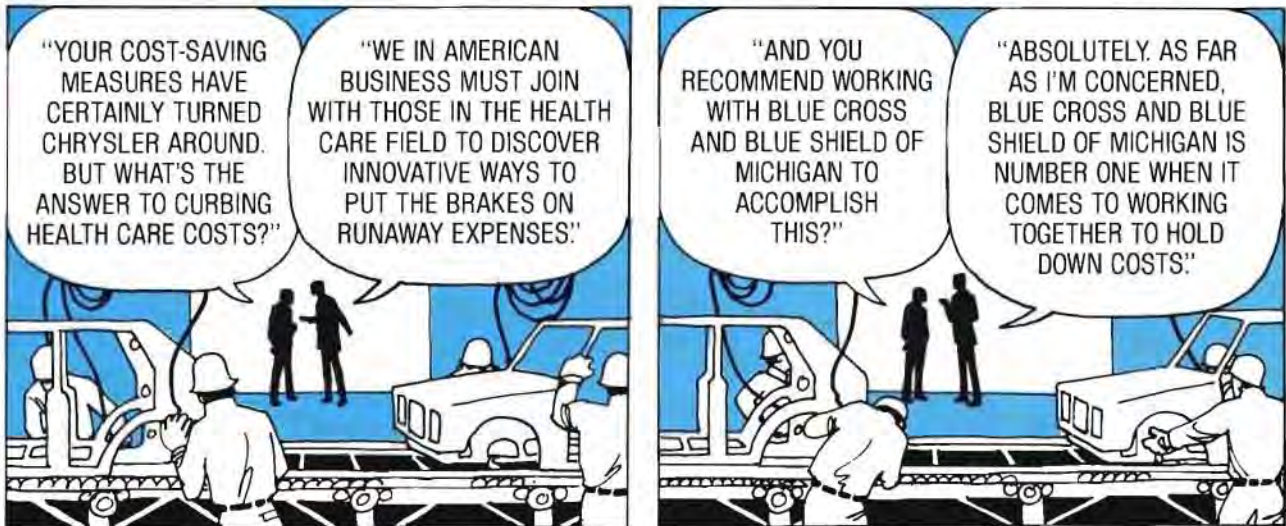
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YOUNG ARTISTS APPRENTICE PROGRAM

The Michigan Opera Theatre Young Artists Apprentice Program is an eight-week program for aspiring singers, directors, stage managers, administrators, coach-pianists and technicians interested in pursuing a career in the field of opera and musical theatre. Currently in its fourth season, this nationally competitive program is designed to provide apprentices with valuable training experience through direct participation in all areas of the main season opera productions. When apprentices are not busy singing a supporting role and learning from their professional counterparts, they are actively involved in master classes with the nationally known singers, stage directors and conductors of the season. Additionally, apprentices are offered weekly classes in make-up design, movement, stage-craft and private vocal coachings.

Since Michigan Opera Theatre's inception, it has been committed to the development and future of young American talent. The Company is particularly proud of its past apprentices who have moved on to sing and work with other companies; to compete and win major vocal competitions such as the national Metropolitan Opera contest; and to obtain teaching positions in colleges and universities. In addition to auditions and applications that are received nationally, the Michigan Opera Theatre Young Artists Apprentice Program is pleased with its continued association with the Detroit Grand Opera Association and Ohio's Bowling Green State University for identifying talented young artists.

Candidates who are interested in this exciting program should contact the Michigan Opera Theatre Production Department for current application and program information.

John P. Finck
Director of Productions

11 August 1982

ARTISTS, FALL 1982

Carolyn S. Bertrand Ypsilanti, Michigan Mezzo-soprano	Daniel Vines Ann Arbor, Michigan Tenor
Lura Lee Elliott Memphis, Tennessee Soprano	Ronald D. Williams Santa Clara, California Baritone
Dorcas Goodwin Miami, Florida Soprano	Greg W. Working Bowling Green, Ohio Baritone
Lynn Howard St. Clair Shores, Michigan Mezzo-Soprano	Kevin Beverly Detroit, Michigan Technical Production
Linda Mohler Ann Arbor, Michigan Soprano	Kevin Boleman Winter Park, Florida Technical Production
Stephen Roberts New York, New York Tenor	Beverly Brown Royal Oak, Michigan Wardrobe
Patricia Ann Sayre Saddlebrook, New Jersey Soprano	Katherine McLuskie Detroit, Michigan Administrative Production
Mitchell Sendrowitz Brooklyn, New York Baritone	Robert C. Rothmann New Rochelle, New York Stage Management
Matthew Spady Cincinnati, Ohio Bass	Anne Scanlon Monterey, California Wardrobe
Terry Stone Urbana, Illinois Tenor	Laurie Sowd Bowling Green, Ohio Coach-Pianist
C. Philip J. van Lidth de Jeude Ridgefield, Connecticut Baritone	



Valerie Errante plays Alice in Michigan Opera Theatre in Residence's production of "Alice in Wonderland"

ARTIST-INTERN PROGRAM UNDERWRITERS

Michigan Opera Theatre is grateful to The Martha Baird Rockefeller Fund for its \$10,000 grant to help underwrite the extraordinary cost of the Young Artists Intern Program. For the second year we have received the Detroit Grand Opera Association's Francis Robinson Professional Engagement Award. Last year's recipient, Ms. Kathleen Segar, is now singing in our main season. The 1982 winner, Ms. Valerie Errante, performed the role of Alice in Michigan Opera Theatre's premiere at the Kennedy Center of "Alice in Wonderland." In addition, we also appreciate the \$1,500 grant from Mr. David Gambel, and the \$500 gift from Dr. & Mrs. Richard W. Kulis. We welcome gifts to support this valuable program.

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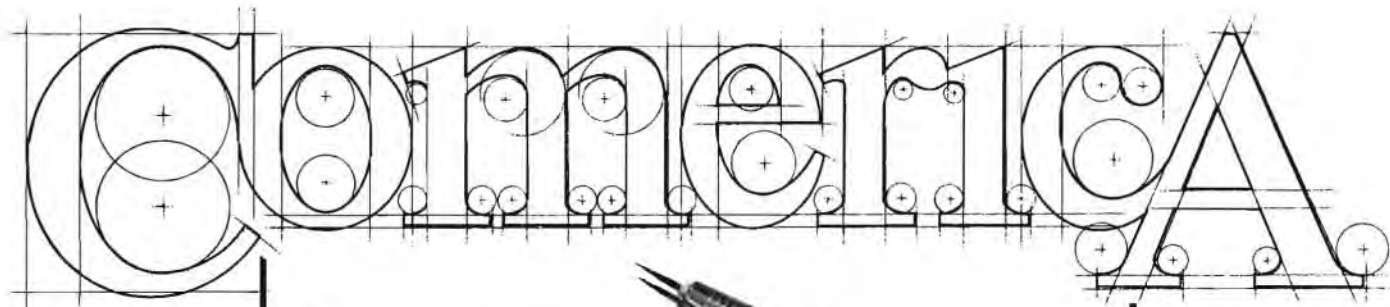
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bank in Toronto, Canada, a trust company in Boca Raton, Florida, and offices in Mexico City, Mexico, and London, England.

Now with over \$6 billion in assets and a history of 133 years of progress, we have changed our corporate name to Comerica. It's our new name for growth... a sign of things to come. By the end of the year, all our individually named subsidiaries will share the Comerica name, providing a single identity to begin our second 133 years.

Our second 133 years are just beginning.

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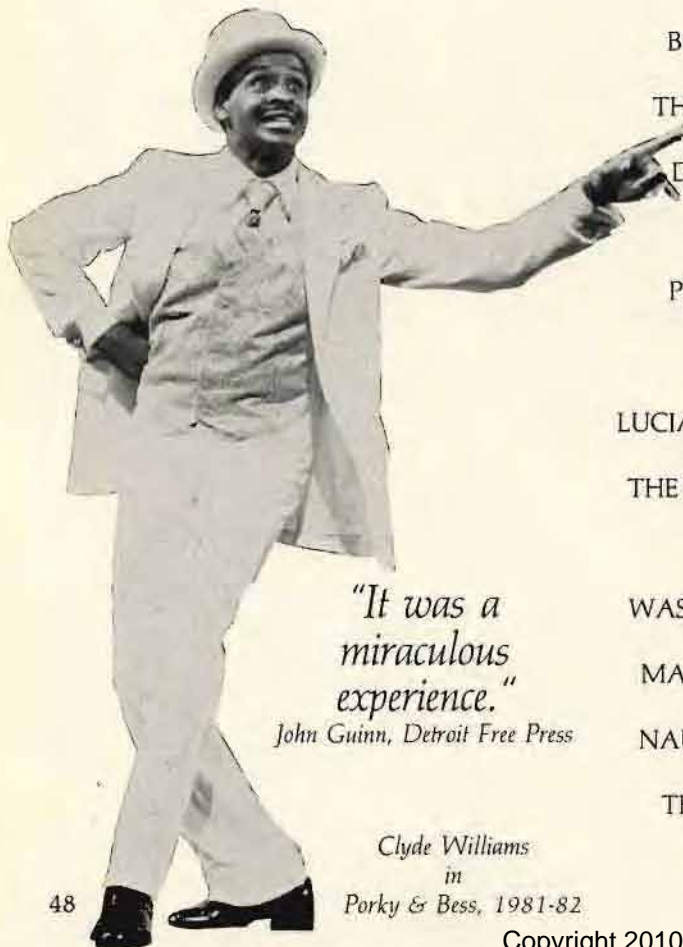
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MICHIGAN OPERA THEATRE:



Mignon Dunn as Joan of Arc, 1979



*"It was a
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John Guinn, Detroit Free Press

*Clyde Williams
in
Porgy & Bess, 1981-82*

1971-72

JOSEPH AND THE AMAZING
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Webber and Rice

LA RONDINE
Puccini

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Holst

1972-73

COSI FAN TUTTE
Mozart

TOSCA
Puccini

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Menotti

1973-74

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Verdi

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Puccini

MERRY WIDOW
Lehar

1974-75

LA TRAVIATA
Verdi

BORIS GODUNOV
Moussorgsky

THE ELIXIR OF LOVE
Donizetti

DIE FLEDERMAUS
Strauss

1975-76

PORGY AND BESS
Gershwin

LA BOHEME
Puccini

LUCIA DI LAMMERMOOR
Donizetti

THE BARBER OF SEVILLE
Rossini

1976-77

WASHINGTON SQUARE
Pasatieri

MADAME BUTTERFLY
Puccini

NAUGHTY MARIETTA
Herbert

THE MAGIC FLUTE
Mozart

1977-78

REGINA
Blitzstein

CARMEN
Bizet

THE STUDENT PRINCE
Romberg

FAUST
Gounod

AM AHL AND THE NIGHT VISITORS
Menotti

1978-79

THE PEARL FISHERS
Bizet

SHOW BOAT
Kern

LA TRAVIATA
Verdi

I PAGLIACCI
Leoncavallo

THE EMPEROR JONES
Gruenberg

1979

THE MOST HAPPY FELLA
Loesser

IL TROVATORE
Verdi

LA BOHEME
Puccini

JOAN OF ARC
Tchaikovsky

1980

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Strauss

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Mozart

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1981-82

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MIKADO
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"AN EXCITING OPERA SHOWCASE"

Christian Science Monitor



A scene from Pearl Fishers, 1978-79

"A composer could not hope for a more fullfilling realization of a new work . . . and the public was quick to recognize the all-round high standards."

Variety



"I'd call this dynamite if dynamite could sing . . ."

Jay Carr, Detroit News

*Leona Mitchell
Faust, 1977-78*

"Under the aegis of General Director, David DiChiera, Michigan Opera Theatre, through a canny selection of repertory, performers and producers, has become the focal point of a cultural renaissance in Detroit."

New York Daily News

MICHIGAN OPERA THEATRE WISHES TO THANK THE MASCO CORPORATION FOR UNDERWRITING THE COST OF THESE PAGES.

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THE MICHIGAN OPERA THEATRE GUILD

If you are an opera lover, you could be a member of one of the most active and exciting organizations in Detroit — the Michigan Opera Theatre Guild. Now in its fifth year, with 150 active members, the Guild is bigger and better than ever.

This dynamic volunteer support group assists the Opera in a variety of activities.

BOUTIQUE AT THE REN CEN

The Guild administers and staffs the unique Opera Boutique at the Renaissance Center and in the lobby during opera performances. A wide range of opera-related items — books, records, posters, jewelry, gift items and much, much more — offers an irresistible opportunity to browse, buy and support Michigan Opera Theatre at the same time.

HOSPITALITY

Guild members host performers, musicians and technicians who come to Detroit from all parts of the country to perform a variety of roles during the opera season.

FUND RAISERS

The Guild is responsible for many of Michigan Opera Theatre's fundraising events and afterglows. This year's projects include: the September premiere of *Yes, Giorgio* starring Luciano Pavarotti; a Halloween Auction/ Garage Sale and the grand opening of ENCORE — a re-sale shop highlighting vintage clothing for those on a budget.

JOIN THE STAFF

Guild members work with Karen DiChiera in the public schools as docents and often help in the Michigan Opera Theatre offices.

USHERING

This begins the second season guild members will serve as ushers for our Main Stage productions at the Music Hall. A wonderful opportunity to feel a part of it all.

JOIN THE STARS

Guild members are often included in Opera productions as supernumeraries or "Supers". A golden opportunity to be on stage, sometimes with a speaking part.

New projects are now in need of your talents, energy and charm. Please complete the Guild questionnaire tucked into this program and hand it to one of the ushers or drop it off at the lobby Boutique counter. You will receive your membership card from Guild president Norm Smith early in the season and a Guild officer will call you in a few days.

Get involved with the Guild and help Michigan Opera Theatre continue to be one of the most exciting and innovative companies in the country.

*Best wishes for
a successful season!*

**Deloitte
Haskins+Sells**

“mark of greatness”

When Luciano Pavarotti was listed by opera enthusiasts as the greatest tenor in history Pavarotti commented: "I really don't care about being number one or number two or number fifteen, as long as I have brought myself to where I was meant to be."

It is a mark of greatness when an individual in the performing arts - or in any field of endeavor - develops his or her potential to the fullest degree. On the other hand, it is a major tragedy when inertia, or neglect, conceal a talent which has power to enrich one's life, and which can contribute to the happiness of others.

Harold Schoenberg, music critic for the NEW YORK TIMES, wrote of Luciano Pavarotti: "God has kissed his vocal chords." All of us have God-given talents which are useless unless they are discovered and developed. Our ability to sing, to play a musical instrument, to act in a drama, or to handle responsibilities in the business world may be far less than what may be attainable by some others. Yet each of us has talents which are unique. The final test is whether we are willing to exert self-discipline, and to pay the price to turn potential abilities into accomplishments.

Most of the great achievements in the performing arts are made possible by sustained and dedicated effort. Pavarotti worked slavishly for many years to perfect his voice, and for many more years to establish his career. Too often we try to get by with minimum effort. We waste time which might have been used to sharpen our skills. When frustrated in our hopes for recognition we tend to blame others for our failures. Excuses hide an unwillingness to give our best to the task we need to do.

It is a mark of greatness to recognize that talents are a sacred trust, and then to work with determination to transform potential into genuine victory.

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The Residence program provides a week of operatic and cultural activities to areas that would not otherwise be exposed to the art form. These programs are designed specifically to serve varied interest groups such as universities, schools and civic organizations.

A typical Michigan Opera Theatre-in-Residence stay involves a one week program of one-act operas and lecture-demonstrations culminating in the production of a full length opera. Members of the community participate in the preparation and execution of a fully-staged production at week's end by becoming chorus and orchestra members and by providing publicity and technical assistance to our own professional staff.

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Anyone blind or reading impaired wishing information on operas prior to attending a performance can obtain background information through Wayne and Oakland County libraries for the Blind and Physically Disabled or from "Readings for the Blind" in Southfield.

Tapes for the Blind is a cooperative effort between Michigan Opera Theatre

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WORKSHOPS

Special workshops are offered for senior citizens, physically disabled, learning disabled, deaf and mentally retarded persons, and for professionals working with the disabled.

Special consultant for the Michigan Opera Theatre accessibility program is Steven Handschu, a sculptor and Fine Arts co-ordinator for the National Federation of the Blind.

OVERTURE TO OPERA

Overture to Opera presents year-round entertainment and educational programs at nominal fees. The company is comprised of experienced artists from the metropolitan area offering programs designed for a variety of ages and performance situations.

ONE ACT OPERAS

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INTEGRATED ARTS

Composition workshops which explore creativity using improvisation, sound, movement, language and design. Developed by Karen DiChiera, this original workshop has been presented extensively throughout the country and will be presented at the National Opera Association Convention this year.

CAREERS IN THE ARTS

An academic course offered to high school students through the Detroit Public Schools' radio station WDTR-FM.

BLACK STUDIES PROGRAM

Featuring Overture to Opera's "Music Tells It Like It Is," this program is based on research by Dr. Michael Gordon on the effect of historical black music on opera and other musical forms of today.

SPEAKERS BUREAU

Michigan Opera Theatre's docents are trained volunteers who provide lectures for classes and groups on all facets of opera.

COMMISSIONED WORKS

Overture to Opera has been commissioned to create a number of programs throughout the community. In 1982, a program which included opera selections in five different languages was performed for the International Freedom Festival at Hart Plaza. "A Broadway Revue" was performed for the Music Hall Benefit at the Prudential Center. "Detroit Am I" was commissioned by the Detroit Chamber of Commerce for their Leadership III Conference.

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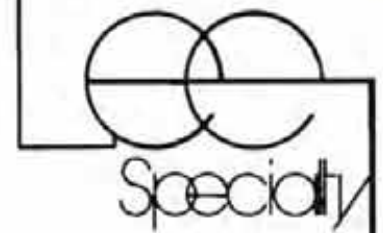
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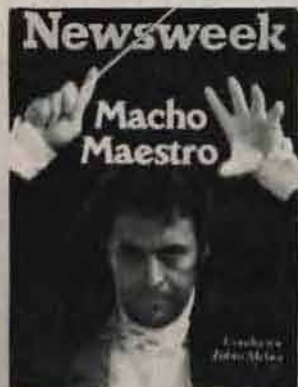
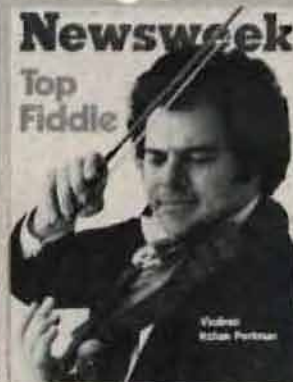


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January 27-February 20, 1983

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February 24-March 20, 1983

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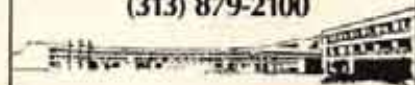
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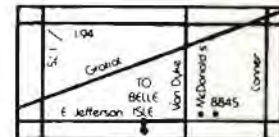
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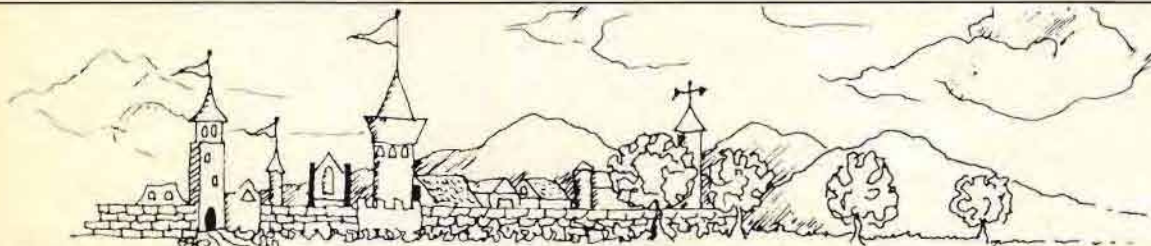


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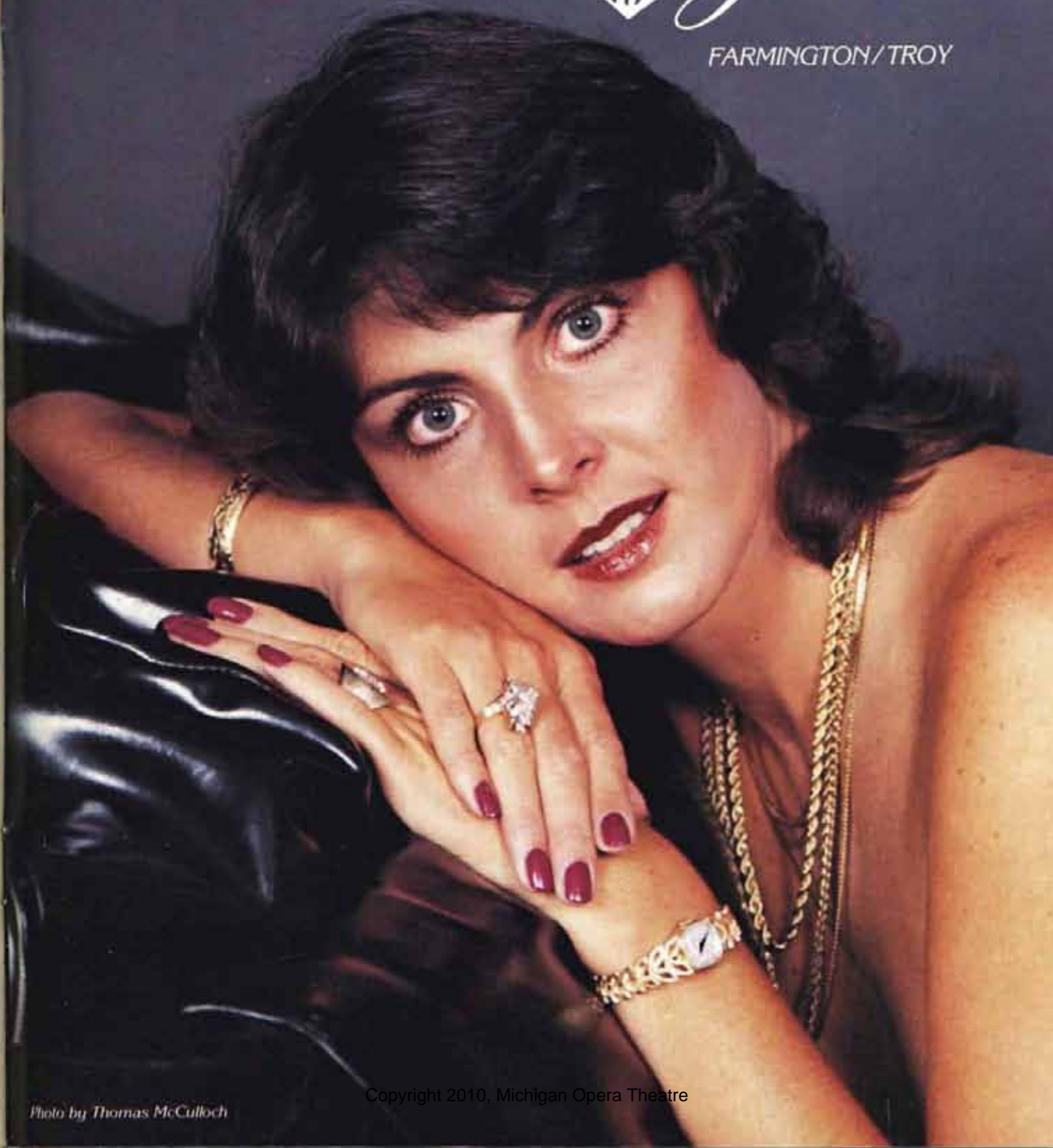


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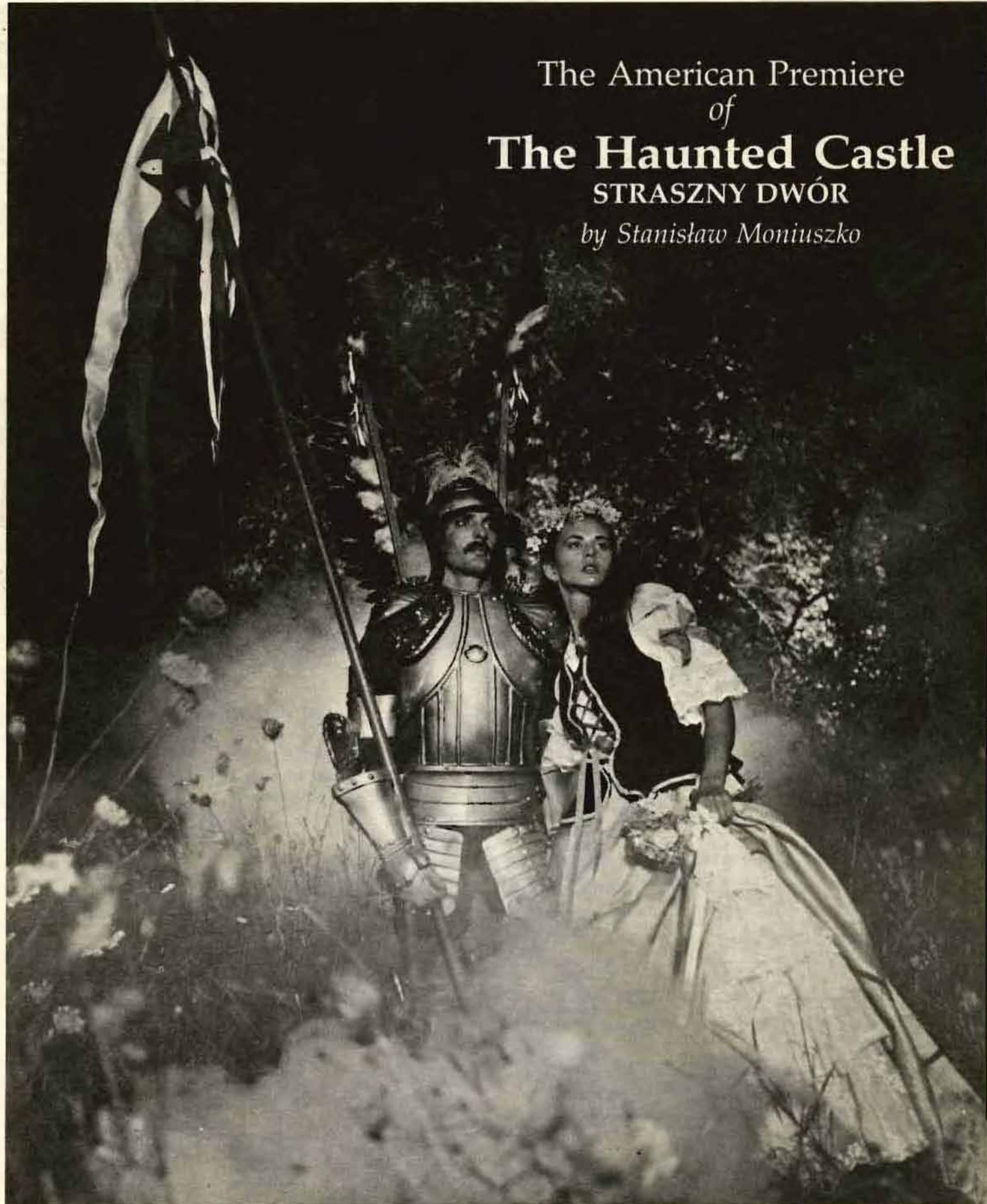


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STRASZNY DWÓR

by *Stanisław Moniuszko*



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David DiChiera, General Director



STATE OF MICHIGAN

OFFICE OF THE GOVERNOR

LANSING

September 8, 1982

WILLIAM G. MILLIKEN
GOVERNOR

Michigan Opera Theatre
Music Hall
350 Madison Avenue
Detroit, Michigan 48226

Greetings:

As Michigan Opera Theatre embarks on its twelfth season, everyone involved can take great pride in its steady growth in stature and in scope. This year's program, ranging from Mozart to Scott Joplin to the American premiere of a Polish classic by Stanislaw Moniuszko, is abundant proof of that growth.

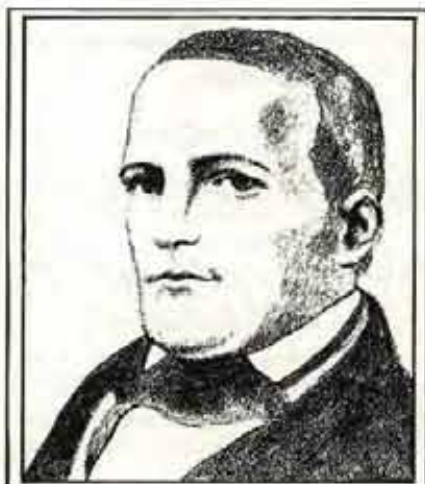
I am pleased and proud to have been associated with the Michigan Opera Theatre since its inception. I am especially pleased that the Michigan Opera Theatre is available to the people of Michigan at a time when the grace and beauty of well-produced opera can provide a much needed lift to the human spirit.

I am pleased to extend to Dr. David DiChiera and the entire company my best wishes for this season and many more to come.

Sincerely,

William G. Milliken
Governor

THE HAUNTED CASTLE (STRASZNY DWÓR) • OCT. 1-9, 1982



Stanisław Moniuszko

COMPOSER

STANISŁAW MONIUSZKO

CONDUCTOR

JACEK KASPRZYK

DIRECTOR

WOJCIECH HAIK

LIBRETTIST

JAN CHĘCIŃSKI

TRANSLATOR

SALLY WILLIAMS-HAIK

SET DESIGNER

MIŁOSZ BENEDYKTOWICZ

LIGHTING DESIGNER

MARILYN RENNAGEL

COSTUME DESIGNER

MARTA SAWKA

WIGS AND MAKE-UP

GREGORY HANCOCK

CHORUS MASTER

SUZANNE ACTON

PRODUCTION STAGE MANAGER

PEGGY IMBRIE

CAST

Stefan.....	Gordon Greer	October 1, 3, 9
	Cornelius Sullivan	October 2, 6, 8
Zbigniew (Zbigniev).....	Jeffrey Wells	
Maciej (MA-chay).....	Mitchell Sendrowitz*	
Pani Cześnikowa (Cheznikova).....	Carolyn Bertrand*	
Marta.....	Lynn Howard*	
Grześ (Georg).....	Wojciech Haik	
Hanna.....	Carol Gutknecht	
Jadwiga (Yadviga).....	Kathleen Segar	
Damazy.....	Stephen Roberts*	
Miecznik (Me-eech-nik).....	C. Philip J. van Lidth de Jeude*	
Skofuba (Sko-woo-ba).....	Joseph Warner	
Stara Niewiasta (Neviesta).....	Doris Berry	

*Indicates Michigan Opera Theatre Apprentice

ARTIST INTERNS

Carolyn Bertrand	Linda Mohler	Terry Stone
Lura Elliott	Stephen Roberts	Daniel Vines
Dorcas Goodwin	Patricia Ann Sayre	Ronald Williams
Lynn Howard	Mitchell Sendrowitz	Greg Working
C. Philip J. van Lidth de Jeude	Matthew Spady	

AUXILIARY CHORUS

Pat Balysh	Aaron Hunt	Romulus Murrell
Doris Berry	Barbara Jackson	David New
Gregory Bryant	Robert Kinnear	Kimberly Phillips
Robyn Canner	Brenda Lawrence	David Reynolds
Dick Darlak	Andrew Lipa	Bill Steiner
Eva Depa	Donna Maul	John Stokes
Linda Heim	Vincent McCormick	David Troiano
Tim Humphrey	Richard Mox	Hezekiah Williams

DANCERS

Theresa Bieniek	Mark Giacobassi	Thomas Skurski
Chris Burzynski	Martin Pack	William Wierzbowski
Nancy Dombrowski	Victoria Hornik Rosinski	Norbert Promo
Richard Dudek	Donna Marie Skurski	<i>Alternate</i>

SUPERS

Roland Aragona	Helene Mayo
Dale Austin	Jerry Orłowski
Lynn Drummey	Robert Paul
Joe Horvath	Terry Prim
Amy Kessler	David Rotter

CHILDREN

Melissa Chmielewski
James Chmielewski Jr.
Ken Makowski
Sandy Makowski
Nichol Stanley

ORCHESTRA FOR "THE HAUNTED CASTLE"

Jacek Kasprzyk, *Maestro*

Violin I

Charlotte Merkerson,
Concertmistress

Cheryl Bintz
Ann Cannell
Paula Kibildis
Helen Patricia Karakas
Randy Margitza

Violin II

Peruz Zerounian, Principal
Wilma Turco
Brooke Hoplamazian
Lina Carcone
Mary Stolberg
Francis Peterson

Viola

Ara Zerounian, Principal
James Greer
John Madison
Robert Oppelt

Violoncello

Betty Musser, Principal
Minka Christoff
Debra Mulder
Diane Lee Richardson

Bass

Marc Haas, Principal
Donald Lewandowski

Flute

Pamela Hill, Principal
Helen Near

Oboe

Ann Jacobs, Principal
Carol Guither

Clarinet

Carol Ober, Principal
Bradley Wong

Bassoon

Pamela Dion, Principal
Victoria King

French Horn

John Dion, Principal
Karen Nixon
Carl Karoub
Ernestine Barnes

Trumpet

James Underwood, Principal
Gordon Simmons

Trombone

Maury Okun, Principal
Gregory Near

Timpani

Gregory White

Percussion

Michael Wencel

*Detroit Federation of
Musicians, Local #5
A.F. of M.*

PRODUCTION

MUSIC STAFF

Mark D. Flint
*Principal Guest Conductor/
Director, Young Artist Program*

Karen Prasser
Coach/Accompanist

Suzanne Acton
Chorus Master

Laurie Sowd
Music Intern

Greg Hancock
Make-up and Wig Master

Charles Davisson
Stage Manager

Judith Paika
Assistant Stage Manager

William m'Arch McCarty
Property Master

Jackie Manassee
Assistant Lighting Designer

Denise DeYonker
Wardrobe Mistress

Abe Maius
Master Carpenter

David Sugar
Master Flyman

Tom Bryant
Master Electrician

Jack Brock
Stage Properties Head

PRODUCTION INTERNS

Kevin Beverly
Technical

Kevin Boleman
Technical

Beverly Brown
Costuming

Kate McLuskie
Production/Music Administration

Robert Rothman
Stage Management

Anne Scanlon
Costuming

PRODUCTION STAFF

John P. Finck
Director of Productions

Elizabeth Eckert
Production Administrator

Robert Murphy
Technical Director

Peggy Imbrie
Production Stage Manager

Ulla Hettinger
Costume Supervisor

Marilyn Rennagel
Lighting Consultant

PRODUCTION CREDITS

Orchestral materials for this production were made available through the generosity of the Lutnia Singing Society, Mr. Leach Gurne, President.

The Company gratefully acknowledges Mr. Danny Kozak for his contribution of various costumes for this premiere production.

SYNOPSIS: Poland-1730 New Year's Eve and the days preceding

ACT I

HOMECOMING

Scene 1: A battlefield

At their camp a band of victorious Polish knights, loaded with the spoils of war are seen celebrating the defeat of the Russians. Two brothers, Stefan and Zbigniew, take farewell of their comrades-at-arms and announce their decision to return home and to remain single. Their promise, "we will have no women in our house" follows them throughout the opera.

Scene 2: The family home in Stolnikowo

The village women and girls excitedly prepare the house for the return of the men. When the brothers and their servant arrive, the three reverently greet their ancestral home and enthusiastically make future plans. They are interrupted by the arrival of Madame Czesnikowa, a self-appointed matchmaker and the brothers' aunt. She has already made arrangements for them to be engaged and begins immediately to defeat their plans for bachelorhood. Hearing that they plan to visit the castle at Kalinowo to collect a debt, she describes the place as an abode of terror and evil. The brothers are unimpressed and make plans to depart.

ACT II

NEW YEAR'S EVE THE GHOSTS

Scene 1: Miecznik's home in Kalinowo

Miecznik's daughters, Hanna and Jadwiga, are embroidering with other young women. Bored and impatient, they abandon the needlework and make excited preparations for the traditional fortune-telling on New Year's Eve. Jadwiga dreamily reviews the folkloric signs which announce a bridegroom. Damazy arrives, a local dandy who considers himself too worldly for the traditional Polish style of dress. He dreams of a rich marriage with one of Miecznik's daughters. Miecznik enters and the fortune telling is done by dropping hot wax into a kettle of cold water and then interpreting the fantastic figures that result. On the pretext of lecturing Damazy on the qualities he demands in a son-in-law, Miecznik launches into a patriotic aria describing the ideal Polish man.

Madame Czesnikowa arrives and asks if the brothers from Stolnikowo have come. She describes them in negative terms, hoping to stifle any interest that could interfere with her matchmaking plans. The finale begins with the return to the castle of a band of hunters, who are arguing vigorously. The cellarmaster Skoluba makes elaborate claims to having shot a wild boar, but admits that he heard a second shot in the same moment that he fired. All others present assume that the shot came from two strangers passing in a coach. Stefan, Zbigniew and Maciej enter and are heartily greeted by Miecznik, who recognizes them as the sons of his best friend, now dead. Miecznik invites all to food and drink, proposing the first toast in honor of Stefan and Zbigniew's father. Hanna and Jadwiga observe the brothers with detached interest, Damazy plots to eliminate the brothers whom he already sees as rivals, Maciej and Skoluba continue to dispute the shooting of the boar, and Czesnikowa sees trouble brewing.

Scene 2: Later that evening

Skoluba prepares the visitors for the night. Hanna and Jadwiga, to mock the courage and test the nerves of Stefan and Zbigniew, have positioned themselves in the portrait frames as part of an elaborate joke. Skoluba terrifies Maciej with stories of the castle: a grandfather clock that is set to chiming by mysterious forces; walls filled with spirits; and portraits that come alive. His imagination fired, Maciej is found alone by the brothers, shaking with fear. Later, instead of sleeping, Stefan observes the stillness and the moonlight. He hears the chiming of the clock and reflects on the bewitching eyes of Hanna, on his happy childhood and remembers the melody his father sang before going into battle. Zbigniew appears, also unable to sleep and the brothers admit that they have tender feelings for Hanna and Jadwiga. All reflect on the emptiness of a life lived alone. Damazy appears from inside the clock and is caught by Maciej. Claiming to be a spirit, Damazy tells the superstitious Maciej that he is one of the many damned souls doomed to roam the castle. Stefan and Zbigniew come in and demand to know what is taking place. Damazy explains that he is testing the power of a curse that has hung over the castle ever since it was built with dishonest gold. Shocked at this revelation about their father's best friend and also eager to avoid the temptation for home.

ACT III

SLEIGHING PARTY

Scene 1: The next day

Damazy tells Hanna that the brothers spent a fearful night and are leaving immediately. Hanna is indignant and confronts Stefan and Zbigniew, but finds their answers suspicious. Left alone, Hanna finds herself still confused by the brothers' pledge to remain single. She herself sees no contradiction between marriage and military duty, but declares that she would actually encourage a soldier husband to serve his country, to "seek a higher altar" than marriage if need arose. Miecznik enters and demands to know why Stefan and Zbigniew abuse his hospitality by leaving before the New Year's celebration that night. Frightened of marriage and of giving in to their feelings for Hanna and Jadwiga, Stefan and Zbigniew give Miecznik unsatisfactory answers, which he interprets as a sign of cowardice. Maciej, trying to get Stefan and Zbigniew to leave the haunted premises as quickly as possible, blunders in with Damazy's story of why the castle is haunted. Miecznik is furious at the insulting tale he hears, but finds that Damazy has already fled. Sleigh bells announce the arrival of the guests for the evening ball. Miecznik, stung by Damazy's story, has the revelers search for him. He is discovered and made to answer for his manipulative stories. A duel of words ensues among Damazy, Stefan and Zbigniew as they vie for the hands of Hanna and Jadwiga in marriage. Miecznik demands that all activity cease until he clears the air by telling the true story of the haunted castle. This accomplished, he gives Hanna to Stefan, Jadwiga to Zbigniew. The assembled company bursts into a joyful mazurka to celebrate the new couples and give thanks for the values of family and country.

THE HAUNTED CASTLE

Carolyn Bertrand (Czesnikowa) makes her Michigan Opera Theatre debut in *The Haunted Castle*. She is currently a participant in the Young Artist Apprentice Program and has appeared previously with the Michigan Opera Theatre in the choruses of *Showboat* and *Il Trovatore*. Mrs. Bertrand has received a Bachelor of Music Education degree from Eastern Michigan University and is currently pursuing a Master of Music degree in performance there under the instruction of Glenda Kirkland.

Doris Berry (Stara Niewiasta) sang the role of Maria in Michigan Opera Theatre's 1982 and 1975 productions of *Porgy & Bess*. She also appeared as Addie in Michigan Opera Theatre's *Regina*, which opened the 1977-78 season.

Gordon Greer (Stefan) makes his Michigan Opera Theatre debut as Stefan in "The Haunted Castle". Mr. Greer recently debuted with the San Francisco Opera (*Nabucco*) and the Montreal Symphony (Verdi *Requiem*) and sang the televised broadcast of *La Damnation de Faust* at the Spoleto Festival (Italy). Since 1975, Mr. Greer has been a leading tenor with the Deutsche Oper am Rhein (Dusseldorf) and has appeared with many of the major opera houses of Germany. His operatic repertoire includes, among others, *Tosca*, *La Boheme*, *Madame Butterfly*, *Il Trovatore*, *Don Carlos*, *Un ballo in maschera*, *La Traviata*, *Boris Godunov*, *Carmen*, *Ariadne auf Naxos*, *Lucia di Lammermoor*, and *Faust*. This season Mr. Greer adds three more new roles to his repertoire: Florestan (*Fidelio*), in East Lansing, the title role in *Andrea Chenier* with the Miami Opera and Calaf (*Turandot*) in Bremen. Mr. Greer has performed extensively throughout many of Europe's greatest music festivals and orchestras, including London, Paris, Madrid, Vienna, Barcelona and Brussels and has appeared with the radio/television networks of the BBC, France, Italy, Belgium, Spain and several German networks.

Carol Gutknecht (Hanna) was featured in the July '82 OPERA NEWS as one of "16 Young American Artists on the Rise". She recently made her Chicago Lyric Opera debut as Rosalinda in *Die Fledermaus*, a role she has also sung with the Canadian Opera (Toronto), in addition to all 3 heroines in the *Tales of Hoffmann*. She made her New York City Opera debut in 1980 in *the Love for Three Oranges*, and later gained national recognition for the title role in the world

premiere of Stanley Silverman's *Madame Adare*, in addition to appearances with that company in the U.S. premiere of Wagner's *Die Feen*, *La Boheme*, *Merry Wives of Windsor*, *Clemenza di Tito*, *Student Prince*, and most recently the *Merry Widow*. Ms. Gutknecht has also appeared with the Greater Miami Opera, San Francisco Western Opera, Florentine Opera, Colorado Opera, Nevada Opera, Wolf Trap, and the Caramoor Festival. During the '83-'84 seasons she will debut with the opera companies of Seattle, San Antonio, and Tulsa. Ms. Gutknecht is an alumna of Randolph-Macon and Northwestern University.

Lynn Howard (Marta) appeared in Michigan Opera Theatre's 1981 choruses of *Tosca*, *Carmen* and *Anoush*. A Michigan Opera Theatre Apprentice this season, Ms. Howard is also Music Director at First Bethany United Church of Christ in St. Clair Shores.

Stephen A. Roberts (Pan Damazy) A versatile performer, Stephen last appeared with Michigan Opera Theatre as Goro in the 1982 tour of *Madame Butterfly* and as the White Rabbit, Cheshire Cat and Mock Turtle in *Alice in Wonderland*. An intern with Michigan Opera Theatre this season, he will also understudy the role of Arturo in our production of *Lucia di Lammermoor*.

Cornelius Sullivan (Stefan) makes his debut with Michigan Opera Theatre in *The Haunted Castle*. Mr. Sullivan made his European debut in June of 1981 with the International Arts Festival of Corfu, Greece as the Male Chorus in Britten's *Rape of Lucretia*. He has performed leading roles with The Opera Company of Philadelphia, New Jersey State Opera, Chautauqua, Friends of French Opera, Wilmington Opera Society. Mr. Sullivan was winner of the Liederkrantz Foundation Award, the Puccini Award from the New Jersey State Opera, as well as recipient of a grant from the Philadelphia Foundation.

Kathleen Segar (Jadwiga) last appeared with Michigan Opera Theatre as Mercedes in *Carmen* and Anoush's mother in the American premiere of *Anoush*. She also delighted audiences as the Queen of Hearts in *Alice in Wonderland* at the Kennedy Center, and essayed the role of Suzuki in Michigan Opera Theatre's 1982 spring tour of *Madame Butterfly*. In 1981, Kathleen was the National District Winner of the Metropolitan Opera Auditions and

a finalist in the National Regional Competition. In 1982, she went on to become a National Metropolitan Opera audition winner. Michigan Opera Theatre audiences will get to enjoy this talented artist a second time this season as she will appear as Cherubino in the Winter production of *The Marriage of Figaro*.

Mitchell Sendrowitz (Maciej) is currently a participant in the Young Artist Apprentice Program. He was educated at Oberlin College and in Goettingen, West Germany. His professional career has taken him touring throughout the United States with the Goldovsky Opera Theatre, the Vermont Opera, the Oberlin Music Theatre, the Lake George Opera Festival, the Asolo Opera, New York Lyric Opera and the Opera Ensemble of New York.

C. Philip van Lidth de Jeude (Miecznik) is making his Michigan Opera Theatre debut this season as part of the Young Artist Apprentice Program. He was most recently heard as Ben Hubbard in Marc Blitzstein's *Regina* and the Mayor in *Dr. Miracle* with the Wolf Trap Opera Company. After receiving degrees from Philadelphia's Curtis Institute of Music and the Manhattan School of Music, Philip spent two years as a member of the Lyric Opera of Chicago's Lyric Opera Center for American Artists.

Joseph Warner (Skoluba) makes his debut with Michigan Opera Theatre after appearing this past summer with the Lake George Opera Festival in *Gianni Schicchi*. Mr. Warner began his professional operatic career in 1975 as a member of Houston's Texas Opera Theatre. He made his Houston Grand Opera debut in *The Barber of Seville* in the fall of 1976. In the spring of 1980, he debuted at Carnegie Hall in Wagner's *Rienzi* with The Opera Orchestra of New York. Mr. Warner has since performed in Providence, Rhode Island, at the Kennedy Center and with the Augusta Opera. A graduate of Washburn University, Mr. Warner received his Master of Music degree from Northwestern.

Jeffrey Wells (Zbigniew) makes his debut with Michigan Opera Theatre having performed with major opera companies in the United States and Canada. In January 1982, Mr. Wells sang Colline in the San Jose Opera production of *La Boheme* and in April of that year sang El Gallo in the *Fantastiks* with the Cleveland Opera. Mr. Wells toured with the Metropolitan Opera in the spring of 1981 performing the role of

THE ARTIST'S PROFILES

Masetto in *Don Giovanni*. In that same year he appeared with the Canadian Opera as Crespel and Schlemil in *The Tales of Hoffmann* and Samuel in *The Masked Ball* and as the Imperial Commissioner in *Madame Butterfly* with Washington Opera. Mr. Wells has also performed with the Houston Grand and Cleveland Operas and in 1980 sang 26 performances of Dr. Grenvil in *La Traviata* with the New York City Opera National Touring Company.

Jacek Kasprzyk (Conductor), the young Music Director of the Polish Radio National Symphony Orchestra, has led some of the world's most distinguished ensembles, including the Berlin Philharmonic, Orchestre National de France, Orchestre de la Suisse Romande, Stockholm Philharmonic, RAI Roma, BBC Glasgow, Czech Philharmonic, and the Philharmonia. Mr. Kasprzyk made his conducting debut at the age of 14 with the National Philharmonic Orchestra in Warsaw. He started working as the Principal conductor with the Polish National Radio Symphony Orchestra in 1977 and was appointed Music Director in 1980. He also became the Musical Director of the Warsaw Opera Theatre and the Warsaw Sinfonietta. He has toured with the Polish Radio National Symphony Orchestra to Italy, the United Kingdom, France, Belgium, and the United States. He was awarded a top prize in the Herbert von Karajan Competition in 1978 and made his Carnegie Hall debut with the American Symphony Orchestra in the same year. In 1981 he made his debut at the Royal Festival Hall in England conducting the Polish Radio National Symphony Orchestra, and in February 1982 he took over for Riccardo Muti at a Royal Festival Hall concert conducting the Philharmonia. Jacek Kasprzyk has recorded for the Polish "Musa" and Supraphon record companies. He also began recording a series of Szymanowski's works for EMI in 1981, and has made numerous first recordings of works by Penderecki, Lutoslawski, Tadeusz Baird, and Marke Stachowski.

Wojciech Haik (Stage Director), also appearing as Grzés for this American premiere of *The Haunted Castle*, became a celebrated member of the Polish Mime Ballet Theatre with Henryk Tomaszewski at 17. Only four years later, at 21, he was a leading actor with the Ida Kaminska Jewish State Theatre and also began directing there. He was immediately invited to direct both opera and theatre in many other cities, among them Breslau (Wrocław) and Bautzen, where his productions

included *The Balcony* (Genet), *Nabucco*, and *Rigoletto*. He was also invited to direct *Madame Butterfly* at the Dresden Opera. Mr. Haik spent two years as assistant to the late Walter Felsenstein at the Komische Oper, and in Austria he worked as stage director and ballet soloist at the Theatre an der Wein in Vienna, as well as in Salzburg, St. Polten and Baden-bei-Wein. In 1976, Mr. Haik became the Artistic Director of the Dortmund Theatre Complex in West Germany where he was in charge of three theatres and over 900 performances each year of theatre, ballet, concert, opera and operetta productions. In 1979 Wojciech Haik was invited to the United States to teach in the New York University Graduate Theatre Arts program. While in New York, he created the experimental theatre called MORE THAN MIME, and his production there of Poe's *The Pit and the Pendulum* was sold out during the entire planned run of seven months. Mr. Haik also holds a Ph.D. in philosophy from the University of Breslau.

Milosz Benedyktowicz (Set Designer) is known for his work in set design, painting, and film. His set designs for theatre, film, and television have won wide recognition in his native Poland, and his paintings are on display in collections throughout Europe and in the United States. A graduate of the Academy of Fine Arts in Warsaw, Mr. Benedyktowicz won his first prize in set design at the age of 19 in the Polanika Film Competition, and went on to design for theatres throughout Poland in such cities as Lodz, Cracow, and Warsaw. In Warsaw he won wide acclaim for his sets at the Popular Theatre, which included a stunning production of *The Madwoman of Chaillot*, and his many accomplishments led him to become the set design consultant to Poltel (Polish National Television). Also a distinguished painter, Mr. Benedyktowicz's paintings have been hung in such expositions as the Espace Cardin in Paris, the "International Show of Realist Paintings" in Sofia, Bulgaria, and "Paintings of Socialist Countries" in East Berlin. Mr. Benedyktowicz moved to the United States in 1979.

Marilyn Rennagel, designing the lighting for *The Haunted Castle* and the *Sound of Music* as well as serving as Lighting Consultant for the overall season, will be remembered by MOT patrons for her work on *Anoush*, *Mikado*, *Don Giovanni*, *Joan of Arc* and *Il Trovatore*. For Miami Opera she has designed the lighting for their productions of *Rigoletto* and *La Fanciulla Del West* and for Dallas Opera, Ms. Rennagel has designed *Die Walkure*, *Lakme*, *Aida*, *Barber*

of Seville, *Monon*, *La Traviata* and the United States premiere of *Orlando Furioso*. This season in Dallas Ms. Rennagel will be continuing with Wagner's Ring Cycle designing *Das Rheingold*. Ms. Rennagel is currently represented on Broadway with *Woman of the Year*. Other Broadway productions include *Do Black Patent Leather Shoes Really Reflect Up?*, Tennessee Williams *Clothes for a Summer Hotel*, Peter Allen — *Up In One*, *Faith Healer* and John Curry's *Ice Dancing*. She has created the lighting for such entertainers as Rod Stewart, Billy Preston, Linda Ronstadt and Bernadette Peters, and was Lighting Consultant for Barry Manilow's World Tour in 1981.

Marta Sawka (Costume Designer) was born in Poland. She first became involved in designing costumes for dance, theatre and community arts programs as a student of Fine Arts in Wroclaw. In 1970 she left Poland and lived in Montreal, Canada where she worked with various artists as a consultant in design for projects ranging from graphic design work to organizing cabarets. In 1972 Ms. Sawka moved to New York City, worked for a jewelry design firm and continued her studies in design at the New York School of Visual Arts. It was in New York that Ms. Sawka met Wojciech Haik (*The Haunted Castle* Stage Director) and became a consultant in costume design for his experimental theatre called MORE THAN MIME. Beyond costume design, Ms. Sawka's talents are varied and extensive with special talents for oil painting, mixed media, film making and palm reading.

Sally Williams-Haik (Translator) comes from Hawaii and spent 10 years in Austria and Germany as a soprano. She graduated from "Mozarteum" in Salzburg, Austria and made her European debut at the Vienna Chamber Opera in 1970. Following this, she appeared at the Salzburg Festspiel in the Karl Böhm productions of *Die Frau Ohne Schatten* and *I Domeneo*, in Düsseldorf, and made several solo tours of the Mediterranean and Mexico by luxury liner. In 1981, she gave a Leider recital at Carnegie Hall. Sally Williams-Haik's association with Poland began in 1975 and continues to the present. Articles by her and the pseudonymous Lindsay Wilson have appeared in GOURMET ("Gathering Wild Mushrooms in Poland"), DATAMATION, and SAVVY. Sally Williams-Haik is also the author of the recently published VIDEO GAMES SCOREBOOK. At present she lives in New York and manages a team of technical writers for the computer division of the CBS television network.

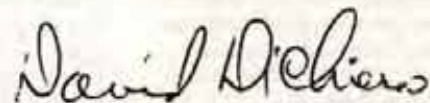
MESSAGE FROM THE GENERAL DIRECTOR

It is a special privilege to participate in bringing the American premiere of "The Haunted Castle" to the American stage. For a long time I have believed that Detroit, given its generous mixture of nationalities and an enthusiastic musical community, is a natural location for the Michigan Opera Theatre to mount a series of major nationalistic operas.

The very nature of opera enables the audience to experience a panorama of the cultural elements that distinguish one nationality from another. This past season, "Anoush" provided us with a stimulation and moving introduction to the Armenian culture. This season, "The Haunted Castle" will likewise focus attention on the dances, music, visual arts,

literature, and customs that constitute the Polish heritage. This production of "The Haunted Castle" gives us an opportunity not only to enjoy a beautiful musical masterpiece but to pay tribute to Poland and its rich traditions and culture.

In working on this project with the Polish-American community I have had the pleasure of making many new friends. Without their generous contributions and enthusiastic support, the American Premiere of "The Haunted Castle" would not have been possible.



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HAUNTED CASTLE SUPPORT FUND

Michigan Opera Theatre gratefully acknowledges the extraordinary efforts of the Polish Opera Committee, Detroit Polonia and many others for their dedication and commitment assisting Michigan Opera Theatre in its American Premiere of "The Haunted Castle".

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Thanks to Dr. David DiChiera, Director of the Michigan Opera Theatre in Detroit, the Polish opera "The Haunted Castle" -- "Straszny Dwór" by Stanislaw Moniuszko today becomes a happy reality. It is the first English translation to be heard in the Western Hemisphere and introduced to the world repertoire of the opera.

My gratitude should be expressed to all Polonia, to the Polish Opera Committee, its volunteers and supporting organizations; also to the numerous individuals, organizations and corporations of the Detroit Metropolitan Area, State of Michigan and throughout the country, for their dedication and contribution of time, money and services, to make a presentation of "The Haunted Castle" successful.

The energy, time and effort as well as the involvement of the many friends of the opera has been an overwhelming and rewarding experience.

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LUCIA DI LAMMERMoor

by Gaetano Donizetti

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DAVID DICHERA, GENERAL DIRECTOR

SYNOPSIS

ACT I

Scene 1:

Hoping to improve his declining position at court, Enrico decides to marry Lucia to the influential Arturo. Normanno, captain of the castle guard, tells Enrico why Lucia refuses to fall in with his plan. She loves a man who saved her from a wild bull's attack and meets him daily. The captain has just discovered the secret lover is Edgardo, Enrico's sworn enemy. Enrico vows to trap and slay the interloper.

Scene 2:

While awaiting Edgardo at the Mermaid's Fountain, Lucia reveals she has seen the ghost of the fountain, a harbinger of disaster. Edgardo arrives with the news that he must leave at once on a political mission in France. He wants to ask formally for Lucia's hand, but she insists on concealing their liaison. They exchange rings and pledge faithfulness till death.

ACT II

Scene 1:

Enrico has a scheme to break Lucia's resistance. With Normanno's aid, he prevents communication between the lovers by intercepting their letters. The captain gives him a forged letter for Lucia in which Edgardo supposedly writes he is breaking off their relationship because he is involved with another woman. Normanno goes to escort Arturo and guests to the castle where the wedding is to occur. Since Lucia persists in rejecting the chosen bridegroom, Enrico hands her the fake document; Edgardo's apparent perfidy staggers her. Her brother proclaims that only her marrying Arturo can save him from the block. Raimondo advises the unhappy girl to submit for the family's sake, and she reluctantly agrees.

Scene 2:

Guests fill the castle and preparations for the nuptials are complete; Arturo pledges support to his brother-in-law. Lucia recoils in distaste when Enrico presents her husband-to-be, but since she no longer expects Edgardo's return, she signs the marriage contract. Now Edgardo strides into the hall, to everyone's consternation; the principals express their conflicting emotions in the Sextet. On seeing the signed contract, Edgardo demands his ring. Crushing the love token underfoot, he storms out without letting Lucia plead her case.

ACT III

Scene 1:

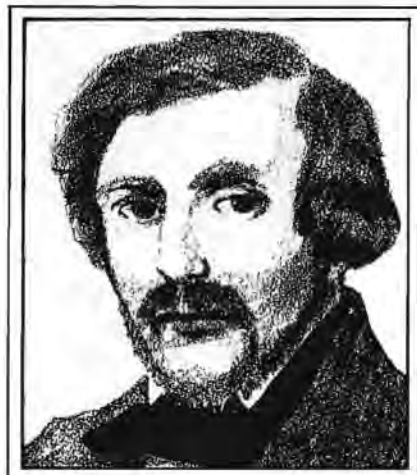
At the height of the festivities, Raimondo rushes in to announce that Lucia has gone mad and has killed Arturo. During the ensuing Mad Scene, Lucia, oblivious of her surroundings, joyfully imagines she has married Edgardo. Her mood changing, she explains how she was forced to sign the paper, though she still loves him. Lucia feels she is dying and will wait for her lover in Heaven. Enrico is overcome by remorse, and Raimondo upbraids Normanno for his treachery.

Scene 2:

At dawn, Edgardo comes to fight Enrico amid the tombs of his ancestors and expects to join them during the duel. A funeral cortege emerges from the castle, and Edgardo learns the terrible facts of Lucia's wedding night. Realizing that she indeed kept faith unto death, Edgardo stabs himself and prays for their reunion in Heaven.

Leo S. Luskin

LUCIA DI LAMMERMOOR (by GAETANO DONIZETTI) • OCT. 15-23, 1982



Gaetano Donizetti

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CAST

Normanno Daniel Vines*
Lord Enrico Ashton James Dietsch October 15, 17, 23
C. Philip J. van Lidth de Jeude*
October 16, 20, 22
Raimondo Bidebent Matthew Spady
Lucia Mariella Devia October 15, 17, 23
Pamela Myers October 16, 20, 22
Alisa Kathleen Segar
Sir Edgardo di Ravenswood John Fowler October 15, 16, 17, 22, 23
Thomas Perri October 20
Lord Arturo Bucklaw Terry Stone*

*Indicates Michigan Opera Theatre Apprentice

ARTIST INTERNS

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Lura Elliott	Stephen Roberts	Daniel Vines
Dorcas Goodwin	Patricia Ann Sayre	Ronald Williams
Lynn Howard	Mitchell Sendrowitz	Greg Working
C. Philip J. van Lidth de Jeude	Matthew Spady	

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Mariella Devia

Mariella Devia (Lucia) Metropolitan Opera Star, makes her debut with Michigan Opera Theatre as Lucia, a role that has brought her great acclaim throughout her career.

Miss Devia was born in Imperia, Italy on the Italian Riviera. She studied and graduated from the Santa Cecilia Conservatory in Rome and made her professional debut as Despina in *Così fan tutte* at the Spoleto Festival in 1972 and then at the Rome Opera as *Lucia di Lammermoor* in 1973.

Since then, Miss Devia has performed in Italy's leading theatres including Teatro San Carlo in Naples, Teatro Regio in Turin, at the Arena in Verona and with the Italian Radio and Television. At La Scala in Milan, she has performed in *Un Ballo in Maschera* and in *Don Padquale* as Norina.

Mariella Devia made her United States debut in 1977 in Los Angeles with the Piccolo Teatro Musicale di Roma. She has performed in Brussels at the Royal Monnaie Theatre, and at the Holland Festival and in Munich.

Miss Devia made a highly successful Metropolitan Opera debut as Gilda in the 1979-80 season. Following that engagement, she debuted in Parma as Lucia to great acclaim in February 1980. Miss Devia returned to the US in April 1981 to perform Delibes' *Lakme* in Carnegie Hall with the Opera Orchestra of New York under Eve Queler and upon completion went to Charleston for a series of concerts at the Spoleto Festival USA.

Mariella Devia returned to the Metropolitan in October 1981 for *Rigoletto* and has also been seen in that company's production of *Abduction from the Seraglio* in April, 1982. During that same season, Miss Devia sang Lucia in Monte Carlo and performed last summer in Caracas.

The 1982-83 season forseees many Lucias for Miss Devia. She will be performing this role with the Palm Beach Opera, Netherlands Opera, Opera de Puerto Rico and with the Metropolitan. Future plans also include *Daughter of the Regiment* with the Met.



Pamela Myers

James Dietsch (Lord Enrico Ashton) makes his Michigan Opera Theatre debut in this production. Mr. Dietsch has appeared with the New York Lyric, the Bel Canto Opera and with San Francisco's Western Opera Theatre. Mr. Dietsch joined the American Opera Center at Juilliard in 1979 and in February, 1981, sang the role of Enrico in *Lucia di Lammermoor* after which he was engaged by the New York City Opera to sing the role of Escamillo in *Carmen*. He has also performed with the companies of Lake George, Artpark, Wolftrap, Spoleto Festival USA, Minnesota Opera and the Kansas City Lyric along with the Kansas City Philharmonic, Buffalo Philharmonic and the Grand Rapids Symphony. During the 1981 season, he sang the role of Pascia Said in Verdi's *Il Corsaro* at New York's Town Hall with Carlo Bergonzi, appeared in the American Opera Center's production of *Montezuma* by Roger Sessions, returned to the New York City Opera in March 1982 for *Carmen* and performed at Carnegie Hall in May 1982 as a soloist in the Brahms Requiem with the Oratorio Society of New York. This season Mr. Dietsch will be performing with the Boston Opera, Arizona Opera, Washington Civic, and the New York Philharmonic. Next summer he will appear in Acapulco as Escamillo in *Carmen* with Placido Domingo.

John Fowler (Sir Edgardo di Ravenswood) makes his Michigan Opera Theatre debut in *Lucia di Lammermoor*. A native of North Carolina, he made his professional debut as Cassio in *Otello* with the Charlotte Opera. During the 1980-81 season, as an affiliate artist with the Cincinnati Opera he appeared in a variety of principal and feature roles, most notably that of Faust. During that season, he also performed with opera companies in Pittsburg and Hartford. In October, 1981, Mr. Fowler returned to Charlotte Opera as Rodolfo in *La Boheme* and also appeared in Grand Rapids, Michigan as Cavaradossi in *Tosca*. He then joined the Metropolitan Opera as a member of its Young Artists Development Program.

In March, 1982, John Fowler sang the title role in *Faust* with Opera Memphis and the Verdi Requiem with the Austin Symphony. He then rejoined the Metropolitan Opera for



John Fowler

performances of Flavio in *Norma* on tour later returning to the Cincinnati Opera to sing Rinuccio in *Gianni Schicchi*.

In the spring of 1983, he will make his European debut in Leige, Belgium in the title role of *The Tales of Hoffman*. The fall of 1983 is already occupied with appearances in Montreal as des Grieux in Massenet's *Manon* and in Cologne, West Germany, as Rodolfo in *La Boheme*.

Pamela Myers (Lucia) has delighted Michigan Opera Theatre audiences with her portrayals of Mimi in *La Bohème*, Marguerite in *Faust*, and Violetta in *La Traviata*. The role of Lucia is not unfamiliar to her. Her debut in Great Britain as Lucia was praised for "... a brilliant performance ... cool, calm and spellbinding." That 1980-81 season produced a number of important debuts for Ms. Myers, most notably, her West German debut, at the request of the composer, as Juana in Menotti's *La Loca*, and she made her New York City Opera debut with successful portrayal of Margherita and Elena in *Mefistofele*. In the 1981-82 season Ms. Myers returned to New York City Opera as Mimi and Musetta in *La Bohème*, Violetta in *La Traviata* and Micaela in *Carmen*. During that same season she made her San Diego debut as Marguerite in *Faust* and she returned to that company in the spring of 1982 to sing Liu in *Turandot*, a role she sang with great success at the Baltimore Opera in 1980.

Ms. Myers, who made her professional debut in 1977 as the Countess in *Figaro* with the San Francisco Western Opera, has drawn international attention with engagements that have included her Italian debut in Menotti's *La Loca* at the Spoleto Festival, as the Countess in *Figaro* in Winnipeg, performances in *Luisa Miller* in Nancy, France along with appearances at the Salzburg Festival.

DOOR ARTIST'S PROFILES



James Dietsch

Thomas Perri (Sir Edgardo di Ravenswood) in Wednesday's performance makes his debut with Michigan Opera Theatre. Mr. Perri has been singing professionally since 1966 having performed with the Metropolitan Opera Studio, New Jersey State Opera and the Carnegie Hall Opera Series. He has performed lead roles in over 14 different operas to include: *Carmen*, *Rigoletto*, *Madame Butterfly*, *Aida*, *Andrea Chenier* and *Faust*. Mr. Perri has received his Ph.B. in Industrial Psychology from Northwestern University accompanied with a Minor in Music.

Kathleen Segar (Alisa) appeared recently with Michigan Opera Theatre's American premiere of *The Haunted Castle* as Jadwiga. Ms. Segar will also be remembered for her roles as Mercedes in *Carmen* and Anoush's mother in the American premiere of *Anoush* last season. She also delighted audiences as the Queen of Hearts in *Alice in Wonderland* at the Kennedy Center, and essayed the role of Suzuki in Michigan Opera Theatre's 1982 spring tour of *Madame Butterfly*. In 1981, Kathleen was the National District Winner of the Metropolitan Opera Auditions and a finalist in the National Regional Competition. In 1982, she went on to become a National Metropolitan Opera audition winner. Michigan Opera Theatre audiences will get to enjoy this talented artist a second time this season as she will appear as Cherubino in the Winter production of *The Marriage of Figaro*.

Matthew Spady (Raimondo Bidebent) a member of the Young Artist Apprentice Program, is a native of Chuckatuck, Virginia. He has sung a variety of opera roles, comprimario and leading, with Cincinnati Opera, Center Civic Opera (Kentucky), Opera Barga (Lucca, Italy), Richmond Opera Alliance (Virginia) and the Pittsburgh Chamber Opera Theatre. He has also sung in concert with the Richmond Symphony (VA) and the AIMS Orchestra (Grag, Austria). He holds degrees in English and Music from the College of William and Mary, Virginia Commonwealth University, and the College Conservatory of Music of the University of Cincinnati, which he at-



C. Philip van Lidth de Jeude

tended as a Corbett Opera Scholar. His current project, in addition to performing, is researching a book on the life and works of Vincenzo Righini.

Terry Stone (Lord Arturo Bucklaw) is currently a participant in Michigan Opera Theatres Young Artist Apprentice Program. Since the fall of 1978, Mr. Stone has appeared with the Illinois Opera Theatre in productions including *The Merry Widow*, *Così Fan Tutte*, *Madame Butterfly*, *Barber of Seville*, *Carmen* and the *Abduction from the Seraglio*. In the winter of 1982 he understudied the role of Ralph Rockstran in Opera Theatre of St. Louis' production of H.M.S. Pinafore. Having received his Bachelors and Master of Music from The University of Illinois, Mr. Stone is currently working on a doctoral program in Musical Arts from that same University.

C. Philip van Lidth de Jeude (Lord Enrico Ashton) made his Michigan Opera Theatre debut this season as Miecznik in the American premiere of *The Haunted Castle* as part of the Young Artist Apprentice Program. He was most recently heard as Ben Hubbard in Marc Blitzstein's *Regina* and the Mayor in *Dr. Miracle* with the Wolf Trap Opera Company. After receiving degrees from Philadelphia's Curtis Institute of Music and the Manhattan School of Music, Philip spent two years as a member of the Lyric Opera of Chicago's Lyric Opera Center for American Artists.

Daniel Vines (Normanno) makes his debut at Michigan Opera Theatre as part of the Young Artist Apprentice Program. Some of Mr. Vines professional credits include performances with the Ft. Worth Opera Co. as Guiseppi in their production of *La Traviata* and in Cincinnati in the role of Van Austerburg in a production of *Student Prince*. A graduate of the University of Cincinnati, Mr. Vines is currently a Master of Music Candidate at the University of Michigan.



Kathleen Segar

Franco Gratale (Stage Director) made his operatic debut directing *Rigoletto* with the New Jersey State Opera.

Mr. Gratale has worked extensively in Europe, staging such operas as *Aida*, *Don Carlos*, *Norma*, *Tosca* and *La Bohème* at the Comunale de Jesu, Padova, Ravenna and San Remo in Italy; and also at the Split Festival in Yugoslavia; in Saarbrücken, Germany and Lyon. Mr. Gratale also received wide acclaim for his production of *La Fanciulla del West* in Trieste.

At the New Jersey State Opera, Mr. Gratale has directed productions of *Tosca* and *Fedora* both with Magda Olivero, *Carmen* with Mignon Dunn, *Hansel and Gretel* with Frederica von Stade and Beverly Sills's first *Norma*. For this *Norma*, Mr. Gratale also designed the production and the costumes for Miss Sills. He also staged a new production there of *Attila* with Leyla Gencer which he also designed the sets and costumes.

Franco Gratale has also been production coordinator for the Opera Orchestra of New York under the direction of Eve Queler presenting staged evenings of rarely heard operas with such singers as Plácido Domingo, Renata Scotto, Montserrat Caballé, José Carreras and Raina Kabaivanska. Mr. Gratale was also production stage manager for the Broadway production of *Odyssey* starring Yul Brynner and Joan Diener.

Most recently, Mr. Gratale has directed Renata Scotto in *La Bohème* at the Opera Metropolitana in Caracas and Matteo Manuguerra in *Rigoletto* in Providence with the Artists Internationales. In the summer of 1981, Mr. Gratale toured Hong Kong and Korea directing Metropolitan Opera singers in staged evenings of *Madame Butterfly*, *Aida*, *Carmen* and *Samson and Dalila*. Upon returning from the Orient, he went on to Puerto Rico to direct a production of *Madame Butterfly* with Renata Scotto. In the fall of 1981, he made his directing debut in Memphis with Opera Memphis's production of *Rigoletto* with Louis Quilico.

In the spring of 1982, Franco Gratale directed *La Froza del Destino* with the Palm Beach Opera, a company he returns to in 1983 for *Lucia*. In the summer of 1983, Mr. Gratale returns to the Orient for a new set of staged operas with Met singers.

ARTISTS PROFILES continued

Mark D. Flint (Conductor) returns for his sixth season as Principal Guest Conductor and Director of the Young Artist Program. Mr. Flint is a young conductor whose busy career has taken him from coast to coast. At San Francisco's Western Opera Theatre and Spring Opera he has conducted *Romeo and Juliet* and *The Elixir of Love*, at the Los Angeles Opera Company, *La Bohème*, and at the Lake George Opera, where he is a veteran of many seasons, *Carmen* and *Abduction from the Seraglio* among others. Mr. Flint has served on the faculty of the Cincinnati College Conservatory and has also acted as Music Director of Young Artists' Programs for the Midland Festival in Michigan and The Lake George Opera. His most recent appearance with The St. Louis Opera won him the New York Times' praise as a conductor "with a real feeling for the lilt and buoyancy that can make the score irresistible from beginning to end." Upcoming engagements for Mr. Flint include performances of *The Barber of Seville* for the Rochester Opera and Chicago Opera Theatre, *Carmen* for The Augusta Opera, *La Bohème* for The Augusta Opera and Columbus Opera, and *Abduction from the Seraglio* at The Memphis Opera.

Fred Jason Hancock (Lighting Designer) Fred returns to Michigan Opera Theatre after being the assistant Lighting Designer for last season's productions of *The Mikado* and *Porgy and Bess*. He was also the assistant lighting designer for the 1980 season of the Dallas Opera. Fred's design credits range in scope and style from *West Side Story* at the American Shakespeare Festival to Ira Levin's thriller, *Veronica's Room* at the Provincetown Playhouse in New York. He is a graduate of both New York University and Boston University.

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 Wilma Turco
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 Kathy Spratt
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Viola

Ara Zerounian, Principal
 James Greer
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Violoncello

Betty Musser, Principal
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 Diane Lee Richardson

Bass

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*Dog and Trainer —
Lori Conrad*

The Michigan Opera Theatre gratefully acknowledges the St. Andrew's Society and Mr. Jeffrey Montgomery for their support of the dancers and their costumes. Special thanks to the members of the St. Andrew's Society Bag Pipe Band that provided music on both opening nights.

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MICHIGAN OPERA THEATRE

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presents



TREEMONISHA

A DETROIT
PREMIERE

Words and Music

BY

SCOTT JOPLIN.



Treemonisha

SYNOPSIS

In his Preface to *Treemonisha*, Scott Joplin sets the scene at a plantation in his native Texas-Arkansas country and — in a verbal flashback — gives the background of the plot. In 1866, just after the close of the Civil War (18 years before the action begins), the “white folks” had departed, leaving the estate in the care of a trusted former slave, Ned. All the newly freed Negro families living on the plantation were illiterate, and, except for Ned and his wife, Monisha, were superstitious and believed in “conjuring.” Even Monisha, according to Joplin, “being a woman, was at times impressed by what the more expert conjurers would say.” These were Zodzetrick, Luddud and Simon, who “earned their living by going about the neighborhood practicing conjuring, selling their little luck-bags and rabbits’ feet, and confirming the people in their superstitions.”

The prayers of Ned and Monisha, who were childless, were miraculously answered when they found a “light brown-skinned girl about two days old” under the great tree that stood before their cabin. Pretending to their neighbors that the child was theirs, they at first named her Monisha, but when she displayed a special fondness for playing under the tree where she had been found, they renamed her Treemonisha.

Ned and Monisha dreamed of “educating the child so that when it grew up it could teach the people around them to aspire to something better and higher than superstition and conjuring.” When she was seven years old, the couple arranged to do the laundering and woodchopping for a white family in the neighborhood in exchange for lessons for Treemonisha from the “lady of the house.”

ACT I

As the opera begins, Treemonisha, now 18 years old, is the only educated person in the settlement and ready to embark “upon her career as a teacher and leader.” In the opening scene she comes into conflict with Zodzetrick, the “goofer dus’ man,” who is trying to sell a “bag o’ luck” to Monisha. Ned angrily intervenes, and, in the ensuing argument, Treemonisha tries to convince Zodzetrick of the great harm he is doing by preying on the people’s ignorance and superstition. Zodzetrick furiously turns on Treemonisha and threatens her, but she is defended by Remus, a young man whom she has taught to read and write, and who is consequently deeply grateful. Everyone is relieved when Zodzetrick, still threatening dire vengeance, finally departs.

A party of neighbors now arrives to help with the cornhusking. Since this is a traditional occasion for celebration as well as work, a joyous ring play is sung and danced before the cornhusking begins. In a holiday mood, Treemonisha admires the leafy wreaths worn by the other young girls, and she goes to her tree to gather leaves for a wreath of her own, but she is stopped by Monisha, who admonishes her not to pick its leaves. Monisha then reveals, in the arias “The Sacred Tree” and “Treemonisha’s Bringing Up,” the secret that she and Ned had so closely guarded for the past 18 years: that Treemonisha is not their own daughter.

Everybody is thunderstruck at this disclosure. Treemonisha, deeply affected, warmly and movingly assures Monisha that she loves her and Ned as if they were her own parents. Then, as Parson Alltalk arrives to collect his tithes and launches into a sanctimonious sermon (“Good Advice”), Treemonisha slips away to the woods with Lucy to find leaves for her wreath. Before long, Lucy, bound and gagged, stumbles back alone, sobbing out the dreadful news that Treemonisha has been kidnapped by Zodzetrick and Luddud. In the horrified confusion that follows, the young men all rush off together to rescue Treemonisha. But Remus goes forth alone, fantastically

disguised in the suit worn by the scarecrow hanging in the adjacent cornfield, to save his Treemonisha by out-frightening the evil conjurers at their own superstitious game.

In the conjurers’ lair in a deep and eerie forest, a grotesquely masked assemblage is giving affirmative responses to Simon’s spooky credo (“Superstition”). Zodzetrick and Luddud enter with the captive Treemonisha. Agreeing that she represents a threat to their very existence, the conjurers decide to give Treemonisha the “punishment dat’s waitin’ for her.” They go off to find the appropriate instrumentality of punishment, leaving the bound-and-gagged Treemonisha alone to be menaced by the terrifying birds and beasts — and even the plants — of this fearsome forest. These include a group of bears, who cavort around her to the accompaniment of a syncopated waltz (“Frolic of the Bears”) and their own distinctive roars of “oo-ar.” The bears scatter when the conjurers return with a monstrous wasps’ nest, into which they are about to hurl Treemonisha when Remus stalks in with his scarecrow disguise. The conjurers, believing him to be the devil, run screaming from the scene.

After mutual reassurances, Treemonisha and Remus begin their homeward journey. Toward the end of the day they meet some workers in a cotton field who direct them on their way, and then — at the sound of the dinner horn — fling themselves into the ebullient “quittin’ time” song, “Aunt Dinah Has Blowed de Horn.”

ACT II

Treemonisha and Remus continue their journey, fording a swamp inhabited by strange and wonderful flora and fauna, and coming to a ruined plantation, where an old slave block provides them with a memorable moment of racial realization. They continue their trip.

At the cabin, Monisha, in despair, sings the duet, “I Want to See My Child,” with Ned, who tries to comfort her. Suddenly her child is there, and all the neighbors come crowding around to express their joy at Treemonisha’s deliverance and their congratulations to Remus.

Amid this jubilation the young men who had gone to rescue Treemonisha return with Zodzetrick and Luddud, whom they have captured. There is a general outcry for vengeance: “Punish them! Rebuke them and beat them hard! We will punch and we will kick them very hard! You must beat them hard!” But Treemonisha silences the people with the telling words: “You will do evil for evil if you strike them, you know.” And then — perhaps stretching tolerance to an unrealistic degree: “Just give them a severe lecture and let them freely go.” Because everyone looks up to Treemonisha and respects her superior judgment, the villains are reluctantly forgiven and set free, but not before they have been soundly lectured by Remus (“Wrong Is Never Right”) and Ned (“When Villains Ramble Far and Near”).

The experience has taught the people that they can no longer allow themselves to be victimized by their own ignorance. Realizing that they need guidance, and recognizing Treemonisha’s superiority, they ask her to become their leader (“We Will Trust You As Our Leader”). When she expresses doubts whether the men would follow a woman’s guidance, she is fervently assured that they would, and she accepts. Everybody celebrates by singing and dancing “A Real Slow Drag,” which brings the opera to a joyous and positive conclusion, with its triumphant refrain: “Marching onward, marching onward. . . .”

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The Houston Grand Opera.

Carmen Balthrop, (Treemonisha) will be remembered by Michigan Opera Theatre Audiences for her portrayal of Micaela in the company's 1977 production of *Carmen* and as Leila in the *Pearl Fishers*. Ms. Balthrop has received world wide acclaim for her performance in the title role of *Treemonisha*. She starred in the title role for the Houston Grand Opera review of Joplin's *Treemonisha* which she then repeated when the production ran at New York's Palace and Oris Theatres on Broadway and at the Kennedy Center in Washington, D.C. She can also be heard on the Deutsche Grammophon recording of this work.

Last summer she joined the Houston Grand Opera again for the filming of *Treemonisha* for PBS. Ms. Balthrop says she "is committed to the opera *Treemonisha*" and is "eager to see this work of the genius Joplin receive its due acclaim."

Equally adept — and in demand — as a concert and recital artist, her repertoire spans three centuries, from Handel through Verdi, Brahms and Gershwin to the contemporaries. She has been heard with The Boston, Detroit, San Francisco, Los Angeles Philharmonic and Houston Symphonies.

In April and May of 1982, Ms. Balthrop was invited to Shanghai, China to perform Samuel Barber's *Knoxville Summer of 1915* with The Shanghai Philharmonic. She debuted at the Spoleto Festival, Spoleto, Italy in Monteverdi's *L'incoronazione Di Poppea* as Poppea, a role which she also recorded and filmed in Venice, Italy. Ms. Balthrop is just returning to the U.S.A. from performing in a new production of Gluck's *Orfeo* in Venice. Ms. Balthrop is married to Dorceal Duckens, who appears as Ned. They make their home in Houston, Texas with their little girl.

Darryl J. L. Conoway, (Luddud) returns to Michigan Opera Theatre having performed with the company last in 1973.

Mr. Conoway was recently the Musical Director and Conductor for the successful production of "Purlie" performed at Music Hall Center. A talented musician as well as vocalist, Mr. Conoway in 1981 was the Organist and Music Director for both the Interdominational Church of Prayer and The New St. Ruth Choir. A member of the Rackham Symphony Choir, Mr. Conoway was also a participant in the 1981 Metropolitan Opera Regional Auditions.

Dorceal Duckens, (Ned) makes his Michigan Opera debut in *Treemonisha*. The role of Ned is a familiar one to Mr. Duckens, who performed the role with both the Houston Grand Opera and the Los Angeles Opera Companies. He recently sang the role of Ned for the PBS filming of the production with The Houston Grand Opera.

Other professional credits for Mr. Duckens include: Sid in Puccini's *Fanciulla Del West* with The Houston Grand Opera and the role Marcello in Puccini's *La Boheme* with the Los Angeles Opera Company.

Mr. Duckens who sang a recital at the Spoleto Festival in Spoleto Italy received both his Bachelor and Masters degrees from Prairie View A&M University in Texas.

Dorcas Goodwin (Treemonisha) currently a participant in The Michigan Opera Theatre's Young Artist Apprentice Program, makes her debut with the company in two performances of *Treemonisha*. Miss Goodwin, born in Memphis, Tennessee, received her Masters of Music Degree from the University of Tulsa. She has appeared with the Greater Miami Opera's "Florida Family Opera" division in the roles of Alison in *The Wandering Scholar*, Monica in *The Medium*, and the Nightclub Singer in *Trouble in Tahiti*. She has also sung the roles of Rosina in *The Barber of Seville* and Partelote in Barthelson's contemporary opera *Chanticleer* with the South Florida Theatre Company. Miss Goodwin has been a soloist with the Miami Beach Symphony.

Michael Hendricks, (Remus) is a native Detroit and a graduate of McKenzie High. Mr. Hendricks received vocal training at Michigan State University. While there, he performed with The Michigan State University Chorale and Chamber Orchestra in works of Baroque and 20th Century Composers.

A major soloist within Detroit and surrounding communities, Mr. Hendricks has sung the tenor solos in "Messiah" performances with The Windsor and Warren Symphonies, as well as appearing with The Allen Park Symphony and Detroit Bach Chamber Orchestra in Orchestra Hall. Mr. Hendricks is currently a member of the Cantata Academy of Metropolitan Detroit as well as The Jewell Chorale.

Larry Hooks, (Cephus) a native Detroit makes his Michigan Opera Theatre debut in *Treemonisha*. Mr. Hooks is currently a soloist with the Temple of St. Jude Church and the lead singer with Opus IV. With Opus IV he has enjoyed major engagements with clubs in Detroit, New York, Boston and Los Angeles.

Dorlores Ivory (Monisha) returns to Michigan Opera Theatre in a role she recently performed with the Houston Grand Opera. Ms. Ivory portrayed the role of Serena in Michigan Opera Theatre's 1982 production of *Porgy and Bess*. She has performed the role of Serena on tour through Europe, New Zealand, Australia and Israel.

A native Detroit, Ms. Ivory made her debut at Carnegie Hall which won her critical acclaim. She performed oratorio in and around New York City and was a soloist with the New York City Opera — Title III Program. She was the winner of the Martha Baird Rockefeller Grant for Continued Study and has performed leading roles with the St. Paul Opera Company and the Springfield Symphony Orchestra in Massachusetts.

Oral L. Moses, (Simon) a member of Michigan Opera Theatre's Overture to Opera Company, in the 1981-82 season performed the role of Bluster in Mozart's *The Impresario* along with many productions of Opera Event. Currently a doctoral student at the University of Michigan, Mr. Moses received his Master of Music from U of M in 1978. A native of South Carolina, Mr. Moses graduated Magna Cum Laude from Fisk University in Nashville, Tennessee in 1975. He has coordinated opera productions for The University of Michigan School of Music along with coordinating a city wide music program for gifted students in Ann Arbor.

Lattilia Ronrico, (Monisha) has performed with Michigan Opera Theatre in productions of *Carmen*, *Faust*, *Student Prince*, *Pearl Fishers*, *Show Boat*, *Pagliacci* and *Joan of Arc*, as a member of the apprentice program.

Ms. Ronrico resides in Windsor and has been heard most recently as a vocalist with The Windsor Symphony Orchestra, and as a vocalist with the Detroit Scholar Cantorum and Orchestra performing *Symphony No. 9 in D Minor* and *Miss Solemnis* by Beethoven.

Ms. Ronrico, was recognized as a tremendous talent when she won the Canadian National Exhibition Vocal Competition in Toronto, Canada at the age of 12.

Lisa Scott (Lucy) who played the role of Annie in Michigan Opera Theatre's 1982 production of *Porgy & Bess* is currently a senior at Cody High School. A very promising young talent, she toured last July with The Musical Youth International to Austria, Holland, Germany and Belgium. She has recorded with The Lemon Gospel Chorus and the James Cleveland Workshop Choir.

ARTIST PROFILES

Clyde Williams, (Zodzetrick) made his Michigan Opera debut as Sportin' Life in the company's 1982 production of *Porgy and Bess*, a role he performed in Austria, France, Israel, Norway and Portugal. He also played the role under James Levine during a May Festival concert in Cincinnati. He has concertized with the Cincinnati Orchestra under Thor Johnson as well.

Mr. Williams' work in theatre ranges from featured roles in the Broadway productions of *Blues for Mr. Charlie*, *Utbu* and *Tambourines to Glory* to the lead in a Memphis Lyric Theatre mounting of *Purlie*. His television credits includes appearances on *The Tonight Show*, *Lincoln Center First Anniversary Show* and several soap operas.

Ronald Dean Williams, (Andy) made his debut with Michigan Opera Theatre-in-Residence production of *Madame Butterfly* as Sharpless last spring. He made his debut at the Kennedy Center last spring when he toured with the company's production of *"Alice in Wonderland"* playing the roles of the Duchess, The Gryphon and The King of Hearts.

A native Detroit resident now residing in California, his other professional credits include appearances at the San Francisco Spring Opera Theatre's *Lost in the Stars* and the San Jose Community Opera's production of *Geronimo*.

As a student at San Jose State University, Mr. Williams appeared as Mac Heath in Bertold Brecht's *Three Penny Opera*, in the title role of Puccini's *Gianni Schicchi*, and as Aeneas in Purcell's *Dido and Aeneas*. Mr. Williams was a recipient of the Honor Emeritus Faculty Music Award and the Music Teachers of California College Foundation Award, and was a finalist in both the San Francisco Opera Auditions and the San Diego Opera Center auditions for their apprenticeship programs.

Hezekiah Williams, (Parson Alltalk) has performed with Michigan Opera Theatre for the past three years making his principal debut as Lawyer Frazier in the 1982 production of *Porgy and Bess*. He was the featured vocalist with People to People International for three consecutive years touring Great Britain, Scandinavia and the Soviet Union.

Tania J. León (Conductor) makes her Michigan Opera debut with *Treemonisha*. Born in Havana, Cuba, Ms. León has conducted productions as varied as "The Festival of Two Worlds" in Spoleto, Italy, to the Broadway production of *The Wiz*.

Founder of the Dance Theatre of Harlem's Music Department and Orchestra, Ms. León had worked with the company from 1969-81. Presently she conducts with the New York Opera and The Brooklyn Philharmonic Community Concert Series. She has conducted the Kennedy Center Opera House Orchestra (1981), Sadler's Well Orchestra in London (1977, 1979, 1980) and for the Lincoln Center's Outdoor Festival (1980) along with The Radio City Music Hall (1982). Her accomplishments as a composer are as outstanding, including *The Golden Window* produced in Munich, Germany recently and *Maggie Magalita* performed at the Kennedy Center for the Performing Arts in 1980. Ms. León was also the Musical Director for each of these productions.

Ms. León is also the recipient of the ASCAP Composer's Award (1978-82) and The CINTAS Award in Composition (1976 & 1979).

Mabel Robinson, (Director - Choreographer) born in Savannah, Georgia, and a graduate of Juilliard, makes her debut with Michigan Opera Theatre. A multi-talented young woman, she choreographed Micki Grant's Broadway production *"It's so nice to be civilized"*. She was Choreographer and Assistant Director for The Houston Grand Opera's production of *"Porgy and Bess"* and directed the Birmingham Civic Centers' *"Porgy"*. She directed the touring companies of *"Don't Bother Me, I Can't Cope"*, and the Spoleto Festival's *"Your Arms Too Short To Box With God"*.

As Choreographer-in-Residence at the Urban Arts Theatre (Artistic Director Vinnette Caroll) her accomplishments included *"The Ups and Downs of Theophilus Maitland"*, *"Playmas"*, *"Croesus and The Witch"*, and *"I'm Laughing But I Ain't Ticked"*. Recently, Ms. Robinson choreographed *"In The Beginning"* by Oscar Brown, Jr. at the American Folk Theatre. She directed and choreographed *"Starbird"* for the Texas Opera Theatre, which premiered at the Kennedy Center in Washington, D.C.; *"Will They Ever Love Us On B'Way"* for the Amos Reperatory Theatre; and *"Treemonisha"* for The Houston Grand Opera, which was also recently filmed for television. Ms. Robinson's other choreography credits include *"Take Care, Take Care"* for 1199 Hospital Workers, and *"Mahalia"*.

As an Actress-Dancer, Ms. Robinson has appeared in such Broadway shows as *"Golden Boy"*, *"Black Nativity"*, *"Murderous Angel's"*, *"Don't Bother Me, I Can't Cope"*, *"Comin' Up"*, and *"Your Arms Too Short To Box With God."* She has appeared in the television shows *"Barefoot In The Park," "Love*

American Style", *"The Bill Cosby Show"*, *"Carol Burnett Show"*, *"The Tonight Show"*, and several soap operas.

She has appeared as well in such motion pictures as *"Cotton Comes To Harlem"*, *"Funny Lady"*, and *"The Wiz"* on which she was also involved with the choreography and editing.

Franco Colavecchia (Costume/Set Designer) originally conceived and produced these designs for the Houston Grand Opera production of *Treemonisha*, which he recently redesigned for a PBS production. Michigan Opera Theatre's audience will remember Mr. Colavecchia's stunning sets in the American Premiere of the Armenian folk opera *Anoush* last season.

Mr. Colavecchia has been appointed for a second season as Director of Design and Production for the Opera Company of Philadelphia. For the 1981-1982 OCP season he created sets for *Mose*, *Gianni Schicchi*, *Il Tabarro*, *The Marriage of Figaro*, *La Bohème*, and *L'Elisir d'Amore*. His other productions for the company include sets for *The Cunning Little Vixen* and *Rumpelstiltskin*.

For the Houston Grand Opera, Mr. Colavecchia designed sets and costumes for the American premiere of *Rinaldo*. Other credits for Houston include costume designs for *Hansel and Gretel* and *Starbird*.

In the United States, Mr. Colavecchia has designed for the Wolf Trap Opera, the New Opera Theatre at the Brooklyn Academy of Music, Pittsburgh Opera, the American Opera Center at Juilliard, the Missouri Repertory in Kansas City, the Asolo Opera in Florida and the New England Conservatory of Music. In England he has designed for the Oxford Playhouse Company, the Roundhouse in London, and for the Wexford Opera Festival.

In 1979 Mr. Colavecchia was one of ten designers representing the United States at the Prague International Stage Design Quadriennale.

Betsy Adams, (Lighting Designer) designs extensively for regional opera and theatre as well as Off-Broadway. Last season she was the resident designer for the Atlanta Civic Opera where she designed *The Black Widow* and *La Cenerentola*. She also created the lighting for the world-premiere musical, *Great Expectations*, at the Pennsylvania Stage Company where she also designed *Deathtrap* and *Two Gentlemen of Verona*. Among other credits she includes *In The Jungle of Cities* with Al Pacino, *An Evening with Josh Logan*, *Barbara Baxley's* one-woman show, *Spooky Lady* and the New York premieres of *Ten East*, *The Irish Hebrew Lesson* and *Guests of the Nation*.

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Tania León, *Conductor*

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Cheryl Bintz
Ann Cannell
Paula Kibildis
Randy Margitza

Violin II

Peruz Zerounian, principal
Wilma Turco
Lina Carcone
Brooke Hoplamazian
Mary Stolberg

Viola

Ara Zerounian, principal
James Greer
John Madison

Violoncello

Betty Musser, principal
Minka Christoff
Debra Mulder

Bass

Marc Haas
David Reese

Flute

Pamela Hill

Oboe

Ann Jacobs

Clarinet

Carol Ober, principal
Bradley Wong

Bassoon

Victoria King

Trumpet

James Underwood, principal
Gordon Simmons

French Horn

Karen Nixon
David McNamara

Trombone

Maury Okun

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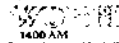
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Michigan Opera Theatre gratefully acknowledges Mr. Joe Jackson and the First Presbyterian Church of Detroit for their assistance and contribution of rehearsal space.

Michigan Opera Theatre would like to thank The Michigan Chronicle for their sponsorship of Opening Night and  for their sponsorship of Sunday, November 14th performance.

COMING SOON

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appears in
Michigan Opera Theatre's
production of
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FIGARO"**

January 14-22, 1982

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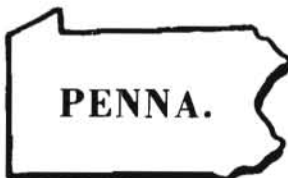
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DAVID DICHERA, GENERAL DIRECTOR

presents

The Marriage of Figaro

by

Wolfgang Amadeus Mozart

Jan. 14, 15, 16, 19, 21 & 22, 1983

CONDUCTOR
DENNIS BURKH

STAGE DIRECTOR
CHRISTOPHER ALDEN

LIBRETTIST
LORENZO da PONTE

*Based on the comedy "Le Mariage de Figaro" by Pierre Augustin Caron de Beaumarchais.
English translation by Ruth and Thomas Martin; used by arrangement with G. Schirmer, Inc., publisher and copyright owner.*

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LIGHTING DESIGNER
CURT OSTERMANN

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STEVEN HORAK

CHORUS MASTER
SUZANNE ACTON

PRODUCTION STAGE
MANAGER
MOLLY EATON

CAST (in order of appearance)

Figaro, Michael Burt
Count Almaviva's Valet
Susanna, Maryanne Telese
Maid to Countess Almaviva
Doctor Bartolo Joseph Warner
Marcellina, Carolyn Bertrand
His Housekeeper
Cherubino, Kathleen Segar
Page to the Countess,
Count Almaviva Scott Reeve
Don Basilio, Stephen Roberts
Music Teacher
Countess Almaviva Wilhelmenia Fernandez
Antonio, Oral Moses
A Gardener, Uncle to Susanna
Barbarina, Anne Nispel
Daughter of Antonio
Don Curzio, Sherman Moyer
A Lawyer
Country Girl Barbara Youngerman

CHORUS

Mattye Anderson	Tim Humphrey	Tom Pedersen
Patricia Balysh	Aaron Hunt	Kimberly Phillips
Veronica Bell	Lynn Kasch	Ann Savaglio
Robyn Canner	Elizabeth Mar-Aston	William Steiner
Sara Chason	Vince McCormick	Mark Vondrak
Jennifer Dixon	Robert Morency	Sue Wiley
Dan Ferretti	Richard Mox	Augustus Williamson
Thomas Howard	Carl Payne	Barbara Youngerman

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Page to the Countess,

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Dan Ferretti	Richard Mox	Augustus Williamson
Thomas Howard	Carl Payne	Barbara Youngerman

The Marriage of Figaro

SYNOPSIS

ACT I

Figaro, steward of Count Almaviva's estate, appraises the rooms in the palace where he will live with Susanna, the Countess' chambermaid, after their marriage. Susanna reports the Count wants to regain his surrendered right of the wedding night and make her his mistress. The incensed steward vows to halt the grandee's scheme. The housekeeper Marcellina expects the Count to force his valet to marry her instead, since she is sure Figaro can't repay his debt to her. Susanna bests her rival in a vituperative exchange. The young page, Cherubino, in love with every woman in the castle, hands the maid a lovesong for the Countess. When Almaviva interrupts their interview, the youth ducks behind a chair and unwillingly hears the Count press Susanna for a meeting that night. Music-master Basilio's snooping makes Almaviva also seek concealment, and his comments on the target of the page's poem roil the Count and bring them both into the open. Figaro is sent for and arrives carrying a wedding veil and leading a peasants' chorus singing Almaviva's praises. The Count, however, is loath to crown Susanna with the symbol of inviolate purity and plays for time to gain his end. Cherubino is ordered to join Almaviva's Seville regiment and gets a mocking sendoff from Figaro.

Intermission

ACT II

The Countess bemoans her husband's neglect. Figaro proposes Susanna should pretend to accede to the Count's desires, but Cherubino in her clothes would be his companion; the Countess would surprise the rendezvous and win back her husband. The women lock the door and set out to attire the page. Angered by Figaro's unsigned letter accusing the Countess of having a secret lover, Almaviva returns unexpectedly from the hunt and knocks for admission. Cherubino takes refuge in the next room and upsets a table. The Countess won't let the Count see for himself, and names Susanna the noisy neighbor. Almaviva takes his wife along as he relocks the suite and goes for tools. Susanna comes from behind the curtain to replace the page who escapes by jumping out a window. In reply to her husband's continued charges, the Countess admits she and her maid were preparing a harmless prank by disguising the page, now in the next chamber. She releases the key, and Almaviva finds — Susanna; the rift between the guilty Count and his innocent wife is almost healed. Figaro declares all in readiness for the wedding march, but Antonio, the gardener, runs in complaining someone fell from the window, smashed a flowerpot, and dropped Cherubino's commission. After Figaro takes responsibility for both mishaps, the Count is about to yield when Marcellina enters to demand justice.

Intermission

ACT III

The Countess tells Susanna that she will herself fulfill the assignation with Almaviva. Though the maid tells the Count she accepts his offer and will meet him, he hears her boast to Figaro of their victory and suspiciously decides to favor Marcellina. The steward does lose the case, yet wins by discovering Marcellina and Bartolo are his long-lost parents. They agree to participate in a double wedding with Susanna and Figaro. During the ceremony, the maid slips the Count a note the Countess dictated confirming the appointment. Almaviva announces an elaborate celebration of the joyful events.

Pause

ACT IV

Figaro, realizing his bride is to join the Count, comments bitterly on woman's faithfulness. He watches the household gather in the dark garden. The Countess and Susanna have exchanged costumes and succeed in deceiving both spouses. Almaviva compliments "the maid" outrageously, presents a ring and purse, and invites her to withdraw with him into a pavilion. Though Figaro learns the true identity of the "Countess", he makes love to her before becoming reconciled to Susanna. The Countess Almaviva emerges from her hidingplace to display the incriminating diamond. The Count kneels to beg forgiveness, which she grants at once; the wedding feast can begin.

— Leo S. Luskin

ORCHESTRA FOR THE MARRIAGE OF FIGARO

Dennis Burk, *maestro*

Violin I

Charlotte Merckerson,
concertmistress
Cheryl Bintz
Ann Cannell
Paula Kibildis
Randy Margitza

Violin II

Peruz Zerounian, principal
Wilma Turco
Brooke Hoplamazian
Lina Carcone

Viola

Ara Zerounian, principal
James Greer
John Madison

Violoncello

Betty Musser, principal
Minka Christoff
Debra Mulder

Bass

Mark Haas, principal
David Reese

Flute

Pamela Hill, principal
Helen Near

Oboe

Ann Jacobs, principal
Carol Guither

Clarinet

Carol Ober, principal
Bradley Wong

Bassoon

Victoria King, principal
David Schreiner

Trumpet

James Underwood, principal
Gordon Simmons

French Horn

Karen Nixon, principal
David McNamara

Timpani

Gregory White

Harpsichord

Laurie Sowd

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Dennis Burk (Conductor) returns to the Michigan Opera Theatre following his 1974 MOT conducting debut in *La Traviata*. Mr. Burk, a native of San Francisco, tours Europe and the Far East regularly conducting major orchestras such as the London New Philharmonia Orchestra, Prague Symphony, Orchestra dell' Accademia di Santa Cecilia, Radio Symphony Orchestra of Trieste, Milan, Turin, Italy, the Seoul Philharmonic and the Singapore Symphony Orchestra. He has had repeated opera engagements with opera companies in Bulgaria, Czechoslovakia and with Milan's Teatro Nuovo. Mr. Burk has been recorded on the Opus, Victor and Musical Heritage labels and has achieved national recognition for his recording of Gershwin's *Rhapsody in Blue — American in Paris*. Currently, Mr. Burk is the Artistic Director of the Opera Company of Greater Lansing and Music Director for the MSU Orchestra's International Season.

Christopher Alden (Stage Director) returns to the Michigan Opera Theatre following his successful production of *La Traviata* with Catherine Malfitano, for the company in 1979. Born and raised in New York City, Mr. Alden has enjoyed a rapidly successful career in opera stage directing that has taken him from coast to coast in this country, and with opera companies in Switzerland, France, Israel and Austria. He has recently worked with famed stage director Jean Pierre Ponnelle on productions of *The Marriage of Figaro* and *The Tales of Hoffman* at the Salzburg Festival and has just returned from directing a revival of *The Tales of Hoffman* for the Paris Opera.

Mr. Alden served as an assistant director for Joseph Papp's New York Shakespeare Festival and has worked with the opera companies of Washington, D.C., St. Louis, Santa Fe, Houston, New York City, Dallas Civic, Omaha and Memphis.

Curt Ostermann (Lighting Designer) was last seen by Michigan Opera Theatre audiences in 1981 for his lighting design of *Tosca*. He has designed the lighting for productions in the major opera houses of France, West Germany, Switzerland, Belgium and the Netherlands, and returns to the Netherlands Opera this February to design Rossini's *Il Turco in Italia*. Mr. Ostermann's work has been seen in numerous off-Broadway theatres including the New York Shakespeare Festival, Circle Repertory Company, Manhattan Theatre Club and the Hudson Guild Theatre, and he served as assistant lighting designer for such award winning productions as *A Chorus Line*, *Woman of the Year* and *My Fair Lady*.

Michael Burt (Figaro) bass, makes his Michigan Opera Theatre debut with this production of *The Marriage of Figaro*. Born in England and trained in the United States, Mr. Burt has appeared frequently as operatic and orchestral soloist across the country and in Europe, South America and the Far East.

During the 1980-81 season, Michael Burt made his debut with the New York City Opera in *Don Giovanni* and has appeared with the opera companies of Boston, Philadelphia, Miami, San Antonio, Lake George, Central City, and at the Caramoor Festival. Internationally, Mr. Burt has performed as a guest artist with the Royal Opera, Covent Garden where he performed the role as Lt. Ratcliffe in Britten's *Billy Budd*, and in Japan, Korea, and in numerous opera productions in Venezuela with Opera Metropolitana, A.C.

Following his Michigan Opera Theatre performance, Mr. Burt will sing *Figaro* with the Opera Company of Lansing, Dayton Opera, Seattle Opera, his first Wolan with the Marin Symphony Orchestra and will return to Covent Garden, South America and debut in South Africa.

Carolyn Bertrand (Marcellina) soprano, recently completed her apprenticeship with Michigan Opera and debuted in the role of Czesnikowa in the American premiere of *The Haunted Castle*. Ms. Bertrand has appeared previously with the Michigan Opera Theatre chorus in productions of *Showboat* and *Il Trovatore*, and is currently studying for a graduate degree in voice at Eastern Michigan University.

Wilhelmenia Fernandez (Countess Almaviva) soprano, is appearing in her fourth consecutive Michigan Opera Theatre season after creating a national and international sensation as the film star of the award winning French New Wave thriller *Divia*. Michigan Opera audiences will remember her moving performance as Bess in last season's triumphant *Porgy and Bess*, a role that earned her great acclaim in the Houston Grand Opera production on Broadway and European tour.

Ms. Fernandez made her Michigan Opera Theatre debut in 1979 as Musetta in *La Boheme* and in 1980 as Donna Elvira in *Don Giovanni*. She debuted with the famed Paris Opera in 1979 as Musetta and repeated her successful interpretation of the role for Paris audiences in 1980. Other opera credits include *Aida* for the Lyric Opera of Kansas City, *Porgy and Bess* in Charlotte and at the Robin Hood Dell in her native Philadelphia and *Luisa Miller* for Radio France.

Wilhelmenia Fernandez has recently debuted with the New York City Opera in *La Boheme* and will continue her current season with performances of *La Traviata* for the Paris Opera Comique, *Aida* in Toulouse and then back to New York City Opera for *Carmen*. In addition to her recording of the *Divia* film soundtrack, she

has recently released her new album entitled *Wilhelmenia Fernandez Sings Spirituals*.

Oral Moses (Antonio) bass-baritone, debuted this season as Simon in Michigan Opera Theatre's production of *Treemonisha*. Mr. Moses is a member of Michigan Opera's Overture to Opera Company and has performed the role of Bluster in Mozart's *The Impresario* in addition to numerous musical revues. Currently a doctoral student at the University of Michigan, Mr. Moses received his graduate degree from U of M and undergraduate degree from Fisk University in Nashville.

Sherman J. Moyer (Don Curzio) tenor, sang with the Michigan Opera Theatre chorus in last season's production of *The Mikado*. Mr. Moyer has performed with The Ohio Light Opera Company and is a graduate of both Pennsylvania State University and Kent State University.

Anne Nispel (Barbarina) soprano, who last appeared with the Michigan Opera in the 1980 productions of *Don Giovanni* and *Rigoletto*, recently sang the role of Anne in Robert Altman's production of *The Rake's Progress* for the University of Michigan.

Ms. Nispel has sung with the Detroit Symphony and the Mississippi Opera and currently divides her time singing for the Michigan Opera Overture to Opera Company and studying for a doctorate in music at the University of Michigan.

Scott Reeve (Count Almaviva) baritone, makes his debut with the Michigan Opera Theatre in *The Marriage of Figaro*. Mr. Reeve, who sings regularly with the New York City Opera, has appeared with the Opera companies of Dallas, Houston, St. Louis, Miami, Pittsburgh, Hawaii, Virginia, and Omaha, as well as with the San Francisco, Indianapolis, and Honolulu Symphonies, at the Caramoor Festival, and on Chicago's Music of the Baroque series.

This season Mr. Reeve sang in the New York City Opera production of *Candide* and *Alceste* and debuted with the New York Philharmonic and Rafael Kubelik as baritone soloist in Janacek's *From The House Of The Dead*. Mr. Reeve is scheduled to sing Guglielmo in *Così fan tutte* with the Cincinnati Opera and the Arkansas Opera Theatre, Escamillo in *Carmen* with Grand Rapids as well as the Brahams *German Requiem* with the Syracuse Symphony. As the San Francisco Chronicle stated, "Scott Reeve is rapidly becoming one of this country's major young singers."

FIGARO ARTIST PROFILES

Stephen A. Roberts (Basilio) tenor, returns to Michigan Opera Theatre upon recently completing his apprenticeship with the company. Michigan Opera audiences will remember him for his humorous portrayal of Pan Damazy in this season's American premiere of *The Haunted Castle*. Mr. Roberts debuted with the Dayton Opera last May singing the role of Goro in *Madama Butterfly*, and participated in the Michigan Opera 1982 Spring tour productions of *Alice in Wonderland* and *Madama Butterfly*. Mr. Roberts currently resides in New York City and has performed with various opera companies in the New York Metropolitan area.

Kathleen Segar (Cherubino) mezzo-soprano, makes her fifth appearance in this production for the Michigan Opera Theatre, a role she will sing this season with the opera companies of Lansing and Dayton. Ms. Segar was recently heard in Michigan Opera productions that included "Alisa" in *Lucia Di Lammermoor*, "Jadwiga" in the American premiere of *The Haunted Castle*, as "Mercedes" in last season's production of *Carmen*, and as Anoush's mother in the Western premiere of *Anoush*. Ms. Segar has performed at the John F. Kennedy Center for the Performing Arts in Robert Chausi's opera *Alice in Wonderland*, and debuted last May as "Suzuki" in

Madama Butterfly with the Dayton Opera, a role that she sang to great success on the Michigan Opera 1982 Spring tour.

Ms. Segar is a winner of the 1982 Metropolitan Opera National Council Auditions and participated in the nationwide broadcast concert of arias and ensembles from the Met stage. In addition to her successfully emerging operatic career, Ms. Segar has performed with the Detroit Symphony, the Dearborn Symphony and is scheduled to appear as guest soloist with the orchestras of Grosse Pointe and Battle Creek.

Maryanne Telese (Susanna) soprano, makes her Michigan Opera Theatre debut with this production, a role that she will sing this season with the opera companies of Lansing and Dayton. A native of New Jersey, Ms. Telese is a veteran of Texas Opera Theatre and has performed with the Houston Grand Opera in *The Merry Widow* and *Daughter of the Regiment*. In 1980 she returned to the Houston Grand Opera to perform in *Hansel and Gretel* following the world premiere of Pasatieri's *Goose Girl* with the Fort Worth Opera and her debut in *La Boheme* with the Opera Theatre of Syracuse.

Ms. Telese received national attention for her beautiful interpretation of Cio-Cio San in

Madama Butterfly for the Lake George Opera Festival, a company she was associated with for five years. She has also performed with the opera companies of Boston, St. Louis, Augusta, Wolf Trap, Charlotte, New Orleans, and Connecticut. Following her performances in *Figaro*, Ms. Telese will be singing *The Magic Flute* for Indianapolis and Syracuse Operas, and *La Boheme* for the Dayton and St. Petersburg Opera companies.

Joseph Warner (Bartolo) bass, made his debut with the Michigan Opera Theatre in this season's production of *The Haunted Castle*. Mr. Warner began his professional operatic career in 1975 as a member of Houston's Texas Opera Theatre followed by a debut with the Houston Grand Opera in *The Barber of Seville*. In the Spring of 1980, he debuted at Carnegie Hall in Wagner's *Rienzi* with the Opera Orchestra of New York and has subsequently performed in Providence, Rhode Island, at the Kennedy Center for the Performing Arts, the Augusta Opera and in Lake George Opera Festival's production of *Gianni Schicchi*.

Mr. Warner is a graduate of both Washburn and Northwestern University.

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Conducted by
RICHARD PARRINELLO

Choreographed by
John Calvert

Chorus Master
Suzanne Acton

Sets designed by
Peter Wolf

Costumes by
Eaves-Brooks

Lighting designed by
Marilyn Rennagel

Makeup and Hairstyles by
Steven Horak

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(in order of appearance)

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Sister Berthe	Barbara Jackson	Marta von Trapp	Shanna McNamee (Cathleen Heffernan, Feb. 1)
Sister Margaretta	Irene Onken	Gretl von Trapp	Christy Evans (Kelly Boczek, Jan. 30, Feb. 3, 6, and 12)
Mother Abbess	Gloria Hodes	Rolf Gruber	David New
Sister Sophia	Kim Minasian	Elsa Schraeder	Jan Albright
Franz	David Fox	Ursula	Donna Grunewald
Captain Georg von Trapp	Phil Marcus Esser	Max Detwiler	Robert Grossman
Frau Schmidt	Betty DeWilde	Herr Zeller	Robert Mounts
Liesl von Trapp	Coleen Mary Downey	Baron Elberfeld	Jacques Danis
Friedrich von Trapp	Jeffrey Duncan (Jeffrey Barko, Feb. 3)	Postulant	Ellen Yetzer
Louisa von Trapp	Connie Cocquyt (Ann Shanahan, Feb. 11)	Admiral von Schreiber	Gerald Orlowski
Brigitta von Trapp	Julie Lepper (Julie Barker, Feb. 9)	Baroness Elberfeld	Denise Smith
		Frau Zeller	May Arvo

Stage Coordinator: John Bonanni

Design Consultant: Christina Weppner

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SYNOPSIS OF SCENES • MUSICAL NUMBERS

ACT I

Scene One – The Interior of Nonnberg Abbey

"Preludium" Mother Abbess, Nuns

Scene Two – Mountainside Near Abbey

"The Sound of Music" Maria

Scene Three – The Office of Mother Abbess

"Maria" Mother Abbess, Sisters
Margaretta, Berthe, Sophia

"My Favorite Things" Maria, Mother Abbess

"I Have Confidence" Maria

Scene Four – The Living Room of the Trapp Villa

"Do-Re-Mi" Maria, Children

Scene Five – Outside the Trapp Villa

"Sixteen Going On Seventeen" Liesl, Rolf

Scene Six – Maria's Bedroom

"Lonely Goatherd" Maria, Children

Scene Seven – The Terrace of the Trapp Villa

"Sound of Music" reprise Children, Captain, Maria

"How Can Love Survive" Elsa, Max and Captain

Scene Eight – The Living Room of the Trapp Villa

"Laendler" Maria, Kurt, Captain

"So Long, Farewell" Children

Scene Nine – Office of the Mother Abbess

"Climb Every Mountain" Mother Abbess

INTERMISSION

ACT II

Scene One – The Terrace of the Trapp Villa

"Lonely Goatherd" Max, Children

"My Favorite Things" reprise Children, Maria

"No Way To Stop It" Captain, Max and Elsa

"Ordinary Couple" Maria and Captain

Scene Two – The Interior of the Nonnberg Abbey

"Processional" Ensemble

"Maria" reprise Nuns

Scene Three – The Living Room of the Trapp Villa

"Sixteen Going On Seventeen" reprise Maria and Liesl

Scene Four – The Stage of the Concert Hall, Kaltzberg

"Do-Re-Mi" reprise Maria, Captain, Children

"Edelweiss" Captain, Maria and Children

"So Long, Farewell" reprise Maria, Captain and Children

Scene Five – The Garden of Nonnberg Abbey

"Climb Every Mountain" reprise Company

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Peggy Imbrie
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Ulla Hettinger
Costume Supervisor
Marilyn Rennagel
Lighting Consultant
Steven Horak
Make-up and Wig Master
John Bonanni
Stage Coordinator
James Sabo
Assistant to Mr. Bonanni

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Assistant Lighting Designer
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Master Flyman
Tom Bryant
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Music Director
Mark D. Flint
*Principal Guest Conductor/
Director, Young Artist Program*
Suzanne Acton
Chorus Master
Laurie Sowd
Music Intern
Joe Jackson
Assistant Rehearsal Pianist

PRODUCTION INTERNS

Nicholas Chrumka
Technical
Katherine McLuskie
Production/Music Administration

ORCHESTRA FOR THE SOUND OF MUSIC • Richard Parrinello, Maestro

Violin I

Charlotte Merckerson,
concertmistress

Ann Cannell
Paula Kibildis

Violin II

Peruz Zerounian, principal
Wilma Turco
Cheryl Bintz

Viola

Ara Zerounian, principal
James Greer

Violoncello

Betty Musser, principal
Minka Christoff

Bass

Marc Haas

Flute

Pamela Hill

Oboe

Ann Jacobs

Clarinet

Carol Ober, principal
Bradley Wong

Bassoon

Victoria King

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Gordon Simmons

French Horn

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THE SOUND OF MUSIC ARTIST PROFILES

Jan Albright (Elsa Schraeder) is well remembered by Michigan Opera Theatre audiences for her performances in numerous MOT productions that have included *La Rondine*, *Madama Butterfly*, *La Traviata*, *La Bohème* and *Die Fledermaus*. A graduate of Indiana University, Ms. Albright has sung with the Detroit Symphony Orchestra in addition to the many orchestras in Michigan, and is currently on the voice faculty at Oakland University and a soloist with the Detroit Metropolitan Methodist Church.

Coleen Mary Downey (Liesl) a former Michigan Opera Theatre Apprentice, has performed with the company in its recent productions of *Die Fledermaus*, *Bohème*, *The Magic Flute* and *Naughty Marietta*. A graduate of Oakland University, Ms. Downey has sung with The Lake George Opera Festival, the Spoleto Festival, USA, in the premiere of the Hoilingsworth Opera Tri ody and is currently singing with the MOT Overture To Opera Company.

Phil Marcus Esser (Captain von Trapp) who was recently honored by the Detroit Metro Times News as "best male vocalist for 1982," makes his Michigan Opera Theatre debut with this production of *The Sound of Music*. Esser, a native Detroit, has produced, directed and performed in two musical revues *Cole Porter at the Book* and *Menage a Trois* at the Book Cadillac Hotel and is currently preparing for a new revue at the Book Cadillac entitled *Hotel Brel*. A consummate actor/singer of the musical theatre stage, Esser has been a soloist with the Detroit Symphony Orchestra at Hart Plaza, and directed and starred in two long running productions of *Jacques Brel is Alive and Well and Living in Paris* and *Personals*. Commissioned by Martha Jean the "Queen," Esser wrote the theme song for radio station WQBH and his "Song for Detroit," commissioned by CBDA, has become the official greeting song for the city of Detroit.

Robert Grossman (Max Detwiler) was last seen on the Michigan Opera Theatre stage as Ko-Ko in the company's production of *The Mikado*. Grossman is a highly praised actor-singer of many Attic Theatre productions including *Bent*, *Watch on the Rhine* and was selected as the Detroit Free Press choice as best actor in the Attic's production of *Spokesong*. A graduate of Oakland University's Academy of Dramatic Art, Mr. Grossman spent two seasons with the Meadowbrook Theatre where he was featured in *Twelfth Night*, *Arms and the Man* and *Death of a Salesman*. A professional night club singer, Grossman's musical credits include lead roles in *1776*, *Company*, *Damn Yankees* and *Oliver*. Grossman currently lives in Los Angeles and following his Michigan Opera performance, he will return to the Attic Theatre for their production of Brian Friel's *Translations*.

Gloria Hodes (Mother Abbess) last appeared with the Michigan Opera Theatre as Julie LaVerne in the company's production of *Showboat*. Ms. Hodes, a versatile opera singer and musical theatre actress, has sung with the Metropolitan Opera, Seattle Opera, New York Opera and the Cleveland Opera Theatre in productions of *The Consul*, *Turandot*, *Attila* and *Un Ballo in Maschera* and is the recipient of the prestigious Ohio and Theatre World awards for her role of Bettie in the off-Broadway production of *The Club*. Following her Michigan Opera Theatre performance, Ms. Hodes will sing the title role of Dido in *Dido and Aeneas* and the title role in Holst's *Savitri* for the Baton Rouge Opera.

Judy Kaye (Mama Ranier) makes her Michigan Opera Theatre debut with this production of *The Sound of Music*, a role she recently did with the Cincinnati Opera and for the Sacramento Music Circus. Ms. Kaye is the winner of the Theatre World Award, the Los Angeles Drama Critics Award and a Drama Desk nomination for her portrayal of Lily Garland in *On the Twentieth Century*, both on Broadway and on a national tour that included Detroit in 1980. Ms. Kaye has starred on Broadway in the Moony Shapiro Songbook, *Oh Brother!* and played the role of Rizzo in *Grease* both on Broadway and its national tour. A graduate of UCLA, Ms. Kaye is a veteran of numerous musical theatre productions across the country and has been on television shows that include *Kojak* and *Mr. Deed Goes to Town* and has been featured on the NBC *Today Show*.

David New (Rolf) a senior at Brother Rice High School in Birmingham, has sung with the Michigan Opera Theatre Chorus in the company's recent productions of *Lucia Di Lammermoor* and the American premiere of *The Haunted Castle*. Mr. New has sung leading roles in many musical theatre productions at Brother Rice High School, Mercy High School, Pontiac Theatre IV, Macomb Theatre and for the Will O Way Repertory Theatre and plans to enter college in the fall and major in theatre.

Richard Parrinello (Conductor) is a graduate of Boston University, with further studies at Tanglewood, and assisted Sarah Caldwell with the formation of the Opera Company of Boston. He has served as musical director for the San Francisco Opera Western Opera Theatre company and conducted the American premiere of Donizetti's *Viva La Mamma* for the San Francisco Opera Spring Opera Company. In New York, Mr. Parrinello has been musical director for the Chelsea Theatre's productions of *The Beggar's Opera*, *Al Carmine's Promenade*, *Shenandoah*, *They're Playing Our Song* and most recently *Seven Brides for Seven Brothers*. His many national touring company credits include *Canterbury Tales*, *The Fantasticks*, *Hello Dolly*, *A Little Night Music*, the revival of *Oklahoma*, *Porgy and Bess* and *Shenandoah*. This production of *The Sound of Music* marks Mr. Parrinello's Michigan Opera Theatre debut.

John Calvert (Choreographer) served as an associate of director/choreographer Ron Field, and worked on the Broadway productions of *King of Hearts*, *Perfectly Frank* (a revue of Frank Loesser's music) and the Stephen Sondheim musical *Merrily We Roll Along*. Calvert was also the associate director of both the Broadway and National Touring companies of *Peter Pan*, starring Sandy Duncan. Most recently, Mr. Calvert directed and choreographed a highly successful production of *Joseph and the Amazing Technicolor Dreamcoat* for summer tour. His opera credits include *Ashmedai* for the New York City Opera and *Willie Stark* for the Houston Grand Opera, both productions directed by Harold Prince. On film, Mr. Calvert choreographed a sequence for *Apocalypse Now* and danced in the film *New York, New York* with Liza Minnelli.

Michael Montel (Stage Director) returns to Michigan Opera Theatre after staging the company's production of Aaron Copland's *The Tender Land*, televised nationally on PBS, and the *Juan of Arc*. Most recently, Mr. Montel directed *The Great American Backstage Musical*, in addition to *Bloomer Girl*, *She Loves Me*, and *Irma La Douce* for the Goodspeed Opera House. He was Artistic Director of The New Phoenix Repertory Company and directed at the Hudson Guild, ANTA, Ethel Barrymore and Helen Hayes Theatre, Williamstown Theater Festival, Meadowbrook Theatre, the Goodspeed Opera House, Mark Taper Forum and for the

John F. Kennedy Center for the Performing Arts. Montel recently directed for television *Odets' The Country Girl* with Faye Dunaway, Dick Van Dyke and Ken Howard for Showtime Cable, and is on the faculty of New York University's Musical Theatre Program.

Marilyn Rennagel (Lighting Designer) serves as the Lighting Consultant for the Michigan Opera Theatre and will be remembered by Detroit audiences for her lighting of *The Haunted Castle*, *Anouilh*, *Mikado*, *Don Giovanni*, *Joan of Arc* and *Il Trovatore*. Ms. Rennagel continues to design lights for the Miami Opera, the Dallas Opera and its Wagner Ring Cycle and for the Opera Company of Philadelphia. She is currently represented on Broadway with *Woman of the Year* and has designed other Broadway productions that have included *Do Black Patent Leather Shoes Really Reflect Up?*, *Tennessee Williams' Clothes for a Summer Hotel*, *Peter Allen-Up In One*, *Faith Healer* and John Curry's *Ice Dancing*. Ms. Rennagel has recently completed work on two productions for the Los Angeles Mark Taper Forum: *Metamorphosis* and *Accidental Death of an Anarchist*.

Nuns, novices, postulants, neighbors of Captain von Trapp, S.A. officers, and contestants in the Festival Concert

May Arvo	Ed McNew
Richard Darlak	Deborah Rowson
Kathleen Fisk	Florence Sampson
Hidy Fleming	Paul Silver
Yvonne Friday	Jane Elyn Smith
Donna Grunewald	Lisa Tenkel
Vanessa Helin	Scott Tenkel
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