



Michigan Opera Theatre
1987/88 Season



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DAVID DI CHIERA GENERAL DIRECTOR



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**season of six
spectacular
classics!**

**Michigan
Opera Theatre
1987/88 Repertory**

Falstaff

Man of La Mancha

Kismet

Il Trovatore

Die Fledermaus

La Boheme

**Plus, Luciano
Pavarotti in Concert**



“MOT: the city’s fastest growing art”

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1987-88 Michigan Opera Theatre Program Book

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Michigan Council
for the Arts



National Endowment
for the Arts

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organization"
—Detroit News

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Season Welcome from David DiChiera

Welcome to Michigan Opera Theatre's new season.

As I contemplate the dramatic growth and national prominence that Michigan Opera Theatre has recently achieved, I am continuously "caught by surprise" by the significant milestones which occur in both our personal lives and the maturation of the institutions with which we are affiliated. It was twenty five years ago that I began producing under the aegis of the Detroit Grand Opera Association, a program called Overture To Opera.

Consisting of scenes from the various operas that the Metropolitan Opera toured to Detroit, these scenes were performed by a very talented group of local singers and introduced with personal narration, touring throughout southeast Michigan's schools and community centers.

What many considered to be an "impossible dream" for the creation of a professional opera company in Detroit, Overture To Opera's early activities proved to be the beginning of the "quest." Many patrons in the community shared in this vision and without their dedication and support, today's reality would not have occurred.

It was twenty five years ago that Ruth Townsend was entrusted with the leadership of the Detroit Grand Opera Association's Overture To Opera committee, whose members served as volunteers to arrange, market and host each community performance. Who can forget those wonderful evenings sharing the beauty of opera with audiences in such diverse places as Hamtramck, Trenton, Grosse Pointe, Royal Oak and Mt. Clemens. The friends we made for opera in those days became the foundation for our future growth.

In subsequent years, Ruth's devotion and service to the success of Overture to Opera extended to her husband Lynn. Together they provided the loyalty and leadership which played a leading role in bringing Michigan Opera Theatre to its current status. After twenty five years of dedicated service to the company and upon the occasion of Lynn's retirement to emeritus status as Chairman of the Board of Trustees, it seems only natural that we should fondly dedicate this new opera season to both Ruth and Lynn.

Over the past twenty five years, many others have joined MOT in this journey, adding their own very special support, leadership and talent to make our vision a reality. With the launching of the 1987/88 season, we celebrate the manifestation of these past endeavors.

Michigan Opera Theatre today is providing our city with two full opera seasons, in the fall at Fisher Theatre and a spring grand opera season at the Masonic Temple. We now rank as the ninth largest company in the nation in the size of our operations and as the seventh largest in terms of mainstage audience attendance. These figures do not take into account the many thousands that are annually enriched through our fifteen week MOT-In-Residence touring program, or the more than 300 performances presented in schools and communities by MOT's Overture to Opera troupe.

But we must not rest on our laurels. In the years to come our challenge will continue, since the task of fulfilling our mission remains incomplete. Due to the fragile nature of our existence - based on the delicate balance of individual, corporate, foundation and public support - our first and immediate challenge is for the establishment of an endowment that can provide a cushion for the inevitable fluctuations in our economy and over-dependence on ticket sales. Secondly, the creation of the "black box space" providing an alternative performing venue, will allow the company to create and experiment with new works for a more intimate audience while at the same time provide vitality to the art form of musical theatre and opera.

And last but not least, we must search for a permanent home, an opera house, either new or renovated, which can appropriately support the diverse repertory and activities that characterize a great opera company.

Together, I am confident that we can build on the achievements of the past twenty five years and look forward to the fulfillment of our new challenges.

David DiChiera
General Director

Michigan Opera Theatre

The 1971-1988 Repertory A Celebration of Seventeen Seasons

**“MOT’s cast of principal singers is superb,
more thoughtfully put together than recent
productions in Chicago and New York City.”**

Detroit News

1971-72
**JOSEPH AND THE
AMAZING TECHNICOLOR
DREAMCOAT**
*Andrew Lloyd Webber
and Tim Rice*

LA RONDINE
Giacomo Puccini

THE PERFECT FOOL
Gustav Holst

1972-73
COSI FAN TUTTE
Wolfgang Amadeus Mozart

TOSCA
Giacomo Puccini

**THE TELEPHONE AND
THE MEDIUM**
Gian-Carlo Menotti

1973-74
RIGOLETTO
Giuseppe Verdi

MADAME BUTTERFLY
Giacomo Puccini

THE MERRY WIDOW
Franz Lehár

1974-75
LA TRAVIATA
Giuseppe Verdi

BORIS GODUNOV
Modest Mussorgsky

THE ELIXIR OF LOVE
Gaetano Donizetti

DIE FLEDERMAUS
Johann Strauss II

1975-76
PORGY AND BESS
George Gershwin

LA BOHEME
Giacomo Puccini

LUCIA DI LAMMERMOOR
Gaetano Donizetti

THE BARBER OF SEVILLE
Gioacchino Rossini

1976-77
WASHINGTON SQUARE
(World Premiere)
Thomas Pasatieri

MADAME BUTTERFLY
Giacomo Puccini

NAUGHTY MARIETTA
Victor Herbert

THE MAGIC FLUTE
Wolfgang Amadeus Mozart

1977-78
REGINA
Marc Blitzstein

CARMEN
Georges Bizet

THE STUDENT PRINCE
Sigmund Romberg

FAUST
Charles Gounod

**AM AHL AND THE
NIGHT VISITORS**
Gian-Carlo Menotti

1978-79
THE PEARL FISHERS
Georges Bizet

SHOW BOAT
Jerome Kern

LA TRAVIATA
Giuseppe Verdi

I PAGLIACCI
Ruggiero Leoncavallo

THE EMPEROR JONES
Louis Gruenberg

MADAME BUTTERFLY
(Midland Festival)
Giacomo Puccini

THE TENDER LAND
(Midland Festival)
Aaron Copland

1979
THE MOST HAPPY FELLA
Frank Loesser

IL TROVATORE
Giuseppe Verdi

LA BOHEME
Giacomo Puccini

JOAN OF ARC
Peter Ilyich Tchaikovsky

1980
DIE FLEDERMAUS
Johann Strauss II

OF MICE AND MEN
Carlisle Floyd

DON GIOVANNI
Wolfgang Amadeus Mozart

RIGOLETTO
Giuseppe Verdi

FIDELIO
(in collaboration with the
Detroit Symphony Orchestra)
Ludwig van Beethoven

THE PEARL FISHERS
(Midland Festival)
Georges Bizet

1981-82
TOSCA
Giacomo Puccini

CARMEN
Georges Bizet

ANOUSH
(American Premiere)
Armen Tigranian

THE MIKADO
W.S. Gilbert and Arthur Sullivan

PORGY AND BESS
George Gershwin

1982-83
HAUNTED CASTLE
(American Premiere)
Stanislaw Moniuszko

LUCIA DI LAMMERMOOR
Gaetano Donizetti

TREEMONISHA
Scott Joplin

THE MARRIAGE OF FIGARO
Wolfgang Amadeus Mozart

THE SOUND OF MUSIC
*Richard Rodgers and
Oscar Hammerstein*

1983-84
LA TRAVIATA
Giuseppe Verdi

FAUST
Charles Gounod

A LITTLE NIGHT MUSIC
Stephen Sondheim

ANNA BOLENA
Gaetano Donizetti

1984-85
THE MERRY WIDOW
Franz Lehár

THE MAGIC FLUTE
Wolfgang Amadeus Mozart

SWEENEY TODD
Stephen Sondheim

AIDA
Giuseppe Verdi

1985-86
GIANNI SCHICCHI
Giacomo Puccini

I PAGLIACCI
Ruggiero Leoncavallo

MARTHA
Friedrich von Flotow

WEST SIDE STORY
Leonard Bernstein

TURANDOT
Giacomo Puccini

1986-87
**ORPHEUS IN THE
UNDERWORLD**
Jacques Offenbach

MADAMA BUTTERFLY
Giacomo Puccini

MY FAIR LADY
*Alan Jay Lerner and
Frederick Loewe*

TOSCA
Giacomo Puccini

IL BARBIERE DI SIVIGLIA
Gioacchino Rossini

PORGY AND BESS
George Gershwin

1987-88
FALSTAFF
Giuseppe Verdi

MAN OF LA MANCHA
Mitch Leigh

KISMET
Robert Wright and George Forrest

IL TROVATORE
Giuseppe Verdi

DIE FLEDERMAUS
Johann Strauss II

LA BOHEME
Giacomo Puccini

**LUCIANO PAVAROTTI
IN CONCERT**

MOT is playing in the operatic major league these days, with international superstars and jet-setting designers."

Ann Arbor News



"So wicked and wonderful . . . That's MOT's zany Orpheus"
Detroit News

Act II of *Orpheus in the Underworld* as designed by Gerald Scarfe

"MOT's My Fair Lady . . . an overall production that is a beauty to see and hear."
Kalamazoo Gazette

Stephen Lehew, Judith Blazer and Simon Jones in *My Fair Lady*



"Michigan Opera Theatre's production of 'Madama Butterfly' was positively soul-satisfying Puccini at his very best."
Ann Arbor News

Act I of *Madama Butterfly* starring Maria Spacagna



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1986/87 In Review



*"Onstage and off,
Tosca deserves
enthusiastic
applause"*

Detroit Free Press

Act II of *Tosca*,
starring Carol Neblett

*"The principals
embodied one of the
finest collection of
musical throats ever
to grace an MOT
production."*

Detroit Free Press

The finale to Act I of
Il Barbiere di Siviglia



*"Michigan Opera
Theatre's final
spring offering, a
fast moving, energy-
packed Porgy and
Bess"*

Observer and Eccentric

Kriss St. Hill as
Sportin' Life in *Porgy
and Bess*



Glamorous & Exciting Social Events



"The much-heralded Opera Ball was the ultimate of spring spectaculars"
Detroit News

British cartoonist Gerald Scarfe, designer of MOT's *Orpheus in the Underworld*, chats with Mrs. William P. Vititoe at a cocktail reception prior to the opening of the 1986/87 season.



MOT Trustee Barbara Wrigley (L) joins Opera Ball Co-Chairmen Henrietta Fridholm and Shelly Cooper, with company General Director David DiChiera.



Elaborate table settings and festive floral arrangements adorned Stroh River Place, under the direction of Co-Chairmen Mary Kay Crain and Stephanie Kemp.



MOT Trustee Cherrill Cregar (L) and MOT Guild President Sharon Gioia pause for a moment in the company's *Porgy and Bess* commemorative tee shirts during the Guild's *Porgy and Bess* Jazz Party.

Salute

To The
Michigan Opera Theatre



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and Nobody ,But Nobody Sells For Less.**

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The mo better

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If you wonder about the differences between hospitals, there's something you should know — there's a nationally respected hospital system in Oakland County: Beaumont.

Known for its personal care, Beaumont is also recognized for its staff of specialists, its breakthrough research and its advanced technology. Beaumont's medical resources make it possible to offer women with breast cancer an alternative to radical surgery, kidney stone patients relief without surgery, and heart attack victims an enzyme treatment that can stop a heart attack in progress. Patients come from around the world to be treated at Beaumont because at Beaumont, technology and caring go hand-in-hand.



Obstetrics to Geriatrics: Beaumont's 823 Specialists.

At Beaumont, there is a specialist for every area of the body and every stage of life. From pre-birth genetic counseling, provided by the Department of Obstetrics, to the study and treatment of age-related concerns that is geriatrics,

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More Heartening News.

Now, research at Beaumont indicates that there is a safer, more effective treatment for heart attacks that can stop an attack in progress by dissolving blood clots and opening clogged arteries. Beaumont's testing shows that if the experimental enzyme tPA is administered within 12 hours after the onset of pain, it can open blocked arteries in as many as 75% of patients.



Overcoming Learning Disorders.

Approximately 100,000 children in Michigan have a learning disorder such as difficulty with reading or arithmetic. Left untreated, these children may experience failure and frustration in school and carry their problems into adulthood. Beaumont's Center for Human Development, one of the first clinics for learning problems to open in the U.S., has treated more than 5,000 individuals in 18 years. At the Center, children and adults receive an extensive



neuro-developmental evaluation and an individualized plan of treatment that could include tutoring, remedial programs or psychological testing. The Center teaches patients to develop and use alternate learning strategies that can improve their potential for learning up to 80%.

Heating Up the War on Cancer.

Great strides against cancer are being made at Beaumont, giving patients a wider range of treatment options. From hyperthermia, the treatment that

destroys cancer cells by raising their temperature, to new surgical technology that allows physicians to remove tumors and suppress the growth of new cancer cells, Beaumont is a leader in the fight. And Beaumont has become nationally recognized for a cancer treatment called brachytherapy. Effective against a number of cancers, brachytherapy shows special promise as an alternative to radical surgery for women with breast cancer.

Body Rebuilding.

Every day, Beaumont's innovative research and leading technology work to advance the medical frontier. To relieve the crippling effects of arthritis, Beaumont surgeons helped pioneer cementless joint replacement for hips.



With this procedure, the patient's own bone attaches itself to the replacement joint — eliminating the need for "cement" which can break after several years, requiring more surgery.

It's Good To Know Beaumont.

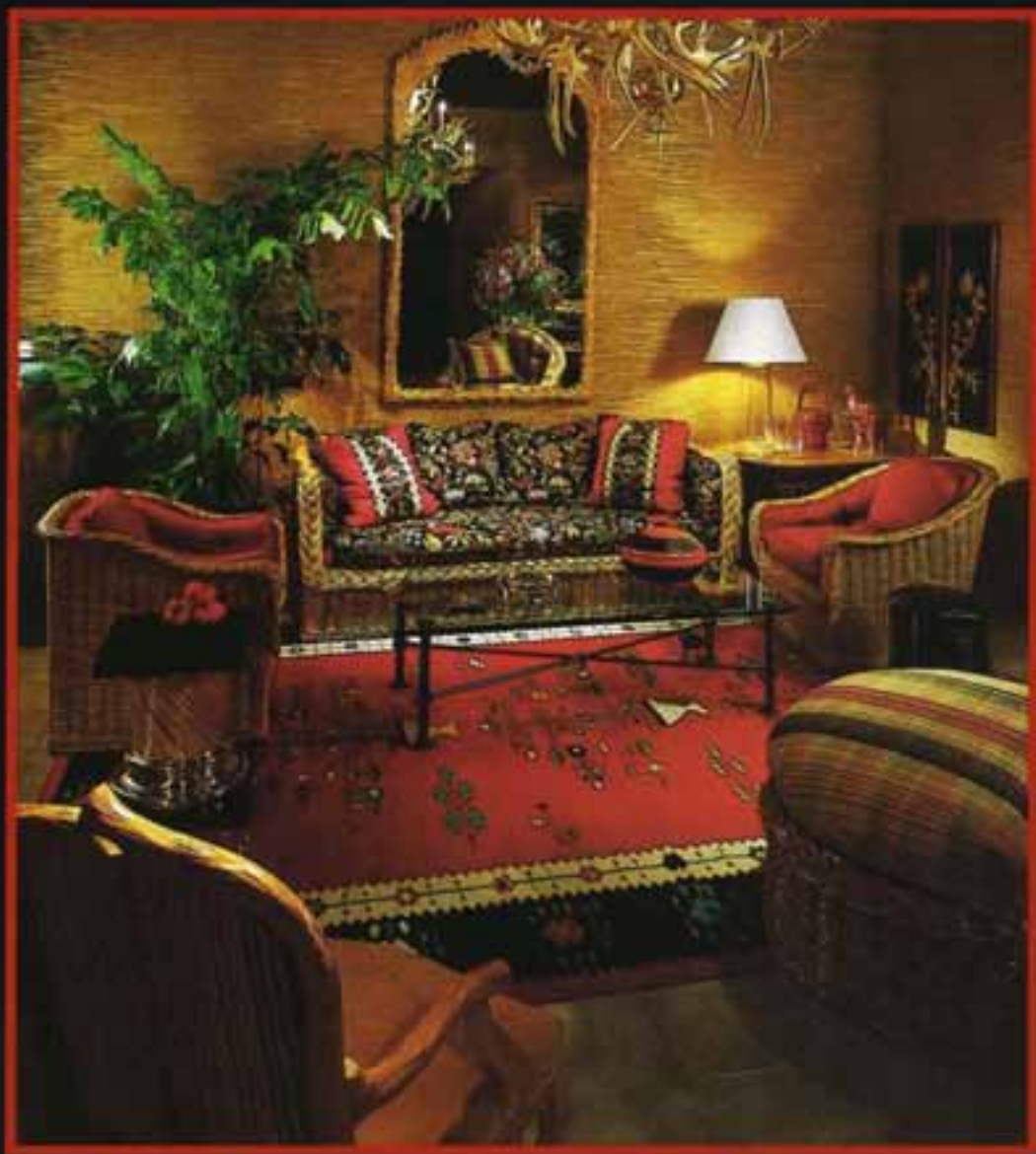
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The wheel was our beginning. But with our growth through the years and our plans for the future, it was only that: the beginning.

Kelsey-Hayes Company, 38481 Huron River Drive, Romulus, Michigan 48174. A subsidiary of the Fruehauf Corporation.



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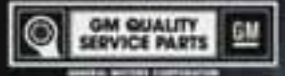


THE MICHIGAN OPERA THEATRE
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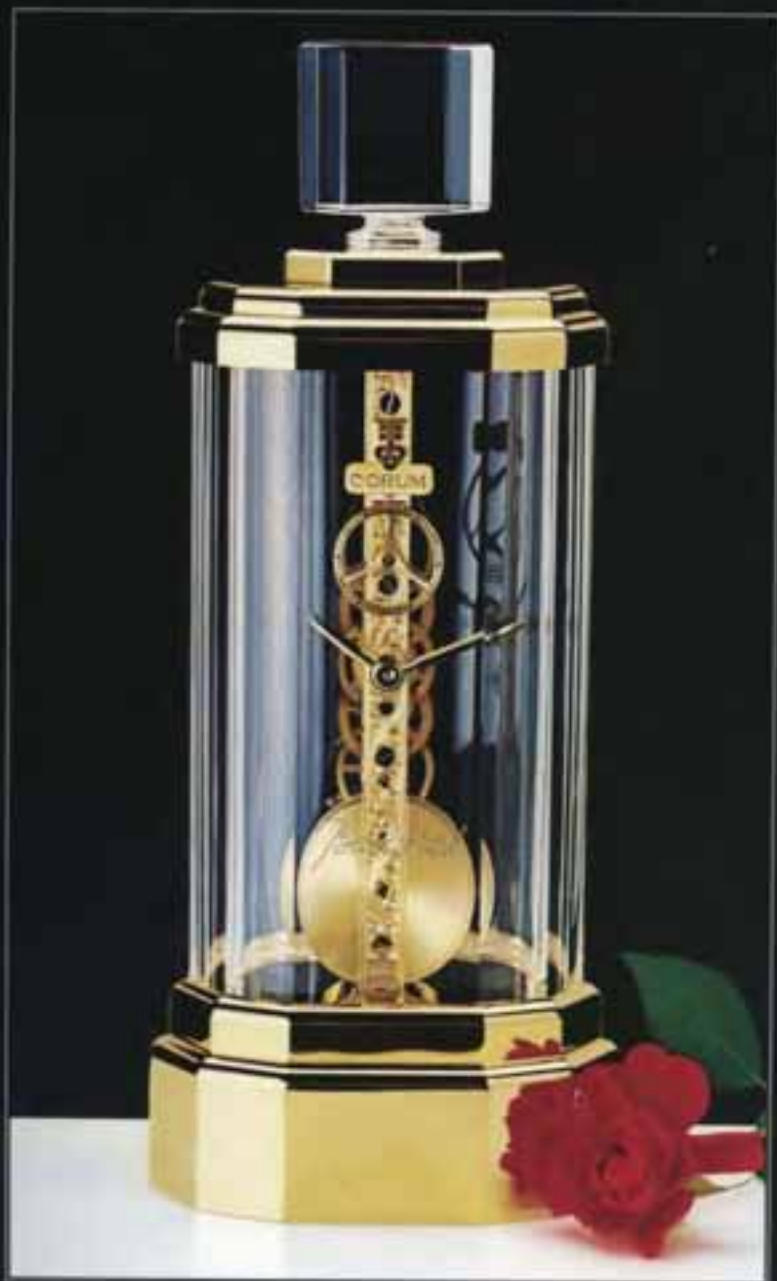
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Built to be driven.

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the
Benchmark

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the "how."



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Anniversary

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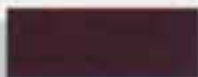
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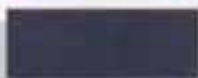
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Maroon



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Thick cushioning materials fit the contours of your body and support it in deep-seated comfort.

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Caprice, one of America's favorite full-size cars, is so spacious, it has more passenger and trunk room than any Mercedes-Benz sedan! Its full-perimeter frame and Full Coil suspension provide a limousine-smooth and quiet ride. But even with all this, including the leather seating area, Caprice Classic Brougham is a luxury you don't have to be royalty to afford.

Let's get it
together...
buckle up.

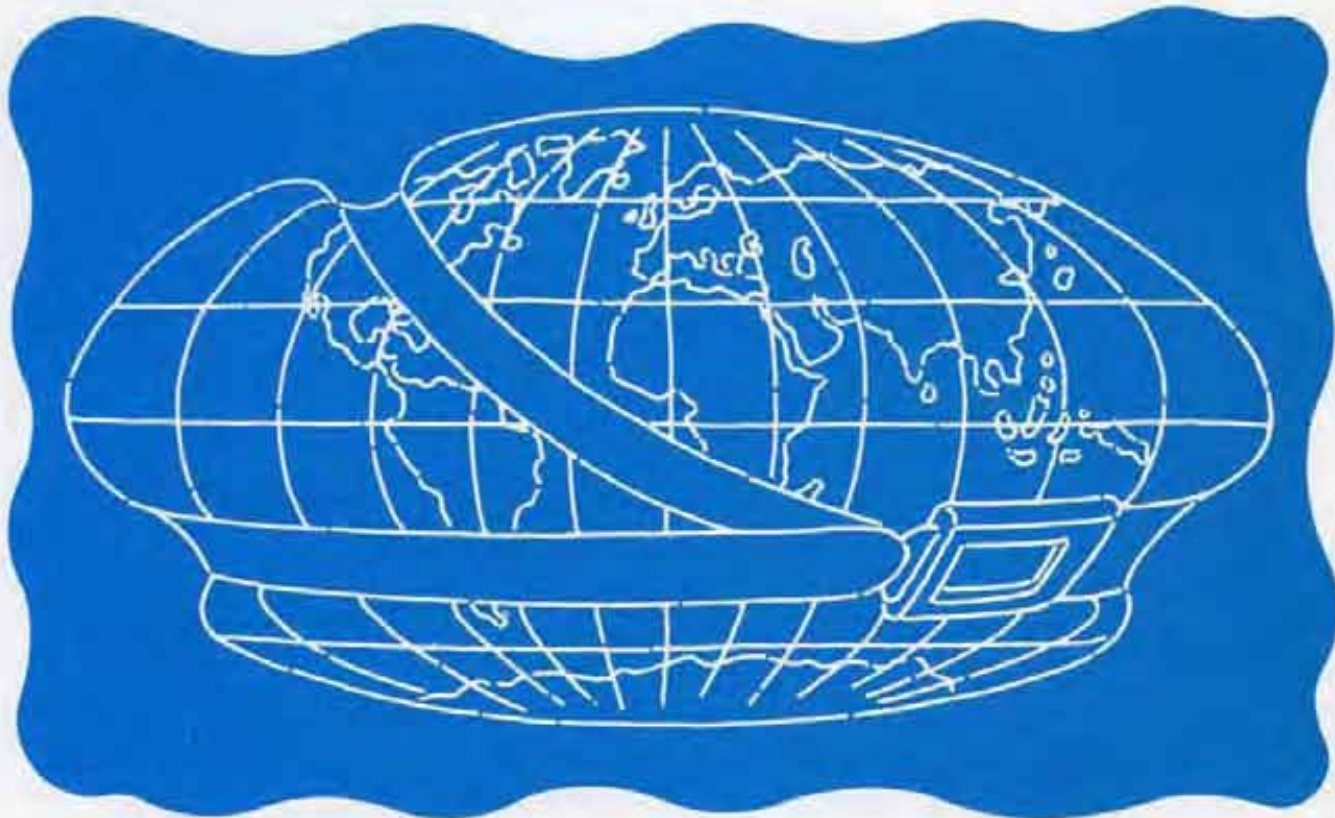


See your Chevrolet dealer for terms and conditions of this limited warranty.

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Heartbeat
OF AMERICA

TODAY'S
CHEVROLET

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This year, nearly 32 million new passenger cars will hit the road worldwide. And a company called TRW will build more seat belts for them than any other independent supplier.

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Maccabees Mutual Celebrates Life's Unfinished Symphony

Life is a wondrous
musical composition.

It is an orchestration
of harmonious,
and sometimes dissonant,
complexities;
Ranging from
solitude and companionship,
excitement and tedium,
tranquility and
agitation.

However the score is
written, begin each day
with a resounding
bravo for Life's
Unfinished Symphony.



Play it, live it, love it...
and zing will go the strings of your art.

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S M E R K U R S C O R P I O



TAKE A SEAT AND ENJOY THE PERFORMANCE.

The new Merkur Scorpio is one German touring sedan that's as capable on the inside as it is on the road.

Scorpio's spacious and civilized interior proves that form can follow function without ever becoming stark or uninviting. Scorpio was designed from the inside-out with a near-obsessive attention to detail. One example: standard power reclining rear seats.

This accommodating interior is surrounded by an advanced shape that shows respect for both aerodynamics (0.34 Cd) and aesthetics.

GETTING THERE IS THE FUN.

Scorpio has the over-the-road credentials you expect from a fine German sedan. With smooth V-6 power and an independent suspension, Scorpio goes quickly and confidently. Standard anti-lock brakes (ABS) help you stop the same way.



APPLAUDED BY AN ENTIRE CONTINENT.

Scorpio won the coveted Car of the Year award when it was introduced in Europe, a title earned only after the scrutiny of 56 journalists from 16 countries. Since then, the awards list has grown to include the German Safety Award and 16 other prestigious honors.

In the U.S., Scorpio is backed by an ownership program as rare as the automobile itself. Its contents include a Guaranteed Resale Value Program, a free loaner car during service visits* and a 6-year/60,000-mile limited powertrain warranty.**

Merkur Scorpio. German performance you can be comfortable with.

*At participating dealers.

**Restrictions, deductibles may apply. Ask a dealer for a copy of these warranties.


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INTRODUCING THE TOURING SEDAN. THE DRIVING EXPERIENCE FOR THE EXPERIENCED DRIVER.

The limited edition 1987 Oldsmobile Touring Sedan.

This is one car you may well want to examine from underneath, flat on your back on a mechanic's creeper. And we welcome such a critique.

The first thing you'll notice is that each wheel has its very own suspension system. With each system being totally isolated from the car body. Cornering is remarkable, with controlled heel and sway. At legal speeds, the way it handles is almost illegal.

Inside is like no Oldsmobile you've ever sat in. The ergonomic experts extended even themselves. Each seating area is genuine leather. Both front buckets adjust not only for comfort, but also for front, side and lumbar support. Every bend of your seated body will be braced for all motoring conditions.

And the driver's view is magnificent. Genuine Burl Walnut frames the car's instrumentation and information center. Here, computer signals are translated by constant monitoring of the behavior of nearly every moving part.

A Teves electronic anti-lock braking system features a sensor at each wheel that monitors speed and feeds the data to a microprocessor. In a panic situation, brake pressure corrects up to 15 times per second, providing smooth, anti-lock braking power.

The engine is a 3.8-liter V6 with

Bosch sequential port fuel injection. Electronic sensors on camshaft and crankshaft determine the exact timing of fuel input, and the engine's Electronic Control Module determines the precise amount for optimum performance.

Each car is individually inspected and test driven upon completion to assure you the Touring Sedan is the essence of Oldsmobile quality. A certificate personally signed by the final inspector is delivered with each car. Further assurance is evidenced by a new 6-year/60,000-mile powertrain warranty and 6-year/100,000-mile rust-through protection warranty. See your Oldsmobile dealer for the terms and conditions of this new limited warranty.

If you desire more information on this remarkable new automobile, we'll send you a free catalog. Write to: Oldsmobile Touring Sedan Catalog, P.O. Box 14238, Lansing, Michigan 48901.

Or visit your local Olds dealer and request a test drive.

The limited edition Touring Sedan is Oldsmobile Quality in its most magnificent form.


Oldsmobile
Oldsmobile Quality. Feel it.



A Perfect Balance

Consider the Hummingbird.

Compact and powerful, it balances power and control with such precision that it can fly both motionless and backwards — and even invert itself in flight.

You'll see this same precise balance at Vickers, with our new generation of electrohydraulic systems that support industry today, and anticipate the demands of tomorrow.

Applied throughout the world, our systems provide the solutions needed to perfectly balance motion, power, and control.

For more on how Vickers can help you, write us at 1401 Crooks Rd., Troy, MI 48084.

The Hummingbird, family Trochilidae, has evolved into 319 wide-ranging species, found from Tierra del Fuego to Labrador and Alaska.



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All the choices. All Blue. And all give you the peace of mind of carrying the "caring card."



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7/70

**IT'S GOTTA BE A DODGE.**
DIVISION OF CHRYSLER MOTORS



*Based on warranty comparison with competitively priced models at time of printing. See 7/70 powertrain & 7/100 outer body rust-through limited warranty at dealer. Restrictions apply.

BUCKLE UP FOR SAFETY.

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Out of the past

*rose a vision compelling,
an Oracle telling of life as it was.*



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Over the past thirty years, the American Way of Life has changed drastically—life moves at a quickened pace that often leaves us gasping as we struggle to keep up. There's scarce time for introspection, and we lose sight of our own history, little by little.

Who were the people who founded Detroit? How did the giants of the Industrial Revolution turn their clairvoyance into a powerful, throbbing manufacturing city? What was life like when ladies wore bustles and gentlemen built massive homes unequalled today?

HERITAGE is a magazine which conjures up visions of the past for people who long to understand their place in history. Biography, architecture, art, and education are some of the avenues HERITAGE travels in search of the past. Beautifully reproduced as a collectors' series, HERITAGE gives added meaning to the present by rediscovering our past.

For a complimentary copy, please call us at (313) 777-2350.

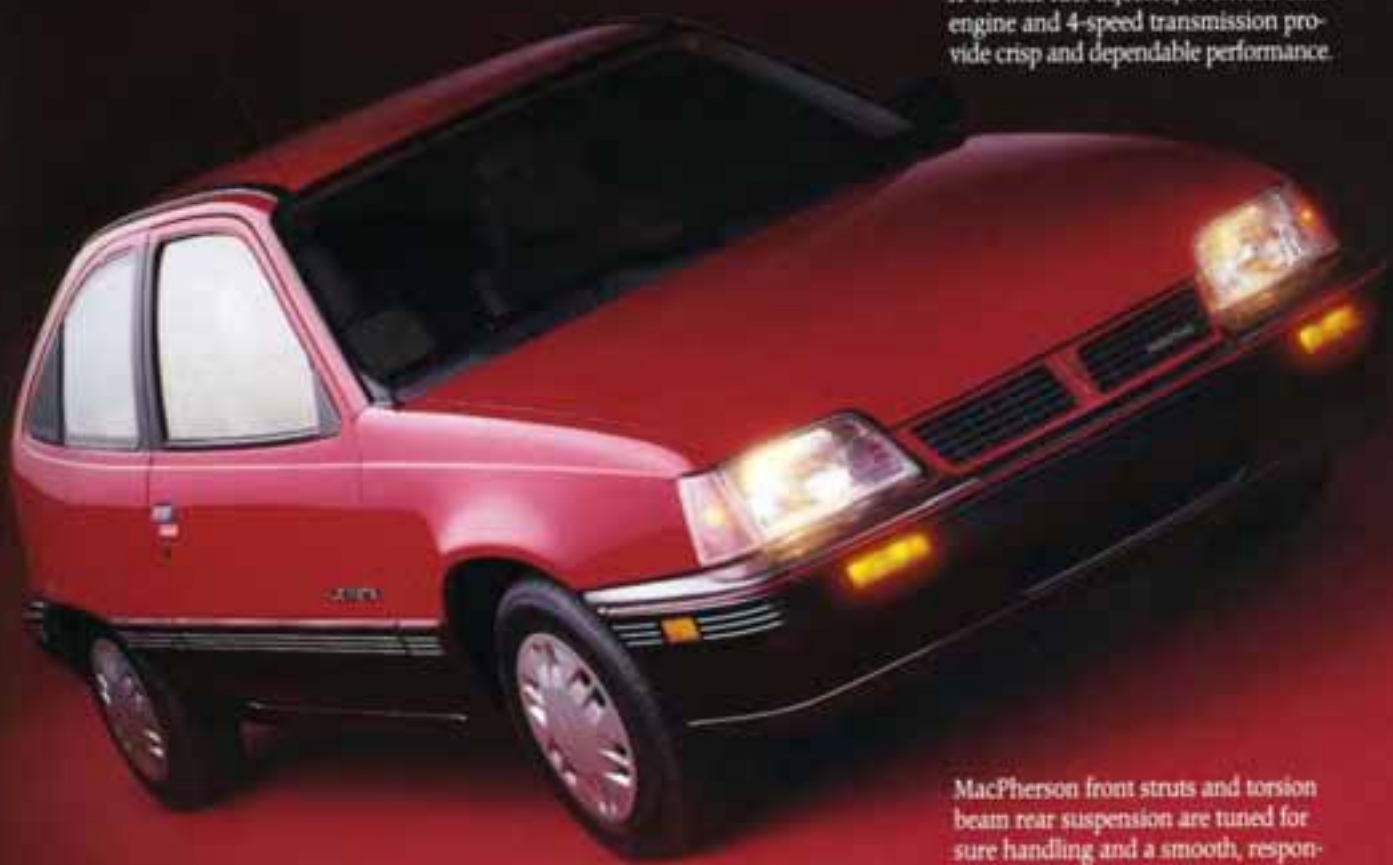
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LE MANS

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The imported Pontiac,
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A 1.6 liter fuel-injected, overhead cam engine and 4-speed transmission provide crisp and dependable performance.



LeMans' distinctive exterior design is more than aerodynamic, it allows plenty of interior space for 5 full-size adults.

Inside, reclining front bucket seats, twill cloth upholstery, an electric rear window defogger and plenty of storage area are all standard.

MacPherson front struts and torsion beam rear suspension are tuned for sure handling and a smooth, responsive road feel. The grippy all-weather radials are standard.

The full story of the 1988 LeMans continues with a hands-on inspection and test drive at your Pontiac dealer.

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WHICH EXPENSE REPORT WOULD YOU RATHER REVIEW?

EMPLOYEE NAME	TOTAL CHARGES	TOTAL PAID	TOTAL UNPAID	TOTAL BALANCE
JOHN SMITH	1,200.00	1,200.00	0.00	0.00
JANE DOE	800.00	800.00	0.00	0.00
BOB JONES	500.00	500.00	0.00	0.00
ALICE BROWN	300.00	300.00	0.00	0.00
CHARLIE GREEN	200.00	200.00	0.00	0.00
DAVID WHITE	100.00	100.00	0.00	0.00
EVE BLACK	50.00	50.00	0.00	0.00
FRANK GRAY	25.00	25.00	0.00	0.00
GRACE HARRIS	12.50	12.50	0.00	0.00
HELEN KING	6.25	6.25	0.00	0.00
IRVING LYNN	3.12	3.12	0.00	0.00
JACK MURPHY	1.56	1.56	0.00	0.00
JILL NELSON	0.78	0.78	0.00	0.00
JIMMY OLSON	0.39	0.39	0.00	0.00
JUDY PERKINS	0.19	0.19	0.00	0.00
KEN RICHARDS	0.09	0.09	0.00	0.00
KIM ROSS	0.05	0.05	0.00	0.00
LEO SCOTT	0.02	0.02	0.00	0.00
LUCAS TAYLOR	0.01	0.01	0.00	0.00
MARY VAN DYKE	0.00	0.00	0.00	0.00
WALTER WATSON	0.00	0.00	0.00	0.00
YVONNE WEAVER	0.00	0.00	0.00	0.00
ZACHARY WOOD	0.00	0.00	0.00	0.00
TOTAL	10,000.00	10,000.00	0.00	0.00

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This kind of information helps you analyze policies and make future plans. And it helps increase savings on airfares, hotels, and car rentals.

Large companies can also get T&E reports on-line.

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If you'd rather be looking at the expense report on top, look into the American Express Corporate Card System. After all, shouldn't you manage T&E like you manage the rest of your business?

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Forest Farmer
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Detroit, Michigan



Marsha Lukich
Supervisor-
Windsor Assembly Plant
Windsor, Ontario

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Product Development Engineer
Highland Park, Michigan

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California

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**"That's
what
America
is all
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Designers, engineers, line workers, suppliers, dealers. Blue collar, white collar. Union, management. All working together. Doing what it takes to get the job done better than anybody else can do it. And then, doing a little more. Not just for a paycheck, but for a commitment. A commitment to excellence that doesn't stop when the whistle blows. Every car company talks about it. One car company has it.

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"ADVANTAGES"

WRITER: Jim Blair, Jim Blair
 ART DIRECTOR: CAP Koval
 PRODUCER: JAMES PYLE, Jim Blair
 CREATIVE DIRECTOR: Don Little



1987 PONTIAC TELEVISION
"DRIVING MACHINE"



WRITER: Thomas Reynolds
 PRODUCER: Joe Chamberlin
 ASSOCIATE CREATIVE DIRECTOR: Bob E. Swank
 ART SUPERVISOR: Mark Pappas

CREATIVE DIRECTOR: Neil Sander
 PRODUCER: Joe Chamberlin
 ASSOCIATE CREATIVE DIRECTOR: Bob E. Swank
 ART SUPERVISOR: Mark Pappas



Mr. Goodwrench

HANDS

Copy: Don Little
 Art Director: Don Nagel
 Producer: John Pike
 Creative Director: Bob Letimer



"Chicken"

Starring: The FTD Parker Prescription Bonus,
 Merle Olsen and The Famous "San Diego" Chicken

Writer: David Baker
 Art Director: Alice Ebers
 Producer: Nick Colano



"Prom"

Copy: TV
 Writer: Kelly O'Neil
 Producer: John Pike
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A Tribute

Ruth & Lynn Townsend Founding Chairmen of Michigan Opera Theatre



annual Met touring productions. Through their strength and determination, Ruth and Lynn inspired much of the organizational framework that ensured the growth of Overture's programs, and helped galvanize the community's greater interest in establishing a full time, professional opera company for both the city of Detroit and state of Michigan.

This quest became a reality in 1970 with the formation of Michigan Opera Theatre's first Board of Directors and the appointment of Ruth and Lynn as Chairmen, who would oversee the company's inaugural season one year later at the newly restored Music Hall Center.

In the ensuing years, Ruth and Lynn have maintained a high profile of dedicated service to Michigan Opera Theatre, actively participating and contributing to the dramatic growth of an organization that is now twenty-five years old in concept.

With the launching of the 1987/88 season, Mr. Lynn Townsend will retire from his formal activities as Chairman of the Board of Trustees, and will hereafter be acknowledged as Chairman of the Board of Trustees Emeritus, while together, Ruth and Lynn will be accorded permanent designation as Founding Chairmen.

In recognition of Ruth and Lynn Townsend's indefatigable leadership and zealous commitment to the establishment of the opera company, Michigan Opera Theatre proudly dedicates the 1987/88 Detroit opera season to these two outstanding community luminaries.

In 1962, the Detroit Grand Opera Association appointed Ruth Townsend Co-Chairmen of the fledgling Overture To Opera committee. Sparked by the youthful enthusiasm and vision of Overture To Opera's director, David DiChiera, Ruth Townsend willingly continued on as Chairman of

the Overture Committee for the next three seasons.

Ruth's early leadership was nurtured further by her devoted husband Lynn, CEO and Chairman of the Board of Directors for Chrysler Corporation, who possessed a profound interest and love for

the genre of opera. Together with their committee volunteers, Ruth and Lynn dedicated themselves to the success of Overture To Opera's programs which provided school and community audiences with an introduction to opera by way of presenting scenes from the

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The 1987/88

Opera Season

Casts

Synopses

Repertory Notes



This page, and the following four pages were graciously underwritten by Alex and Marie Manoogian.

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Falstaff

Lyric Comedy in three acts

Music by Giuseppe Verdi

Libretto by Arrigo Boito

Based on
The Merry Wives of Windsor
and *King Henry IV*
by Shakespeare

First performance:
Milan, Teatro alla Scala,
9 February 1893

Conductor: MARK D. FLINT
Director: LOUIS GALTERIO
Set Designer: TIMOTHY JOZWICK

for the opera companies of
Memphis, Indianapolis and Syracuse

Costumes: MALABAR LTD.
Lighting Designer: KIRK BOOKMAN
Chorus Master: SUZANNE ACTON
Stage Manager: PEGGY IMBRIE

THE CAST

(in order of appearance)

Dr. Caius: STEPHEN ROBERTS
Sir John Falstaff: JOHN FIORITO and
RONALD HEDLUND
Bardolph: JOSEPH DE LEON
Pistol: DEL-BOURREE BACH
Mrs. Meg Page: KATHLEEN SEGAR
Mrs. Alice Ford: MARIANNA CHRISTOS
Mrs. Quickly: EILEEN KOYL
Nannetta: LI-CHAN CHEN
Fenton: GRAN WILSON
Ford: LAWRENCE COOPER

English translation used by arrangement with
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Through a generous gift, the opening night performance
of *Falstaff* is sponsored by Michigan Bell Telephone
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Johann Gottlob Kirchner, *Joseph Froehlich, Court Jester of Augustus the Strong*. Courtesy of The Detroit Institute of Arts.

“A marriage of true minds”

By Ira J. Black

Why, one may fairly ask, did Giuseppe Verdi, who hadn't written a comedy in something like half a century, suddenly turn to that genre for what he himself, approaching his eightieth year, surely knew would be his last opera? It is certainly as fair a question as why did Puccini, after writing one melodrama after another, strike out in new directions in his last opera *Turandot*? In Verdi's case, the question is more easily answered.

The simple fact of the matter is it wasn't Verdi's idea at all but that of librettist Arrigo Boito. Boito, by dint of almost superhuman efforts of persuasion, had convinced the old man, several years before, to come out of retirement to collaborate on *Otello*, an opera which proved that neither age nor retirement had dimmed Verdi's brilliance. In truth, *Otello* eclipsed all his earlier efforts, as masterful as they were.

In 1889, two years after *Otello's* unalloyed success, Boito proposed another project—a setting of Shakespeare's *The Merry Wives of Windsor*. Verdi, as he had done before, played coy. Boito, as he had done before, brought up his two “big guns,”

Synopsis

SETTING: Windsor, England, in the time of Henry IV.

ACT ONE: Sir John Falstaff is dining at the Garter Inn. Dr. Caius enters and accuses Falstaff of having broken into his house and beating his servants. Falstaff ignores the Doctor, but finally admits that he has done all that Caius accuses him of and advises him not to try to do anything about it. Falstaff's two henchmen,

Bardolph and Pistol, are also attacked by Caius, who charges that on the previous night they had gotten him drunk and robbed him. Falstaff, with mock solemnity, hears the case and gives his decision: Caius' case is unfounded. Then he reprimands his two henchmen, not for their offense, but for having committed it clumsily. After a brief scene with the innkeeper, Falstaff tells Bardolph and Pistol that he is the object of the affections of two young wives of Windsor—Alice

Ford and Meg Page. He orders them to carry letters to the two women, but they refuse: it's against their honor. Falstaff hands the letters to a page and turns on Bardolph and Pistol with an ironic monologue about Honor.

The scene changes to the garden of Ford's house. The letters have arrived and Meg and Alice, comparing them, find them identical except for the names. Alice's daughter Nannetta and Mistress Quickly

join them in a plan to trick Falstaff. They go out and Ford enters, together with Bardolph. Pistol, Dr. Caius and Fenton besicge Ford with the tale of Falstaff's plan of seducing his wife. Ford vows to keep careful watch. All the others leave, but Nannetta (whose father wants to marry the elderly Dr. Caius) stays behind with her real love Fenton, to exchange kisses. The wives meanwhile have perfected their plans: Mistress Quickly will be the go-between in arranging

Verdi's wife Giuseppina and his publisher Giulio Ricordi. Their powers of persuasion notwithstanding, the one voice which convinced Verdi belonged to a man who had been dead for more than 250 years—William Shakespeare.

Verdi loved the plays of Shakespeare. He kept a volume of them, in translation, at his bedside. In 1847 he premiered his opera adaptation of *Macbeth* and for many years had toyed with the notion of an opera on *King Lear* (not until Aribert Reimann, almost a century later, would a composer have the musical vocabulary to match that play's terrifying vision of Chaos).

What was it that attracted Verdi to Shakespeare? Temperamentally, both men were very much alike. Both had, as Verdi described himself, "toiled in the galleys"—Verdi in popular opera, Shakespeare in popular theatre. Both were hard-headed theatrical pragmatists who created what might be called "mainstream art." Neither was an experimenter, at least not consciously, but both transcended the mainstream by treating familiar themes and characters with fresh insights. While both may have been dealing with emotional and attitudinal commonplaces (as compared with the work of more cerebral artists), yet they sound unclipped coming from characters who are imbued with the dimensions of real life.

Both men were conscious of their craft and what it demanded of them. Shakespeare's plays are littered with his own thoughts on what theatre was or should be; Verdi's letters on the state of opera show how well he had been paying attention to what was going on around him. Bernard Shaw called Shakespeare the "greatest composer of word-music in the English language;" in 1884, Verdi was skeptical of a new trend in opera away from the primacy of the words and voices—the poetry and its effective expression—and toward more orchestral color and "aural spectacle" irrespective of dramatic content.

We might also add that both men retired in the fullness of their powers—Shakespeare "broke his staff, drowned his book," and returned home to build the biggest house in Stratford; Verdi gave up being the object of lionization in the music capitals of Europe to become a gentleman-farmer in Sant' Agata. Both men came out of retirement for two final collaborations each (for Shakespeare, the hardly memorable *The Two Noble Kinsmen*

and *The History of Henry VIII*—for Verdi, the immortal *Otello* and *Falstaff*).

Still the question must be asked: of all Shakespeare's plays why did Verdi turn to a comedy? As Prospero comes to realize in *The Tempest*, which was to have been Shakespeare's last play, Verdi no doubt recognized that after one has lived a full, creative, public life while still maintaining one's equilibrium and circumspection, one must come to the conclusion that all the superheated passions and brow-furrowing anxieties are only the stuff of the stage. The world, that is *real* life, is a jest, as Falstaff tells us in the opera, and he does laugh best who laughs last. Comedy is a matter of keeping one's perspective and proportion. I'd like to believe that Verdi saw a reflection of that comic sense in Boito's libretto.

Irving Kolodin suggests that *Otello* represents Verdi's properly tragic finale to all the operas which comprised his career to that point—a summation of everything he had thought or felt on that common passionate subject. *Falstaff* is, perhaps, the comic epilogue, much as the ancient Greek tragedians followed their tragic trilogies with a satyr-play or comic treatment of the same subject. After a host of Verdian Romantic heroes who test the irresistibility of their noble purposes by rushing headlong against immovable opposition, only to fail and shatter completely, Falstaff is the utterly resistible anti-hero who ambles headlong to fulfill his ignoble purpose only to fail and bounce.

Having a fair idea, then, why Verdi might have chosen a comedy for his farewell to the opera-house, the next question to be answered is why he and Boito chose Shakespeare's saga of the old fat knight getting his comeuppance at the hands of a pair of wily townswomen. For Boito's part, we might assume he chose it because it was a rollicking good story and seemed like a sure-fire opera property—as Antonio Salieri, Otto Nicolai, Adolph Adam, and Michael Balfe all thought before him and Ralph Vaughan Williams and Gustav Holst (not to mention Jim Bernhard) would after him. Falstaff is, simply, the greatest comic figure ever created—and you can take Elizabeth Tudor's word for that.

Verdi, we might be sure, saw something more than just the "jig and tale of bawdry." From the very outset of the project, Verdi

conscious between Alice and Falstaff. Ford, too, has devised a plan: under a false name, he will catch Falstaff in an effort to learn how his dastardly plans are progressing. The women and men of *act two* is an ensemble which ends as we see Mistress Quickly sets out for the Gutter Inn.

ACT TWO: Mistress Quickly arrives at the Gutter with messages from both Alice and Meg. Alice tells her that her husband is on his way home from two

o'clock until three. Meg on the contrary sends word that her husband is almost never absent. Falstaff crosses Quickly's palm and assures her the young women will not be disappointed. Mistress Quickly leaves. Then Ford is announced, under the name of Brook (Fontana in Italian). He asks Falstaff's help in his courtship of Nannetta (and gives Falstaff a bag of gold to encourage him). The fat knight assures him that he himself has a rendezvous with Mistress Ford

within the hour and will arrange everything. He hurries off to dress in his finest, while Ford remains behind to denounce the faithlessness of women in a violent soliloquy.

The scene moves to Ford's house. The wives are ready for Falstaff. Servants come in with a huge basket of soiled clothes. "When I call you," Alice tells the servants, "empty the basket into the gutter." Falstaff arrives and begins his impetuous courtship of Alice, but Meg enters to say that Ford is

coming home. Falstaff hides behind a screen, whence he sees Ford storm in, together with Dr. Caius, Bardolph and Pistol. When the men scatter to search the house, the women squeeze Falstaff's huge bulk into the basket, covering him with dirty clothes. Ford returns and hears the loud smack of a kiss from behind the screen. Furious, he calls his companions, then overturns the screen, only to find his daughter and Fenton, whom he has forbidden her to see. When the

indicated that his Falstaff wouldn't be merely the overweight lothario of *The Merry Wives of Windsor*. In his response to Boito's proposed scenario drawn from that comedy, Verdi wrote that before reading it he would reread Shakespeare's original version, *as well as both Henry IV and Henry V*.

What Verdi had divined was that the Falstaff of the history plays was not the same man of the comedy. While the Jack Falstaff of *The Merry Wives of Windsor* is the lovable reprobate who is rendered impotent (pun *intended*) through a series of funny encounters with a gang of "local characters," Shakespeare imbued him with much more serious purpose in the history plays which actually predate the comedy.

Falstaff did start out, in *Henry IV, Part 1*, as little more than an old deadbeat to serve merely as a contrast for the other characters' more noble attributes. Very quickly, it would seem, Shakespeare realized Falstaff wasn't going to be satisfied as a cardboard cutout but needed to have a three-dimensional, breathing personality. (Verdi came to the same realization when faced with the stock Romantic bombasticators of his age.)

Shakespeare, like most thoughtful men of his day, was acutely conscious of what governance entailed—what commoners owed the monarch and more importantly, what the monarch owed his subjects. The history plays were intended as an exploration of that very important question, couched within a vast panoramic view of England during its "time of troubles"—the tumultuous years from the ouster of Richard II through the Wars of the Roses to the fall of Richard III and the establishment of the Tudor dynasty on Bosworth Field. The two *Henry IV* plays (which together could be subtitled "The Education of Prince Hal"), with their sequel, are intended as a portrait of one of England's greatest and most popular kings, Henry V.

What was Hal supposed to have learned to make him the rare monarch he was? From his father, Henry IV (who had deposed Richard II), Hal learned responsibility and how to wield power with consistency and impartiality. However, he also might have learned how to remove himself from his subjects in the name of State matters. Such alienation and isolation could make him forget the human beings over whom he rules. From his father's nemesis, Harry Hotspur, Hal learned about honor and how one might be brave in the name of a just cause. However, he also might have learned how to be heedless of consequences in that cause and even to lose sight of the cause itself through the momentum of the occasion. Combining those negative qualities, you have the makings of a tyrant for whom ends justify means and the means inevitably require countless dead or dying subjects.

Enter Sir John Falstaff, the leavening ingredient in the recipe. In the world of courtly manners and codes of chivalry, he represents baldfaced realism. He knows a boast is only good as long as no one calls you on it and, if someone does, the

pragmatic man finds a way to save some face without spilling any blood (his aria on honor in the opera is a paraphrase of a speech in *Henry IV, Part 1*). Falstaff is an incomparable liar but to no damaging effect, unlike the intriguers at court who wreak their havoc behind masks of noble rectitude. Falstaff is a drunkard and a glutton, merely excesses of appetites shared by most men of his estate. Yet how much more inhuman and villainous is he than the soberly calculating power brokers surrounding the throne?

For a king to be great, Shakespeare seems to say, he must have the common touch and a sense of mortality. This is Falstaff's lesson. There is a brilliant scene in *Henry IV, Part 1* which brings into sharp focus the recognition that an appreciation of weakness is as crucial as the possession of strength. In the second act, Prince Hal's carousings with Falstaff are interrupted with a summons to return home. This presents the company at the Garter Inn with a new game. First, Falstaff will play the king so Hal can practice his answers. In the king's voice, Falstaff rightly accuses the boy of wasting his youth in bad company, but proposes he follow just one of his companions.

"A virtuous man," he says, "a good portly man, and a corpulent, of a cheerful look, a pleasing eye, and a most noble carriage." In a name, Falstaff, of course.

But Hal turns the tables and rather brutally, for all his honesty. Now playing his father and Falstaff him, Hal accuses:

There is a devil haunts thee in the likeness of an old fat man; . . . Why dost thou converse with that trunk of humours, that bolting hutch of beastliness, that swoll'n parcel of dropsies, that huge bombard of sack, that stuffed cloakbag of guts, that roasted manningtree ox with a pudding in his belly, that reverend Vice, that grey Iniquity, that father Ruffian, that Vanity in years?

Hal goes on a bit further with what is a fairly accurate but incomplete picture of the old Falstaff. It does give us a good idea, though, of how easily he might, as king, lose that all-important sense of perspective. Now Falstaff responds, coyly, "Whom means your Grace?" The answer, "That villainous, abominable misleader of youth, Falstaff, that old white-bearded Satan." Aside from the specific reference, the same charge was made of Socrates, who died for it. Falstaff now becomes quite serious and we see the point toward which Shakespeare was driving. Falstaff defends himself as he hopes Hal will defend him before the king:

That he is old (the more the pity), his white hairs do witness it; but that he is (saving your reverence) a whoremaster, that I utterly deny. If sugar and sack be a fault, God help the wicked! If to be old and merry be a sin then many an old host that I know is damned. If to be fat be to be hated, then Pharaoh's lean kine are to be loved.

men rush out again, Alice summons the servants and orders them to dump the laundry into the gutter. Alice takes her husband by the hand and leads him to the window.

ACT THREE: We find Falstaff again at the Garter, sad and weary after his experience at Ford's, calling for mulled wine. Mistress Quickly arrives with a letter from Alice, setting a midnight rendezvous. Falstaff falls into the trap. He is to go to Windsor Park,

disguised as the Black Huntsman, and wait for Alice at Herne's Oak. The two go off to discuss the plan, while all the others enter and talk over the details of their new prank against Falstaff. Ford also promises Dr. Caius that when the fun is over, he shall marry Nannetta.

The closing scene at Herne's Oak finds the young lovers together. Nannetta is disguised as the Fairy Queen and Fenton is instructed to wear a black cloak. They go out as

the clock strikes twelve and Falstaff enters to meet Alice. Falstaff begins his eager courship, but is interrupted by the arrival of Meg, who cries that the fairies are coming. Falstaff falls to the ground, terrified, and hides his face, since to see the fairies means death. The whole band enters, disguised as fairies, imps and witches. Falling upon Sir John, they belabor him with blows and pinch him until he begs for mercy and promises to mend his ways. He catches on to the joke only

when he recognizes Bardolph, whose mask falls down. Meanwhile the women, intriguing to help Nannetta and Fenton, have confused the men by mixing up the different disguises. Thus we find Bardolph dressed as the Fairy Queen, hand in hand with Dr. Caius; Nannetta, now disguised as a nymph, enters with Fenton in his black cloak. Ford unites the two couples in marriage and all unmask. To the horror of Dr. Caius and the embarrassment of Ford, the latter discovers he has

No, my good Lord: banish Peto, banish Bardolph, banish Poins; but for sweet Jack Falstaff, kind Jack Falstaff, true Jack Falstaff, valiant Jack Falstaff, and therefore more valiant being, as he is, old Jack Falstaff, banish not him thy Harry's company . . . Banish plump Jack and banish all the world!

Well, his point is made and taken—Hal pauses, makes good on the old man's latest run-in with the law, and even gives him a regiment of infantry for the battle which results in Hotspur's vainglorious death and Hal's reconciliation with his father. Yet he never forgets that while Falstaff has played an important role in his education, the old knight is still possessed of all those negative qualities of which he accused him. Consequently, when Hal becomes the king at the end of *Henry IV, Part 2*, he does break with his old tavern gang and, catching Falstaff in the full bloom of his expectations, returns the old knight's effusive greeting with, "I know thee not, old man: fall to thy prayers!"

The newly anointed king does grant Falstaff a modest pension but banishes him to a radius of ten miles from his royal person. The last, vivid picture we have of Falstaff is not of a merry fat man but of a suddenly sad, very much deflated old fool.

If Shakespeare had had his druthers, he would have gone straight to *Henry V* but, instead his monarch demanded he fulfill *her* druthers—a play about Falstaff in love. Hence, that pleasant, bucolic little trifle, *The Merry Wives of Windsor*. His heart wasn't in it, though, so that when Shakespeare did get to *Henry V* he guaranteed no more resurrections of the fat knight by killing him off. Still Falstaff had had a profound effect on him and, instead of just shrugging him off peremptorily, Shakespeare gives us a touching description of a pathetic, forgotten figure suffering cold, delirium, and heart-break.

One may wonder why, if Verdi's opera is based on *The Merry Wives of Windsor*, we have belabored the *Henry* connection. It is a fair guess (and only a guess) that had Verdi not known that other, infinitely more substantial Falstaff, he would not have agreed to do the opera. After so many years and so many operas, would Verdi have been satisfied with a run-of-the-mill *basso*—buffoon? Verdi's Falstaff, as with all the other characters in the opera, resonate that essential humanity which he appreciated in Shakespeare and had tried to breathe into his own characters, as best as his genre would allow.

It's worth noting, in conclusion, that as Verdi went back to Shakespeare's more human Falstaff to flesh out the character in *Merry Wives*, in one respect, Verdi, on his own initiative, actually went Shakespeare one better in his portrayal of Ford. Shakespeare's jealous husband comes across as a prototypical paranoid, would-be cuckold, constantly soliloquizing and chasing after phantoms. He is, in many respects, a bigger buffoon than Falstaff in that he is monomaniacally serious in

suited his daughter to Fenton.
But he now relents in his
repression to Fenton and blesses
the two happy lovers. The opera
ends with a brilliant fugue by
orchestra and orchestra. Its theme:
"Tutto nel mondo è burla"—the
whole world is but a joke!"

direct contrast to Falstaff's unfailing flexibility of humor. On the other hand, there is nothing funny about Verdi's Ford. His is a jealousy not to be taken lightly, even if it is no less unjustified than Shakespeare's original's. In Verdi's version we hear the passionate rumblings of an Otello and the icy cynicism of an Iago, sobering echoes which darken the comedy. Still, because in this opera this potentially tragic (or at least dangerously melodramatic) action is resolved harmlessly, the composer's conclusion about life is given added confirmation.

The whole world is a jest; man was born a great jester,
pushed this way and that by faith in his heart or by reason.
All are cheated! Every mortal being laughs at every other
one, but he laughs best who laughs the final laugh. ■

Born and reared in Brooklyn and trained as a teacher and theatre critic, Ira J. Black has been a resident of Houston since 1973, during which time he relinquished the classroom for the microphone and stage. He has lectured extensively on the performing arts under the auspices of several of Houston's major arts organization, has performed as an actor and narrator with the Houston Symphony Orchestra, Museum of Fine Arts, Music Clef Concerts, and Main St. Theatre; and for ten years was with the former KLEF as arts commentator, program producer, Cultural Affairs Director, and Operations Manager. He is presently a freelance writer on the arts and is engaged in reactivating his somewhat neglected career as teacher and stage performer.

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Artist Unknown, *Elizabeth I, Queen of England*, c. 1588. Courtesy of The Toledo Museum of Art.



an of La Mancha

A Musical Play by Dale Wasserman

Music by Mitch Leigh

Lyrics by Joe Darion

Original production
staged by Albert Marre

Originally produced
by Albert W. Selden and Hall James

Based on the life and works
of Miguel de Cervantes

First performance:
New York, Anta Washington Square Theatre,
22 November 1965

Conductor: DAVID ABELL
Director and
Choreographer: TED FORLOW
Sets and Costumes: MERRIMACK VALLEY
STAGING TECHNIQUES
Lighting Designer: MAIDIE GREER
Chorus Master: SUZANNE ACTON
Stage Manager: CATHY KUBEL

THE CAST

Don Quixote: RICHARD FREDRICKS
Sancho: SAMUEL RENI
Aldonza: CHRIS CALLEN
The Innkeeper: MARK COLES
Antonia: LAURIE MEEKER
The Barber: TED FORLOW
The Housekeeper: CAITLIN MC NEIL
Maria/Innkeeper's Wife: ROCHELLE ROSENTHAL
Dr. Carrasco/
Knight of the Mirrors: SCOTT NEUMANN

Through a generous gift, the opening night
performance of *Man of La Mancha* is sponsored by
ANR Pipeline Company.



Jacob Isaaksz van Ruysdael, *Landscape with Windmill*

Synopsis

SETTING: A dungeon in Seville, Spain, late 16th century, and various places in the imagination of Miguel de Cervantes.

Miguel de Cervantes, aging and an utter failure in his varied careers as playwright, poet and tax collector for the government, has been thrown into a dungeon in Seville to await trial by the Inquisition for an offense against the Church.

There he is hailed before a kangaroo court of his fellow prisoners: thieves, cutthroats and trollops who propose to confiscate his meagre possessions. One of these possessions is the uncompleted manuscript of a novel called *Don Quixote*, and Cervantes, seeking to save it, proposes to offer a defense in the form of an entertainment which will explain himself and his attitude toward life. The "court" accedes, and before their eyes, donning makeup and costume, Cervantes and his faithful

manservant transform themselves into Don Quixote and Sancho Panza, proceeding to play out the story with the involvement and participation of the prisoners as other characters.

Quixote and Sancho take to the road, singing *Man of La Mancha* (*I, Don Quixote*) in a campaign to restore the age of chivalry, to battle evil and right all wrongs. The famous encounter with the windmills follows, but Quixote ascribes his defeat to the

machinations of his enemy, the dark Enchanter, whom one day will meet in mortal combat. Quixote and his squire are en route to a distant roadside inn—where the Don insists to Sancho to build a castle—Aldonza, the inn's serving-girl and part-time troop propositioned and taunted by a group of rough muleteers and replies that "one pair of arms is like another. *It's All The Same*. Upon arrival at the inn, Quixote, in his splendid imagination, sees Aldonza as the de-

How "Man of La Mancha" Came to be Written

By Dale Wasserman

I was in Madrid that summer, writing a movie that had nothing to do with Madrid when my eye caught an item in the newspapers which stated that my purpose in Spain was research for a stage version of *Don Quixote*.

That was a chuckling matter, for like most people who know *Don Quixote*, I had not even read it. The time and place seemed appropriate for repair of that omission, however, so I set forth on the two volume journey and arrived at its end with two firm conclusions; the first was that this archtypical work could not and should not be adapted for the stage. The second had to deal not with the novel but with its author.

I was aware, of course, that *Don Quixote* had been attempted for the theatre scores of times. Having seen some dozen of those attempts—ballet, motion picture, play and opera—I was aware, too, that the attempts invariably failed. The reason was plain; trying to capture this work in dramatic form was much like attempting to force the sea into a bucket; ambitious but impractical. But what continued to haunt my thoughts was not the novel but the shadowy figure behind it.

Miguel de Cervantes y Saavedra . . . who was he? What manner of man could pour into a magnum opus so incredible a wealth of wit and wisdom, could range so widely over the spectrum of human behavior that nearly all living literature is still in his debt? With interest that was to become very nearly obsessive, I set out in search of Cervantes.

I learned that his life was scarcely less mysterious than that of his contemporary, William Shakespeare. A few documents attest to his existence . . . a baptismal certificate of October 9, 1547; a record of army service, disablement, enslavement for five years in Algiers, embroilments with the law which netted him at least three prison terms, an excommunication by the church, a failed marriage, an illegitimate daughter—but the list of misfortunes begins to overwhelm.

Misfortune, in fact, was the pattern of his life. He was dealt blow after blow by the blind malice of fate. Failure and disaster; this is the record—until in his fifties, shamefully poor, infirm of body and with dimming eyesight, he undertook the writing of a book which he hoped might bring him ease in his remaining years.

Courtesy of The Detroit Institute of Arts.

ideal whom he will worship and serve evermore, *Dulcinea*. Aldonza is confused and angered by Quixote's refusal to recognize her for what she really is.

In the country home which Quixote left behind, his niece Antonia and his housekeeper seek in the neighborhood Padre to consider how this madness may best be dealt with. However, the Padre finds that their concern is more with embarrassment to themselves than with the welfare

of Quixote as the three sing *I'm Only Thinking Of Him*. The Padre and Dr. Sanson Carrasco, Antonia's fiance, are delegated to pursue the madman and bring him back home. Meanwhile, Quixote dispatches Sancho to Aldonza with a "missive" declaring his everlasting devotion to Dulcinea. Aldonza, being even more confused, questions Sancho as to why he so faithfully follows Quixote. Sancho replies, simply, in the song, *I Really Like Him*.

While Quixote is standing vigil in the courtyard of the inn in preparation for his official dubbing as a knight, Aldonza accosts him directly, asking in song, *What Do You Want Of Me?* Quixote then encounters, during *The Barber's Song*, an itinerant barber wearing his shaving basin as a hat to ward off the sun. Quixote confiscates the shaving basin in a comic interlude, convinced that it is the miraculously protective *Golden Helmet of Mambrino* and is ceremoniously crowned with the

aid of the muleteers, playing along with him, and the incredulous barber, who comes to believe that his basin may, indeed, be the celebrated helmet.

A brief interlude.

The Padre and Dr. Carrasco, having failed in their mission, grimly plan a new attempt to bring Quixote to his senses. The Padre hopes that "the cure will not prove

Here, I discovered the design for a play I wanted to write. Not an adaptation of *Don Quixote*, but a tribute to the spirit of his creator. To blend and merge their identities—for what I had learned was that in all essential ways Miguel de Cervantes was Don Quixote. The upsets of existence never dimmed the brightness of his vision, never soured his compassion nor his humor, never stripped him of his faith.

The motif of the attempt I found in a quotation by another brilliant writer, Miguel Unamuno, who said: "Only he who attempts the ridiculous may achieve the impossible." In that Quixote spirit the play was written, a deliberate denial of the prevailing spirit of our own time which might be expressed as aesthetic masochism and which finds its theatrical mood in black comedy and the deification of despair.

But those are subjective reasons. Most simply, *Man of La Mancha* is my way of paying tribute to the indomitable soul of Miguel de Cervantes, the man who was Don Quixote. ■

Dale Wasserman is the author of the musical play Man of La Mancha and has written more than 47 works for the stage and television.

Miguel de Cervantes

Audiences at the Fisher Theatre will be able to share the delights of theatregoers all over the world in experiencing the musical interpretation of the world's first modern novel, *Don Quixote of La Mancha*.

Until 1605 when Miguel de Cervantes wrote this tale of an adle-pated Spaniard who refused to believe that the days of medieval chivalry had ended, and declined to adjust to the new times of his era, literature had included epic poems like the Iliad, and romances like *The Song of Roland*, but never a novel in the sense of the present day books of fiction. *Don Quixote* was not only a turning point in world literature because of its great quality as a story filled with laughter and tears, but also because it instituted a new form.

Man of La Mancha is the musical version of this epoch-making novel made 360 years after Cervantes published the first part of his work. It had a phenomenally successful run in New York of five years, 1965 to 1970—surpassing the original runs of *Oklahoma!* and *South Pacific*—and scored triumphs similarly in other large cities of the U.S. and Canada and in 28 major capitals around the world.

worse than the disease" in the song *To Each His Dulcinea*. At this point, replying to Aldonza's question about doing the things he does, Quixote explains he must follow his quest and sings her his credo, *The Impossible Dream (The Quest)*. Aldonza then encounters the muleteers loafing near the courtyard well, and they tease and taunt her during a song called, *Little Bird, Little Bird*. Following the Padre's and Dr. Carrasco's departure, Quixote defends Aldonza's honor in a

successful battle with the muleteers, and as his reward is formally knighted by the Innkeeper in *The Dubbing*.

Now, having caught the fever of Quixote's idealism, Aldonza attempts to put it into practice, but for her efforts she is cruelly beaten and carried off by the muleteers as *Little Bird, Little Bird* becomes *The Abduction*. Disillusioned, Aldonza passionately denounces Quixote and his dreams, which have

In the "two-hours traffic of the stage" and more than 20 rousing song hits, the show crystallizes the thousand episode-crammed pages in which Cervantes exposed the absurdities of his day. He created an inept hero who is steeped in the exaggerated romances of knight-errantry that had been the popular literature of previous times. Attired in his great-grandfather's rusted armor, he goes forth in quest of adventure, determined to redress all grievances, right wrongs and "purchases everlasting honor and renown."



Pietro Tacca, *Philip IV of Spain on Horseback*. Courtesy of The Detmold Institute of Arts.

brought her only anguish, in the highly dramatic *Aldonza*. Now appears The Enchanter, fantastically costumed as The Knight of the Mirrors. He challenges Quixote to combat, forcing him to look into the mirror of reality where Quixote sees reflected a fool and a madman. Quixote is defeated but Aldonza, a witness to his destruction, feels a deep sense of loss. The Knight of Mirrors reveals himself as Dr. Carrasco.

At home again, the old man who once called himself Don Quixote, dying. His faithful manservant, who has been his Sancho, attempts to cheer him up with *A Little Gossip*. Aldonza, having followed, forces her way into the room, pleads with him to become Don Quixote once more and restore the vision of glory she held so briefly. Poignantly, she urges him to remember that he once called her by another name, *Dulcinea*. As she helps him recall the words of *The Quest*,

Under the delusion that he is a courtly knight, he tilts with a windmill that he takes to be a giant in disguise, and embarks on countless equally ridiculous forays, mistaking the coarse, mocking peasants he encounters for gentle lords and ladies. Eventually the pathetic but noble-hearted creature returns home to regain his sanity, and dies quietly in bed.

Cervantes' picaresque madman who resolutely ignores reality has much in common with many a modern theatre-of-the-absurd character. Samuel Beckett, Tom Stoppard, Edward Albee and other contemporary playwrights created protagonists in constant and always unsuccessful struggle with realities they refused to recognize. Ionesco and Pinter have evoked awesome unreal worlds that somehow manage to seem more real than the one we experience every day.

Cervantes would be very much at home in the company of these modern writers whose biting comic inventions expose the anxieties of our times.

The story of *Man of La Mancha* presents a dramatic contrast between the lives of the hapless 16th century writer and the pixilated cavalier who brought him immortality.

The musical opens with Cervantes being thrust into a dungeon (the author was actually imprisoned by the Inquisition for some questionable opinions). There he must defend himself and his manuscript against the thieves and murderers who are his fellow-prisoners. He does so by recreating for them his story of *Don Quixote*. That this duality of heroes works theatrically is proved not only by the enormous success of *Man of La Mancha* in productions all over the world, but also by the fact that out of the more than 200 other known dramatizations of the tale—on stage, on screen and as opera—this is the first to enjoy such enormous popular appeal.

Cervantes, the bitter soldier of fortune, is known to have endured at least three jail terms for his financial shortcomings. It may be surmised that he would have approved of the device of shuffling the narrative between the grandiose delusions of the questing knight and sordid ironies of his own abject life. In his preface to "Don Quixote", the Spaniard noted that "every production must resemble its author."

Cervantes' life was a story of failure. He was a soldier and he lost his left hand—or the use of his left arm, we don't know which—with the first shot at the Battle of Lepanto in 1571. He joined the household staff of Cardinal Aquaviva and was promptly dismissed.

On a voyage to Africa, he was seized by Barbary pirates and imprisoned for seven years. His family lost all their money paying his ransom. One sister became a nun, the other a prostitute to pay off the family debts.

His great love was the theatre. For 20 years he was a strolling player. He wrote some 30 plays, of which only two survive. His plays were undistinguished and the company with which he acted, directed and wrote, was unimportant. The name of Cervantes would never be known were it not for the novel that was published when the author was 58 years old. With the publication of *Don Quixote* came fame, but very little in the way of financial rewards.

The author of what is widely regarded as the world's first and possibly greatest novel, died in 1616, within ten days of Shakespeare's death, a man broken in body and spirit. His burial place is unknown. But his book will never die. It was the first story to deal with illusion and reality, and its protagonist is perhaps the most memorable character in all of literature. His name begat our word "quixotic" to describe a person or action impossibly idealistic. ■

Package Publicity, New York



Artist Unknown, *Page's Suit of Half-Armor*; Italian, c. 1605. Courtesy of The Detroit Institute of Arts.

Quixote, stirred to the old fire, rises from his bed, calling for his armor and sword so that he, Sancho, and Alonso may once more set out on their mission. But in the moments of reaffirmation, during a scene of *Man of La Mancha*, he witnesses, dying. While the Padre, who has been at Quixote's bedside, tells *The Padre* over the lifeless man Alonso, having seen the man once more, refuses to acknowledge Quixote's death. "A man and he seemed a good man, and I do not know him", she

contests, "Don Quixote is not dead!" When Sancho questions her, she replies, "My name is Dulcinea" Quixote, having considered her throughout an individual of unique worth and value, has literally transformed her.

Back in Cervantes' dungeon, the prisoners, dregs of humanity though they are, have been deeply affected by his story and restore to him his precious manuscript, and as he leaves to face his real trial,

they unite to sing the words of Cervantes—Quixote's *The Quest*.

Reprinted from the original cast recording, Kapp Records, Inc., New York, NY.



Artist Unknown, *Recumbent Knight*. Courtesy of The Detroit Institute of Arts.

Man of La Mancha on Broadway

Since the death of Cervantes in 1616, more than 200 adaptations of the *Don Quixote* novel have been made, including operas, plays, films, ballets, and television shows, but none have matched the popularity of the musical theatre masterpiece, *Man of La Mancha*. Dale Wasserman's television drama, *I, Don Quixote* (a 1960 Emmy nominee) led to the eventual writing of the musical version, by first enlarging his television script into a stage play. It was at once optioned for a Broadway production.

Wasserman was persuaded to re-write the stage play again in order to incorporate music and lyrics as written by Mitch Leigh and Joe Darion. *Man of La Mancha* embarked on a pre-Broadway tryout at a Connecticut summer theatre in East Haddam (the Goodspeed Opera House), and it triumphed for a limited run of four weeks.

Instead of using a standard proscenium-type theatre, the producers of the show mounted it at the ANTA Washington Square Theatre in New York's Greenwich Village, an open stage theatre that had been built as a temporary home for the Repertory Theatre of Lincoln Center. *Man of La Mancha* opened on November 22, 1965 with the same cast that had played the summer tryout. The morning after its premiere, showered with superlative reviews, *Man of La Mancha* was suddenly the hottest ticket in town. The work won all the major theatre awards for the season, including best musical and five Tony awards.

The production moved into a proscenium-type theatre on Broadway in 1968, and by December 27, 1969, *Man of La Mancha* reached its 1800th uninterrupted New York performance, surpassing the Broadway runs of *South Pacific* and *The Sound of Music*. The work's enduring popularity has taken it abroad to audiences of Spain, Israel, England, Sweden, Denmark, South America, Czechoslovakia, Australia and Finland. In 1972, *Man of La Mancha* became the third American musical to be performed in the Soviet Union (the other two were *West Side Story* and *My Fair Lady*). Official Communist Party re-working showed a Don Quixote who was a buffoon, and more, the dramatic representation of the Soviet concept of the superfluous man who does no socially useful work. *Man of La Mancha* was revived on Broadway in 1977, and ran for an additional 124 triumphant performances.



Mitch Leigh

Mitch Leigh, composer, was born in 1928 and grew up in Brooklyn, in the Brownsville section, a poor neighborhood that harbored such infamous organizations as Murder, Inc. He learned to play baseball and the clarinet and used both talents to get to Yale where he studied music under Paul Hindemith.

After an unpromising start in the New York music field, he was offered a trial assignment to write the music for a hair-spray commercial. The large fee he received for this effort decided Leigh to plumb this area. He formed Music Makers, Inc. in 1957 to sell background "motivational" music, and in eight years built a chain of eleven show-business companies turning out advertising music, promotional campaigns for products and packaged TV and radio shows.

For the theatre Mr. Leigh provided incidental music for two plays, "Too True to Be Good" and "Never Live Over a Pretzel Factory," before composing the full score for "Man of La Mancha. A second musical comedy, "Chu Chem," closed out of town before its scheduled 1966 Broadway opening. His third venture was a musical based on the play "Hogan's Goat" that he called "Cry For Us All," scheduled for a Broadway premiere in early 1970, with Mr. Leigh acting not only as composer for William Alfred's book and lyrics, but also as producer of the show, a function he announced he would assume for all future shows he writes. His other interest is in feature film production.

Kismet

A Musical Arabian Night

Music and Lyrics
by Robert Wright and George Forrest

Based on themes
of Alexander Borodin

Book by Charles Lederer and Luther Davis,
based on the play by Edward Knoblock

First performance:
New York City, Ziegfeld Theatre,
3 December 1953

Conductor: DON JONES
Director and

Choreographer: THEODORE PAPPAS
Set Designer: JAMES NOONE,
CANADIAN OPERA
COMPANY

Costumes: MALABAR LTD.
Lighting Designer: MARILYN RENNAGEL
Chorus Master: SUZANNE ACTON
Stage Manager: PEGGY IMBRIE

THE CAST

(in order of appearance)

*The Poet, later
called Hajj:* DAVID CHANEY
Marsinah, his daughter: BEVERLY LAMBERT
Jawan: ROBERT GROSSMAN
The Wazir of Police: AVERY SALTZMAN
Lalume: KIM CRISWELL
The Caliph: BRENT BARRETT

*Kismet is presented through a special arrangement with
Music Theatre International, 545 Eighth Avenue,
New York, N.Y. 10018*

Through a generous gift, the opening night performance of
Kismet is sponsored by the Michigan Opera Theatre Guild.



Artist Unknown, *Quajar Tiles for Wall Fountain, detail.*
Courtesy of the Detroit Institute of Arts.

The Stage Play, the Film, The Musical

Kismet, the musical that first introduced the memorable and haunting "Stranger in Paradise", which was the nation's top song-hit throughout the mid-1950's, had a long and popular life before its present musical version. It first emerged as a play, sans music, by Edward Knoblock and was presented in London on April 19, 1911, starring Gordon Asch. The stage play *Kismet* proved to be an enormous success and was followed by a New York premiere on Christmas Day of that same year.

Synopsis

SETTING: A day in old Baghdad, 14th century.

ACT ONE (From dawn to dusk): Isan, an old man in Baghdad, sets the scene for the morning marketplace where the beggars of the city prepare for work (*Sands of Time*). A poet enters selling rhymes (*Rhymes Have It*). When the poet sits on the steps of the mosque in beggar Hajj's place, he is astonished to receive coins and

comments on the turn of events, (*Fate*). Mistaken for Hajj, he is carried off to a desert encampment by villains of Jawan, who plan on torturing him until he removes a curse that Hajj has placed on Jawan. He agrees to remove the curse if the villains will pay the sum of 100 gold pieces.

It seems that Jawan's only son was stolen from him fifteen years ago, immediately after Hajj's curse. The poet promises Jawan he will find his son that day in Baghdad.

Since Jawan is a robber, he is not safe entering the city but does so in hopes of finding his heir.

In Baghdad, at the palace, the Wazir's wife, Lalume, sings of the enchantment of the city to three homesick princesses (*Nor Since Ninevah*) who have arrived at court. The princesses are the daughters of the Sheik of Arabia, to whom Lalume has promised wealthy mates for the princesses in return for a loan to enrich the Wazir's treasury.

The poet meets his lovely daughter Marsinah in the bazaar, gives her the gold and urges her to buy some pretty things and the house she has always wanted. She is immediately surrounded by merchants who display a variety of trinkets (*Baubles, Bangles and Beads*).

The poet is captured by the Wazir's police, who see him carrying a moneybag bearing the insignia of a family that was robbed. When he mistakenly

The New York version starred famed American actor Otis Skinner, providing him with his greatest stage role and becoming one of the legends of the American theatre. Skinner made something of a life work of the play (just as Eugene O'Neill's father did with *The Count of Monte Cristo*), acting in it for four years uninterruptedly on the stage, and making two movie versions of it—a silent one in 1920 and a "talking" one in 1930. The 1930 film was revised again in 1944, but this time starred Ronald Coleman as the poet Hajj, and featured Marlene Dietrich as the alluring lady Hajj wins on his way up to fortune.

Inevitably so picturesque and popular a play was turned into a musical after this version—which is now to be presented here at the Fisher Theatre—achieved its notable stage run from 1953 to 1955. It was made into still a fourth moving picture, starring Howard Keel and Ann Blyth. *Kismet* has thus enjoyed roughly a half-century of continuing popularity.

Kismet, which means "Fate" or "Destiny," is the story of a dauntless d'Artagnan of old Baghdad, a beggar who sells poems outside a mosque and lives on the edge of starvation. "A man," he explains, "can sell anything but a poem." His tale is an example of the strangeness and unpredictability of human life. For, with luck, audacity, agile wit and eloquent tongue, he is able to rise from his penniless state to become the Emir of Baghdad in a single day, disposing of his enemy, the fierce Wazir of Police, in the course of his exuberant adventures and also taking over



Artist Unknown *Dragon of Maruduk*. Courtesy of The Detroit Institute of Arts



Artist Unknown, *Bronze Oil Lamp*, Persian, 12th Century. Courtesy of The Detroit Institute of Arts.

the Wazir's alluring wife and arranging the marriage of his charming daughter to the Caliph, no less, on his way up to eminence.

The continuing popularity of the story of Hajj for approximately half a century can be accounted for partly by the picturesqueness of a tale laid in colorful Baghdad and partly by the fact that audiences are fascinated by a mischievous, slicker-type hero.

This Hajj of *Kismet* may not be exactly a figure to be held up for emulation in a Sunday-school class. He is a scoundrelly beggar who by means of quick wit and audacity gets love from ladies and money and position from men by sheer cunning. He is blood brother to such other dashing adventurers long beloved by theatre-goers as D'Artagnan, Cyrano, Till Eulenspiegel, Davey Crockett, the wall-climbing characters Douglas Fairbanks used to portray in silent films, or the flamboyant heroes of Sabatini. Since the legend of Till goes back to medieval times, there is apparently a widespread human weakness for folk-rascals.

mentions Jawan's name, they take him to the Wazir.

Marsinah is followed to the garden of a house she wants to own by the young Caliph, who is fascinated by her (*Stranger in Paradise*). They agree to meet the next night, even though neither knows the other's true identity.

Later that day at the palace, the Caliph orders Omar, his servant, to send away his concubines and prepare for him to marry the girl

he has met in the garden (*He's in Love*).

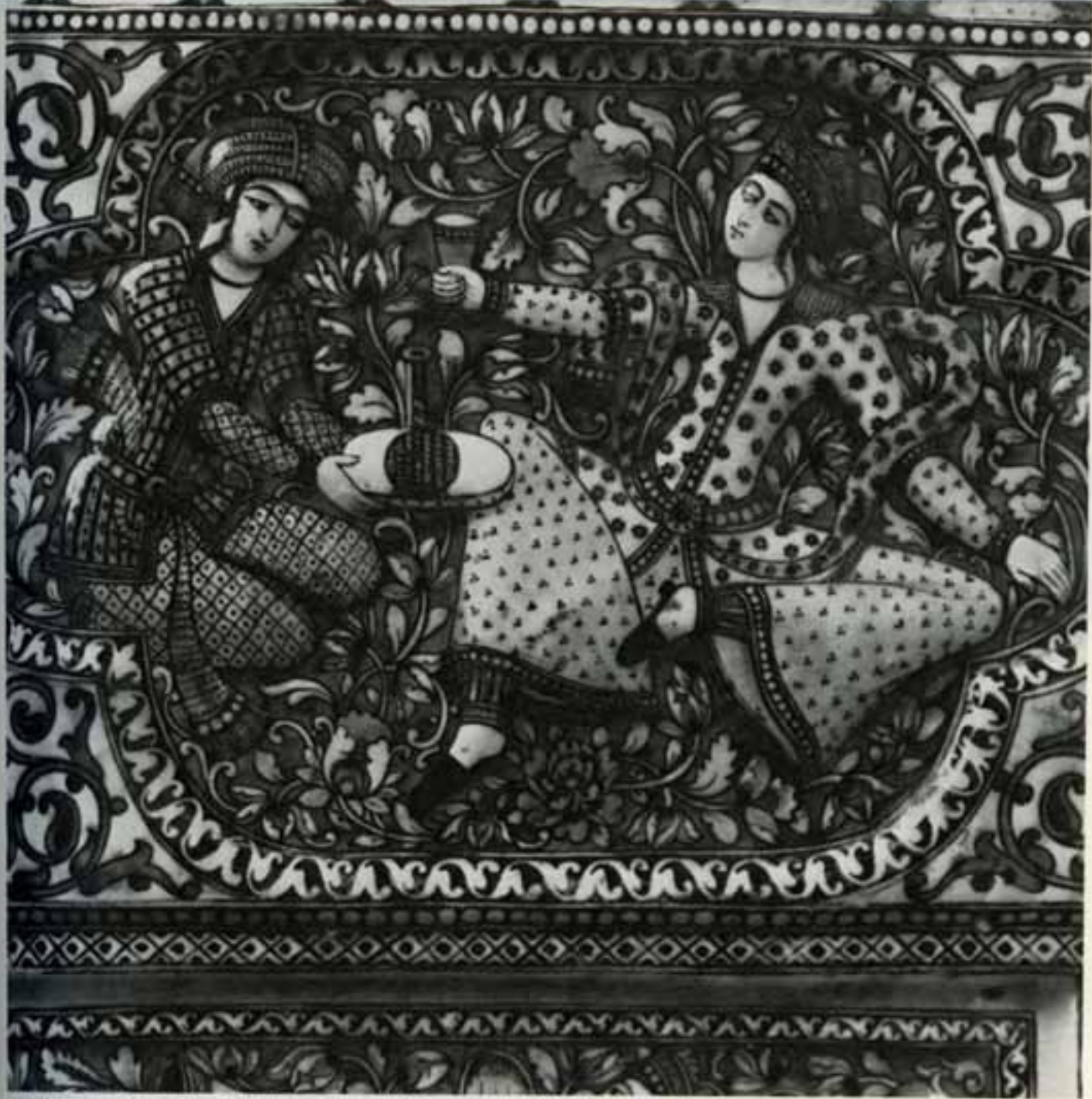
The poet is brought before the Wazir, who wants the poet's right hand cut off, the usual punishment for theft, but Hajj plays on Lalume's sympathies and convinces them to give him a hearing (*Gesticulate*) before passing sentence. Jawan, dragged in by the police, curses Hajj for being a fake, but spying an amulet hanging from the Wazir's neck, he realizes he has found his son, and

praises Hajj's skill as a prophet. The Wazir panics at this news, for Hajj has cursed him moments before. He begs Hajj to remove the curse and agrees to raise him to an Emir if he will stop the young Caliph's wedding to the unknown girl from the garden.

ACT II (From dusk to dawn): The Caliph is on his way to meet Marsinah (*Night of My Nights*), but she never arrives, for Hajj, fearing they may be killed when he is unable to stop the Caliph's

wedding, has hidden her in the harem. The Caliph brokenheartedly returns to the palace and the Wazir is overjoyed to discover that his new Emir is really a wizard (*Was I Wazir?*).

Lalume and the harem girls entertain the new Emir (*Rhadlakum*). Hajj comforts Marsinah as she describes her love, while in another part of the palace, the Caliph describes Marsinah to the Wazir (*And This Is My Beloved*).



Artist Unknown, *Qajar Tiles for Wall Fountain, detail*. Courtesy of The Detroit Institute of Arts.

Haji and Omar exchange some poetic verses (*The Olive Tree*).

The Wazir, discovering that Marisah is in his harem, prepares to marry her before the Caliph notices her true identity. He will do this in order to guarantee the Caliph's marriage to one of the Shek's daughters.

When the Wazir, not realizing Marisah is Haji's daughter, tells him he is going to marry her and has her poisoned, Haji drowns

him in the palace pool. Marisah and the Caliph are united, and Lalume and the poet agree to spend the rest of their days on a desert oasis.

In *Kismet*, against a background of old Baghdad where caliphs and wazirs are all-powerful and gives sentences of "Off with their heads" as casually as a modern tycoon issues an inter-office memorandum, Hajj rises from street beggar to court official within a day's span, and in the course of his rise shows that with his eloquent tongue he can talk himself into or out of anything.

Americans have always liked stories of clever opportunists like this, self-made men with an audacious flair, who build fortunes on a shoestring.



Eugene Delacroix, *Arabes d'Oran*. Courtesy of The University of Michigan Museum of Art.

Edwin Lester, General Director of the Los Angeles Civic Light Opera Association first conceived the idea of doing a musical *Kismet*, and presented it on August 17, 1953 in Los Angeles. Its success there and in San Francisco led to a New York opening on December 3, 1953, at the Ziegfeld Theatre.

Of the New York opening, it was one of few shows in history to open without any written reviews, for it opened in the midst of a newspaper strike. But the comments that were broadcast on radio and television the next day were so enthusiastic, and so also was the word-of-mouth acclaim spread by those who attended the opening night, that long lines of ticket-buyers were strung out at the box-office as if all the newspaper critics in town had written columns of praise. Weeks later, with the strike settled, the enthusiastic newspaper reviews appeared in print, but seemed irrelevant since *Kismet* had already become an overnight success.

Oddly enough, the same situation existed when *Kismet* opened

in London some 17 months later in April 1955, when the British capital was also in the throes of a newspaper strike that prevented a single edition being printed. "Fate" once again took its course, and the London production of *Kismet* proved to be an enormous success with the public.

Kismet ran to capacity audiences in New York for 17 months, to achieve a total of 805 performances before it set out on a long coast-to-coast tour of other cities. In the 40-odd other cities where *Kismet* was subsequently performed by its New York company, the jinx of the newspaper strikes did not interfere with the publication of reviews. From one end of the continent to the other, these non-Broadway critics were lavish in their commendation of the melodious musical, featuring music adapted from the classical 19th century works of Russian composer Alexander Borodin, to become as haunting and modern a music score as any contemporary American has turned out.

Two well-defined trends in the making of successful musical theatre are fused in *Kismet*. One is the adapting to the musical stage of popular stories originally written for other media—as has been the case with *My Fair Lady*, *Oklahoma* and *South Pacific*, to mention examples of, first, a non-musical Bernard Shaw play *Pygmalion*, converted to the musical stage, second a non-musical American play similarly adapted, and third of a beloved novel being re-worked with song and dance.

The other trend is that of utilizing classical (long-hair) music for more popular musical theatre performance. The first instance of this was in the case of Franz Schubert, in which his melodies and his life-story were combined into *Blossom Time*. Since then hardly any classical composer has remained untouched.

It is the same team of contemporary Americans, Robert Wright and George Forrest, who turned the life and the tunes of Edvard Grieg into the highly successful musical *Song of Norway*, and who have now had the inventive notion of delving into the somewhat oriental rhythms of Alexander Borodin (the composer of one significant opera *Prince Igor*, a few orchestral suites and symphonies before he died in 1887). Wright and Forrest have refurbished Borodin's operatically-inspired score with "hot brass and throbbing drums" here and there, and joined them to Edward Knoblock's story of exotic Arabia.

The 1953 New York stage premiere featured the acclaimed cast of Alfred Drake, Joan Diener, Doretta Morrow, Richard Kiley and Henry Calvin. The New York production won the Outer Circle Award as the year's best musical, and a special Donaldson Award for the year's best musical score.

Robert Wright and George Forrest won Antoinette Perry Awards for their distinctive musical arrangement, while Charles Lederer and Luther Davis won an Antoinette Perry Award for their book. The late Lemuel Ayers won the Donaldson Award for the year's best costume designs for this show, and Albert Marre won the Donaldson Award for the year's best direction of a musical.

Artist Unknown, *Quajar Tiles for Wall Fountain, detail.*
Courtesy of The Detroit Institute of Arts.



On March 1, 1978, a further evolution of the *Kismet* drama opened on Broadway, this time called *Timbuktu*, a new musical version of the 1953 production. Instead of Baghdad, the new version called for a colorful setting in Timbuktu, West Africa, and included African folk music as well as themes from Alexander Borodin. ■

A compilation of articles from
Package Publicity, New York.



Robert Wright and George Forrest

Robert Wright (b. 1914) and George Forrest (b. 1915), began their earliest collaboration in their youth with their successful music and lyrics of "Hail to Miami High!" Their first major break occurred in 1936 with the composition of themes and melodies for a new MGM short film, *New Shoes*. In the next six years, they wrote the lyrics and music, the musical treatment or musical adaptation for more than 50 films, primarily for MGM.

In 1943, Los Angeles Civic Opera impresario Edwin Lester commissioned Wright and Forrest to write the lyrics and adapt the music of classical Norwegian composer Edvard Grieg, for a new operetta entitled *Song of Norway*. The work was very successful and ran for over two years on Broadway, including 75 weeks at the Palace Theatre in London and was followed by a film in 1970 starring Florence Henderson.

Along the way, Wright and Forrest were responsible for creating the lyrics for Edwin Lester's two productions of *The Great Waltz* and *The Fortune Teller*. Stimulated by the success of his formula for adapting classical themes into operettas, Lester once again tapped this team to write the lyrics and musical adaptation of the stage play *Kismet*. For their musical inspiration, Wright and Forrest looked to the classical melodies of Russian composer Alexander Borodin and his opera *Prince Igor*.

Following *Kismet*'s long successful runs on Broadway and national tours, Wright and Forrest wrote the music for MGM's 1955 adaptation of the work, a film that starred Howard Keel and Ann Blyth. For their musical creation of *Kismet*, Wright and Forrest garnered the Antoinette Perry (Tony) award, in addition to an Oscar nomination for "The Donkey Serenade" from *The Firefly*.

Wright and Forrest have written music and lyrics for a dozen television spectaculars, night club production and special material for Celeste Holm, Anne Jeffreys and Robert Sterling.

Il Trovatore

Dramatic Opera in four acts

Music by Giuseppe Verdi

Libretto by Salvatore Cammarano
and Leone Emanuele Bardare

Based on the
Spanish Tragedy, *El Trovador*,
by Antonio García Gutiérrez

First performance:
Rome, Teatro Apollo
19 January 1853

Conductor: **CESARE ALFIERI**
Lighting Designer: **MICHAEL BAUMGARTEN**
Chorus Master: **SUZANNE ACTON**

THE CAST

(in order of appearance)

Leonora: **LEONA MITCHELL**
Count di Luna: **JAMES DIETSCH**
Manrico: **GIUSEPPE GIACOMINI**
Azucena: **LIVIA BUDAI**

Presented in Italian
with English Surtitles



Paul Dubois, *Florentine Singer*.

Synopsis

SETTING: Northern Spain,
beginning of the 15th century

ACT ONE: THE DUEL

Scene 1: A hall in the royal palace
of Aliaferia.

Ferrando, an officer in Count di
Luna's army, calls on his soldiers
for vigilance: the Count is jealous
of a troubadour who sings at night
in the palace gardens. At the
soldier's request, Ferrando
narrates the story of Garzia, the
Count's younger brother. One day,

when Garzia was a baby, a sinister
gypsy was found looking over his
cradle (*Abbieta zingara*). She was
driven away, but soon after the
boy sickened, and a curse was
thought to have been laid upon
him. The gypsy, accused of being
a witch, was hunted down and
burnt at the stake. Her daughter,
however, exacted a terrible revenge:
the sick child disappeared, and in
the burning embers around the
stake, a baby's skeleton was
discovered. No trace of the
daughter has ever been found, but
the ghost of the old gypsy in

various disguises still flies at night
(*Sull' orlo del tetto*).

Scene 2: The gardens of the palace.

Leonora, a lady-in-waiting to the
Princess of Aragon, tells her
attendant Inez of the first stirrings
of her love. She met a mysterious
knight at the tournament but then,
with the outbreak of civil war, she
did not see him again. Lately,
however, he has reappeared to
serenade her as a troubadour
(*Tacea la notte*). Inez tries to
persuade her lady to forget the
stranger, but Leonora affirms that

she would gladly die for her
(*tale amor*). As they retire to
their rooms, the Count appears,
determined to declare his love
to Leonora. His soliloquy is
interrupted by the troubadour
singing (*Deserto sulla terra*).
Inez rushes out to greet her lady,
but in the darkness mistakenly
approaches the Count. At that
moment the troubadour appears,
and Leonora realizes her error.
The Count's jealousy now
grows vehement when the
troubadour reveals himself as
Manrico, an officer in the

Tradition and Innovation in “Il Trovatore”

By Roger Parker

We do not know precisely when Verdi first came across Antonio Garcia Gutierrez's *El trovador*, but he mentions the play to his proposed librettist Salvatore Cammarano in a letter written shortly before the first performance of *Rigoletto* in March 1851:

The subject I should like, and which I now propose, is *El trovador*, a Spanish drama by Gutierrez. This seems to me very beautiful, imaginative and full of strong situations. I should like to have two female roles: the principal one is the gypsy, a woman of very special character.

In his subsequent reactions to the draft outline sent him by Cammarano, this concern with the gypsy is stressed and amplified:

If I am not mistaken, some scenes do not have the power and originality they had before, and Azucena especially does not retain her strange and novel character: it seems to me that the two great passions of this woman, *filial love* and *maternal love*, are no longer present in all their force.

Though this insistent preoccupation with Azucena was not to be carried through to the definitive score, it is nevertheless significant, telling us much about Verdi's initial reasons for choosing this particular drama. He had just completed *Rigoletto*, an opera whose formal innovations are matched—one might almost say inspired—by the novelty of its central character. *Rigoletto* is physically deformed, an outcast tolerated at court only as a figure of fun, a man in whom two consuming passions—fatherly love and a desire for vengeance—are inextricably linked. His unconventionality as an operatic hero is mirrored in his music: he has no formal arias, but typically expresses himself in a free-ranging *arioso*, in which his conflicting passions can be juxtaposed with maximum force and economy. And in *Azucena* we have his female counterpart. Like *Rigoletto*, she is an outcast from society and, as Verdi himself tells us, driven by two great passions—filial love (which leads her to vengeance) and maternal love. In the light of these “thematic” similarities between the two dramas, it is hardly surprising that Verdi called on his librettist to emulate the formal freedom of *Rigoletto* in this new opera:

As far as the distribution of the pieces is concerned let me



Gift of The Detroit Institute of Arts.

while Urgel and thus the Count's army in the civil war. As the Count and Manrico rush off to meet their dispute in combat, Azucena falls senseless to the ground (*Di gelato amor*).

ACT TWO: THE GYPSY

Scene 1: A ruined hut at the foot of a mountain in Biscay.

Azucena is sitting by a fire with Manrico stretched out by her side. A band of gypsies heralds the dawn of a new day and prepares to work (*Vedè! le foches*

nocturne). Azucena paints the horrifying picture of a woman burnt at the stake (*Stride la vampa*). When the gypsies have left, she tells Manrico how her mother was led to the stake by the old Count's soldiers (*Condotta ell' era in cepp*), and how she answered her call for vengeance by stealing away the Count's baby son to cast him into the flames. But she made a terrible mistake: in her delirium of hate and grief, she threw her own baby son into the fire. Manrico, horrified, asks whether he really is her son;

Azucena quickly reassures him, claiming the gruesome events have momentarily confused her. Manrico then recalls his duet with the Count and how a voice from heaven had prevented him from striking the fatal blow, but he now swears to his mother to spare the Count no longer (*Mal reggendo all' aspro assalto*). They are interrupted by a messenger, who brings the news that the fortress Castellor has fallen to the rebels and that Leonora, thinking Manrico dead, is about to enter a convent. In spite of his mother's

warnings, he rushes off to save her.

Scene 2: The cloister of a convent near Castellor.

The Count sings of his love for Leonora (*Il balen del suo sorriso*) and, believing his rival to be dead, resolves to abduct her before she can take the veil (*Per me, ora fatale*). He and his retainers hide among the trees. With nuns intoning a solemn hymn, Leonora appears and bids farewell to her friends. But as the Count goes to seize her, Manrico

say that when I am given verses that can be set to music, every form, every distribution is good; indeed the more novel and bizarre they are, the more I am pleased with them. If in opera there were neither cavatinas, nor duets, nor trios, nor choruses, nor finales, etc. etc. and if the whole opera were (if I might express it in this way) one single piece, I should find it more reasonable and proper.

But if, as the above suggests, Verdi first conceived *Il trovatore* as an intense sequel to *Rigoletto*, he was at least in part to be disappointed. As even these early letters show, his librettist Cammarano lagged far behind the composer in eagerness for formal innovation. And, perhaps equally important, Cammarano was an experienced, respected man of the theatre, who could not be cajoled in the manner Verdi consistently used with Piave, the librettist of *Rigoletto*. Nor that he was less than ideally suited to the subject matter; indeed, Cammarano was something of an expert at boiling down bizarre, melodramatic plots and at making them into acceptably conventional libretti.

For example, one need only compare *Il trovatore* with a libretto he had fashioned earlier for Donizetti, *Maria de Rudenz* (1837), to be struck by common features amounting to a "genre": a plot in which much of the essential action occurs a generation before the time as the curtain rises, and in which past sins are visited on present characters; an old retainer who gives living proof of the older generation; a veritable heap of corpses for the final curtain (in *Maria de Rudenz*, the unfortunate eponymous heroine in effect dies twice, mortally wounded in Part (Act) II, she succumbs only in the final moments); all these supported by a libretto in which certain vivid, elemental images are continually in play. Perhaps the problem lay precisely with Cammarano's facility, in the ease with which he could conjure up the conventional mode. Whatever the case, the libretto of *Il trovatore* turned out in the end to be far less radical than Verdi had initially intended, far more dependent on traditional forms. But, whether reluctantly or not we do not know, he accepted this, and even accentuated it: for example, when Cammarano died in July 1852, a young librettist named Leone Emanuele Bardare was commissioned to effect various alterations, among other things, making it clear that Verdi now wished to strike a musical and dramatic balance between Azucena and Leonora, which meant building up the latter's role as *prima donna soprano*.

Many commentators have seen this change of emphasis, this clash of dramatic ideals, as having had an unfortunate effect on the final score. Despite its "glorious tunes" (they say), *Il trovatore* is a stylistic throwback, a regressive interlude separating the exciting formal experiments of *Rigoletto* and *La traviata*. In Joseph Kerman's words, it is a glorification of "the bad old style . . . a magnificent demonstration of unprincipled melodramas"; according to Francis Toye: "*Il trovatore*, which all things considered is only *Ermani in excelsis*, may be regarded as

the apotheosis of both the good and the bad qualities of early Verdian opera."

In reply, one can argue that the common accusation of traditionalism is short-sighted: in fact, almost every set piece in *Il trovatore* boasts departures from normal practice. One need only think of the finale of Part II, in which the expected closing *stretta* is omitted, allowing the act to conclude with one of those all-embracing vocal phrases (Leonora's "Sei tu dal ciel disceso") which at a stroke encapsulate the preceding musical and dramatic action. Or of Leonora's aria in Part IV, in which the expected cantabile/cabaletta format ("D'amor sull'ali rosee"/"Tu vedrai che amore in terra") is massively interrupted by that central, "defining" dramatic confrontation: the famous "Miserere" scene. The fact remains, though, that in *Il trovatore* Verdi was eventually content to *manipulate* these stock forms, while in *Rigoletto* and *La traviata* he often did away with them altogether.

Until recently, opera was habitually seen in terms of "progress" towards greater flexibility, greater naturalness. In such a climate, *Il trovatore* could only fare badly. But in the last ten years or so there has been something of a reaction against this mechanistic view. In 1970, Gabriele Baldini's monograph on Verdi vigorously challenged the conventional critical attitude by placing *Il trovatore* at the centre of Verdi's achievement. Far from regarding the libretto as excessively melodramatic or too rigid in its formal structure, Baldini suggested that the collaboration with Cammarano provided Verdi with:

... the perfect musical libretto, a text which fully allowed for the musical life of its characters and for that alone; essentially a phantom libretto, which became completely engulfed by the music and, once the opera was finished, disappeared as an individual entity.

Baldini saw a deliberate lack of concern with the characters' "literary existence", an isolation of each within the individual moment:

Of crucial significance is the tendency of characters to question themselves without being able to reply, something summed up in Manrico's phrase "Non son tuo figlio? E chi son io, chi dunque?" (Am I not your son? Then who am I?) It is a question which every character could ask, and none could answer. Their literary existence, their words, are pure game.

Most importantly, Baldini suggested that this tendency towards idealization and isolation of character is matched in the libretto by dramatic precision and symmetry. Each of the four acts may be divided into two, with a corresponding relation in intensity between the two halves. Thus in both of the first two acts, for instance, a scene in which a story is told (Ferrando's *Racconto*, Azucena's *Canzone*) is followed by a scene in which the action of the opera is advanced.

arrives and, after a moment of universal amazement (*E deggio - <# passo crederlo?*), his followers allow him to carry off the ecstatic Leonora.

ACT THREE: THE GYPSY'S SON

Scene 1: A military encampment

The Count's soldiers sing a bellicose chorus (*Squilli, echeggi la tromba guerriera*) in anticipation of laying siege to Castellor, while the Count bemoans the loss of his Leonora. Ferrando enters and

reports that a gypsy woman has been caught lurking near the camp; it is Azucena. She is brought in and explains that she is looking for her lost son (*Giorni poveri vivea*). But the Count's questions soon discover her true identity, and he determines to avenge his brother by having her burnt at the stake.

Scene 2: A hall adjoining the chapel at Castellor.

Manrico and Leonora prepare to be married, but she is uneasy with thoughts of the attack on

Castellor, which is to come at dawn. Manrico reassures her, telling her that love will strengthen him in the face of death at his enemy's sword (*Ah! sì, ben mio*). As they are about to approach the altar, Ruiz, one of Manrico's soldiers, rushes in with the news that Azucena has been sentenced to death at the stake. Manrico resolves to save her and orders his men to prepare for battle (*Di quella pira*).

ACT FOUR: THE EXECUTION

Scene 1: A wing of the Aliaf palace

Outside the tower in which Manrico has been imprisoned the Count, Leonora again pleads her love (*D'amor sull'ali rose*). From within she hears the ominous chanting of a solen *Miserere*, and then the voice of Manrico himself, bidding her farewell (*Ah! che la morte ognora*). She is determined to see him at all costs (*Tu vedrai che amore in terra*). The Count

Similarly, each of the four main characters has "two points of diverging passion": each is fired simultaneously by love and hate; Verdi's particular interest in Azucena's "two great passions" is extended and schematized. The connecting links in the opera are forged primarily by means of metaphor, and especially by the all-pervading image of fire, which eventually consumes all the characters: apart from Azucena's reiterated "Stride la vampa", and Manrico's "Di quella pira", love for Leonora "burns" the Count; in the final act, poison "burns" Leonora.

Vital to the symmetries of plot and character relationship is the balance between the two female characters around whom the opera revolves. The two men are held in play and juxtaposed by their opposing relationships to the women: the Count hates Azucena by reason of family history, and his love for Leonora is rejected; Manrico loves Azucena through familiar ties, and his love for Leonora is required. As we can see, Baldini's bisection of each act in terms of dramatic intensity can also be applied to the events of the plot:

	<i>Scene 1</i>	<i>Scene 2</i>
Part I:	Narration about Azucena	Leonora fought over by the Count and Manrico
Part II:	Narration by Azucena	Leonora fought over by the Count and Manrico

A different pattern, though equally symmetrical, is set up in the remaining two acts:

Part III:	The Count "captures" Azucena	Manrico leaves Leonora to save Azucena (and eventually dies)
Part IV:	The Count "captures" Leonora	Leonora dies to save Manrico

Although he never mentions it explicitly, it is clear that Baldini's revolutionary views on *Il trovatore* were influenced by the dramatic theories of Antonin Artaud. From that perspective, the cruel, melodramatic elements of the plot—the stake, the poison, the needless execution—far from requiring an apologia, become central, an almost purifying experience. We might recall immediately Artaud's famous dictum that actors and audiences should be "victims burnt at the stake, signalling through the flames." Some passages from "Le Theatre et la Peste" read like a summary of Baldini's view of the opera:

The theatre like the plague is a crisis which is resolved by death or cure. And the plague is a superior disease because it is a total crisis after which nothing remains except death or extreme purification. Similarly the theatre is a disease because it is the supreme equilibrium which



Washington Allston, *The Flight of Florimell*
Courtesy of The Detroit Institute of Arts.

cannot be achieved without destruction. It invites the mind to share a delirium which exalts its energies; and we can see, to conclude, that from the human point of view, the action of the theatre, like that of plague, is beneficial for, impelling men to see themselves as they are, it causes the mask to fall, reveals the lie, the slackness, baseness, and hypocrisy of our world; it shakes off the asphyxiating inertia of matter which invades even the clearest testimony of the senses; and in revealing to collectivities of man their dark power, their hidden force, it invites them to take, in the face of destiny, a superior and heroic attitude they would never have assumed without it.

An attempt to place Baldini's dramatic theories on *Il trovatore* within a more precise musical context was made, some four years after the publication of his book, by Pierluigi Petrobelli. His crucial point is that the most fundamental relationship between the drama and the music exists on the "dynamic" level; that the particular nature of the dramatic movement in the opera—its tendency to isolate and idealize characters, its overall structural symmetries—calls forth a particular type of musical argument.

and declares that Azucena and her son are to die at dawn. offers herself in exchange for Manrico's freedom. The Count readily agrees, but as the orders for Manrico's release are being given, Leonora sucks a poison vial in her ring (*Mira, di quelapirone — Vivrai Contende il*

Act 2: A horrible prison.

Leonora tries to comfort Azucena, but has renewed visions of her mother's death. Eventually she falls into a half-sleep, recalling the

carefree life of the past (*Ai nostri monti*). Leonora appears and tells Manrico to flee. But Manrico quickly guesses the nature of the Count and angrily accuses her (*Ha quest'infame l'amor venduto*). The poison has already begun to take effect: with her last strength Leonora explains that she has chosen to die as his love rather than to live as another's. Manrico is overcome by remorse. At that moment the Count arrives to find Leonora dying. Realizing that he has been deceived, he orders

Manrico's immediate execution, and drags Azucena to the window to watch. As the axe falls, Azucena announces that he has just killed his own brother; her mother is avenged at last.

Reprinted with permission from Roger Parker, Deutsche Grammophon label.

In *Il trovatore*, musical 'connectives' (including the introductory orchestral passages) have been reduced to a minimum, and the essence of the discourse is concentrated in forms which are completely self-contained.

In other words, far from moving towards a through-composed music-drama, as the letters to Cammarano suggest, it was necessary for Verdi—more than ever—to rely on the traditional forms of aria, ensemble and chorus in composing the score of the opera.

Petrobelli further illustrates his case by tracing the progress of several recurring motives which serve to articulate the opera's seemingly episodic structure. A "sonority" of b is given melodic prominence in Azucena's music: b is the fifth degree of E minor and the third degree of G major, the tonal areas associated throughout the opera respectively with Azucena's "two great passions . . . filial love and maternal love." A rhythmic figure is associated with the Count, another with Manrico. In and of themselves, these motives are all common clichés of the musical language; they must be brought into particular prominence before they can claim dramatic significance, and cannot be erected into any kind of system. Equally, their concrete "meaning" within the drama cannot be defined in anything but the most general terms, usually as a broad character imprint, sometimes even less precisely than that. (Exact equivalences between dramatic themes and musical themes do, of course, occur in Verdi—the "curse motive" in *Rigoletto*, or the "kiss motive" in *Otello*—but they are exceptional, and draw much of their power from this fact.) Perhaps more so with *Il trovatore* than with any other Verdian masterpiece, the drama simply does not have enough substance on the literal, "literary" level, and cannot sustain a complex pattern of self-conscious anticipation and reminiscence. As Petrobelli demonstrates, the music articulates the drama superbly; but it does so on its own terms, without continual reference to the words or to minor details of the plot.

One could continue with other musical points. On the broadest level, for example, the evidence of the scene suggests that Verdi articulated the dramatic symmetries of *Il trovatore* in part through a tonal plan, with sharp keys and flat keys being juxtaposed in a deliberate manner, and with tonal cross-references occurring at appropriate moments in the drama. One writer has even claimed that the entire opera is governed by an overall tonal motion. But the extent to which drama and tonality interact in Verdi (or indeed, in most nineteenth-century operas) continues to be a subject of debate, the cases for "symphonic" status remaining unproven. And strong positive evidence is not really necessary before we can take these operas seriously. Once we broaden our view of music drama, abandon the ideal of realism as the sole yardstick of effectiveness, *Il trovatore*, far from being an example of "unprincipled melodrama," takes on a coherence and logic in no way inferior to the more naturalistic (and perhaps for that reason more approachable works that preceded and followed it, *Rigoletto* and *La traviata*. Its true force, perhaps even more than with these other two operas, can only be experienced in performance, where the symmetries and cross-reference, the ironies and ambiguities, the smaller and larger details of musical characterization, though they may evade cold-blooded examination, are all instinctively grasped by the spectator or listener. This may help to explain why *Il trovatore*, among the most popular operas in the repertoire, is still undervalued by many critics. Yet it may fairly be called one of Verdi's greatest masterpieces, and one of his most genuinely innovative works. ■

Reprinted from the newly released Deutsche Grammophon recording of *Il Trovatore*.



Giuseppe Verdi

One of the musical world's most remarkable and creative geniuses, Giuseppe Verdi was born in Le Roncole, Italy on October 10, 1813. He attracted the attention of a prosperous merchant, Antonio Barezzi, who ensured the talented young Verdi had the best instruction available.

His first opera *Oberto* was produced with some success in Milan in 1839 but his second, a comic opera written under tragic circumstances of the death of his wife and two children, was a failure.

One year later Merelli, La Scala's impresario, persuaded Verdi to try again. *Nabucco* placed the young musician in the front rank of Italy's living composers. *I Lombardi* and *Ernani* brought Verdi fame all over Europe. He poured forth operas, one and sometimes two a year until 1850, but he had not yet hit full stride.

In the immediately ensuing years, Verdi entered a new period that produced three of the world's most often performed operas: *Rigoletto*, *Il Trovatore*, and *La Traviata*. He was the most popular composer in Italy. The capitals of Europe clamored for Verdi's operas and for his presence at their premieres.

After composing his great *Requiem*, Verdi virtually retired from composing, as season followed season with no premiere from the master's pen. Several of his friends conspired to induce Verdi to reconsider his retirement by appealing to his love for Shakespeare's poetry. The result was *Otello* whose premiere at La Scala in 1887 was an event attracting world attention. *Falstaff* was the composer's final work for the stage, and many consider it the finest comic opera ever composed.

Verdi died January 27, 1901, at the age of eighty-eight, a national hero and a beloved giant of the world of music.

Excerpted from Opera Facts, Houston Grand Opera Guild

Die Fledermaus

Operetta in three acts
Music by Johann Strauss II
Libretto by Karl Haffner
and Richard Genée,
after Meilhac
and Halevy's *Le Reveillon*
from Roderich Benedix
play *Das Gefaengnis*
First performance:
Vienna, Theater an der Wien,
5 April 1874

Conductor: FRANZ ALLERS
Director: MICHAEL MONTEL
Set Designer: ALAN KIMMEL
Costume Designer: CHARLES CAINE
Lighting Designer: MARILYN RENNAGEL
Chorus Master: SUZANNE ACTON

THE CAST

(in order of appearance)

Adele: EVELYN DE LA ROSA
Rosalinda: MARILYN MIMS
Gabriel von Eisenstein: ANDRE JOBIN

English translation by Ruth and Thomas Martin

A new production built in cooperation with Opera Pacific.



Detail from Baron's *Tuilleries Theatre Ballroom*. Courtesy of The Compeigne Museum, France.

Synopsis

ACT I

Outside the home of Gabriel von Eisenstein in the suburbs of Vienna, Alfred, a tenor, sings mournfully of his "dove" who has flown. The dove is Rosalinda, the wife of Gabriel von Eisenstein. Alfred's lament is interrupted by Adele, the chambermaid in the von Eisenstein household, who laughs gleefully as she reads a letter from her sister Sally, urging Adele to join her this evening at a grand party given by the

eccentric young Russian, the Prince Orlofsky. As Alfred bursts into song again, Rosalinda enters and recognizes his voice. Adele begs permission from her mistress to have the evening off, supposedly in order to visit her sick aunt. Rosalinda refuses, and Adele exits weeping.

Rosalinda turns and finds Alfred standing in her doorway, opening his arms to her. He knows that her husband is to go to jail this very evening and has Rosalinda promise

to allow him to visit her while Eisenstein serves his term.

As soon as Alfred bids farewell, Eisenstein storms in with his lawyer, Blind. He rebukes Blind for bungling his case in court and explains to Rosalinda that he must report to jail this very evening and remain there for eight days. With Alfred in mind, Rosalinda "bewails" the fate that will separate her from her husband for eight whole days.

Dr. Falke dramatically enters and tells Eisenstein that instead of jail tonight, Eisenstein is to accompany the Doctor to the glorious soiree of the Prince Orlofsky. This brings to mind the masquerade party they attended three years ago, Eisenstein dressed as a butterfly and Falke as a bat. Falke declares he will never forget the trick Eisenstein played on him that evening. After Falke became thoroughly drunk, Eisenstein dropped him in a park. The next morning Falke, to the amusement of the passers-by, had to



Pier Celestino Gilardi, *A Visit to the Gallery*. Courtesy of The University of Michigan Museum of Art.

Die Fledermaus Through the Ages

By Armand Gebert

Die Fledermaus is an old bat that's been flying around under various aliases ever since it spread its wings and took a dive on its opening night, April 5, 1874, in Vienna's Theater an der Wien.

It took Johann Strauss, the Younger, 42 days to write it. The show ran for only 16 performances.

Whether because of a gloomy mood cast by the 1873 stock market crash or because it offended some pruders with clout, *Die Fledermaus* was reported as a disaster.

What bombed in Vienna became a sensation in Berlin two months later. So, *Die Fledermaus* made its way back to Vienna where it became and remains an all time favorite.

When it reached Paris it was called *La Tzigane (The Gypsy)* and the Waltz King conquered the town.

Strauss' masterpiece has since conquered the world and never let go. It's been carrying Americans back to Old Vienna since 1879 and given its regards to Broadway often under many guises and adaptations.

Die Fledermaus has been known also as *The Bat*, *The Merry Countess*, *Champagne Sec*, *A Wonderful Night*, *Rosalinda*, *The Masked Ball*, *Masquerade* and *Fly-by-Night*.

It has featured luminaries in and out of the theatre, singers and nonsingers—ranging from the Met's Enrico Caruso to Michigan State Senator Jack Faxon.

David DiChiera, MOT's founder-general director, dubbed Faxon "a limited baritone" with a "natural affinity for the theatre" when the legislator appeared as Prince Orlofsky in MOT's 1975 production of *Die Fledermaus*.

Comedienne Imogene Coca is another of the non-operatic corps who was recruited to play the role of the party throwing Prince. A woman in the pants part is not unusual. Matter of fact, it's traditional. Divas such as Rise Stevens and Jarmilla Novotna were equally adept while costumed in white tunics and monocles, brandishing long cigarette holders.

A cursory inspection of old newspaper reviews reveals that *Die Fledermaus* was disguised as *The Merry Countess* in 1912. A London version in 1911 was called *Night Birds*, starring the Dolly Sisters.

walk home dressed in his bat costume.

As Eisenstein prepares for the party, Rosalinda informs Adele that she may have the evening off. Everyone says farewell and as soon as Rosalinda is left alone, Alfred enters. He puts on Eisenstein's gown, cap, and slippers and announces that he will be Rosalinda's husband for the evening.

Soon Frank, the prison warden,

appears asking for Eisenstein. Rosalinda urges Alfred to pretend that he is her husband and to go along to jail for the sake of appearances. Rosalinda and Alfred passionately kiss farewell, and Frank leads the prisoner away.

ACT II

The party is in progress at the villa of Prince Orlofsky. The Prince, endlessly bored, offers Falke a present if Falke can this evening make him laugh. Falke tells the Prince to stand by and observe the

little comedy he has prepared entitled "The Revenge of the Bat"

Falke introduces Adele, who has assumed the name "Olga", and her sister Sally to the Prince. As they leave, Falke informs the Prince that Olga is really the chambermaid of the comedy's hero, the "Marquis Renaud", who makes his entrance at this moment. Falke explains to the Prince that this is not really a Marquis, but Gabriel von Eisenstein, whose wife will arrive at the party shortly. As Falke further

explains that Eisenstein's wife believes her husband to be in jail, the Prince begins to be amused.

Adele and Eisenstein are stunned when they catch sight of one another, and Eisenstein, in his confusion, claims that Adele looks just like a chambermaid he knows. Adele, acting insulted, humiliates Eisenstein in front of the guests.

Soon the "Chevalier Chagrin" enters and is introduced. Falke reveals to the Prince that the Chevalier is

About two decades later there was a New York adaptation entitled *A Wonderful Night*. The role of Eisenstein in that show was played by a young English actor named Archie Leach, later to become Cary Grant.

Die Fledermaus surfaced again on Broadway in 1933 as *Champagne Sec*. Kitty Carlise was the Orlofsky in that production and made her Metropolitan Opera debut in the same role in 1967.

An old magazine photo shows a young and curvaceous Shelly Winter in the bit part of Fifi when *Rosalinda* became a Broadway hit in 1942. Dorothy Sarnoff sang the title role and Gene Barry was Falke. Cyril Ritchard was the Eisenstein in an NBC television production of *Rosalinda* in 1956.

The Metropolitan Opera's 1951-52 revival of *Die Fledermaus* starring Lily Pons, Ljuba Welitch and Richard Tucker, under the baton of Eugene Ormandy, eventually went on the road for a 30-week tour and proved a gold mine for the Met. Top price for a ticket then was \$4.80.

The Met's first production of *Die Fledermaus* during the 1904-05 season included such idols as Caruso, Lillian Nordica and Emma Eames who appeared in the ballroom scene and sang interpolated numbers.

In more recent times it's been reported that Italian opera stars Guletta Simionato and Ettore Bastianini sang Irving Berlin's "Anything You Can Do, I Can Do Better" in the ballroom scene during a traditional New Year's production of the Strauss work in Vienna.

When the Austrians filmed their national musical treasure in color in 1964, the *New York Times'* Howard Thompson reported:

"A couple of numbers were streamlined within an inch of their lives. There's a snappy cha-cha arrangement that would probably make the composer do a backflip. And one gaudy dance ensemble, right out of a high-kicking Warner musical, can best be described as red-hot. Shades, indeed, of Old Vienna. It lumbered like an elephant but the melodies lingered on." Whether praising or panning, critics have generally agreed that *Die Fledermaus* has a score that captivates while it binds a complicated farce. No matter how it's been adapted or what it's called, it never stales.

It's an old bat that is forever young, good to see and marvelous to hear "Chacun a son gout!"

Armond Gebert is a former theatre and music writer for the Detroit News



Alfred Stevens, *Hide and Seek*. Courtesy of The University of Michigan Museum of Art.

ally Frank, the prison warden, like then tells the guests that a tawny Hungarian Countess will arrive momentarily, and that due to her husband's jealousy, she will wear a mask and hope to remain undiscovered.

The Countess, who, of course, is Rosalinda in disguise, arrives, together with her husband's outrageous friends with Orlofsky's female partner, she vows revenge. Rosalinda pretends to admire the watch that Falke is dangling in front of the

women. She traps him into saying that he isn't married and has him promise her the watch. Rosalinda then adroitly takes the watch from him.

As the music, drinking, and dancing continue, Eisenstein and Frank become blissfully drunk and increasingly friendly. When the watch strikes six, both realize they must hurry to jail. Supporting each other, they stumble out the door as the guests laugh at their folly.

ACT III

Frank enters his office at the prison and attempts to sober up. Soon Adele and Sally arrive. Adele tries to prove to Frank that she has talent and that he should promote her as an actress. Shortly Eisenstein enters. He and Frank then try to convince one another of their true identities. Frank tells Eisenstein that he doesn't believe him because there is an Eisenstein already in jail. Frank then explains the details of the man's arrest, including a vivid description of the passionate

farewell kiss between "husband" and wife.

As Eisenstein fumes over Rosalinda's betrayal, she enters covered in veils. The lawyer Blind also arrives and explains to Eisenstein that supposedly he sent for Blind. Realizing the other "Eisenstein" sent for a lawyer, Eisenstein quickly changes costumes with Blind. Disguised as the lawyer, Eisenstein enters the room where Alfred and Rosalinda have joyfully met. He announces



John Singer Sargent, *Madame Paul Poirson*
 Courtesy of The Detroit Institute of Arts.

Music mit Schlag: Johann Strauss and Die Fledermaus

By Ruth and Thomas Martin

If an international poll were taken on what composer in all musical history comes closest to pleasing all of the people all of the time, Johann Strauss, the Waltz King, would be a likely winner. For well over a century his irresistible music has conquered geographical, political and cultural boundary lines, and gone straight to the hearts of people of all kinds everywhere. In addition to the anonymous millions, emperors and queens, presidents and princes, great writers, scholars, artists and musicians have voiced their admiration for it. Alexandre Dumas, Pere, wrote enchantingly of Strauss' music. Richard Wagner and his bitter antagonist, the critic Eduard Hanslick, agreed on at least one point—Strauss' superb genius. And possibly the most impressive praise ever accorded him came from his close friend, the great, gruff and generally ungallant Johannes Brahms who, at the ball one evening, wrote—on Frau Adele Strauss' fan—the first measures of *The Beautiful Blue Danube*, and beneath them: "Alas, not by J. Brahms."

Johann Strauss II, born in Vienna in 1825, was the eldest of the three musical sons of the illustrious Johann Strauss who, with his colleague Josef Lanner, had started the whole world dancing the waltz. Stubbornly determined to make music his profession, young Johann persisted in the face of his father's furious opposition, and soon proved the wisdom of his decision to Strauss, Senior's satisfaction and the good fortune of his contemporaries and posterity.

On October 13, 1844, nineteen-year-old Johann began a career which turned out to be as colorful as it was successful—dramatic enough to be the most imaginative press-agent's dream-come-true. That evening he made his debut conducting his own orchestra, presenting several of his own compositions, at Dommayer's famous Restaurant Garden. The house was packed, but divided into two rival camps: on one side, his father's violent partisans who expected him to fail, on the other his own good friends and enthusiastic well-wishers. The measure of his triumph can be estimated by the fact that his *Sinngedichte Waltz*—his Opus I—had to be repeated nineteen times!

Nor was this initial success beginner's luck. Like the prelude to a Strauss waltz, it held all the essence and promise of still more wonderful things to come. The fifty-five years that followed included his splendid concert tours with his orchestra to St. Petersburg, Paris and the capitals of Europe, his three marriages, the composition of operettas, polkas, marches, and of his famous waltzes like *The Beautiful Blue Danube*, *Wine, Women and Song*, *Tales from the Vienna Woods* and the *Emperor Waltz*, to name but four out of a total of four hundred. The value the world put on Johann Strauss was demonstrated in concrete terms in 1872, when the city of Boston invited him to conduct its Jubilee for World Peace. He received \$100,000 as salary, and traveling expenses for himself, his wife, and three servants. In an auditorium holding not 10,000 but 100,000 people, he conducted his waltzes with an orchestra of over 1,000, plus 20,000 singers, aided by 100 assistant conductors.

During the early part of his career Strauss had composed almost

that he can be of service to them if he has all the facts of their dilemma. When Rosalinda denounces her husband, Eisenstein loses control, rips off his disguise, and a brawl ensues. Eisenstein becomes speechless, however, when Rosalinda produces his watch, the proof of his infidelity. Falke then enters and rejoices over the "happy reunion" of these three.

Prince Orlofsky and his guests arrive at the prison and all beg "The Bat" to take pity on his victim. Falke

then explains to the bewildered Eisenstein that the joke was in return for Eisenstein's trick after the masquerade party.

Courtesy of Orlando Opera

clusively for his own orchestra—waltzes, polkas, marches, gallops, for performance at the famous dances, balls, and court balls. Only rarely did he set any text to music. When, around 1870, he was led to compose for the theater, it was not because of any strong, innate desire on his part, but at the urgent prodding of his first wife, Henriette Treffz (Jetty), who had had a distinguished career as an international singer. His first two operettas, *Indigo* (1871) and *The Carnival in Rome* (1873) were successful because of his music, but everyone agreed that the librettos were poor. Strauss was interested only in the composition of the music and felt that the words were the unique province of the librettist-lyricist. He wanted a finished text provided, and had no wish for the slightest collaboration in its preparation. (The extent of his disinterest in words is revealed in a letter to a friend in which he admits he had never even seen the dialogues for *A Night In Venice* before the final stage rehearsals.)

So it became clear in 1873 that a really good book must be provided for Strauss' next operetta. A shrewd theatrical agent named Gustav Lewy who had a clever nose for ferreting out potential hits pointed out to Marie Geistinger and Maximilian Steiner, the co-directors of Vienna's famous operetta theater, the Theater an der Wien, that in Paris a new comedy called *Le Reveillon* had just been produced and had a large success. It was written by Meilhac and Halévy, the librettists of Bizet's *Carmen* and was based on a German comedy called *Das Gefängnis* (The Prison). The rights for the German market were acquired, but the directors thought the play unsuitable for the Viennese public. However, they did not hesitate to recommend it to the Director of the rival Carl Theater, a clever impresario named Jauner who later became Director of the Vienna Hofoper. Jauner had the play translated by Haffner, his staff dramaturge, into German, but after reading it, also rejected it. But Lewy did not give up and finally managed to sell the idea of a new Strauss operetta based on an adaptation of *Le Reveillon* to the Theater an der Wien.

Richard Genée, a playwright, house composer and conductor of the Theater an der Wien, was entrusted with the all-important adaptation. Many changes were made to make it palatable for Viennese taste, beginning with the idea of the "reveillon" itself. A "reveillon" is a typically French tradition—a kind of carnival-like revel held on Christmas Eve, lasting through dawn. The Catholic Viennese, for whom Christmas Eve was a strictly religious family celebration, found this French practice distasteful. So the "reveillon" was transformed into a late spring or summertime masked ball at the palace of the Russian Prince Orlofsky. Considering Strauss' forte—brilliant waltzes and dance music—this change was a stroke of genius. The characters of Rosalinda and Adele were created and the original Blue Bird costume in which the French notary had to wander through the city was changed into a Bat costume worn by Dr. Falke.

For once Strauss really took fire. He composed the music in forty-two nights at his villa (which easily could have been the set for Act I). The score turned out to be among the happiest inspirations of Johann Strauss, the book was a delight, and *Fledermaus* became the unparalleled masterpiece of Viennese operetta.

The premiere on April 5, 1874, conducted by Strauss himself, was an instantaneous success. Nevertheless there were also some scathing criticisms about the "licentiousness" of the text, despite the revisions made necessary by the official Censorship.

Ruth and Thomas Martin are internationally known as the translators of over one hundred operas into English including our production of *Die Fledermaus*. Maestro Martin is also known as a conductor and chorus master for the New York City Opera, the Metropolitan Opera, and many other companies in the U.S.

Courtesy of Orlando Opera Company.



Johann Strauss II

Composer, conductor and violinist Johann Strauss II was born in Vienna on October 25, 1825. Son of Johann Strauss, the renowned "Waltz King" became the most famous member of the celebrated family of composers of Viennese light music: *The Blue Danube*, *Tales from the Vienna Woods* and *Artists' Life* are the titles of his most famous waltzes.

He is also the father of 19th century Viennese operetta, having been encouraged by the composer Jacques Offenbach (of *Orpheus in the Underworld* fame) to write for the stage. He wrote sixteen operettas, most of which were first performed in Vienna at the Theater an der Wien.

The earliest, *Indigo* and *The Forty Thieves*, was staged in 1871. The most famous of all was his third, *Die Fledermaus* (1874), a heady amalgam of gaiety, sentimentality and typically Viennese melancholy. Other successes included *Cagliostro in Vienna* (1875), *The Merry War* (1882), *A Night in Venice* (1883), *The Gypsy Baron* (1885), a romantic operetta which was second only to *Die Fledermaus* in popularity, and the more serious *Knight Razman*, performed not at the Theater an der Wien but at the Opera House in 1892.

Wiener Blut (1899), first performed some months after Strauss's death on June 3, 1899, is a work compiled by Adolf Müller Jr. from existing Strauss compositions.

Excerpted from
"The Dictionary of
Opera", published
by Simon and Schuster

La Boheme

Dramatic Opera in four acts
 Music by Giacomo Puccini
 Libretto by Giuseppe Giacosa
 and Luigi Illica
 Based on *Scenes de la Vie de Boheme*
 by Henry Murger
 First performance:
 Turin, Teatro Regio,
 1 February 1896

Conductor: JOHN DE MAIN
 Director: ROMAN TERLECKYJ
 Lighting Designer: MARILYN RENNAGEL
 Chorus Master: SUZANNE ACTON

THE CAST

(in order of appearance)

Marcello: TIMOTHY NOBLE
Rodolfo: VYACHESLAV M. POLOZOV
Colline: STEPHEN DUPONT
Mimi: STEPHANIE FRIEDE
Musetta: ELIZABETH KNIGHTON

Presented in Italian
 with English Surtitles.



Edgar Degas, *Violinist and Young Woman*

Synopsis

SETTING: The action is set in Paris in the 1840's.

ACT ONE: A garret in the Latin Quarter

In the cheerless garret they share in the Latin Quarter of Paris, Rodolfo, a poet, and Marcello, a painter, are kept from working by the chronic discomforts of the Bohemian life—cold and hunger. As Rodolfo fires up the stove with the manuscript of his five-act

tragedy, Colline, a philosophy student, returns from a futile attempt to pawn his books. The three young men crowd around the stove for warmth, but the paper blaze soon dwindles into ashes.

The musician Schaunard triumphantly appears with firewood, food, and money, and as he explains his unaccustomed wealth (earned by playing the piano for an eccentric Englishman), the others fall greedily upon the provisions. But

Schaunard, reminding them that it is Christmas Eve, proposes that they celebrate by going out to dinner in the Latin Quarter.

Their departure is delayed by a surprise visit from the landlord Benoit, who presents them with a bill for the overdue rent. Befuddled by their flattery (and several glasses of wine), the old fellow is made to boast of his exploits as a ladies' man, but when he lets it slip that he is married, the others, in a fine

display of moral outrage, kick him forcibly to the door.

As his friends leave for the night, Rodolfo stays to write an article he has been writing. He is soon interrupted by a knock at the door: it is a pretty girl from a neighboring apartment, who asks him to relight her candle. As she climbs the stairs, she falls into his arms. Revived by a kiss, she is about to go when she realizes that her door knob

The Real World Of La Boheme

By Dona Di Sanctis

If imitation is the sincerest form of flattery, then there has never been an opera more admired than Mascagni's *Cavalleria Rusticana*. Between 1890 and 1924 more than fifty operas that, like *Cavalleria*, presented "real life" on the lyric stage, were written and produced all over Europe. Among those composers who gave "the prose" of life serious consideration was Giacomo Puccini. With the applause from his first success, *Manon Lescaut* in 1893 still ringing in his ears, Puccini began looking for a suitable "realistic" subject for his next opera—one sure to please a public now eager for verismo opera's "slice of life."

Who first suggested Henry Murger's 1851 novel, *Scenes de la Vie de Boheme* to Puccini is unclear. Mosco Carner, in his excellent biography of the composer, believes it was Luigi Illica, early in 1892. But Ruggiero Leoncavallo claimed to have shown his friend Puccini a libretto he himself had drawn from Murger's work. Puccini's decision to recast the French novel as an opera, without crediting Leoncavallo, destroyed the friendship between the two composers—a loss that was to give the lyric stage one of its best-loved operas.

Puccini's choice of librettists for his lyric interpretation of Bohemian life fell to two men already well-known to Italian cultural life. Giuseppe Giacosa was a leading poet, author, and journalist; Luigi Illica, an established (and prolific) librettist. Their plan for *Boheme* reflects the form of Murger's original novel, which is really a collection of loosely-connected short stories. The libretto's rapid succession of seemingly disconnected events, therefore, remains faithful both to Murger's narrative structure and to the spirit of spontaneity that is one of the novel's most delightful features.

Giacosa and Illica chose roughly half of Murger's original twenty-three sketches, principally those episodes which deal with Rodolphe's and Marcel's love affairs. They drew liberally, as well, from other episodes devoted to Bohemian life and manners in order to provide their plot with those touches of humor and realistic details of milieu that would balance the potentially cloying sentimentality of Rodolfo's and Mimi's doomed love.

Act I's trick on the landlord, Benoit, for example is a composite of events found in Chapters Ten and Nineteen. The comic



copy of The Detroit Institute of Arts.

When somewhere in the room. A faint light puts out both candles, and as the young people hunt in the darkness for the key, their fingers touch.

Gently taking her hand, Rodolfo marvels at how cold and delicate it is, and warming it in his own, he assures her that the rising moon will soon help them in their search. Meanwhile, he offers to entertain her with an account of his life as an aspiring artist—poor and wild things perhaps, but rich

in poetic inspiration, a wealth to which her beauty has now added the precious gift of hope.

At his urging, she shyly tells him something of herself. Mimi is her name, and her life, though solitary, is a happy one. Embroidering flowers is both work and pleasure to her, but her greatest joy comes when the springtime sun makes the real flowers bloom.

From the courtyard below,

Rodolfo's friends call for him impatiently, but he tells them that he and a companion will join them soon at the Momus.

As moonlight floods through the garret window, Rodolfo takes Mimi in his arms, and as the two young people go off together, their words distill the rapture of the moment: "Love love love."

ACT TWO: Outside the Cafe Momus

The streets of the Latin Quarter are filled with a holiday throng of passersby and vendors. Marcello and his friends commandeer a table from inside the crowded Cafe Momus, where they are soon joined by Rodolfo and Mimi. The poet presents her as his newfound muse, and she proudly displays the bonnet he has just bought her.

As they settle down to a festive meal, Musetta, a beautiful grisette

peregrinations of Marcel's masterpiece, *The Crossing of the Red Sea*, which he is working on as the opera opens, and which is found hanging over a tavern in Act III, is taken from Chapter Eleven. Rodolfo's sacrifice of his manuscript to warm their studio in Act I is found in Chapter Nine.

Schaunard's monologue which introduces him in Act I, a comic touch unfortunately lost in the confusion on stage as the four prepare to dine, is a sixteen-line condensation of the funniest sketch in the novel, *The Toilette of the Graces*, in which Schaunard is hired by an English lord to play the piano non-stop until a neighbor's parrot dies. Colline's capacious overcoat, a comic prop in the novel, filled with books, food, and other essentials, becomes a tragic symbol of futile sacrifice, inspiring Colline's only aria, *Hecchia zimarra*, in Act IV.

Of equal interest are the episodes which were completely disregarded, because they indicate where Puccini and his librettists "drew the line" in lyric realism. The original death of Mimi—alone in a charity hospital ward, her body used for an anatomy class and then buried in a pauper's grave—was rejected and the sentimental portrait of a young woman's death in her lover's studio, found in Chapter Eighteen, was used instead. The sketches that show the lovers actually living together were also eliminated, perhaps in deference to the middle-class audience whose moral flexibility was not yet ready for explicit scenes of free love's cohabitation.

The cast in Murger's novel is large. A plethora of minor characters—grisettes, other Bohemian artists, landlords and shopkeepers—wander through its pages. The scale of the libretto is more modest, confined to the world of the two lovers and their closest friends.

Three of *La Boheme's* four acts concern the personal drama of Rodolfo and Mimi: Act I, their first meeting; Act III, their quarrel and reconciliation; and Act IV, the death of Mimi. Act II is the only scene which places the lovers in a larger world—that of Bohemian Paris, and, except for its introduction of Musetta, it is entirely extraneous to the plot.

Originally, *Boheme* had a fifth act, "The Courtyard," which was to follow the Cafe Momus scene. It derives from an incident in Chapter Six of the novel which introduces Musetta, who discovers that she has been evicted on the day she had planned a party for her Bohemian friends. Her furniture has been moved to the courtyard to be auctioned off for delinquent rent, but she holds the party there anyway.

The courtyard act explains Rodolfo and Mimi's estrangement in Act III's *Barriere d'Enfer* scene, for, during the party, Mimi meets a viscount and runs off with him at the end of the act. It also provides an opportunity for those explosions of choreographed dancing and massed choruses that, at the



Felix H. Buhot, *La Fete Nationale au Boulevard Clichy*. Courtesy of The University of Michigan Museum of Art.

who was once Marcello's sweetheart, arrives with her latest admirer in tow, the rich and elderly Alcindoro. Distracted by her capricious behavior, the old man is unaware that Musetta, while elaborately snubbing her former flame, is doing her very best to win him back. Although he feigns indifference to the seductive waltz she sings, Marcello gradually succumbs. Sure of her victory, Musetta pretends that one of her new shoes is painfully tight and sends the gullible Alcindoro to

buy another pair. Free at last, she falls into the painter's open arms, and as the crowd cheers the passing of a regimental band, the young people make their escape, leaving Alcindoro to pay the bill.

ACT THREE: A tollgate on the edge of the city

As a snowy February morning dawns, streetsweepers and farm-girls pass through the tollgates of the city on their way to work. Inside the tavern of a nearby inn

(where Marcello and Musetta have been earning their room and board), a group of all-night revelers join in a drinking song.

Distraught and gravely ill, Mimi calls Marcello outside and begs for his help. She and Rodolfo are on the verge of a separation, for although they love each other deeply, his jealous nature is a constant torment to them both. Aware that Rodolfo has come to seek Marcello's advice, Mimi agrees to leave the two friends

alone to talk, but when her love emerges from the inn, she hides nearby and listens to their conversation.

Rodolfo complains bitterly that Mimi's coquettish ways have no doubt her fidelity, but under Marcello's prodding, he finally confesses the true reason for his anguish; he is desperately afraid that Mimi's health will soon be broken by the wretched life she shares, and although he loves her more than ever, he would rather

lightest excuse, composers seized upon to satisfy the expectations of their public at the expense of plot and character development. (A good example of extraneous spectacle is the Chorus of Gypsies and the Spanish dancers who interrupt the closing scene of Act II in *La Traviata*.)

Despite its usefulness to the plot and its appeal to the eye, the courtyard act was rejected by Puccini because it presented Mimi in an unsympathetic light and, with its spirit of boisterous gaiety, was too similar to Act II's cafe scene.

Apparently Giacosa and Illica admired Murger's novel, and especially his preface, which they quote extensively in their own, itself an unusual, "literary" feature of *Bohème's* libretto. A description of Bohemia's "vita gaia e terribile" (gay and terrible life) is offered in Murger's own words, along with his description of the four "bold adventurers" whose daily existence is "a work of genius," who spend freely, love easily, suffer their poverty and disappointments stoically, and speak a special language whose vocabulary is "the hell of rhetoric and the paradise of neologism."

Their preface also includes a curious apology, for in order to remain faithful to the characters, the milieu, and the spirit of "il più libero della moderna letteratura," (the most liberal book in modern literature), they explain that they had to follow Murger's practice of alternating comic and sentimental episodes.

The decision was well taken, for *Bohème's* use of comedy gives the opera a believable informality that contributes to its realism and is a source of strikingly effective contrast. The rapid shifts of mood give *Bohème* a swift pace, making it difficult for the singers to drop out of character. These qualities in *Bohème's* libretto help offset the retarding effect that music has on opera's dramatic action, usually at the expense of the plot. Nevertheless, the boldness of such a plan gave them concern, for it would make *Bohème* not only the first verismo opera to mix the comic and tragic modes, but the first opera since Mozart's *Don Giovanni* (1787) to do so (a fact that has been ignored in studies of the opera).

In *Bohème*, Mimi divides her time between work and prayer in her "bianca cameretta," but Murger's Mimi was "a gadabout and spent most of her time among the kept women of the neighborhood" who urged her to leave Rodolphe and find a wealthier lover. She takes their advice, abandons Rodolphe, and returns to him only after her rich lover has discarded her.

As Murger's realistic portrayal of a genuine Parisian coquette is exchanged for a symbol of doomed young love, the character of Mimi approaches the female protagonists of romantic opera.



G.S. Gavarni, *Les Anglais chez eux: On porte beaucoup de fleurs*. Courtesy of The University of Michigan Museum of Art.

run from her than cause her
death.

Stricken by his words and sobbing helplessly, Mimi gives herself away, just as Marcello, suspicious of the sound of Musetta's laughter, runs back into the inn. Struggling with her emotions, Mimi tells Rodolfo that she must leave him and although she will send someone to fetch her few belongings from the garret, she offers him the bonnet that he bought her as a keepsake.

As the two of them pathetically recall the happiness they shared, Marcello and Musetta emerge from the inn, quarrelling violently. Realizing that they cannot bear the pain of separation, Rodolfo and Mimi decide to stay together—at least till springtime comes—and as their friends exchange a final round of insults, the reconciled lovers slowly head for home.

ACT FOUR: The garret

It is spring. Parted from their sweethearts, Rodolfo and Marcello have taken up their old life in the garret, seemingly unconcerned that the girls have left them for wealthier admirers. But although they try to work, Rodolfo's thoughts keep turning to Mimi, and Marcello finds himself obsessively tracing and retracing Musetta's features.

Schaunard and Colline arrive with

provisions for a meager meal. Making the best of it, the four young men pretend they are guests at an aristocratic supper, and when Schaunard threatens them with a performance of his latest composition, they quickly elect to "go dancing" instead. Their decorous quadrille is disrupted when Colline, challenging Schaunard to a duel, touches off a noisy free-for-all.

As the battle rages, Musetta suddenly appears; Mimi is with

Donizetti's Lucia, Gounod's Marguerite, and Verdi's Gilda were already familiar examples of this ideal victim, and it was after heroines such as these that Mimi's character was fashioned.

Rodolfo's characterization is also necessarily altered. Murger created Rodolphe in the spirit of self-parody. His "bald forget-me-not" is a comic figure whose romantic notions of Ideal Woman and True Love inspire bad poetry and witty barbs from his friends. The illusions he cherishes make him the perfect foil for Mimi-Manon Lescaut, and Murger himself likens Rodolphe to Prevost's Chevalier des Grieux, who "is only saved from being ridiculous by his youth."

Puccini's Rodolfo is a serious character, resembling the romantic Alfredo of *Traviata* in his jealousy and impulsiveness. He is first presented as a rather worldly young man who jokes about love and is quick to seize the opportunity to detain a pretty young woman who knocks at his door (he blows out the only candle and hides her key), but, by the end of the opera he, too, has become a tragic figure.

The changes Puccini and his librettists made in the original novel proved to be dramatically and artistically sound. The narrowed perspective of the opera does not destroy the authenticity of Murger's *Scenes de la Vie de Boheme*, an achievement worthy of note, for the task of writing a cohesive libretto from the kaleidoscopic novel was difficult. It took Giacosa and Illica two years and nine months to complete the libretto, yet Puccini needed only one year to write the score. He began the orchestration of Act I on January 21, 1885 and finished Act IV on December 10th.

Boheme premiered in Turin two months later, on February 1, 1896 under the baton of a very young Arturo Toscanini. Its critical reception was cool, perhaps in part because of certain features of *Boheme's* libretto. For the first time, an opera audience was presented with the essentially romantic characters in a context of ordinary reality. *Boheme's* young lovers come from the working class: they eat simple food, wear second-hand clothes, live in cold, sparsely furnished rooms, and frequent the neighborhood cafe. They hunt for the rent money, lose their keys, have petty lovers' quarrels, and succumb to tuberculosis, the disease of poverty.

Boheme presents life as it is really lived by unimportant people whose insignificant lives lack glamour and adventure. They are never called upon to make a noble sacrifice of their love because it conflicts with a public duty or a code of honor. Instead, the opera explores the private world of simple pleasures and sorrows. It probes its characters' feelings, their hopes and dreams, their amusements and disappointments. The picture of reality that emerges is lyric and non-violent and would seem to place the opera outside the mainstream of verismo, for Puccini's realism was not naturalistic but poetic—an innovation that was to influence the development of the new trend in "realistic" opera.

Boheme offers humor as well as pathos, makes lack of money rather than self-control the source of dramatic tension, and presents love and friendship as ideals. The sordid violence of earlier verismo operas is replaced by the pathos of doomed "true love," a substitution which moved the new genre closer to the mainstream of opera tradition, which had always doted on star-crossed lovers. Rodolfo and Mimi join Orfeo and Euridice, Lucia and Edgardo, Aida and Radames, and a host of lyric examples of fate's cruelty to young love. ■

Courtesy of The Washington Opera

Giacomo Puccini

Giacomo Puccini was born in Lucca, Italy, December 22, 1858, the son of the organist, composer, and director of the Lucca Conservatory. For generations the Puccinis had been well-known musicians: the composer's great-great grandfather had been master of music to the Republic of Lucca, and his descendents carried on the musical tradition of the family.

With a meager allowance, the 20-year old Puccini went to Milan to study with Amilcare Ponchielli (*La Gioconda*). Years later, when Puccini wrote *La Boheme*, he drew on his own experience for the vivid picture of struggling artists in the Latin Quarter of Paris. His hundred-lire/month allowance he shared with two roommates, so each of the young men had about three-quarters of a lira per day for spending money. When Puccini composed an opera about the merry but starving Bohemians, he had more than an academic knowledge of his subject.

Puccini's first opera, *Le Villi*, well-received by the Italian public was followed by *Edgar*, a dismal failure. *Manon Lescaut*, which appeared four years later, was a mild success. The dazzling career of *La Boheme*, which at once placed Puccini in the front rank of young Italian composers, began at Turin, February 1, 1896. His reputation was further enhanced by *Tosca*, which made its debut in Rome, 1900.

But with the appearance of *Madame Butterfly* on February 17, 1904, Puccini's popularity with the Italian musical public suffered a severe setback. The opera, which since has become one of the most beloved in the operatic repertory, was a complete fiasco in the beginning. So also were *La Fanciulla del West* and *La Rondine*. More successful was the trilogy, *Il Tabarro*, *Suor Angelica* and *Gianni Schicchi*.

Puccini's last opera, *Turandot*, was almost finished when the composer was stricken with throat cancer. Although an operation was successful, his heart could not stand the shock and he died, November 29, 1924.

her, deathly ill and longing only to be reunited with Rodolfo. Well aware that she is dying, the others rally in support: Marcello and Musetta go out to find medicine and a doctor; Colline, bidding farewell to his treasured overcoat, leaves for a pawnshop; and when Schaunard tactfully withdraws, the lovers are finally alone.

They exchange assurances of their devotion, and when Rodolfo shows Mimi that he has kept and cherished the bonnet she left

behind, they tenderly recall the cold and moonlit Christmas Eve when they met and fell in love. As Mimi is racked by a violent fit of coughing, the others return.

Musetta has brought Mimi a muff, generously pretending that it is a gift from Rodolfo. Warming her hands inside it, Mimi happily drifts off to sleep. As the others tip-toe about the room, Musetta heats some medicine and prays for Mimi's recovery. But in a frightened whisper, Schaunard

tells Marcello that the girl has died already. Moments later, Rodolfo too realizes what has happened.


Courtesy of Francis Rizzo and The Washington Opera.



Grandissimo Pavarotti!

A Gala Benefit Concert

Another Tibor Rudas Production.

This concert is made possible in part,
by a grant from Ford Motor Company 

The world cheers this great artist at his every appearance in opera, in recital with orchestra, on television and in motion pictures. His impact has broadened the horizons of classical music and brought untold numbers of new fans to the art. His unique personality and individual qualities have reached and touched countless audiences throughout the world on stage and in concert, including his recent visit to The People's Republic of China during the silver anniversary year of his performing career, and a silver jubilee tour of America in joint concert with Dame Joan Sutherland.

From his best seller recordings to his frequent "Live From Lincoln Center" appearances, to his master classes, documentaries, PBS Christmas concert, and his starring role in MGM's *Yes, Giorgio*—all have added to his musical renown, and combined with his interests in tennis, painting and horsemanship, the name Luciano Pavarotti has become a household word.

Born in Modena, Italy, where he now resides with his wife and three daughters, Luciano Pavarotti decided early on in his life to become a professional singer, to the great joy of his father who had always hoped his son would become an operatic tenor. The Pavarotti phenomenon in the United States began in 1965 with several performances of *Lucia di Lammermoor* for the Miami Opera, opposite Dame Joan Sutherland. His Metropolitan Opera debut occurred in 1968 as Rodolfo in *La Boheme*, a company that he has performed with ever since. Mr. Pavarotti performed with the Met's national touring productions in *Tosca* (1979) and *Un Ballo in Maschera* (1980), including performances at Detroit's Masonic Temple.

Beyond the voice and artistry of the man, is his enormous personality. He has been called a "great bear of a man" who "stretches out his arms and in one motion embraces an entire auditorium and welcomes thousands into his heart."

Michigan Opera Theatre is proud to present the return of Luciano Pavarotti to the Detroit metropolitan community, and awaits the sight of his ubiquitous white handkerchief that heralds the presence of his remarkable artistry for a most historic cultural event. For benefit tickets, call MOT 313/874-SING.



Luciano Pavarotti in Concert—Saturday, June 25, 1988.

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Artists of the Company

DAVID ABELL
Conductor (New York)

The Washington Opera
New York City Opera
Wolf Trap
Opera Pacific

The Turn of The Screw
The Mikado
Three Penny Opera
West Side Story
MOT debut

1987/88 season:
Man of La Mancha



SUZANNE ACTON
Chorus Master/Coach
(Michigan)

Dayton Opera
(Conducting debut)
Opera Theatre of St. Louis
San Diego Opera
Michigan Opera Theatre

Il Barbiere di Siviglia
Tosca
My Fair Lady
Madama Butterfly
MOT debut: 1981/82 season
1987/88 season:
Chorus Master/Assistant
Music Director

CESARE ALFIERI
Conductor (Italy)

La Scala
Tokyo
Arizona Opera Company
Toledo Opera

Tosca
La Traviata
L'Histoire du Soldat
Manon Lescaut
MOT debut

1987/88 season: *Il Trovatore*



FRANZ ALLERS
Conductor
(Czechoslovakia)

Covent Garden
Vienna Symphony
Metropolitan Opera
Broadway

Carmen
Der Rosenkavalier
Camelot
My Fair Lady
MOT debut

1987/88 season:
Die Fledermaus

BRENT BARRETT
Tenor (New York)

Broadway & Off-Broadway
National & Internat'l Tours
Baltimore Center Stage
TV, All My Children

West Side Story
South Pacific
Dance A Little Closer
Time of the Cuckoo
MOT debut

1987/88 season:
Caliph, *Kismet*



MICHAEL BAUMGARTEN
Lighting Designer
(New York)

Santa Fe Opera
Eugene Opera
Arkansas Opera Theatre
Broadway

Madama Butterfly
Gianni Schicchi
Singin' In The Rain
Master Harold...and boys
MOT debut: *Gianni Schicchi*
I Pagliacci, 1985

1987/88 season:
Il Trovatore

KIRK BOOKMAN
Lighting Designer
(New York)

Broadway & Off-Broadway
Cincinnati Playhouse
Cleveland Playhouse
Starlight Theater

Into the Light
She Stoops to Conquer
Frankenstein
Death in Venice
MOT debut:

Turandot, 1986
1987/88 season: *Falstaff*



LIVIA BUDAI
Mezzo-soprano (Hungary)

Covent Garden
Vienna State Opera
Metropolitan Opera
San Francisco Opera

Carmen
Aida
Don Carlo
Parsifal
MOT debut

1987/88 season:
Azucena, *Il Trovatore*

Artists of the Company

CHARLES CAINE
Costume Designer
(New York)

Metropolitan Opera
Greater Miami Opera
Canadian Opera Company
San Francisco Opera

Die Walkure
Der Rosenkavalier
Louisa Miller
Turandot

MOT debut: *West Side Story*, 1985

1987/88 season:
Die Fledermaus



CHRIS CALLEN
Singer/Actress (California)

TV, The Bronx Zoo
Broadway
Mark Taper Forum
Regional/Stock Theatre
1776

Fiddler on the Roof
Side by Side...Sondheim
The Desert Song

MOT debut

1987/88 season: *Aldonza*,
Man of La Mancha



DAVID CHANEY

Singer/Actor(Pennsylvania)

Broadway
Canadian Opera Company
Television
Stock Theatre

Side by Side by Sondheim
Mame
Kismet

Woman of the Year
King and I

MOT debut

1987/88 season:
Hajj, *Kismet*



LI-CHAN CHEN

Soprano (Taiwan)
San Francisco Opera
SF Opera Center
Taipei Opera Theater
Taiwan Symphony

The Medium
Le Nozze di Figaro
Jenufa
Manon

MOT debut

1987/88 season:
Nannetta, *Falstaff*



MARIANNA CHRISTOS

Soprano (Pennsylvania)

New York City Opera
Lyric Opera of Chicago
San Francisco Opera
Houston Grand Opera

Faust
La Boheme
Mefistofele
Carmen

MOT debut: *La Boheme*
1975

1987/88 season:
Mrs. Ford, *Falstaff*



MARK COLES

Bass-baritone (New York)
San Francisco Opera
Houston Grand Opera
Western Opera Theatre
Porgy and Bess, Nat'l Tour

Jenufa
Die Meistersinger
Don Giovanni
Salome

MOT debut: *Porgy and Bess*, 1987

1987/88 season:
Innkeeper/Governor, *Man of La Mancha*



LAWRENCE COOPER

Baritone (California)

San Francisco Opera
Houston Grand Opera
New York City Opera
Wexford Festival, Ireland

La Boheme
Faust
Wozzeck
The Crucible

MOT debut: *Of Mice and Men*, 1980

1987/88 season:
Mr. Ford, *Falstaff*



KIM CRISWELL

Singer/Actress (New York)

Broadway & Off-Broadway
Pittsburgh Light Opera
Kennedy Center
Regional Theatre

Annie
Nine
Cats -
Baby

MOT debut

1987/88 season:
Lalume, *Kismet*



Artists of the Company

EVELYN DE LA ROSA
Soprano (Nevada)

San Francisco Opera
Houston Grand Opera
Spoleto Festival USA
Anchorage Opera

Lord Byron's Love Letter
I Capuleti e i Montecchi
Daughter of the Regiment
La Cenerentola

MOT debut
1987/88 season:
Adele, Die Fledermaus



JOSEPH DeLEON
Tenor (Guam)

Opera Pacific
Fresno Civic Light Opera
Euterpe Opera
MOT, Overture to Opera

Così fan tutte
Romeo and Juliet
La Bohème
La Fiesta de la Posada

MOT debut
1987/88 season:
Bardolph, Falstaff



JOHN DeMAIN
Conductor (Ohio)

Houston Grand Opera
Broadway
Kennedy Center
Opera/Omaha

Porgy and Bess
Nixon in China
Orpheus in the Underworld
Akhmatov

MOT debut: *Of Mice and Men*, 1980
1987/88 season:
Conductor,
La Bohème



JAMES DIETSCH
Baritone (Missouri)

Badisches Staatstheater
New York City Opera
San Francisco Opera
Opera North

Don Giovanni
Simon Boccanegra
Eugene Onegin
Un Ballo in Maschera

MOT debut: *Lucia di Lammermoor*, 1982
1987/88 season:
Count di Luna, Il Trovatore



STEPHEN DUPONT
Bass (Texas)

Metropolitan Opera
Paris Opera
Glyndebourne Festival
La Scala

Goya
Don Giovanni
Don Carlo
Otello

MOT debut
1987/88 season: *Colline, La Bohème*



JOHN FIORITO

Bass-baritone (New York)

The Washington Opera
Chautauqua Opera
Met Opera National Co.
Vienna Staatsoper

La Fanciulla del West
Romeo et Juliette
The Merry Widow
Der Rosenkavalier

MOT debut
1987/88 season:
Title role, *Falstaff*



MARK FLINT
Conductor (W. Virginia)

New York City Opera
Central City Opera
Opera Theatre of St. Louis
Chautauqua Opera

Il Barbiere di Siviglia
La Bohème
Romeo et Juliette
Don Pasquale

MOT debut:
Carmen, 1977
1987/88 season:
Falstaff



TED FORLOW
Director/Actor
(New York)

Broadway/National Tours
Lincoln Center
City Center of NY
Boston Opera

Man of La Mancha
Milk and Honey
Funny Thing...Forum
Evita

MOT debut
1987/88 season: Director/
Choreographer/The Barber,
Man of La Mancha



Artists of the Company

RICHARD FREDRICKS
Baritone (New York)

Metropolitan Opera
New York City Opera
Live From Lincoln Center
TV, *The Odd Couple*
Long Beach Opera

Rigoletto
Don Giovanni
The Ballad of Baby Doe
Kiss Me Kate
Carousel

MOT debut
1987/88 season:
Don Quixote, *Man of La Mancha*



STEPHANIE FRIEDE
Soprano (New York)

Houston Grand Opera
Stuttgart Opera
Opera Theatre of St. Louis
Netherlands Opera

Don Giovanni
L'Elisir d'Amore
Il Viaggio A Reims
Cendrillon

MOT debut: *Madama Butterfly*, 1978
1987/88 season: *Mimi*,
La Boheme



LOUIS GALTERIO
Director (New York)

New York City Opera
Santa Fe Opera
Opera Theatre of St. Louis
The Washington Opera

L'Elisir d'Amore
La Fedelta Premiata
Albert Herring
La Cenerentola

MOT debut:
Madama Butterfly, 1975
1987/88 season:
Falstaff



GIUSEPPE GIACOMINI
Tenor (Italy)

La Scala
Covent Garden
Paris Opera
Metropolitan Opera
San Francisco Opera

La Forza del Destino
Adriana Lecouvreur
I Pagliacci
Turandot

MOT debut
1987/88 season:
Manrico, *Il Trovatore*



MAIDIE O. GREER
Lighting Designer
(New York)

Dayton Opera
Kent Opera Company
Chautauqua Theatre
Fairbanks Theatre, NYC

The Lion In Winter
The Good Doctor
My Fair Lady
Gypsy

MOT debut
1987/88 season:
Man of La Mancha



ROBERT GROSSMAN
Actor/Singer (California)

Off-Broadway, NYC
Attic Theatre
Cleveland Playhouse
Chautauqua Opera

Miss Firecracker Contest
Conrad & Loretta
Play It Again, Sam
Days & Nights Within

MOT debut:
The Mikado, 1982
1987/88 season:
Jawan, *Kismet*



RONALD HEDLUND
Bass-baritone (Minnesota)

San Francisco Opera
Houston Grand Opera
The Washington Opera
Spoleto, Italy

Hansel and Gretel
Die Fledermaus
The Good Soldier Schweik
Noye's Fludde

MOT debut
1987/88 season:
Title role, *Falstaff*



PEGGY IMBRIE
Stage Manager (New York)

Opera Theatre of St. Louis
Lake George Opera
Fort Worth Opera
Edinburgh Festival

Hazel Kirke
(world premiere)
Carmen
The Barber of Seville
The Marriage of Figaro

MOT debut:
Il Trovatore, 1979
1987/88 season:
Production Stage Manager,
Falstaff & Kismet



Artists of the Company

ANDRE JOBIN

Tenor (Canada)
 Canadian Opera Company
 Berlin Opera
 San Francisco Opera
 New York City Opera
Carmen
Faust
Werther
Katya Kabanova
 MOT debut
 1987/88 season:
 Eisenstein, *Die Fledermaus*



DON JONES

Conductor and Vocal
 Arranger (Pennsylvania)
 Broadway & Nat'l Tours
 Canadian Opera Company
 Off-Broadway/Stock
 Theatre
 TV, 1984 Tony Awards
Tap Dance Kid
Pirates of Penzance
Shakespeare's Cabaret
Kismet
 MOT debut
 1987/88 season: *Kismet*

ALAN KIMMEL

Set Designer (New York)
 Broadway & Television
 Seattle Opera Association
 Cincinnati Opera
 Cincinnati Playhouse
*You're a Good Man,
 Charlie Brown*
Zaza
Fortune & Men's Eyes
 CBS "Morning Program"
 MOT debut
 1987/88 season:
 Production Designer,
Die Fledermaus



ELIZABETH KNIGHTON

Soprano (Massachusetts)
 The Washington Opera
 Greater Miami Opera
 Canadian Opera Company
 Houston Grand Opera
La Boheme
Faust
The Tsar's Bride
La Belle Helene
 MOT debut
 1987/88 season:
 Musetta, *La Boheme*

EILEEN KOYL

Mezzo-soprano (Michigan)
 Houston Grand Opera
 Chautauqua Opera
 Opera/Omaha
 Charleston, W, Virginia
*Orpheus in the
 Underworld*
The Mikado
The Marriage of Figaro
The Rake's Progress
 MOT debut
 1987/88 season:
 Dame Quickly, *Falstaff*



BEVERLY LAMBERT

Soprano (New York)
 Broadway & Television
 Canadian Opera Company
 New York City Opera
 Opera Pacific
Kismet
Brigadoon
Nine
Fantasticks
 MOT debut:
West Side Story, 1985
 1987/88 season:
 Marsinah, *Kismet*

CAITLIN McNEIL

Mezzo-soprano (Michigan)
 Michigan Opera Theatre
 Marquis Theatre
 Civic Theatre
 Footlights Productions
The Gondoliers
A Little Night Music
Così fan tutte
Mame
 MOT debut
 1987/88 season:
 Housekeeper,
Man of La Mancha



LAURIE MEEKER

Soprano (Michigan)
 MOT, Overture to Opera
 Attic Theatre
 Hilberry Theatre
 Prince Street Players
My Fair Lady
The Mikado
Sleeping Beauty
Pal Joey
 MOT debut
 1987/88 season: Antonia,
Man of La Mancha

Artists of the Company

MARILYN MIMS
Soprano (Mississippi)

Metropolitan Opera
New York City Opera
Virginia Opera
Kentucky Opera

La Traviata
Lucia di Lammermoor
Abduction from the Seraglio
Don Giovanni

MOT debut

1987/88 season:
Rosalinda, *Die Fledermaus*



LEONA MITCHELL
Soprano (Oklahoma)

Metropolitan Opera
Covent Garden
Vienna Staatsoper
Australian Opera

Aida
Manon Lescaut
Otello
Turandot

MOT debut: *Porgy and Bess*, 1975

1987/88 season:
Leonora, *Il Trovatore*



MICHAEL MONTEL
Director (New York)

Broadway
Greater Miami Opera
Minnesota Opera
Goodspeed Opera
PBS & Cable TV

My Fair Lady
West Side Story
Sweeney Todd
The Abduction of Figaro
Country Girl

MOT debut: *The Tender Land*, 1978

1987/88 season:
Die Fledermaus



SCOTT NEUMANN
Baritone (Connecticut)

Houston Grand Opera
Central City Opera
Lake George Opera
Cincinnati Opera

The Marriage of Figaro
The Merry Widow
Die Fledermaus
A Little Night Music

MOT debut

1987/88 season: Knight of Mirrors/Dr. Carrasco,
Man of La Mancha



TIMOTHY NOBLE
Baritone (Indiana)

San Francisco Opera
Houston Grand Opera
Metropolitan Opera
Netherlands Opera
Opera Pacific

Falstaff
Macbeth
Rigoletto
Kovanschina

MOT debut

1987/88 season: Marcello,
La Boheme



THEODORE PAPPAS
Director/Choreographer

Broadway & Television
Kennedy Center
Canadian Opera Company
Chautauqua Festival

A Midsummer Night's Dream
Kismet

Zorba

Diamonds

NBC's Saturday Night Live

MOT debut

1987/88 season:
Director/Choreographer,
Kismet



LUCIANO PAVAROTTI
Tenor (Italy)

La Scala
Covent Garden
Metropolitan Opera
Live From Lincoln Center
Film, *Yes Giorgio*

La Boheme
Luisa Miller
La Gioconda
Idomeneo

MOT debut

1987/88 season: Featured soloist, *Gala Benefit Concert*



VYACHESLAV M. POLOZOV

Tenor (Soviet Union)
Bolshoi Opera
La Scala

Metropolitan Opera
Lyric Opera of Chicago
Tosca

The Tsar's Bride
Madama Butterfly
Andrea Chenier

MOT debut

1987/88 season:
Rodolfo, *La Boheme*



Artists of the Company

SAMUEL RENI
Baritone (New Jersey)

Virginia Opera
Chautauqua Opera
Light Opera of Manhattan
Connecticut Opera

The Marriage of Figaro
The Magic Flute
Pirates of Penzance
Man of La Mancha

MOT debut

1987/88 season:
Sancho, Man of La Mancha



MARILYN RENNAGEL
Lighting Designer
(New York)

Greater Miami Opera
Philadelphia Opera
Dallas Opera
Broadway & Nat'l Tours

The Boys From Syracuse
Leave it to Jane
Il Barbiere di Siviglia
My Fair Lady
Social Security

MOT debut: *Il Trovatore*, 1979

1987/88 season:
Kismet & Die Fledermaus



STEPHEN A. ROBERTS
Tenor (Virginia)

Michigan Opera Theatre
Dayton Opera Association
Manhattan Opera
Indianapolis Opera

Hansel and Gretel
Finian's Rainbow
Haunted Castle
Judas

MOT debut:

Madame Butterfly, 1982

1987/88 season:
Dr. Caius, Falstaff



ROCHELLE ROSENTHAL
Mezzo-soprano (Michigan)

18th Street Playhouse, NY
Attic Theater
Prince Street Players
Television/Industrials

Sweeney Todd
A...My Name Is Alice
Guys and Dolls
Naughty Marietta
Cinderella

MOT debut: *Mikado*, 1982

1987/88 season:
Innkeeper's Wife/Maria,
Man of La Mancha



AVERY SALTZMAN
Actor/Singer/Dancer
(Canada)

Canadian Opera Company
CBC Television
Shaw Festival
Regional/Stock Theatre

Kismet
Candide
Beachcombers
A Day in Hollywood...Ukraine

MOT debut

1987/88 season:
Wazir, Kismet



KATHLEEN SEGAR
Mezzo-soprano (Michigan)

NYC Opera National Co.
Des Moines Metro Opera
Dayton Opera
Eugene Opera
Detroit Symphony

Romeo et Juliette
Faust
La Cenerentola
Le Nozze di Figaro

MOT debut:
Carmen, 1981

1987/88 season:
Mrs. Page, Falstaff



ROMAN TERLECKYJ
Director (England)

The Washington Opera
Spoleto Festival
Santa Fe Opera
Edinburgh Festival

La Boheme
La Cenerentola
Amelia Goes to the Ball
Goya

MOT debut

1987/88 season:
La Boheme



GRAN WILSON
Tenor (Alabama)

Opera Theatre of
St. Louis
New York City Opera
Live From Lincoln Center
Australian Opera

Il Viaggio a Reims
Daughter of the Regiment
Anna Bolena
Don Pasquale

MOT debut

1987/88 season:
Fenton, Falstaff



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We regret that we were unable to print all artists profiles due to publication deadline. All casting is subject to change in the case of unforeseen exigencies.

Young Artists Apprentice Program

Michigan Opera Theatre's Young Artists Apprentice Program is now in its ninth successful season. This nationally recognized training program helps young opera singers, directors, stage managers, coaches, technicians and administrators to prepare for careers in opera. Held annually during MOT's main stage season, the Young Artists Apprentice Program attracts applicants from all corners of the country, and its candidates audition locally and regionally.

Apprentices participate directly in the company's main stage productions, according to their areas of training. Production/Technical apprentices work directly with established professionals in their fields, while vocal apprentices participate in a performance-based program which is created to include opportunities to sing supporting roles, cover leading roles and participate as chorus in the company's productions. In addition to performance assignments and a busy rehearsal schedule, vocal apprentices are offered opportunities for master classes with artists of the company, private coaching and weekly instruction in such areas

as movement, acting, make-up, diction and stage combat. Apprentices in all categories experience a veritable immersion in the opera/musical theater world. Many apprentices regard this experience and the professional associations formed while working, as among the most valuable aspects of the program.

Since its inception, Michigan Opera Theatre has been committed to the development of young American talent, and recognizes with pride those apprentices who have gone on to establish careers in the field. Many singers as well as several company production and artistic staff members have returned to Michigan Opera Theatre in full professional capacities after apprenticeships with the company.

Michigan Opera Theatre is steadfastly seeking to provide opportunities for emerging talent. The list of now prominent artists who made their debuts or had an early start with MOT is impressive: Carmen Balthrop, Kathleen Battle, Rockwell Blake, Maria Ewing, Wilhelmina Fernandez, Catherine Malfitano, Leona Mitchell, David Parsons,

Kathleen Segar, Neil Schicoff and Victoria Vergara, among others.

For a complimentary brochure and details regarding requirements and auditions, write:

MOT Apprentice Program
6519 Second Avenue
Detroit, MI 48202

ARTISTS

Lawrence Formosa
Taylor, Michigan
Baritone

Mary Kay Kinlen
Southgate, Michigan
Soprano

Robert E. Lauder, Jr.
Anaheim, California
Baritone

Joseph Paur
Glendale, California
Baritone

Kathleen Roland
San Francisco, California
Mezzo Soprano

Leann Marlene Sandel
Mount Pleasant, Michigan
Soprano

Elizabeth Wiener
Chicago, Illinois
Soprano

Paul Wiltzie
Livonia, Michigan
Tenor

Suzanna Zonis
Santa Monica, California
Soprano

FUNDING FOR YOUNG ARTISTS APPRENTICE PROGRAM

Production and Technical Scholarship given through the generosity of Dr. Lourdes V Andaya
(Awarded to Patricia Sutherland, Technical Intern)

Rose Cooper Memorial
Apprentice Award
(Awarded to Paul Wiltzie, Tenor)

DeRoy Testamentary Foundation
Apprentice Award
(Awarded to Leann Marlene Sandel, Soprano)

Barbara Williams Apprentice
Awards
(Awarded to Suzanna Zonis, Soprano and Robert Lauder, Baritone)



During the main stage season, vocal apprentices have the opportunity to perform with established artists in the field of opera/musical theatre, as understudies for major roles, and as members of the MOT chorus.

MOT's Young Artists Apprentice Program provides valuable training for careers in all facets of opera production, including technical theatre, make-up artistry and costuming.



Orchestra and Chorus

ORCHESTRA

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Concertmistress
Alice Sauro
Marla J. Smith
Ann H. Cannell
Randolph Margitza

VIOLIN II

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Principal
Wilma Turco
Brooke Hoplamazian
Ruth Monson
Angelina Carcone

VIOLA

Henry Janzen
Robert L. Oppelt
Mark Mutter

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* Young Artist Apprentice

Community Programs



In honor of Michigan's Sesquicentennial, the 1987 MOT-In-Residence touring company presented the premiere of *Nanabush*.

Education and Outreach Activities

SERVING COMMUNITIES STATE-WIDE

Michigan Opera Theatre has garnered national recognition for its seventeen years of presenting grand opera, operetta and chamber music from the Broadway repertoire. However, equally significant in regional and national acclaim is the company's extensive community outreach programs as developed by its founder and director, Karen DeChiera. Adhering to the company's (see *Overture to Opera*) early philosophy, Michigan Opera Theatre's Community Programs Department is now in its 9th year of providing year-round professional works that are both entertaining and educational, presented in almost any type of setting, and geared towards all segments of the community population.

The MOT Community Programs Department does not restrict itself to exclusively children's opera or opera programming. Rather, the diverse repertory of this innovative department ranges from one-act operas for young audiences and their families, musical revues of Broadway or operetta for adults, musical satires on the ill-effects of smoking and substance abuse, and operas based on Michigan's native American literature, as well as musical revues that trace the roots of early opera to Africa and its relationship to pop music of today. Additionally, the Community Programs Department offers a wide variety of educational and instructional workshops in improvisation, the art of singing, careers in the arts and programs for the disabled.

The success of this program is

revealed by its 20% increase in the number of local and state-wide outreach performances last year, totaling more than 300. Michigan Opera Theatre claims the number nine position among opera producing organizations nationally, its Community Programs Department continues to expand its state-wide community audiences, bringing to them the finest in musical entertainment and education.

OVERTURE TO OPERA

Many of the musical offerings presented by the Community Programs Department are sponsored by the year-round company of singers from the

Overture to Opera troupe, a professional ensemble comprised of 20 Michigan singers and pianists, performing for

community and student audiences. All of the *Overture to Opera* programs are fully staged, using light scenery and props, along with appropriate costumes; most programs use piano accompaniment. Many of the OTO programs are a maximum of 45 minutes and fees vary depending upon the production.

During the month of September, the Community Programs Department actively participated in the Detroit Festival of Arts, held in a 15 block area encompassing Detroit's University Cultural Center. For the festival, MOT presented two works that salute the state of Michigan's 150th anniversary: John Philip Sousa's operetta *El Capitan* and a 45 minute program of music published in Michigan entitled "Michigan Music in Revue"

Of special interest to the *Overture to Opera* season is the inclusion of a one-act opera: *The Frog Who Became A Prince*, written by Edward Barnes. The *Frog* is presented as part of MOT's contribution to "The World of Difference" campaign sponsored by WDIV-TV 4, the Anti-Defamation League of B'nai B'rith and the Detroit Free Press. Adding a twist to the familiar children's tale, this charming work tells of a frog who is unwillingly changed into a handsome prince by a well-meaning witch, who learns that beauty and personal happiness lie in the eye of the beholder.

Equally important, through a special Sesquicentennial award from the Michigan Council for the Arts, the Community Programs Department has commissioned Michigan composer and professor of composition at Wayne State University, Dr. James Hartway, for a sequel companion piece to the company's current production of *Nanabush*, an opera for young audiences based on Michigan Indian folk legend. Collaborating on the work with Dr. Hartway as librettist are Anthony Ambrosio, Maccabees Mutual Life Insurance Company Procedures Analyst, and author Anca Vlasopolas, Associate professor of English at Wayne State University. During the month of September the work, entitled *Ke-Nu* and *The Magic*

Coals, was premiered in a workshop setting featuring Michigan Opera Theatre Young Artist Interns. The opera will be incorporated into the 1988 Spring Residency tour, and presented to high school age audiences.

Due to their popularity on the Michigan Opera Theatre Residency tour, two pieces will be offered year-round by the OTO Company: *Namubush*, a one-act opera based on Michigan Indian folk legend and composed by Karen DiChiera and OTO Manager William Kirk; and *Michigan Music in Revue*.

MICHIGAN OPERA THEATRE IN RESIDENCE

In the early winter and into the late spring, the Community Programs Department launches its annual state-wide tour, reaching communities both locally and as far away as the Upper Peninsula. The popular program provides each community with an in-depth opportunity to witness the traveling opera company up close. Each community becomes actively involved with the opera company, providing a well-trained and prepared chorus for the fully staged opera presented at week's end, in addition to volunteer technical and costuming help. During the weekdays, schools within each community are treated to a variety of one-act operas, musical revues and workshops in the performing arts.

In anticipation of the annual residency tour, the MOT Community Programs Department sponsors Michigan Day at the Opera, and invites tour site representatives to Detroit for a day-long workshop in reviewing the needs and details of the forthcoming tour. This year's Michigan Day is scheduled for Sunday, November 8, and includes a performance at the Fisher Theatre of *Man of La Mancha*.

The Michigan Opera Theatre In Residence tour for 1988, entitled "Opera Through the Ages", currently includes 12 weeks of state-wide programming. Works scheduled for presentation include a full-length production of Giacomo Puccini's beloved drama *La Bohème*,

Dr. James Hartways *Ke-Nu* and *The Magic Coals* for junior and senior high school students, and *The Opera Time Machine*, which takes elementary school children on a journey through time for an entertaining look at the development of opera.

ACCESSIBILITY

Michigan Opera Theatre has long maintained that opera should be and can be for all segments of the population. For the fifth consecutive year, MOT will present on its mainstage John Ray and Mary Wells in the American Sign Language interpretation for the hearing impaired. This season, John and Mary will appear for students at the November 24 performance of *Kismet* and again on December 4 for adult audiences. Student groups and interested members of the hearing impaired community may make reservations by calling our specially installed Michigan Bell Telephone TDD/Voice machine, 313/874-7878.

TRI-COMPANY COLLABORATION

Of special interest, department director and arts educator/composer Karen DiChiera continues to forge a stronger relationship among the three community programs departments of the Michigan Opera Theatre, The Dayton Opera Association and California's Opera Pacific. Currently, all three companies are jointly involved in the writing and composing of a new opera work that deals with the serious issue of substance abuse. Plans at this time call of the new piece for workshop performances with the Dayton school system. It is anticipated that the work will then tour to the Detroit and Orange County communities by next year.

For further information about bookings, reservations and special commissions, contact the MOT Community Programs Department at 313/874-7850.

Karen DiChiera has recently been named a Distinguished Woman by the prestigious Northwood Institute of Midland, Michigan. The national awards ceremony and induction will occur in New York, October 1987.

THE 1987/88 OVERTURE TO OPERA COMPANY

William Kirk
Manager

Suzanne Acton
Music Director

Paul Tebbe
Stage Manager

VOCALISTS

Wendy Bloom
Frances Brockington
Claritha Buggs
Lozee Capper
Marie Cimarelli
Judith Greer
Mary Kay Kinlen
Laurie Meeker
Michael Pavelich
Priscilla Peebles
Karl Schmidt
Mark Vondrak

ACCOMPANISTS

Jean Schneider-Clayton
Joseph Jackson
David Wilson



Karen DiChiera, Director of Community Programs



A scene from last season's touring production of *El Capitán*.



Overture to Opera performers Laurie Meeke, Karl Schmidt, Maria Cimarelli and Mark Hondrak.

"I enjoyed the program very much. That program will make me want to go to other operettas."

Tricia Hunkins
Woodcrest
Elementary School,
Midland



"If people are ready for an evening of fun and entertainment, they're ready for the opera—that's what this is all about."

Cheboygan
Daily Tribune

A student assists the MOT-In-Residence technical crew in assembling the set.

"... a musical program, the like of which has not been heard in Ishpeming for a long time . . . It was, indeed, a thrilling musical evening."

Mining Journal



American Sign Language interpreters John Ray and Mary Wells annually "sign" MOT's opera performances.

The Michigan Opera Theatre Guild . . . Forging a New Volunteer Alliance

A new, exciting spirit of volunteerism exemplifies the esprit de corps that is the soul of Michigan Opera Theatre. The reorganized Michigan Opera Theatre Guild with the Special Events Committee constitute an active volunteer network to assist with the many fund-raisers and service needs of the ever-growing Michigan Opera Theatre.

The Michigan Opera Theatre Guild recently completed an extensive strategic planning process under the guidance of Cameron Duncan, Board Treasurer and Touche Ross' a noted area specialist in strategic planning for cultural organizations. The new Michigan Opera Theatre Guild, in union with the various board committees embodies the philosophy . . . a sense of participation and belonging, a recognition of personal achievement, and a sharing in the magic that has seen Michigan Opera Theatre grow into the nation's ninth largest opera company.

All of our volunteer committees play an integral part in the life of Michigan Opera Theatre. Indeed, our volunteer committees are the heart of Michigan Opera Theatre.

Michigan Opera Theatre is unique among opportunities for metropolitan volunteers. The Volunteer Alliance offers many opportunities to devotees of Michigan Opera Theatre a myriad choice of involvement and commitment . . . recognizing our common bond and maintaining the fine tradition of grand opera and musical theatre throughout our state.

Michigan Opera Theatre's Volunteer Alliance supports and complements the opera staff. Guild members who head our Estate Sale Committee are as essential to the organization as the volunteers who head the corporate fund-raising campaign which sets goals that approach \$500,000 and the Opera Ball Committee, which will feature Luciano Pavarotti at the Second Annual Opera Ball next June.

The company is fortunate to have a corps of hundreds among its volunteers. This volunteer involvement has been instrumental in the extraordinary growth of Michigan Opera Theatre throughout the past sixteen years. Michigan Opera Theatre volunteers support the organization through their gifts of time, because it's fun, because they want to be where the action is, and most importantly have a visible and constructive part in the Michigan Opera Theatre dream.

Our volunteers want to carry on the tradition of service to Michigan Opera Theatre because they want to make a difference in the organization . . . each volunteer knows that he is part of the Opera's growth and potential.

If you have time to share and spare, and would like to learn more about the many opportunities at Michigan Opera Theatre which support your expertise and talents, please call Sheila M. Ingwersen, Director of Volunteer Activities, 313/874-7850.

MICHIGAN OPERA THEATRE GUILD BOARD OF DIRECTORS

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As a member of the MOT Guild, you have the opportunity to participate in a variety of social, educational and fundraising events:

—**THE OPERA BOUTIQUE** offers a varied selection of opera related recordings, tapes and handsome gift items during each MOT main stage performance. The Boutique, is located in the lobby of the Fisher Theatre and Masonic Temple, and is open during intermissions, pre and post curtain.

—**OPENING NIGHT AFTERGLOWS AND CAST PARTIES** are the perfect way to meet the company's guest artists and MOT patrons alike in an elegant setting.

—**THE OPERATHON**, scheduled for fall of 1988, offers volunteers an opportunity to plan and actively participate in this annual one day, on-air fundraiser, in conjunction with classical music radio station WQRS-FM.

—**ESTATE SALES AT THE SECOND ACT**, located at 39 Milwaukee in Detroit's bustling New Center Area, feature a

unique array of antiques and collectibles gathered from the tri-county area. Volunteers assist with monthly Second Act sales to the general public, procurement and pick-up of items for this highly successful resale shop.

—**OPERA TO GO PARTIES**. From "Pasta and Puccini" to exotic Chinese cuisine, from Wines to Chocolate Tastings, Opera To Go parties are a fun and exciting way to meet other opera/musical theatre enthusiasts while enjoying an evening of fine foods and musical entertainment.

—**ARTIST HOSPITALITY AND TRANSPORTATION** allows volunteers to meet guest artists of the company in an informal setting. "MOT Movers" provide artist transportation to and from rehearsals, while other volunteers plan backstage luncheons for the cast during busy performance schedules.

—**THE OFFICE CORPS** serves as a vital adjunct to the company's administrative staff, assisting with press and marketing mailings, telephoning, typing and addressing in one of the city's fastest growing arts organizations.



Operathon Co-Chairman David Thomas and MOT Guild Founder and member Roberta Starkweather in the WQRS studios during the company's 1987 radio marathon.

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
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Artistry

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- Aesthetic brilliance, as achieved by accomplished artists under inspired direction.
- Transcendence in beauty and expression, like that achieved by the musical genius of celebrated composers.



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—Robert Motherwell

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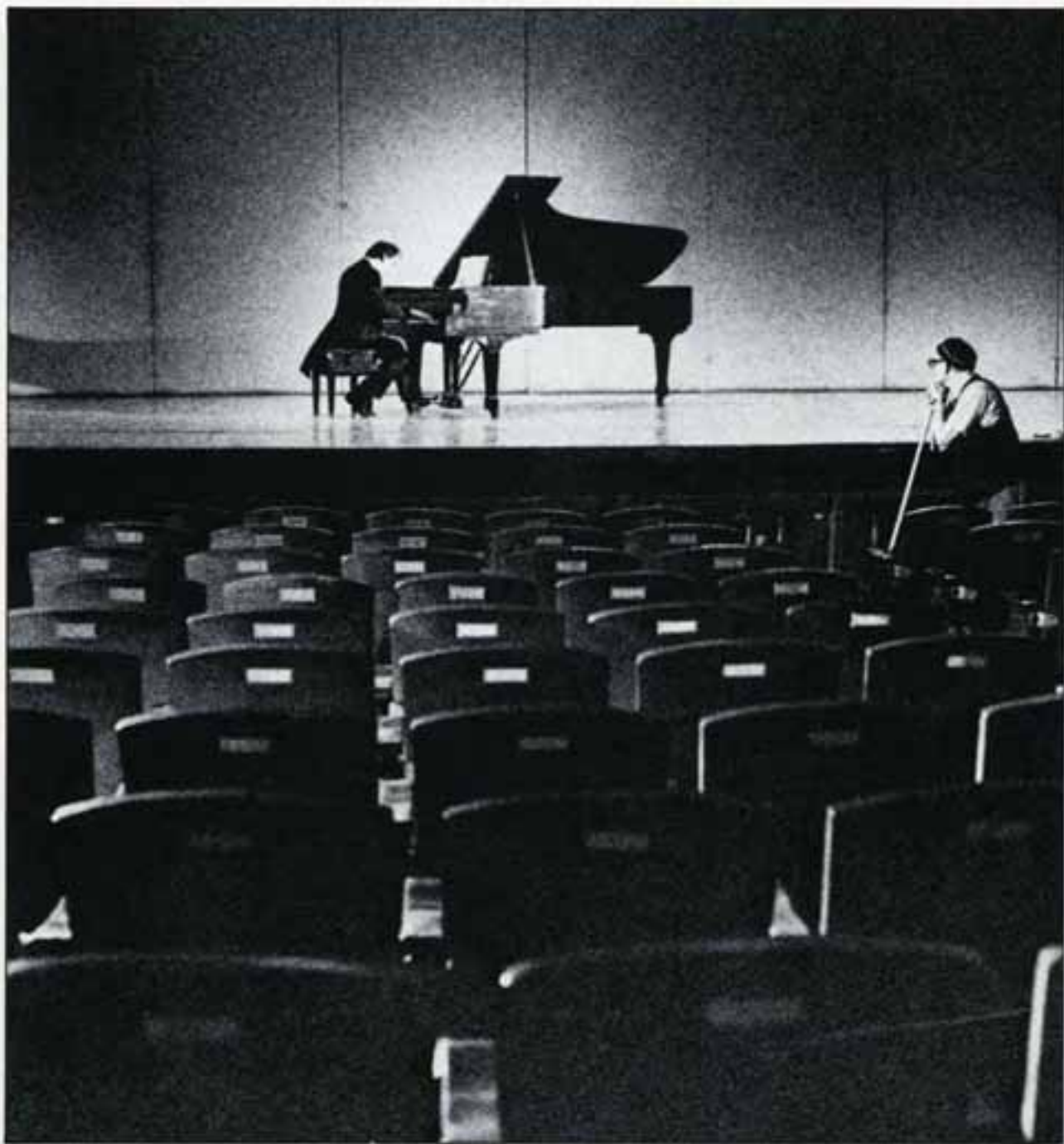
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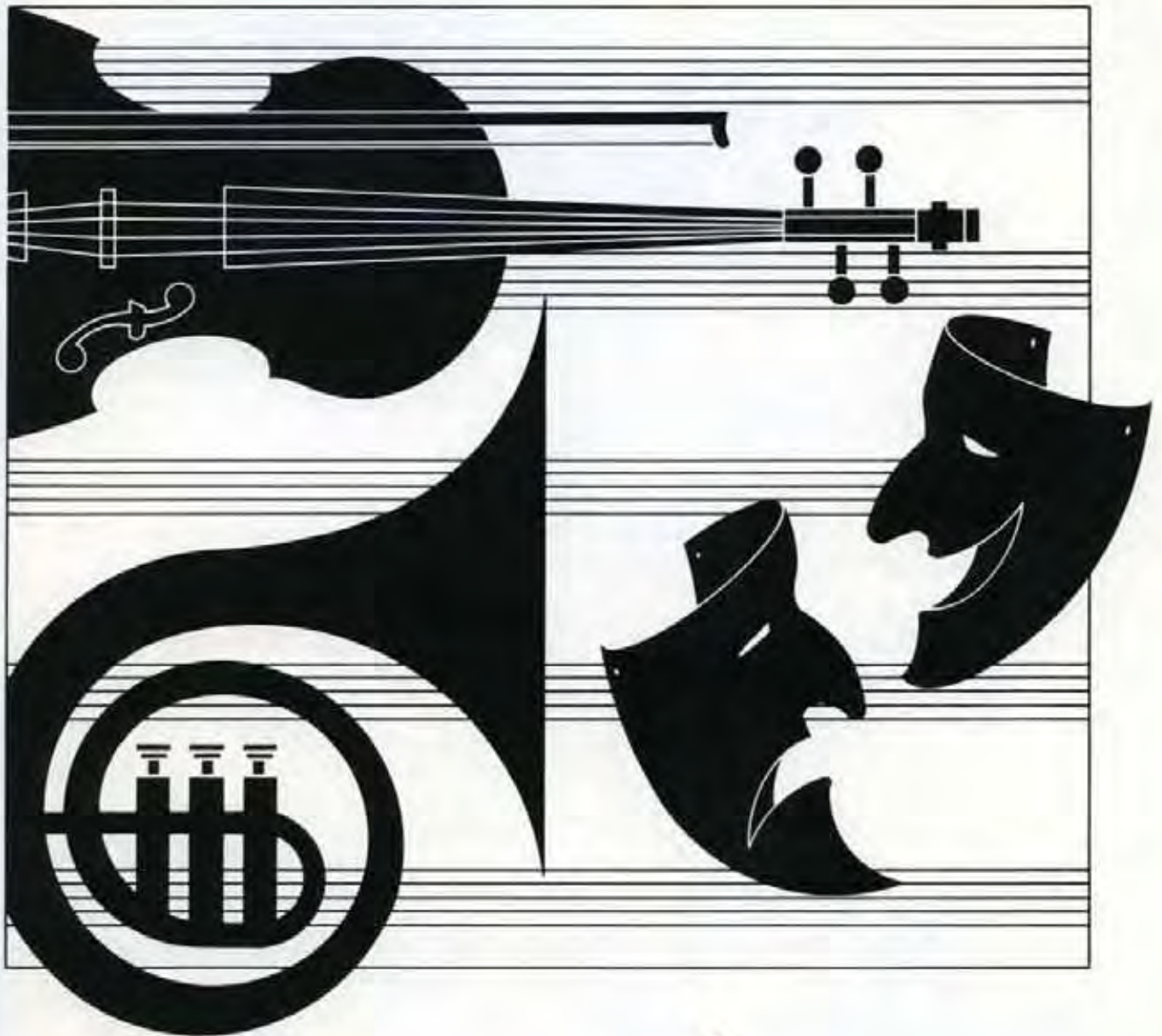
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Vienna Philharmonic, Leonard Bernstein, conductor	Mon., Sept. 21
Royal Philharmonic Orchestra, Andre Previn, conductor	Mon., Sept. 28
Leningrad State Symphony, Alexander Dmitriev, conductor	
Pavel Kogan, violinist	Sun., Oct. 11
Oso Philharmonic Orchestra, Mariss Jansons, conductor	Sun., Nov. 8
Elena Obraztsova, mezzo-soprano	Fri., Nov. 20
Horacio Gutierrez, pianist	Wed., Jan. 13
Lynn Harrell, cellist	
Igor Kipnis, harpsichordist	Sun., Feb. 14
English Chamber Orchestra, Jeffrey Tate, conductor	Mon., Mar. 7
Andre Watts, pianist	Sat., Apr. 2
Monte Carlo Philharmonic Orchestra, Lawrence Foster, conductor	
Katia & Marielle Labèque, duo-pianists	Fri., Apr. 22

SPECIAL CONCERT

Vienna Philharmonic, Leonard Bernstein, conductor	
Christa Ludwig, soprano	Tue., Sept. 22

CHAMBER ARTS SERIES

Guarneri String Quartet	Fri., Sept. 18
Norwegian Chamber Orchestra, Iona Brown, violinist	Thur., Oct. 8
Zurich Chamber Orchestra, Edmond de Stoutz, conductor	Sun., Oct. 18
Vienna String Trio	Wed., Nov. 11
Empire Brass	Mon., Jan. 25
Cammerata Musica	Mon., Feb. 8
Christopher Parkening, guitarist	Fri., Mar. 18
Bonn Woodwind Quintet	Fri., Apr. 8

CHOICE SERIES

Chinese Children's Palace of Hangzhou	Fri., Oct. 9
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Warsaw Ballet	Wed., Oct. 28
Western Opera Theater, "Don Pasquale"	Thur., Oct. 29
Vienna Choir Boys	Sun., Nov. 22
The Swingle Singers	Thur., Dec. 10
Kodo, "Demon Drummers of Japan"	Fri., Jan. 15
Empire Brass & Douglas Major, organist	Tue., Jan. 26
New York City Opera National Company, "The Barber of Seville"	Thur., Feb. 4
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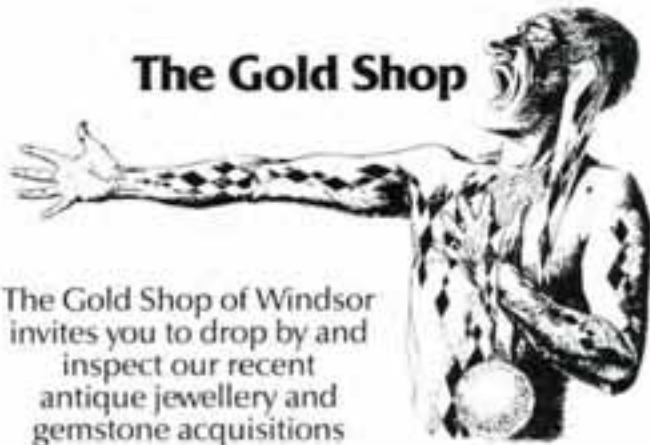
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World acclaimed Pablo Elvira starred as Figaro.

Memorial Endowments



Rose Cooper Memorial Apprentice Award

An accomplished vocalist and pianist, Rose Cooper was a pioneer in the musical development of Detroit. Serving as a member of the original Overture To Opera Committee (the forerunner of Michigan Opera Theatre) and as a Trustee of Michigan Opera Theatre for twenty years, Mrs. Cooper worked closely with David DiChiera in

promoting the growth of the fledgling opera company.

In 1982, in loving tribute to Rose Cooper's devotion to opera and her support and encouragement of the developing artists, her family and friends established the ROSE COOPER MEMORIAL APPRENTICE AWARD. Each year, gifts made to underwrite this award enable the participation of an outstanding young singer in MOT productions.

The 1987-88 Season ROSE COOPER MEMORIAL APPRENTICE AWARD is made possible through the generosity of:

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Special Acknowledgement



Alice Haidostian (left) with Mr. and Mrs. Michael Kahler, Hotelier of the Hotel St. Regis, and MOT General Director David DiChiera at the 1986 advertiser's reception.

For the past seven years, Alice B. Haidostian has been associated with Michigan Opera Theatre and in that brief span has raised over \$600,000 for the company.

Beginning in 1980, Mrs. Haidostian personally assumed the responsibility to raise \$40,000 toward the extraordinary costs of

producing the Armenian opera, Armen Tigranian's *Anoush*. This historic production—the first professional performance outside the Soviet Union and the first time *Anoush* has ever been performed in English—owes its existence on the Michigan Opera Theatre stage to the dedications of this remarkable woman.

Recruited by David DiChiera in the spring of 1982, Mrs. Haidostian accepted the challenge of heading up Michigan Opera Theatre's Advertising Committee for the annual season program book. A monumental task, she raised more than \$65,000 in her first year and recently raised a new goal of more than \$112,000 in revenue for the current publication.

Married to prominent physician, Dr. Berj H. Haidostian, Alice is an accomplished pianist and performer as well as champion of numerous volunteer fund raising campaigns. A member of many committees at the University of Michigan, Mrs. Haidostian is active on many civic boards including the MOT Trustees, the Alex Manoogian School, the Oakway Symphony Society, the Pro Musica Society of Greater Detroit and the Wayne County Medical Society.

Alice Haidostian is currently serving her second term as the President of the Women's Association for the Detroit Symphony Orchestra, and is Chairman of the Advisory Council of the Armenian Studies Program at the University of Michigan, Ann Arbor.

Her dedication and commitment to the cultural activities of Detroit is exemplary, and Michigan Opera Theatre salutes her!

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54 Johann Gottlob Kirchner *Joseph Froehlich, Court Jester of Augustus the Strong*, 1727/28 Porcelain Gift of Mr. and Mrs. Henry Ford II

Page 64 Artist Unknown, Neo-Babylonian *Dragon of Marduk*, c. 604-562 B.C. Terracotta Founders Society Purchase

58 Jacob Isaaksz van Ruisdael *Landscape with Windmill*, 17th century, Paint on wood panel Bequest of Mr. and Mrs. Edgar B. Whitcomb

Page 64 Artist Unknown *Oil Lamp*, 12th/13th century, Bronze City of Detroit Purchase

60 Pietro Tacca *Philip IV of Spain*, 1635 Bronze, City of Detroit Purchase

Page 65 Artist Unknown *Quajar Tiles for Wall Fountain*, detail, early 19th century Gift of Mrs. Wilson W. Mills

61 Artist Unknown *Half-Armor*, c. 1605 Steel, blued, etched and gilded, Gift of William Randolph Hearst Foundation

Page 67 Artist Unknown *Quajar Tiles for Wall Fountain*, detail, early 19th century Gift of Mrs. Wilson W. Mills

62 Artist Unknown *Recumbent Knight*, c. 1400 Marble, City of Detroit Purchase

Page 69 Paul Dubois *Florentine Singer*, 1865 Bronze, Gift of Dr. and Mrs. Coleman Mopper in memory of Mr. Herman A. August

63 Artist Unknown *Quajar Tiles for Wall Fountain*, detail, early 19th century Gift of Mrs. Wilson W. Mills

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Page 81 Guillaume-Sultice Chevallier Gavarni *Les Anglais chez eux: On porte beaucoup de fleurs*, 1853 Lithograph Paul Leroy Grigaut Memorial Collection

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Page 57 Artist Unknown, British *Elizabeth I, Queen of England*, c. 1588, Oil on canvas, Gift of Edward Drummond Libbey

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Page 1,73, 129 and Front Cover Baron Dinner *in the Tuileries Theater Ballroom on the Occasion of the 1867 International Exposition*, Oil on canvas, Courtesy of Angel Records

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Page 66 Eugene Delacroix *Arabes d'Oran*, 1873, Etching

Page 74 Pier Celestino Gilardi *A Visit to the Gallery*, 1877, Oil on canvas, Bequest of Henry C. Lewis, 1895

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A salute to the local business community and the many individuals whose commitment to the company's growth and prosperity helped make the 1986/87 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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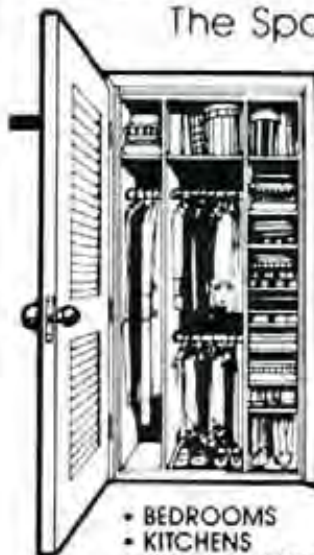
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9 - 17, 1987
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Lyric Comedy in three acts
Music by Giuseppe Verdi
Libretto by Arrigo Boito

Based on
The Merry Wives of Windsor
and *King Henry IV*
by Shakespeare

First performance:
Milan, Teatro alla Scala,
9 February 1893

Conductor: **MARK D. FLINT**
Director: **LOUIS GALTERIO**
Set Designer: **TIMOTHY JOZWICK**
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Stage Manager: **PEGGY IMBRIE**

THE CAST

(in order of vocal appearance)

Dr. Calus: **STEPHEN ROBERTS**
Sir John Falstaff: **JOHN FIORITO***
(Oct. 9, 11, 14, 16)
RONALD HEDLUND*
(Oct. 10, 15, 17)
Bardolph: **JOSEPH DE LEON***
Pistol: **DEL-BOURREE BACH***
Mrs. Meg Page: **KATHLEEN SEGAR**
Mrs. Alice Ford: **MARIANNA CHRISTOS**
Mrs. Quickly: **EILEEN KOYL***
Nannetta: **LI-CHAN CHEN***
Fenton: **GRAN WILSON***
Ford: **LAWRENCE COOPER**
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Robin: **JOSHUA NEDS**

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*denotes MOT debut

Cast subject to change in case of unforeseen exigencies.

Falstaff will be presented with two intermissions.

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- *Charlotte Merckerson
Concertmistress
- *Alice Sauro
- *Marla J. Smith
- *Ann H. Cannell
- *Randolph Margitza
- Cathy Ferris

Violin II

- *Victoria T. Haltom
Principal
- *Brooke Hoplamazian
- *Ruth Monson
- *Angelina Carcone

Viola

- *Henry Janzen
Principal
- *Robert L. Oppelt
- *Mark Mutter
Barbara Corbato

Cello

- *Nadine Deleury
Principal
- *Diane Bredesen
- *Minka Christoff
- Paul Willington

Bass

- *Derek Weller
Principal
- Peter Guild

Flute

- *Pamela J. Hill
Principal
- *Theresa Norris
- Carol Perkins

Oboe

- *Ann Augustin
Principal
- *Carol Guither

Clarinet

- *Brian William Bowman
Principal
- *James Forgey

Bassoon

- *Kirkland D. Ferris
Principal
- *Christine M. Prince

Horn

- *Susan Mutter
Principal
- *Carrie Banfield
- Christine Chapman

Trumpet

- *James B. Underwood
Principal
- *Gordon E. Simmons

Trombone

- *Maury Okun
Principal
- *Gregory D. Near

Timpani

- *Gregory White

Percussion

- *John F. Dorsey

Harp

- *Patricia Terry-Ross

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Rebecca Cullen
Lee Ekstrom
Vanessa Ferriole
Louis A. Fisher

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- Yvonne Friday
- Rosaline Guastella
- Philip Hawk
- Trisha Hoffman-Ahrens
- Aaron Hunt
- **Mary Kay Kinlen
- **Robert E. Lauder Jr.
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MISSION

A major, non-profit opera company committed to producing the finest in grand opera, operetta and musical theatre productions for the Detroit metropolitan community and state of Michigan.

FOUNDED

Established in 1962 as the Overture To Opera, an educational touring arm of the Detroit Grand Opera Association. In 1970, the company moves permanently to The Music Hall Center and begins restoration, by 1971, Michigan Opera Theatre presents its premiere season. In 1985, MOT moves its administrative offices to the New Center Area and begins annual seasons at both Fisher Theatre and Masonic Temple. Michigan Opera Theatre's general director and founder is Dr. David DiChiera.

1987/88 SEASON REPERTORY

Falstaff, Man of La Mancha, Kismet, Il Trovatore, Die Fledermaus, La Boheme and a Gala Benefit Concert featuring Luciano Pavarotti.

COMPANY OPERATING BUDGET

\$5.1 Million

Revenue derived from a variety of sources, including season subscription and single ticket sales, private donations, foundation and corporate support, and through state and federal funding. Michigan Opera Theatre is a registered not-for-profit charity.

SUBSCRIPTION/DONOR BASE

Estimated to be more than 8,500 subscribers for the 1987/88 season; more than 4000 individual donors.

NATIONAL RANKING

Ninth largest in the United States based on operating budget (out of more than 100 companies) and seventh largest based on paid audience attendance.

ADMINISTRATION & BOARD COMMITTEES

A full time, professional staff of arts administrators, governed by a 35 member Board of Directors and 260 member Board of Trustees.

SPECIAL EVENTS

Numerous fund raising activities are held annually under the auspices of the Board of Directors and the MOT Guild, including The Opera Ball, an Opera-thon with radio station WQRS, Estate Sales, Opera-To-Go Parties, and more.

COMMUNITY PROGRAMS

A full time, professional program of on-going entertainment for young audiences and families; adult programs including musical revues, one act operas, programs and activities for the disabled, presented both locally and state-wide including full length touring opera productions.

MOT ORCHESTRA

All musicians are trained professionals registered with the Detroit Federation of Musicians, Local #5.

APPRENTICE PROGRAM

Annual training program for gifted and talented singers, pianists, stage managers, directors and in all areas of technical production; apprentices are recruited nationally.

Synopsis

Setting: Windsor, England, in the time of Henry IV.

ACT ONE:

Sir John Falstaff is dining at the Garter Inn. Dr. Caius enters and accuses Falstaff of having broken into his house and beating his servants. Falstaff ignores the Doctor, but finally admits that he has done all that Caius accuses him of and advises him not to try to do anything about it. Falstaff's two henchmen, Bardolph and Pistol, are also attacked by Caius, who charges that on the previous night they have got him drunk and robbed him. Falstaff, with mock solemnity, hears the case and gives his decision: Caius' case is unfounded. Then he reprimands his two henchmen, not for their offense, but for having committed it clumsily. After a brief scene with the innkeeper, Falstaff tells Bardolph and Pistol that he is the object of the affections of two young wives of Windsor — Alice Ford and Meg Page. He orders them to carry letters to the two women, but they refuse: it's against their honor. Falstaff hands the letters to a page and turns on Bardolph and Pistol with an ironic Monologue about Honor.

The scene changes to the garden of Ford's house. The letters have arrived and Meg and Alice, comparing them, find them identical except for the names. Alice's daughter Anne (Nanetta in the opera) and Mistress Quickly join them in a plan to trick Falstaff. They go out and Ford enters, together with Bardolph, Pistol, Dr. Caius and Fenton. They besiege Ford with the tale of Falstaff's plan of seducing his wife. Ford vows to keep careful watch. All the others leave, while Nannetta (whose father wants her to marry the elderly Dr. Caius) stays behind with her real love, Fenton, to exchange kisses. The wives meanwhile have perfected their plans. Mistress Quickly will be the go-between in arranging a rendezvous between Alice and Falstaff. Ford, too, has devised a plan: under a false name, he will call on Falstaff in an effort to learn how his dastardly plans are progressing. The women and men all join in an ensemble which ends the act as Mistress Quickly sets out for the Garter Inn.

ACT TWO:

Mistress Quickly arrives at the Garter Inn with messages from both Alice and Meg. Alice sends word that her husband is out each afternoon from two o'clock until three. Meg on the contrary sends word that her husband is almost never absent. Falstaff crosses Quickly's palm and assures her the young women will not be disappointed. Mistress Quickly leaves. Then Ford is announced, under the name of Brook (Fontana in Italian). He asks Falstaff's help in

his courtship of Nannetta (and gives Falstaff a bag of gold to encourage him). The fat knight assures him that he himself has a rendezvous with Mistress Ford within the hour and will arrange everything. He hurries off to dress in his finest, while Ford remains behind to denounce the faithlessness of women in a violent soliloquy.

The scene moves to Ford's house. The wives are ready for Falstaff. Servants come in with a huge basket of soiled clothes. "When I call you," Alice tells the servants,



"empty the basket into the gutter." Falstaff arrives and begins his impetuous courtship of Alice, but Meg enters to say that Ford is coming home. Falstaff hides behind a screen, whence he sees Ford storm in, to-

gether with Dr. Caius, Bardolph and Pistol. When the men scatter to search the house, the women squeeze Falstaff's huge bulk into the basket, covering him with dirty clothes. Ford returns and hears the loud smack of a kiss from behind the screen. Furious, he calls his companions, then overturns the screen, only to find his daughter and Fenton, whom he has forbidden her to see. When the men rush out again, Alice summons the servants and orders them to dump the laundry into the gutter. Alice takes her husband by the hand and leads him to the window.

ACT THREE:

We find Falstaff again at the Garter, sad and weary after his experience at Ford's, calling for mulled wine. Mistress Quickly arrives with a letter from Alice, setting a midnight rendezvous. Falstaff falls into the trap. He is to go to Windsor Park, disguised as the Black Huntsman, and wait for Alice at Herne's Oak. The two go off to discuss the plan, while all the others enter and talk over the details of their new prank against Falstaff. Ford also promises Dr. Caius that when the fun is over, he shall marry Nannetta.

The closing scene at Herne's Oak finds the young lovers together. Nannetta is disguised as the Fairy Queen and Fenton is instructed to wear a black cloak. They go out as the clock strikes twelve and Falstaff enters to meet Alice. Falstaff begins his eager courtship, but is interrupted by the arrival of Meg, who cries that the fairies are coming. Falstaff falls to the ground, terrified, and hides his face, since to see the fairies means death. The whole band enters, disguised as fairies, imps and witches. Falling upon Sir John, they belabor him with blows and pinch him until he begs for mercy and promises to mend his ways. He catches on to the joke only when he recognizes Bardolph, whose mask falls down. Meanwhile the women, intriguing to help Nannetta and Fenton, have confused the men by mixing up the different disguises. Thus we find Bardolph dressed as the Fairy Queen, hand in hand with Dr. Caius; Nannetta, now disguised as a nymph, enters with Fenton in his black cloak. Ford unites the two couples in marriage and all unmask. To the horror of Dr. Caius and the embarrassment of Ford, the latter discovers he has married his daughter to Fenton. But he now relents in his opposition to Fenton and blesses the two happy lovers. The opera ends with a brilliant fugue by voices and orchestra. Its theme: "*Tutto nel mondo e burla* — the whole world is but a joke."

Courtesy of Angel Records

"Get Along, Old John" — G. Verdi A. Boito

Wine, women and song once again
bring Falstaff to the Garter Inn.
Michigan Bell Telephone Company and
Ameritech Publishing, Inc. are proud
to sponsor this Michigan Opera
Theatre presentation of *Falstaff*.



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PLEASE NOTE

- For your interest and pleasure, please patronize the Michigan Opera Theatre Guild's Boutique located in the front lobby of the Fisher Theatre, for the latest designs in MOT sweat shirts, tee-shirts, opera novelties, tapes and the new season poster.
- Join the MOT Guild for its upcoming Estate Sale at the new location of *The Second Act*, 39 Milwaukee Avenue, in the heart of the New Center Area, October 16-18, 11 AM - 5 PM. For details, call 313/874-7850.
- A Grand Opera Tour of London is planned by the MOT Guild, November 2-11. Deluxe package includes roundtrip airfare, tickets to the opera, ballet, theatre and more. Call Chuck Randolph Tours, 313/646-5050.
- The annual MOT Showcase Series on Detroit's classical radio station WQRS, FM 105, returns to the airwaves Saturday, October 17 at 2 PM. Tune in each Saturday for the best of MOT's 1987/88 season.
- Michigan Opera Theatre and the Hotel St. Regis proudly present elegant and classic opera get-away weekends. Perfect for out-of-town guests, or for a special night out on the town. Call 313/873-3000 for details.

For cast profiles and further information about Falstaff, the 1987/88 Season Program Book is available in the front lobby.

COMPANY ACKNOWLEDGEMENTS

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Six Spectacular Classics
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October 23 -
November 14, 1987

Kismet

November 20 -
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Il Trovatore

April 30 - May 7, 1988

Die Fledermaus

May 14 - 21, 1988

La Boheme


May 28 - June 4, 1988

Plus, Luciano Pavarotti in Concert*

Another Tibor Rudas Production

June 25, 1988

Joe Louis Arena

*This concert made possible in part by a grant from
Ford Motor Company 


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For group sales information and TDD/Voice, call 313/874-7878.

The Michigan Opera Theatre Box Office is located at 6519 Second Avenue in the heart of the New Center Area, Detroit, and is open seven days a week.

**MICHIGAN
OPERA
THEATRE**

David DiChiera,
General Director
PRESENTS

 **Man of La Mancha**

**October 23 -
November 14, 1987
Fisher Theatre
Detroit**

A Musical Play by Dale Wasserman
Music by Mitch Leigh
Lyrics by Joe Darion

Original production staged by
Albert Marre

Originally produced by
Albert W. Selden and Hal James

Based on the life and works
of Miguel de Cervantes

First performance:
New York, Anta Washington Square
Theatre, 22 November 1965

Conductor: **DAVID ABELL***
Director and
Choreographer: **TED FORLOW***
Sets and Costumes: **MERRIMACK VALLEY
STAGING TECHNIQUES**
Lighting Designer: **MAIDIE GREER***
Wigs & Make-Up
Designer: **KAREN HEINEMANN**
Chorus Master: **SUZANNE ACTON**
Stage Manager: **CATHY KUBEL***

THE CAST

Don Quixote: **RICHARD FREDRICKS***
Sancho: **SAMUEL RENI***
Aldonza: **CHRIS CALLEN***
The Innkeeper: **MARK COLES**
Padre: **WALTER BLOCHER***
Carrasco: **SCOTT NEUMANN***
Antonia: **LAURIE MEEKER***
The Barber: **TED FORLOW***
Pedro, Head Muleteer: **GEORGE HASENSTAB***
Anselmo, A Muleteer: **JEAN-PAUL RICHARD***
The Housekeeper: **CAITLIN McNEIL***
Muleteers: **CAM RICHARDS*
JOHN MANFREDI*
ERIC VON BLEICKEN***
Guitarist/Muleteer: **DAVID SHOUP***
Maria,
The Innkeeper's Wife: **ROCHELLE ROSENTHAL**
Fermina,
a Moorish Dancer: **ELIZABETH WIENER**
Captain of
the Inquisition: **ROB MORISI**

Man of La Mancha is presented by arrangement with Tams-Whitmark Music Library, Inc., 560 Lexington Avenue, New York, NY 10022

Through a generous gift, the opening night performance of *Man of La Mancha* is sponsored by ANR Pipeline Company.

*denotes MOT debut

Cast subject to change in case of unforeseen exigencies.

Man of La Mancha will be presented with one intermission.

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**MICHIGAN OPERA
THEATRE
ORCHESTRA**

FLUTE

* Pamela J. Hill
Principal
* Theresa Norris

OBOE

* Ann Augustin

CLARINET

* Brian William Bowman

BASSOON

* Kirkland Ferris

HORN

* Susan Mutter
Principal
* Carrie Banfield

TRUMPET

* James B. Underwood
Principal
* Gordon E. Simmons

TROMBONE

* Maury Okun
Principal
* Gregory Near

BASS

* Derek Weller

GUITAR

David Shoup
Gale Benson

TIMPANI

* Gregory White

PERCUSSION

* John F. Dorsey
Principal
Keith Claeyes

PERSONNEL MANAGER

* Richard Piippo

SUPERNUMERARIES

GUARDS

Armond Jackson
Alvin Johnson
Alan Sorscher
Jeffrey Wooley

**INQUISITIONER/
PRISONER**

Al Lewellen

INQUISITIONERS

Pat Lewellen
Dean Unick
Connie Wolberg

SWINGS

Eric Cotton
Peggy Ostrow

**Detroit Federation of
Musicians. Local No. 5
American Federation of
Musicians.**

* Denotes Member of
Michigan Opera Theatre
Orchestra

Michigan Opera Theatre
AT A GLANCE

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A full time, professional staff of arts administrators, governed by a 35 member Board of Directors and 260 member Board of Trustees.

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A full time, professional program of on-going entertainment for young audiences and families, adult programs including musical revues, one act operas, programs and activities for the disabled, presented both locally and state-wide including full length touring opera productions.

MOT ORCHESTRA

All musicians are trained professionals registered with the Detroit Federation of Musicians, Local #5.

APPRENTICE PROGRAM

Annual training program for gifted and talented singers, pianists, stage managers, directors and in all areas of technical production; apprentices are recruited nationally.



Samuel Reni as Sancho (right), in *Man of La Mancha*.

Man of La Mancha

Synopsis

Setting: A dungeon in Seville, Spain, late 16th century, and various places in the imagination of Miguel de Cervantes.

Miguel de Cervantes, aging and an utter failure in his varied careers as playwright, poet and tax collector for the government, has been thrown into a dungeon in Seville to await trial by the Inquisition for an offense against the Church.

There he is hailed before a kangaroo court of his fellow prisoners: thieves, cutthroats and trollops who propose to confiscate his meagre possessions. One of these possessions is the uncompleted manuscript of a novel called *Don Quixote*, and Cervantes, seeking to save it, proposes to offer a defense in the form of an entertainment which will explain himself and his attitude toward life. The "court" accedes, and before their eyes, donning makeup and costume, Cervantes and his faithful manservant transform themselves into Don Quixote and Sancho Panza, proceeding to play out the story with the involvement and participation of the prisoners as other characters.

Quixote and Sancho take to the road, singing *Man of La Mancha (I, Don Quixote)* in a campaign to restore the age of chivalry, to battle evil and right all wrongs. The famous encounter with the windmills follows, but Quixote ascribes his defeat to the machinations of his enemy, the dark Enchanter, whom one day he will meet in mortal combat. While Quixote and his squire are en route to a distant roadside inn — which the Don insists to Sancho is really a castle — Aldonza, the inn's serving-girl and part-time trollop, is propositioned and taunted by a group of rough muleteers and replies that "one pair of arms is like another, it's All The Same. Upon arrival at the inn, Quixote, in his splendid if lunatic vision, sees Aldonza as the dream-ideal whom he will worship and serve evermore, *Dulcinea*. Aldonza is confused and angered by Quixote's refusal to recognize her for what she really is.

In the country home which Quixote left behind, his niece Antonia and his housekeeper seek out the neighborhood Padre to consider how this madness may best be dealt with. However, the Padre finds that

their concern is more with embarrassment to themselves than with the welfare of Quixote as the three sing *I'm Only Thinking Of Him*. The Padre and Dr. Sanson Carrasco, Antonia's fiancé, are delegated to pursue the madman and bring him back home. Meanwhile, Quixote dispatches Sancho to Aldonza with a "missive" declaring his everlasting devotion to Dulcinea. Aldonza, being even more confused, questions Sancho as to why he so faithfully follows Quixote. Sancho replies, simply, in the song, *I Really Like Him*.

While Quixote is standing vigil in the courtyard of the inn in preparation for his official dubbing as a knight, Aldonza accosts him directly, asking in song, *What Do You Want Of Me?* Quixote then encounters, during *The Barber's Song*, an itinerant barber wearing his shaving basin as a hat to ward off the sun. Quixote confiscates the shaving basin in a comic interlude, convinced that it is the miraculously protective *Golden Helmet of Mambrino* and is ceremoniously crowned with the aid of the muleteers, playing along with him, and the incredulous barber, who comes to believe that his basin may, indeed, be the celebrated helmet.

Intermission

The Padre and Dr. Carrasco, having failed in their mission, grimly plan a new attempt to bring Quixote to his senses. The Padre hopes that "the cure will not prove worse than the disease" in the song *To Each His Dulcinea*. At this point, replying to Aldonza's question about doing the things he does, Quixote explains he must follow his quest and sings her his credo, *The Impossible Dream (The Quest)*. Aldonza then encounters the muleteers loafing near the courtyard well, and they tease and taunt her during a song called, *Little Bird, Little Bird*. Following the Padre's and Dr. Carrasco's departure, Quixote defends Aldonza's honor in a successful battle with the muleteers, and as his reward is formally knighted by the Innkeeper in *The Dubbing*.

Now, having caught the fever of Quixote's idealism, Aldonza attempts to put it into practice, but for her efforts she is cruelly beaten and carried off by the muleteers as *Little Bird, Little Bird*, becomes *The Abduc-*

tion. Disillusioned, Aldonza passionately denounces Quixote and his dreams, which have brought her only anguish, in the highly dramatic *Aldonza*. Now appears The Enchanter, fantastically costumed as The Knight of the Mirrors. He challenges Quixote to combat, forcing him to look into the mirror of reality where Quixote sees reflected a fool and a madman. Quixote is defeated . . . but Aldonza, a witness to his destruction, feels a deep sense of loss. The Knight of Mirrors reveals himself as Dr. Carrasco.

At home again, the old man who once called himself Don Quixote, is dying. His faithful manservant, who has been his Sancho, attempts to cheer him up with *A Little Gossip*. Aldonza, having followed, forces her way into the room, pleads with him to become Don Quixote once more and restore the vision of glory she held so briefly. Poignantly, she urges him to remember that he once called her by another name, *Dulcinea*. As she helps him recall the words of *The Quest*.

Quixote, stirred to the old fire, rises from his bed, calling for his armor and sword so that he, Sancho, and Aldonza may once more set out upon their mission. But in the moment of reaffirmation, during a reprise of *Man of La Mancha*, he collapses, dying. While the Padre, who has been at Quixote's bedside, sings *The Psalm* over the lifeless body, Aldonza, having seen the vision once more, refuses to acknowledge Quixote's death. "A man died. He seemed a good man, but I did not know him," she contests, "Don Quixote is not dead." When Sancho questions her, she replies, "My name is Dulcinea." Quixote, having considered her throughout an individual of unique worth and value, has literally transformed her.

Back in Cervantes' dungeon, the prisoners, dregs of humanity though they are, have been deeply affected by his story and restore to him his precious manuscript, and as he leaves to face his real trial, they unite to sing the words of Cervantes — Quixote's *The Quest*.

Reprinted from the original cast recording, Kapp Records, Inc., New York, N.Y.

PLEASE NOTE

- Michigan Opera Theatre has scheduled 25 performances of *Man of La Mancha*. Because we are financially dependent upon box office ticket sales to meet our budgetary expenses, we ask that you please share the joy of this evening's performance with your relatives, friends and colleagues. Please call the Michigan Opera Theatre Ticket Services Office, 313/874-SING for performance and ticket information.
- Michigan Opera Theatre presents its annual fall MOT Opera Showcase each Saturday at 2:00 P.M. on Detroit's own classical radio station, WQRS, FM 105. Please tune in for exciting opera broadcasts and lively intermission features.
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For cast profiles and further information about *Man of La Mancha*, the 1987/88 Season Program Book is available in the front lobby.

COMPANY ACKNOWLEDGEMENTS

Michigan Opera Theatre gratefully acknowledges the following corporations who have expressed their financial support through a performance sponsorship of *Man of La Mancha*.

ANR Pipeline Company, Friday,
October 23
USAir, Sunday, October 25
Jacobson's, Wednesday,
October 28
UNISYS, Saturday, November 7
AT & T, Thursday, November 12
Maccabees, Saturday,
November 14

Special recognition to Harper Hospital for arranging medical care for the artists of the company.

Michigan Opera Theatre is supported in part by grants from the National Endowment for the Arts, a federal agency, and from the State of Michigan through the Michigan Council for the Arts. Michigan Opera Theatre is an equal opportunity employer.

Michigan Opera Theatre is a member of OPERA America

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**MICHIGAN
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David DiChiera,
General Director
PRESENTS



A Musical Arabian Night

**November 20 -
December 6, 1987**
**Fisher Theatre
Detroit**

Kismet is presented through special arrangement with
Music Theatre International, 810 Seventh Avenue,
New York, N.Y. 10019-5818.

Through a generous gift, the opening night
performance of *Kismet* is sponsored by
the Michigan Opera Theatre Guild

*denotes MOT debut

Cast subject to change in case of unforeseen exigencies

Kismet will be presented with one intermission.

Music and Lyrics by
Robert Wright and George Forrest
Based on themes of Alexander Borodin

Book by Charles Lederer and Luther Davis
Based on the play by Edward Knoblock

First performance:
New York City, Ziegfeld Theatre,
3 December 1953

Conductor: **DON JONES***
Director and
Choreographer: **THEODORE PAPPAS***
Set Designer: **JAMES NOONE,***
CANADIAN OPERA COMPANY
Costumes: **MICHAEL STENNETT,**
FOR MALABAR, LTD.
Lighting Designer: **MARILYN RENNAGEL**
Make-up Coordinator: **KAREN HEINEMANN**
Wigs: **BRUCE GELLER & ASSOC.**
Wig Master: **RICK GEYER**
Chorus Master: **SUZANNE ACTON**
Assisting Lighting Designer: **MAIDIE GREER**
Assistant to the Choreographer: **CAROL SCHUBERG**
Stage Manager: **PEGGY IMBRIE**

THE CAST

(in order of appearance)

Iman of the Mosque: **MATHEW SCULLY***
Muezzins: **PAUL WILTSIE**
PHILIP HAWK
JOSEPH DeLEON
KARL SCHMIDT
First Beggar: **TOM SHAKER***
Second Beggar: **AARON HUNT**
Third Beggar: **LAWRENCE FORMOSA**
Dervishes: **CURTIS COLE***
DAVID KOCH*
Omar: **WHIT VERNON***
The Poet, later called Hajj: **DAVID CHANEY***
Marsinah, his daughter: **BEVERLY LAMBERT**
Businessman: **KARL SCHMIDT**
Kidnappers: **DAN COSTA***
JOSEPH McKEE*
Hassan Ben: **ROBERT LAUDER**
Jawan: **ROBERT GROSSMAN**
Bangle Man: **PAUL WILTSIE**
Silk Merchants: **JOHN LINDSAY***
MATHEW SCULLY
Pearl Merchant: **KARL SCHMIDT**
Chief of Police: **RON SAMUEL***
Policeman: **PAUL SILVER**
Wazir of Police: **AVERY SALTZMAN***
Lalume: **KIM CRISWELL***
The Princesses of Ababu: **PIPER VAUGHN***
MARCI KUNIN*
JACQUELINE STOERGER*
Slave Girls: **CONSTANCE HOUGHTON**
ROBERTA MATHES*
ROWENA MODESTO*
Slaves to Lalume: **DAN COSTA**
CURTIS COLE
DAVID KOCH
JOSEPH McKEE
Lalume's Bodyguards: **AARON SLATE***
ALAN SLATE*
ELIZABETH DeWILDE
Ayah to Lalume: **JOSEPH PAUR***
Slave Merchant: **DAVID LUDWIG**
Informant: **TOM SHAKER**
Orange Merchant: **BRENT BARRETT***
Caliph: **AARON HUNT**
Widow Yusef's Servant: **TOM SHAKER**
Prosecutor: **KARL SCHMIDT**
Stenographer: **TAMRA SHAKER**
Widow Yusef: **ROBERTA MATHES**
Zubbediya: **EUGENIA HAMILTON***
Ayah to Zubbediya: **ROWENA MODESTO**
Samaris:



ORCHESTRA

Violin I
*Charlotte Merckerson
Concertmistress
*Ann H. Cannell

Violin II
*Victoria L. Haltom
Principal
*Ruth Munson

Viola
*Henry Janzen
Principal
*Robert L. Oppelt

Cello
*Nadine Deleury
Principal
*Diane Bredesen

Bass
*Derek Weller

Flute
*Pamela Hill

Oboe
*Ann Augustin

Clarinet
*Brian William Bowman
Principal
*James Forgey

Bassoon
*Kirkland D. Ferris

Horn
*Susan Mutter
Principal
*Carrie Banfield

Trumpet
*James B. Underwood
Principal
*Gordon E. Simmons
Carolyn Bybee

Trombone
*Maury Okun
Principal
*Gregory D. Near

Tuba
*Kabin Thomas

Timpani
*Gregory White

Percussion
*John F. Dorsey

Harp
*Patricia Terry-Ross

Piano
Suzanne Acton
R. Luther Bingaman

Personnel Manager
Richard Pilppo

*Denotes member of Michigan
Opera Theatre Orchestra

Detroit Federation of
Musicians, Local No. 5
American Federation
of Musicians

ENSEMBLE

*Worshippers, Citizens, Mer-
chants, Shoppers, Judges,
Harem Girls, Wedding*
Guests:

- Curtis Cole
- Dan Costa
- Joseph Deleon
- Elizabeth DeWilde
- Lawrence Formosa
- Eugenia Hamilton
- Philip Hawk
- Constance Houghton
- Aaron Hunt
- Mary Kay Kinlen
- David Koch
- Marci Kunin
- Robert Lauder
- John Lindsay
- David Ludwig
- Roberta Mathes
- Joseph McKee
- Rowena Modesto
- Joseph Paur
- Kathleen Roland
- Leann Sandel
- Karl Schmidt
- Mathew Scully
- Tamra Shaker
- Tom Shaker
- Paul Silver
- Jacqueline Stoerger
- Beth Thompson
- Piper Vaughn
- Paul Wiltsie
- Lesley Susan Wright
- Suzanna Zonis

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Kismet

SCENES AND MUSICAL NUMBERS

One Day in Baghdad

Act One

From Dawn to Dusk

- Scene 1.* On the steps of the Mosque
**SANDS OF TIME
RHYMES HAVE I
FATE**
- Scene 2.* A tent just outside the city
FATE (Reprise)
- Scene 3.* The Bazaar of the Caravans
**BAZAAR OF THE CARAVANS
NOT SINCE NINEVEH
BAUBLES, BANGLES AND BEADS**
- Scene 4.* A Garden
STRANGER IN PARADISE
- Scene 5.* A side street
- Scene 6.* The Throne Room of the Wazir of Police
**GESTICULATE
FINALE OF ACT ONE**

Act Two

From Dusk to Dawn

- Scene 1.* Along the route of the Caliph's wedding procession
NIGHT OF MY NIGHTS
- Scene 2.* The garden
- Scene 3.* A corridor in the Wazir's palace
**WAS I WAZIR
THE OLIVE TREE**
- Scene 4.* The Peacock Pavilion in the Wazir's palace
**RAHADLAKUM
AND THIS IS MY BELOVED**
- Scene 5.* A corridor in the Wazir's palace
- Scene 6.* The Caliph's palace
**ZUBBEDIYA
SAMARIS' DANCE
ABABU DANCE
FINALE OF ACT TWO**



Copyright 2010, Michigan Opera Theatre

A rendering of Michael Stennett's costumes.

PLEASE NOTE

■ Michigan Opera Theatre has scheduled 18 performances of *Kismet*. Because we are financially dependent upon box office ticket sales to meet our budgetary expenses, we ask that you please share the joy of this evening's performance with your relatives, friends and colleagues. Please call the Michigan Opera Theatre Ticket Services Office, 313/874-SING for performance and ticket information.

■ For your interest and pleasure, please patronize the Michigan Opera Theatre Guild's Boutique located in the front lobby of the Fisher Theatre, for the latest designs in MOT sweat shirts, tee-shirts, opera novelties, tapes and the new season poster.

■ Michigan Opera Theatre and the Hotel St. Regis proudly present elegant and classic opera get-away weekends. Perfect for our-of-town guests, or for a special night out on the town. Call 313 873-3000 for details.

For cast profiles and further information about Kismet, the 1987/88 Season Program Book is available in the front lobby.

COMPANY ACKNOWLEDGEMENTS

Michigan Opera Theatre gratefully acknowledges the following corporations who have expressed their financial support through a performance sponsorship of Kismet.

MOT Guild, Friday, November 20
Douglas & Lomason, Sunday,
1:30 p.m. November 29
Pegasus in the Fisher, Friday,
December 4

Additional thanks to the following people for their support of this production.

The scenery and properties for *Kismet* were manufactured by the Canadian Opera Company for a co-production between the Canadian Opera Company and Alexandra Productions, a division of Honest Ed's Limited.

Samira and Troupe Shehrzade
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Michigan Opera Theatre is supported in part, by grants from the National Endowment for the Arts, a federal agency, and from the State of Michigan through the Michigan Council for the Arts. Michigan Opera Theatre is an equal opportunity employer.

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A season of three spectacular
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Il Trovatore

April 30 - May 7, 1988

Die Fledermaus

May 14 - 21, 1988

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*This concert made possible in part by a grant from
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**MICHIGAN
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THEATRE**

David DiChiera,
General Director

PRESENTS



Il Trovatore

Sung in Italian
with English
Supertitles

**April 30,
May 4 and 7, 1988**

**Masonic Temple
Detroit**

*Dramatic Opera in four acts
Music by Giuseppe Verdi
Libretto by Salvatore Cammarano
and Leone Emanuele Bardare*

*Based on the
Spanish Tragedy, El Trovador,
by Antonio García Gutierrez*

*First performance:
Rome, Teatro Apollo
19 January 1853*

Conductor: **CESARE ALFIERI***
Director: **MATTHEW LATA***
Set Designer: **NICOLA BENOIS***

for the opera companies
of Dallas, Greater Miami,
Lyric Opera of Chicago
and Washington.

Costumes: **CHARLES CAINE** for
Malabar Ltd.

Lighting Designer: **MICHAEL BAUMGARTEN**

Wig and Make-up Designer: **ELSEN ASSOCIATES**

Chorus Master: **SUZANNE ACTON**

Stage Manager: **JUDITH PAIKA**

DRAMATIS PERSONAE

(in order of vocal appearance)

Ferrando: **MICHAEL GALLUP***

Inez: **CLARITHA BUGGS**

Leonora: **LEONA MITCHELL**

Count di Luna: **JAMES DIETSCH**

Marriccio: **LANDO BARTOLINI***

Azucena: **LIVIA BUDAI***

An Old Gypsy: **PAUL SAHUC +**

A Messenger: **THOMAS SHISKOVSKY +**

Ruiz: **NOEL GEORGE***



* denotes MOT debut

+ MOT Young Artist Apprentice

Cast subject to change in case of unforeseen exigencies.

Il Trovatore will be presented with two intermissions.

Supertitles for this production of *Il Trovatore* are owned by San Francisco Opera and were made possible through a generous grant from American Express via the San Francisco Opera Guild. Supertitles translation by Christopher Bergen.

Michigan Opera Theatre, an equal opportunity employer, is supported in part by the state of Michigan through the Michigan Council for the Arts, and the National Endowment for the Arts, a federal agency.  



Il Trovatore

SYNOPSIS

Setting: Northern Spain, Beginning of the 15th century

ACT I: The Duel

Scene 1. Outside the guardroom of Aliaferia Palace in Aragon, Count di Luna's soldiers are waiting to apprehend a troubadour, Manrico, who rivals the Count for the favors of the lady Leonora by serenading her after dark. Ferrando, captain of the guard, keeps his men awake by telling them of a gypsy woman burned at the stake years ago for bewitching di Luna's younger brother ("Abietta zingara"). The gypsy's daughter sought vengeance by kidnapping the child and, so the story goes, burning him at the very stake where her mother died. Di Luna, though, still hopes his brother lives. At midnight the soldiers disperse.



Leona Mitchell

Scene 2. In the palace gardens, Leonora confides to Inez how at a tournament she met an unknown knight in black armour and placed the victory wreath on his brow; she saw him no more until he came to serenade her ("Tacea la notte placida"). No sooner do the women reenter the palace than di Luna arrives to court Leonora. Simultaneously Manrico's song is heard in the distance ("Deserto sulla terra"), and Leonora rushes forth to greet him. The jealous count challenges Manrico to a duel (trio: "Di geloso amor"), and they hurry away fighting.

INTERMISSION

ACT II: The Gypsy

Scene 1. As dawn breaks in the Biscay mountains, a band of gypsies sing as they work with hammer and anvil (anvil chorus: "Chi del gitano"). Azucena — the gypsy's daughter described by Ferrando — relives her mother's fiery execution, recalling her plea for vengeance ("Stride la

vampal"). Manrico, weak from wounds sustained in battle, asks to hear her full story, becoming confused when Azucena, overwhelmed with memories, blurts out that by mistake she hurled her own son into the flames ("Condotta ell'era in ceppi"). Assuring him of a mother's love, Azucena makes Manrico swear revenge; he says a strange power stayed his hand when he could have killed di Luna in the duel ("Mal reggendo all'aspro assalto"). A messenger brings news that Leonora, thinking Manrico dead, plans to enter a convent. Despite Azucena's entreaties, Manrico rushes away.

Scene 2. The amorous di Luna, burning with passion for Leonora ("Il balen del suo sorriso"), waits by the cloister to kidnap her. When she enters with the nuns, he strides forward, only to be halted by Manrico, who suddenly appears with his men ("E deggio e posso crederlo?"). As the forces struggle, the lovers escape.

INTERMISSION

ACT III: The Gypsy's Son

Scene 1. Di Luna has pitched camp near the bastion of Castellor, where to his dismay Manrico has taken Leonora. After soldiers sing of their eagerness for victory (chorus: "Squilli, echeggi"), Ferrando leads in Azucena, who was found nearby. The gypsy describes her poor, lonely life and says she is only searching for her son ("Giorni poveri vivea"). Di Luna reveals his identity, at which Azucena recoils, and she is recognized by Ferrando as the supposed murderer of di Luna's baby brother. The count orders her to be burned at the stake.

Scene 2. Inside the castle, Manrico assures Leonora that her love makes him invincible ("Ah! sí, ben mio") and that di Luna's army will be conquered. As the couple prepares to go to the wedding chapel, Manrico's friend Ruiz bursts in to say that Azucena has been seized and tied to a stake. Manrico, climbing up to an outlook, stares in horror at the pyre, which has already been lit. He runs to his mother's rescue, vowing vengeance on di Luna ("Di quella pira").

PAUSE

ACT IV: The Torture

Scene 1. Ruiz brings Leonora to the foot of Manrico's prison tower where

she voices her undying love ("D'amor sull'ali rosee") and prays for his release. Monks are heard intoning a doleful Miserere for the soul of the condemned, while Manrico sings farewell from inside the bastion ("Miserere d'un alma già vicina"). Leonora resolves to save him ("Tu vedrai"). When di Luna appears, Leonora agrees to yield ("Vivra! Contende il giubilo"), but secretly swallows poison.

Scene 2. In their cell, Manrico confronts Azucena, who longs to return to their peaceful home in the mountains ("Ai nostri monti"). No sooner does the old gypsy fall asleep than Leonora rushes in to tell her lover he is saved, urging him to flee. Manrico comprehends the price of his freedom and denounces her, but the poison begins to take effect. He takes her in his arms as she dies. Di Luna, cheated of his prize, furiously sends Manrico to the executioner's block, while Azucena, rousing from sleep, staggers to the window in time to watch the ax fall. In exultation she cries that her mother is avenged: di Luna has killed his brother.

Courtesy of Opera News

PLEASE NOTE

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■ Coming Up Next With The MOT Guild:
"The Second Act Estate Sale, May 19-21;
"An Evening In Paris," La Boheme Soiree,
May 24;

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June 29;

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August 4;

Whether you're a member of the MOT Guild or not, call us today for further details: MOT Volunteer Activities Office, 874-7850.

■ For further information about *Il Trovatore* and the activities of Michigan Opera Theatre, the 1987/88 season program book is available in the front lobby.

■ The 1987/88 Michigan Opera Theatre Season is presented in cooperation with classical radio station WQRS, FM 105.

COMPANY ACKNOWLEDGEMENTS

■ Special recognition and thanks to the following for their performance sponsorship of *Il Trovatore*:

K mart, Wednesday, May 4
DeRoy Foundation, Saturday, May 7

■ Additional thanks to Harper Hospital for arranging medical care for the artists of the company and to Hudson's for the Wednesday, pre-opera make-up sessions.

ARTIST PROFILES



CESARE ALFIERI (conductor) has been a permanent conductor with the famed Teatro alla Scala since 1973, and has conducted with the major opera houses of Europe as well as Japan and the Middle East. Maestro Alfieri's previous North American engagements include the Arizona Opera and the Toledo Opera.

LANDO BARTOLINI (Manrico) has been recognized and acclaimed in international theatres around the world including La Scala, Arena di Verona, Trieste, Naples, Paris, Buenos Aires, Munich and Montreal. His future engagements include *Norma* in Berlin, *Aida* and *Il Trovatore* at the Metropolitan Opera, *Turandot* at Covent Garden, *Aida* in Cologne and *La Forza del Destino* in Monaco. Recently Mr. Bartolini performed in *Il Tabarro* in Paris, *Rigoletto* in New Orleans and *Turandot* in Hamburg.



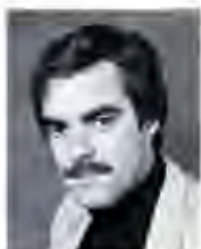
LIVIA BUDAI (Azucena) makes her Detroit debut in the famed Verdi gypsy role, a role she most recently performed with the Metropolitan Opera and the New Jersey State Opera. A Hungarian native currently residing in Montreal, Miss Budai has performed to great success in Toronto, Brussels, Covent Garden, Vienna State Opera, Bavarian State Opera and San Francisco Opera. Her acclaimed mezzo-soprano repertory includes Amneris, Princess Eboli, Azucena, Dame Quickly, Carmen and Dalila.

CLARITHA BUGGS (Inez) made her professional opera debut with Michigan Opera Theatre as Siebel in *Faust*, followed by The Third Lady in Mozart's *The Magic Flute*. A frequent performer with MOT's state residency opera touring program and the Overture To Opera troupe, Miss Buggs is a competition winner with the Met's District Competitions and a first place winner with the 1984 Leontyne Price Vocal Competition.



JAMES DIETSCH (Count di Luna) is regarded as one of America's leading cavalier/character baritone singers. Mr. Dietsch has recently been enjoying a very successful opera career with the leading opera houses of West Germany, France and Great Britain. He has garnered critical acclaim for his title role performances in *Simon Boccanegra*, *Don Giovanni* and *Eugene Onegin*, in addition to *Nabucco* and *Guglielmo Tell*. Other credits include Michigan Opera Theatre, New York City Opera, Santa Fe, Spoleto and San Francisco.

MICHAEL GALLUP (Ferrando) has performed throughout North America including the opera companies of Portland, Seattle, San Diego, Los Angeles, Dayton, Long Beach, San Antonio and Western Opera Theatre. Most recently he performed with the LA Opera Center in productions of *The Mikado*, *Otello*, *La Cenerentola* and *A Midsummer Night's Dream*. Mr. Gallup will also perform in MOT's spring productions of *Die Fledermaus* and *La Boheme*.



MATTHEW LATA (director) makes his company debut in Detroit with this production. Mr. Lata is a member of the directing staff for the Lyric Opera of Chicago and has also directed *Treemonisha* for the Houston Opera and *I Pagliacci* for The Dallas Opera, and most recently *Otello* for the Greater Miami Opera. His diverse repertory ranges from *Falstaff* to *Carousel* to *The Merry Widow*, and includes the companies of San Francisco, Santa Fe, Toronto and the 1986 Mozart Festival in Paris.

LEONA MITCHELL (Leonora) has previously appeared with Michigan Opera Theatre in *Porgy and Bess*, *Faust* and *Aida*. Acclaimed throughout the world as "a beautiful woman who revels in one of the most gorgeous voices," Miss Mitchell is one of the reigning stars of the Metropolitan Opera House where her repertory includes Liu in *Turandot*, the title role in *Manon Lescaut*, *La Boheme*, *Madama Butterfly*, *Ernani*, *Aida* and *La Forza del Destino*. She has performed with every major opera house in the world including Copyright 2010, Michigan Opera Theatre and Berlin.



MICHIGAN OPERA THEATRE ORCHESTRA

VIOLIN I

- † Charlotte Merkerson
Concertmistress
- † Alice Sauro
- † Maria J. Smith
- † Ann H. Cannell
- † Randolph Margitza
Kathryn Stepulic
Kathleen Ferris
Mary Margaret St. John
Beverly Drukker
Elaine Sargous

VIOLIN II

- † Victoria Haltom
Principal
- † Ruth Manson
- † Brooke Hoplamazian
- † Angelina Carcone
Laura Patalini
Tracy Gibson
Susan Walker
Zeljko Milicevic

VIOLA

- † Henry Janzen
Principal
- † Mark Muffer
- † Robert L. Oppelt
Ann Bellino
Tracey Riggs
Jamie Dabrowski

VIOLINCELLO

- † Nadine Deleury
Principal
- † Diane Bredesen
- † Minka Christoff
Paul Willington
Nancy Chaklos

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Kirk Baker
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Principal
- Mary Scudder

OBOE

- † Ann Augustin
Principal
- Carolyn Hohnke

CLARINET

- † Brian Bowman
Principal
- † James Forgey

BASSOON

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Principal
- † Christine M. Prince

HORN

- † Susan Mutter
Principal
- † Carrie Bonfield
Beth Mairs
Alise Ollver

TRUMPET

- † James B. Underwood
Principal
- † Gordon E. Simmons

TROMBONE

- † Maury Okun
Principal
- † Gregory D. Near
Glenn Andersen

TUBA

- Kabin Thomas

TIMPANI

- † Gregory White

PERCUSSION

- † John F. Dorsey

HARP

- † Patricia Terry-Ross

† Denotes member of Michigan Opera
Theatre Orchestra.

Detroit Federation of Musicians,
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Richard Barbieri

Gregory Bryant
Tills Butler Jr.
Elizabeth De Wilde
Michaela Dionne
Lee A. Ekstrom
Vanessa Ferriale
Louise A. Fisher
Lawrence Formosa
Yvonne Friday
Eric Gardner
Noel George
Mike Giangrande
Rosalin Guastella
John Hett
Glen Holcomb
Terrence Horn
Joan Irwin
Carol Jimines
Alvin Johnson
Jennifer Johnson
Clarence Jones
Ray Litt
David Ludwig
Barbara Martin
Michael McCormick
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Sylvia Pitman
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Susan Perrotta
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Doug Shimmin
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Alan Wisnieski
Sally Wisnieski

ADDITIONAL IL TROVATORE PRODUCTION STAFF

Mark Sanchez
Costume intern
Susan P. Sifko
Diane Wiese
Georgianna Fisher
Wig and Make-up Artists
Stephen Steiner
Coach/Accompanist
Beth Anne Sonne
Assistant Stage Manager
Jennifer Stiles
Stage Management Intern
Pat Lawler
Volunteer Assistant to the Director

Michigan Opera Theatre

AT A GLANCE

MISSION

A major, non-profit opera company committed to producing the finest in grand opera, operetta and musical theatre productions for the Detroit metropolitan community and state of Michigan.

FOUNDED

Established in 1962 as the Overture To Opera, an educational touring arm of the Detroit Grand Opera Association. In 1970, the company moves permanently to The Music Hall Center and begins restoration; by 1971, Michigan Opera Theatre presents its premiere season. In 1985, MOT moves its administrative offices to the New Center Area and begins annual seasons at both Fisher Theatre and Masonic Temple. Michigan Opera Theatre's general director and founder is Dr. David Dichiera.

1987/88 SEASON REPERTORY

Falstaff, Man of La Mancha, Kluge, Il Trovatore, Die Fledermaus, La Boheme and a Gala Benefit Concert featuring Luciano Pavarotti.

COMPANY OPERATING BUDGET \$5.1 MILLION

Revenue derived from a variety of sources, including season subscription and single ticket sales, private donations, foundations and corporate support, and through state and federal funding. Michigan Opera Theatre is a registered not-for-profit charity.

SUBSCRIPTION/DONOR BASE

Estimated to be more than 9,600 subscribers for the 1987/88 season; more than 4000 individual donors.

NATIONAL RANKING

Ninth largest in the United States based on operating budget (out of more than 100 companies) and seventh largest based on paid audience attendance.

ADMINISTRATION & BOARD COMMITTEES

A full time, professional staff of arts administrators, governed by a 35 member Board of Directors and 260 member Board of Trustees.

SPECIAL EVENTS

Numerous fund raising activities are held annually under the auspices of the Board of Directors and the MOT Guild, including The Opera Ball, an Opera-thon with radio station WQR5, Estate Sales, Opera-To-Go Parties, and more.

COMMUNITY PROGRAMS

A full time, professional program, of on-going entertainment for young audiences and families, adult programs including musical revues, one act operas, programs and activities for the disabled, presented both locally and state-wide including full length touring opera productions.

MOT ORCHESTRA

All musicians are trained professionals registered with the Detroit Federation of Musicians, Local #5.

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Annual training program for gifted and talented singers, pianists, stage managers, directors in all areas of technical production; apprentices are recruited nationally.

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Il Trovatore

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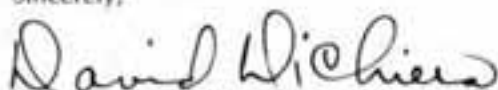
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I have always thought collectively of our many supporters, our board and our staff as the MOT Family — and how that family has grown these past seventeen years! Now one of the top ten opera companies in the nation, Michigan Opera is able to continue in its mission of excellence only through the generous support of thousands of individuals, corporations, and foundations.

That support made tonight's performance possible — because ticket sales cover only half of our operating costs, even when every performance sells out. In addition, these gifts provide the dollars to bring opera and musical education to over 300 classrooms and community centers all around the state. Thanks to you, we are able to provide these community services to the young and old, the disadvantaged, city and country dwellers, opera buffs and Broadway fans.

Joining the MOT family makes a statement about commitment — commitment to the quality of life in our communities and to our future artistic legacy in Michigan. An investment in Michigan Opera Theatre is an investment in our cultural heritage. I can think of no better legacy to leave our children than that of creative artistic excellence which can challenge them to dream impossible dreams. Won't you help?

Sincerely,



David DiChiera
General Director



Photo: Prasad and Valera

P.S. The National Endowment for the Arts has awarded MOT a challenge grant which partially matches new and increased gifts. We need just \$20,000 more to activate the grant. Your gift now will help us meet the challenge.

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David DiChiera, General Director

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Dame Joan Sutherland returns to Detroit in the title role of a spectacular new production of Bellini's NORMA.



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October 7 - 15/Fisher Theatre
Douglas Moore's American vernacular opera based on real characters and events in the silver mines of 1890 Colorado. What begins as simple friendship and profitable love concludes in a collapsed fortune, despair and death. Opera melodrama at its best with an all star cast featuring Cheryl Pamish, Timothy Noble and Cynthia Munzer. Song in English.
(First time in Detroit since 1961)



Cheryl Pamish



Timothy Noble



Zakie Kossier

KISS ME, KATE

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An outstanding cast of singers and dancers in a beloved musical score including *Wonderful, Another Op'nin', Another Show, Bunch Up Your Shakespeare, So In Love, and more!*
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Oh goodie, goodie, goodie — the Fisher will come alive with the sweet strains of that accomplished duo Mr. Gilbert and his Sullivan with one of their vintage works, Hollywood's funniest man, and veteran of several Mel Brooks films, Zakie Kossier sing the stories of being the "very model of a modern Major-General". Don't miss this "witty-English" washbucket opera. And leave your tea and crumpets at home.

NORMA

April 15, 19, 22/Masonic Temple
Legendary Dame Joan Sutherland returns to Detroit for one of her most acclaimed roles as Bellini's High Priestess of the Druids. A brilliant tour-de-force musical score and libretto set against the Roman occupation of ancient Gaul, featuring the celebrated aria *Casto Diva*, the powerful ACT I trio *Oh! all'opral sei tu vittima* and the famed duet of ACT II, *Mira: O Norma*. Acclaimed Maestro Richard Borynig will lead the musical forces through one of the most famous bel canto operas ever written. Sung in Italian with English Surtitles. A NEW PRODUCTION WITH OPERA PACIFIC.



Dame Joan Sutherland



Richard Borynig

THE MARRIAGE OF FIGARO

April 29, May 3, 6/Masonic Temple
One of the best known Mozart comedies written for the stage based on Beaumarchais' popular characters Figaro, Susanna, the Count and Cosette. Metropolitan Opera star Benita Valente returns to the Detroit stage for the lyrical *Deve sono and Porgi, amor*. Sung in Italian with English Surtitles.



Benita Valente

CARMEN

May 11, 17, 20/Masonic Temple
Georges Bizet's highly romantic tragedy of Carmen, the bewitching gypsy girl of Seville, Spain, features renowned Romanian mezzo-soprano Cleopatra Curcea in her company debut. Carmen will captivate you with her philosophy:
*For love's a gypsy through and through;
He finds that following the rules is hard.
If you don't love me, I love you,
And if I love you, then be on your guard!
Join Carmen, Don Jose and the leading tenor of the day, Escamillo in this rousing finale of the 88/89 opera season. Sung in French with English Surtitles.*



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General Director

PRESENTS



Die Fledermaus

Sung in English

May 14 - 21, 1988

**Masonic Temple
Detroit**

*Operetta in three acts
Music by Johann Strauss II
Libretto by Karl Haffner
and Richard Genee*

*Based on the play
Le Reveillon by Meilhac and Halevy
as adapted from the comedy
Das Gefaengnis by Benedix*

*First performance:
Vienna, Theater an der Wien,
5 April 1874*

Conductor: **FRANZ ALLERS***
Director: **MICHAEL MONTEL**
Choreographer: **KAREN AZENBERG**
Settings: **ALAN KIMMEL***
Costumes: **CHARLES CAINE**
Lighting: **MARILYN RENNAGEL**
Wigs and Make-up: **DIANE WIESE FOR ELSEN
ASSOCIATES**
Chorus Master: **SUZANNE ACTON**
Stage Manager: **KURT HOWARD***

DRAMATIS PERSONAE
(in order of vocal appearance)

Alfred: **RICO SERBO**
Adele: **EVELYN DE LA ROSA***
Rosalinda: **MARILYN MIMS***
Gabriel von Eisenstein: **ANDRE JOBIN***
(May 14, 18, 21)
CHARLES ROE
(May 15)
Dr. Blind: **KARL SCHMIDT**
Dr. Falke: **DARREN NIMNICH***
Frank: **MICHAEL GALLUP**
Sophie: **LESLEY SUSAN WRIGHT†**
Prince Orlofsky: **JO ANNE WORLEY***
Ivan: **JERRY GERARD**
Frosch: **ERIC CHRISTMAS***
Dancers: **BARBARA HOON***
ADAM SHANKMAN

*English translation by Ruth and Thomas Martin, used by
arrangement with G. Schirmer, Inc., publisher and copyright owner.*

A new production created for Opera Pacific in cooperation with Michigan Opera Theatre, made possible by a generous gift from Mr. Ed McGrath.

*denotes MOT debut
†MOT Young Artist Apprentice

Cast subject to change in case of unforeseen exigencies.

Die Fledermaus will be presented with two intermissions.

Michigan Opera Theatre, an equal opportunity employer, is supported in part by grants from the National Endowment for the Arts, a federal agency, and from the State of Michigan through the Michigan Council for the Arts. ♻️ ♿

Michigan Opera Theatre is a member of OPERA America.

Die Fledermaus

SYNOPSIS

Setting: Vienna, turn of the century

ACT I

Eisenstein's house. Gabriel von Eisenstein is about to begin an eight-day prison term for a minor offense. His friend Falke, however, persuades him to postpone surrendering 'till the following day and go instead to a party that Prince Orlofsky is giving. Falke is planning a good-humored, but nonetheless trenchant, revenge for a practical joke Eisenstein once played on him: (After a very lively masked ball, Eisenstein had deposited the sleeping and intoxicated Falke, costumed as a bat, in a public park where he awakened to the jeers of the Sunday morning promenaders). Elaborating his scheme, Falke manages to assemble Eisenstein's wife Rosalinda, her maid Adele and the Prison Warden, Frank, at the same party, all under assumed identities.

Rosalinda, however, has had an unexpected visit from a former friend and admirer, Alfred, an extremely operatic opera tenor. Using Eisenstein's absence to renew his romance with Rosalinda, Alfred is interrupted in his wooing by Prison Warden

Frank, who has come personally to Eisenstein's home to escort his recalcitrant prisoner to jail. Slightly tipsy, but gallant as Sir Galahad, Alfred allows himself to be mistaken for Eisenstein and speeded off to prison instead of the opera, to protect Rosalinda's good name.

ACT II

At the Villa Orlofsky. A wonderful time is being had by all. Eisenstein as "Marquis Renard," makes love to his own wife who, in turn, is masked, accented and mysterious as a "Hungarian Countess." In the course of the evening, he becomes the "best friend" and a favorite drinking companion of the just-as-French Chevalier Chagrin, or, in other words, his imminent prison-warden, Frank. The Eisensteins' maid, Adele, progresses rather well on her road to a dramatic career by posing as an up-and-coming actress who wins the heart of Frank and the attention of the very bored Orlofsky. All in all, the evening is lively, sentimental and bound to have repercussions.

ACT III

The Town Jail. Frosch, the jailor, has been doing his best to emulate the drinking exploits of Governor Frank. In a word, he is drunk. Frank, in a golden haze, arrives to face the sober realities of his position. Shortly after, Eisenstein arrives to find an alter ego occupying his cell. Rosalinda makes her appearance and eventually the trying triangle is disentangled. Eisenstein is mercifully forgiven. Alfred is restored to his clamoring public. Adele is launched on her career and Falke, the Fledermaus, has had his revenge.

ARTIST PROFILES CONTINUED



FRANZ ALLERS (Conductor) is regarded as one of the leading interpreters of Viennese music. Maestro Allers made his American debut in Chicago conducting the famed Ballet Russe de Monte Carlo and has subsequently conducted at the Metropolitan Opera, London's Covent Garden, every major American symphony orchestra and the original Broadway productions of *My Fair Lady* and *Camelot*.



KAREN AZENBERG (Choreographer) garnered critical acclaim for her choreography for MOT's production of *Sweeney Todd*, *My Fair Lady* and *West Side Story*, in addition to the recent 1987 Los Angeles Dramalogue Award for her choreography of *West Side Story* for Opera Pacific. Other credits include New York's Carnegie Hall and Avery Fisher Hall, the Smithsonian Institution and *Perfectly Frank* for the Arkansas Opera Theatre.



CHARLES CAINE (Costumes) served as staff costume designer for the Metropolitan Opera from 1964-79, and was responsible for costuming every production the Met presented during that time. Some of his many operatic credits include *Turandot*, *Luisa Miller*, *Il Trovatore*, *Der Rosenkavalier* and the recent musical theatre productions of *My Fair Lady*, *West Side Story* and *Annie Get Your Gun*. This season he designed the costumes for the American premiere of Rossini's *Bianca e Falliero* for Miami Opera.



ERIC CHRISTMAS (Frosch) is well known in Canada as a leading actor for 15 years with the Toronto CBC Radio in addition to 10 years as a principal actor with the Stratford Theatre Festival. On stage, Mr. Christmas has been seen in London's famed West End, several Broadway productions, on television in *Cheers* and *St. Elsewhere*, and in such films as *Harold and Maude*, *The Andromeda Strain* and *All of Me*.

PLEASE NOTE

■ For your interest and pleasure, please patronize the MOT Guild's Opera Boutique located on the main floor of the theatre, and see the latest cassette tapes, tee-shirts and the new Pavvotti in Detroit concert poster.

■ Coming Up Next With The MOT Guild:
"The Second Act" Estate Sale, May 19-21;
"An Evening In Paris," La Boheme Soiree, May 24.

Spectacular "Erie Fashion Show/Dinner" June 29;

Santa Fe Opera Festival Tour, July 30-August 4: Whether you're a member of the MOT Guild or not, call us today for further details; MOT Volunteer Activities Office, 874-7950.

■ For further information about *Die Fledermaus* and the activities of Michigan Opera Theatre, the 1987/88 season program book is available in the front lobby.

■ The 1987/88 Michigan Opera Theatre Season is presented in cooperation with classical radio station WORS, FM 105.

■ Looking to volunteer for Michigan Opera Theatre? Give us a call at 874-7650.

COMPANY ACKNOWLEDGEMENTS

■ Special recognition and thanks to the following corporations for their performance sponsorship of *Die Fledermaus*:

Hudson's, Saturday, May 14
Allied Automotive Sector, Allied-Signal, Inc. Sunday, May 15
Detroit Free Press, Saturday, May 21

■ Additional thanks to Harper Hospital for arranging medical care for the artists of the company and to Hudson's for the Wednesday, pre-opera make-up sessions.

ARTIST PROFILES

BARBARA HOON (Dancer) was most recently seen in NYC Opera's production of *The Music Man*, and in *West Side Story* for Opera Pacific. A member of the Twyla Tharp Dance Company for five years, she has appeared on Broadway in *Singin' in the Rain* and in the films *Amadeus* and *Zelig*. Off-Broadway credits include featured roles in *Sally*, and *Carousel* at the Kennedy Center.

ADAM SHANKMAN (Dancer) made his Michigan Opera Theatre debut in *West Side Story*, which he later performed for Opera Pacific. In addition to work in numerous commercials and music videos, he has appeared on the stage of California's Doolittle Theater as a featured performer in *The Boys From Syracuse* and *Leave It To Jane*.

ARTIST PROFILES CONTINUED



EVELYN DE LA ROSA (Adele) made her professional debut with the San Francisco Opera in *Don Carlo* and has subsequently performed in the company's productions of *The Marriage of Figaro*, *Pique Dame*, *La Cenerentola* and the world premiere of Mechem's *Tartuffe*. Other outstanding credits include Houston Grand Opera's *Il Barbiere di Siviglia*, Lord Byron's *Love Letter* for the Spoleto Festival and *La Traviata* for the Anchorage Opera.



ANDRE JOBIN (von Eisenstein) is regarded as one of the most celebrated French Canadian singers today, performing regularly with the Canadian Opera Company, L'Opera de Montreal, and in his native city of Quebec. His acclaimed French opera repertory includes *Werther*, *Manon*, *Romeo et Juliette*, *Carmen*, *Le Cid*, *Thais* and Poulenc's *Dialogues des Carmelites* for the companies of Geneva, Paris, Brussels, Madrid and Berlin.



ALAN KIMMEL (Settings) made his professional opera debut in 1985 with the major revival of Leoncavallo's *Zaza* for the Cincinnati Opera. Mr. Kimmel made his Broadway debut with *You're A Good Man Charlie Brown*, and has enjoyed success with numerous Broadway and off-Broadway dramas and musicals. In addition to stage work, Mr. Kimmel has been acclaimed for his set designs for ABC's *World News Tonight* and the CBS *Morning Program*.



MARILYN MIMS (Rosalinda) recently made her Canadian Opera Company debut as Donna Anna in *Don Giovanni*, a role she will repeat next spring with the Orlando Opera. Miss Mims made her Metropolitan Opera debut earlier this season as Rosalinda and returns to the Met next fall in the title role of *Lucia di Lammermoor*, followed by Konstanze in Mozart's *The Abduction From the Seraglio*. In 1990, she is scheduled to open the San Francisco Opera season opposite Luciano Pavarotti in *I Pagliacci*.



MICHAEL MONTEL (Director) has previously directed MOT's productions of *The Sound of Music*, *Sweeney Todd*, *Joan of Arc*, *West Side Story* and *My Fair Lady*. He recently staged the world premiere of PDQ Bach's *Oedipus Tex* in St. Paul and *The Barber of Seville* for the Pennsylvania Opera Theatre, where he returns next season for Ward's *The Crucible*. Mr. Montel currently serves as musical consultant for the PBS TV series *In Performance at The White House*.



DARREN NIMNICHT (Dr. Falke) has appeared regularly with the Metropolitan Opera in *Billy Budd*, *Peter Grimes*, *L'Enfant et les Sortilèges*, *Tosca*, as well as with the companies of Miami, Dallas, Colorado Opera Festival, Nevada, Virginia and the New York City Opera's National Company. He made his debut on Broadway in *The Most Happy Fella*, a production that originated in 1979 with MOT.



MARILYN RENNAGEL (Lighting) serves as Michigan Opera Theatre's chief lighting designer, and has worked on the company's productions of *Kismet*, *My Fair Lady*, *West Side Story* and *Barber of Seville*. Recently she provided the lighting for Opera Pacific's productions including *Aida* and *Die Fledermaus*. Miss Rennagel's acclaimed work includes the Dallas, Miami and Philadelphia opera companies, regional theatre and many award winning productions on Broadway including *Woman of the Year*.



CHARLES ROE (von Eisenstein) has appeared with Michigan Opera Theatre's past productions of *La Rondine*, *Tosca* and *Die Fledermaus*. A leading tenor with the New York City Opera for many seasons, Mr. Roe has appeared with the companies of Louisville, Utah, Ft. Worth, Lake George Opera Festival, Cleveland and Toledo.



KARL SCHMIDT (Dr. Blind) has appeared in MOT's previous productions of *Kismet* and *Orpheus in the Underworld*, in addition to being a regular performer with the company's *Overture To Opera* troupe. Mr. Schmidt has appeared with the Opera Company of Mid-Michigan in *Dia Fledermaus*, *The Student Prince* with the Toledo Opera, in addition to numerous performances with Detroit metropolitan orchestras and productions at both the Birmingham and Attic Theatres.



RICO SERBO (Alfred) has performed leading bel canto and romantic tenor roles with most of the opera companies in North America, including the New York City Opera, Canadian Opera, Cincinnati Opera, San Diego, Houston, Philadelphia and Detroit. Recently he performed *Rigoletto* with the Welsh National Opera, *Romeo et Juliette* for the Arizona Opera, with future engagements in Salt Lake City and Toledo, in addition to the premiere recording of Donizetti's *L'Assedio di Calais*.



JO ANNE WORLEY (Prince Orlofsky) is one of America's leading comedienne, best known for her special brand of humor as featured on the *Laugh-In* comedy showcase for television. Miss Worley has garnered national acclaim for her musical stage work including the Broadway National Companies of *Carnival* and *Pirates of Penzance*, in addition to *The Odd Couple*, *Same Time, Next Year*, *They're Playing Our Song*, *Luv*, *The Wizard of Oz*, *Hello Dolly!*, *Gypsy* and *Mame* among others. Jo Anne is a frequent guest on all of the national talk shows, numerous game shows for television, as the voice-over talent for cartoons and is a veteran of the Ft. Worth Opera and Opera Pacific productions of *Die Fledermaus*.



LESLEY SUSAN WRIGHT (Sophie) is currently enrolled in the company's Young Artist Apprentice Program and previously performed in MOT's *Kismet*. Recently she debuted with the Dayton Opera as Mercedes in *Carmen* and has performed with the San Diego Opera, Chautauqua Festival and the Boston Lyric Opera.

*****PLEASE NOTE*****PLEASE NOTE*****

ADDITIONAL ARTIST PROFILE

MICHAEL GALLUP (Frank) has performed throughout North America including the opera companies of Portland, Seattle, San Diego, Los Angeles, Dayton, Long Beach, San Antonio and Western Opera Theatre. Most recently he performed with the Los Angeles Opera Music Center productions of The Mikado, Otello, La Cenerentola and A Midsummer Night's Dream. He has appeared in concert with the symphony orchestras of Denver, Los Angeles, Oregon and has recorded Rossini's Sins of My Old Age and the Brahms Liebslieder for Nonesuch Records. Mr. Gallup also performed the role of Ferrando in MOT's recent Il Trovatore and will portray the dual roles of Benoit/Alcindoro for the company's upcoming La Boheme.

#####

MICHIGAN OPERA THEATRE ORCHESTRA

VIOLIN I

†Charlotte Merkerson
Concertmistress
†Alice Sauro
†Maria J. Smith
†Ann H. Cannell
†Randolph Margitza
Kathryn Stepulla
Kathleen Ferris
James Kujawski
Mary Margaret St. John
Beverly Drukker
Susan Walker

VIOLIN II

†Victoria Haltom
Principal
†Ruth Monson
†Brooke Hoplamazian
†Angelina Carcone
Constance Markwick
Tracy Gibson
Zeljko Milicevic

VIOLA

†Henry Janzen
Principal
†Mark Mutter
†Robert L. Uppell
Ann Bellino

VIOLINCELLO

†Nadine Deleury
Principal
†Diane Brødesen
†Minka Christoff
Paul Willington

CONTRABASS

†Derek Waller
Principal
Gregg Powell
Paul Bresciani

FLUTE

†Pamela J. Hill
Principal
Mary Scudder

OBOE

†Ann Augustin
Principal
Carolyn Hohnke

CLARINET

†Brian Bowman
Principal
†James Forgey

BASSOON

†Kirkland D. Ferris
Principal
†Christine M. Prince

HORN

†Susan Mutter
Principal
†Carle Banfield
Christine Chapman

TRUMPET

†Gordon E. Simmons
Principal
Carolyn Bybee

TROMBONE

†Maury Okun
Principal
†Gregory D. Near
John Upton

TIMPANI

†Gregory White

PERCUSSION

†John F. Dorsey
Principal
David Taylor

HARP

†Patricia Terry-Ross

†Denotes member of Michigan
Opera Theatre Orchestra

Detroit Federation of Musicians,
Local No. 5, American
Federation of Musicians.

MICHIGAN OPERA THEATRE CHORUS

Gregory Bryant
Tills Butler Jr.
Diane Aron-Calhoun
Rebecca Cullen
Michaela Dionne
Vanessa Ferriole
Louise A. Fisher
Lawrence Formosa
Yvonne Friday
Rosalin Guastella
Roxythe L. Harding Jr.
Patricia Hoffman-Ahrens
Joan Irwin
Alvin Johnson
David Ludwig
Caitlin McNeil
Rob Morisi
Richard Max
Jennifer L. Oliver
Nancy Jannette O'Keefe
Sylvia Pittman
David Podulka
John Riley
Mary Robertson
*Jane Schoonmaker Rodgers
*Paul Sahuc
Karl Schmidt
*Thomas M. Shiskovsky
Paul G. Silver
Barbara J. Smith
John Stokes
Judith Szefi
Dean Unick
Grace Ward
*Jim Wilking
Elizabeth Wingerl
*Lesley Susan Wright

*MOT Vocal Apprentice

SUPERNUMERARIES

Harvey Burley
John Hinnendaol
Paul Horn
Djeto Juncaj
Patrick King
William Ribbens
Ron Roush
Henry Wojcik

ADDITIONAL DIE FLEDERMAUS PRODUCTION STAFF

Mark Sanchez
Costume Intern
Georgianna Fischer
Wig and Make-up Assistant
Sue Sillko
Wig and Make-up
Coordinator
Stephen Steiner
Coach/Accompanist
John Kennally
Assistant Stage Manager
Jennifer Stiles
Stage Management Intern

Michigan Opera Theatre

AT A GLANCE

MISSION

A major, non-profit opera company committed to producing the finest in grand opera, operetta and musical theatre productions for the Detroit metropolitan community and state of Michigan.

FOUNDED

Established in 1962 as the Overture To Opera, an educational touring arm of the Detroit Grand Opera Association. In 1970, the company moves permanently to The Music Hall Center and begins restoration; by 1971, Michigan Opera Theatre presents its premiere season. In 1985, MOT moves its administrative offices to the New Center Area and begins annual seasons at both Fisher Theatre and Masonic Temple. Michigan Opera Theatre's general director and founder is Dr. David DiChiera.

1987/88 SEASON REPERTORY

Faust, *Man of La Mancha*, *Kismet*, *Il Trovatore*, *Die Fledermaus*, *La Bohème* and a Gala Benefit Concert featuring Luciano Pavarotti.

COMPANY OPERATING BUDGET \$5.1 MILLION

Revenue derived from a variety of sources, including season subscription and single ticket sales, private donations, foundations and corporate support, and through state and federal funding, Michigan Opera Theatre is a registered not-for-profit charity.

SUBSCRIPTION/DONOR BASE

Estimated to be more than 9,600 subscribers for the 1987/88 season; more than 4000 individual donors.

NATIONAL RANKING

Ninth largest in the United States based on operating budget (out of more than 100 companies) and seventh largest based on paid audience attendance.

ADMINISTRATION & BOARD COMMITTEES

A full time, professional staff of arts administrators, governed by a 35 member Board of Directors and 260 member Board of Trustees.

SPECIAL EVENTS

Numerous fund raising activities are held annually under the auspices of the Board of Directors and the MOT Guild, including The Opera Ball, an Opera-Thon with radio station WQRS, Estate Sales, Opera-To-Go Parties, and more.

COMMUNITY PROGRAMS

A full time, professional program, of on-going entertainment for young audiences and families, adult programs including musical revues, one act operas, programs and activities for the disabled, presented both locally and state-wide including full length touring opera productions.

MOT ORCHESTRA

All musicians are trained professionals registered with the Detroit Federation of Musicians, Local #5.

APPRENTICE PROGRAM

Annual training program for gifted and talented singers, pianists, stage managers, directors in all areas of technical production; apprentices are recruited nationally.

Dear Friends

We Can't Face The Future Without You!

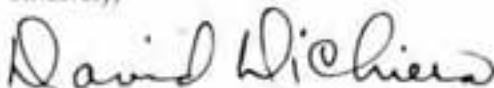
A Message From The General Director:

I have always thought collectively of our many supporters, our board and our staff as the MOT Family — and how that family has grown these past seventeen years! Now one of the top ten opera companies in the nation, Michigan Opera is able to continue in its mission of excellence only through the generous support of thousands of individuals, corporations, and foundations.

That support made tonight's performance possible — because ticket sales cover only half of our operating costs, even when every performance sells out. In addition, these gifts provide the dollars to bring opera and musical education to over 300 classrooms and community centers all around the state. Thanks to you, we are able to provide these community services to the young and old, the disadvantaged, city and country dwellers, opera buffs and Broadway fans.

Joining the MOT family makes a statement about commitment — commitment to the quality of life in our communities and to our future artistic legacy in Michigan. An investment in Michigan Opera Theatre is an investment in our cultural heritage. I can think of no better legacy to leave our children than that of creative artistic excellence which can challenge them to dream impossible dreams. Won't you help?

Sincerely,



David DiChiera
General Director



Photo: Piquet and Valera

P.S. The National Endowment for the Arts has awarded MOT a challenge grant which partially matches new and increased gifts. We need just \$20,000 more to activate the grant. Your gift now will help us meet the challenge.

Select the membership level that's right for you.

In addition to the satisfaction of helping Michigan Opera grow, a number of special benefits are available to our valued donors:

Contributor \$25	BRAVO newsletter . . . A tax deductible receipt.
ENCORE CLUB \$50	Contributor benefits plus . . . Personalized listing in our Season Program Book . . . Priority Mailing for all subscription series tickets . . . Invitations to Special Theatre Afterglows, Opera-To-Go Parties, Trips, Sales and more.
Patron \$100	Encore Club benefits plus . . . Invitations to Gala Opening Night Dinners and MOT's premier Spring Opera Ball.
Donor \$250	Patron benefits plus . . . Invitation to a Fall Dress Rehearsal at the Fisher Theatre . . . Advance mailing of background notes/plot synopsis for each production.
Sponsor \$500	Donor benefits plus . . . Special Musical Excursion . . . Invitation to a Spring Dress Rehearsal at the Masonic Auditorium.
General Director's Circle \$1,000	The General Director's Circle serves to recognize those generous contributors who play a vital role in nurturing MOT's stature as one of Detroit's premier cultural institutions and as one of the top ten opera companies in America. For further information about the General Director's Circle and the benefits of membership, please call (313) 874-7864.

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MICHIGAN OPERA THEATRE

David DiChiera, General Director

Announcing the 1988-89 Season

Dame Joan Sutherland returns to Detroit in the title role of a spectacular new production of Bellini's NORMA.



THE BALLAD OF BABY NO. 1

October 7 - 15/Fisher Theatre
Douglas Moore's American verismo opera based on real characters and events in the silent mines of 1890 Colorado. What begins as simple flirtation and profound love concludes in a collapsed fortune, despair and death. Opera melodrama at its best with an all star cast featuring Cheryl Parrish, Timothy Noble and Cynthia Munzer. Sung in English.

Photo taken in Detroit circa 1985



Cheryl Parrish

KISS ME, KATE

October 31 - November 6/Fisher Theatre
Celebrate the 40th anniversary premiere of Cole Porter's knock-out musical based on Shakespeare's *Taming of the Shrew*.

An outstanding cast of singers and dancers in a beloved musical score including Wunderbar, Another Day, Another Show, Brush Up Your Shakespeare, So in Love, and more!

Photo taken in Detroit circa 1981



Timothy Noble

THE PIRATES OF PENZANCE

November 11 - 20/Fisher Theatre
Oh goodie, goodie, goodie — the Fisher will come alive with the sweet strains of this accomplished duo Mr. Gilbert and Mr. Sullivan with one of their cottage works. Hollywood's funny man, and winner of several Mel Brooks films, Zali Kesler sing the picture of being the "very model of a modern Major-General". Don't miss this "weddy-British" swashbuckler operetta. And leave your ma and crumpet at home.



Zali Kesler

NORMA

April 15, 19, 22/Masonic Temple
Legendary Dame Joan Sutherland returns to Detroit for one of her most acclaimed roles as Bellini's High Priestess of the Druids. A brilliant four-act opera musical score and libretto set against the Roman occupation of ancient Gaul, featuring the celebrated aria Canto Diva, the powerful Act 1 duo Cito, di quel sei fu vittima and the famed duet of Act II, Mica. O Norma. Acclaimed Maestro Richard Borynigo will lead the musical forces through one of the most famous bel canto operas ever written. Sung in Italian with English Surtitles. A NEW PRODUCTION WITH OPERA PACIFIC.



Dame Joan Sutherland

THE MARRIAGE OF FIGARO

April 29, May 3, 6/Masonic Temple
One of the best known Mozart comedies written for the stage based on Beaumarchais' popular characters Figaro, Susanna, the Count and Countess. Metropolitan Opera star Benita Valente returns to the Detroit stage for the lyrical Dove solo and Porgi, amor. Sung in Italian with English Surtitles.



Richard Borynigo



Benita Valente

CARMEN

May 13, 17, 20/Masonic Temple
Georges Bizet's highly romantic tragedy of Carmen, the bewitching gypsy girl of Seville Spain, features renowned Romanian mezzo-soprano Cleopatra Gurca in her company debut. Carmen will captivate you with her philosophy:

*For love's a gypsy through and through
He finds that following the rule is hard
If you don't love me, I love you
And if I love you, then be on your guard
Join Carmen, Don Jose and the leading tri-
umvirate of the day, Escamillo in this rousing
finale of the 1988/89 opera season. Sung in
French with English Surtitles.*



Cleopatra Gurca

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Sung in English

Puccini's romantic
LA BOHEME

May 28, June 1 & 4
at 8 p.m.

Sung in Italian
with English Surtitles

All performances at the Masonic Temple

**MICHIGAN
OPERA
THEATRE**

David DiChiera,
General Director

PRESENTS



La Bohème

Sung in Italian
with English
Surtitles

**May 28 - June 4,
1988**

**Masonic Temple
Detroit**

Opera in four acts
Music by **Giacomo Puccini**
Libretto by **Giuseppe Giacosa**
and **Luigi Illica**

*Based on **Scenes de la Vie de Bohème**
by **Henri Murger***

First performance:
Turin, Teatro Regio,
1 February 1896

Conductor: **JOHN DE MAIN**
Director: **ROMAN TERLECKYJ***
Scenery and Properties: **LYRIC OPERA OF CHICAGO,**
made possible by a generous
and deeply appreciated gift
from the late James C.
Hemphill.
Costumes: **MALABAR, LTD.**
Lighting: **MAIDIE O. GREER**
Wigs and Make-up: **DIANE WIESE FOR ELSEN
ASSOCIATES**
Chorus Master: **SUZANNE ACTON**
Stage Manager: **BLYTHE DE BLASIS***

DRAMATIS PERSONAE
(in order of vocal appearance)

Marcello: **ANDREAS POULIMENOS**
Rodolfo: **VYACHESLAV M. POLOZOV***
Colline: **STEPHEN DUPONT***
Schaunard: **RONALD BAKER***
Benoit: **MICHAEL GALLUP**
Mimi: **STEPHANIE FRIEDE**
Parpignol: **THOMAS SHISKOVSKY +**
A Child: **KATIE O'SHAUGHNESSEY**
Alcindoro: **MICHAEL GALLUP**
Musetta: **MARIANNA CHRISTOS**
Customs Officer: **DAVID LUDWIG**
Sergeant: **LAWRENCE FORMOSA**

*denotes MOT debut

†MOT Young Artist Apprentice

Cast subject to change in case of unforeseen exigencies.

La Bohème will be presented with three intermissions.

Surtitles for this production of *La Bohème* are provided by The
Washington Opera. Surtitles by Francis Rizzo.

Michigan Opera Theatre, an equal opportunity employer, is supported in
part by the state of Michigan through the Michigan Council for the Arts,
and the National Endowment for the Arts, a federal agency. ♻️ ♿

La Bohème

SYNOPSIS

Paris in the 1840s.

ACT I: In their cheerless Latin Quarter garret, the near-destitute artist Marcello and poet Rodolfo try to keep warm on Christmas Eve by feeding the stove with pages from Rodolfo's drama. They are soon joined by their roommates — Colline, a young philosopher, and Schaunard, a musician, who brings food, fuel and funds. While they celebrate their unexpected fortune, the landlord, Benoit, comes to collect the rent. Plying the older man with wine, they urge him to tell of his flirtations, then throw him out in mock indignation at his infidelity to his wife. As his friends depart to celebrate at the Cafe Momus, Rodolfo promises to join them later, remaining behind to try to write. There is another knock at the door, the visitor turns out to be a pretty neighbor, Mimi, whose candle has gone out on the drafty stairway. No sooner does she enter than the girl feels faint; after reviving her with a sip of wine, Rodolfo helps her to the door, relighting her candle. Suddenly Mimi realizes she lost her key when she fainted, and as the two search for it, both candles are blown out. In the moonlight the poet takes the girl's shivering hand, telling her his dreams ("Che gelida manina"). She then recounts her life alone in a lofty garret, embroidering flowers and waiting for the spring ("Mi chiamano Mimi"). Rodolfo's friends are heard outside, urging him to join them; he calls back that he will be along shortly. Voicing their new-found rapture ("O soave fanciulla"), Mimi and Rodolfo embrace and slowly leave, arm in arm, for the cafe.

Intermission

ACT II: Amid the shouts of street hawkers, Rodolfo buys Mimi a bonnet near the Cafe Momus and then introduces her to his friends; they all sit down and order supper. The toy vendor Pargpignol passes by, besieged by eager children. Marcello's former sweetheart, Musetta, makes a noisy entrance on the arm of the elderly but wealthy Alcindoro. The ensuing tumult reaches its peak when, trying to regain the painter's attention, she sings a waltz about her popularity ("Quando m'en vo'"). To get rid of Alcindoro she complains that her shoe pinches, sending him off to fetch a new pair. The moment he is gone, she falls into Mar-

cello's arms and tells the waiter to charge everything to Alcindoro. Soldiers march by the cafe, and as the bohemians fall in behind, Alcindoro rushes back with Musetta's shoes — only to face the bill.

Intermission

ACT III: At dawn on the snowy outskirts of Paris, a customs official admits farm women to the city. Late merry-makers are heard within a tavern. Soon Mimi wanders in, searching for the place where Marcello and Musetta now live. When the painter emerges, she tells him her distress over Rodolfo's incessant jealousy ("O buon Marcello, aiuto!"); it is best that they part, she says. Rodolfo, who has been asleep in the tavern, is heard, and Mimi hides nearby although Marcello thinks she has gone. The poet first tells Marcello that he wants to separate from his fickle sweetheart; pressed for the real reason, he breaks down, saying that her coughing can only grow worse in the poverty they share. Overcome with tears, Mimi stumbles forth to bid her lover farewell ("Donde lieta usci"), as Marcello runs back into the tavern on hearing Musetta's laughter. While Mimi and Rodolfo recall past happiness, Musetta dashes out of the inn, quarreling with Marcello, who has caught her flirting ("Addio dolce svegliare"). The painter and his mistress part, hurling insults, but Mimi and Rodolfo decide to remain together until spring.

Intermission

ACT IV: Now separated from their sweethearts, Rodolfo and Marcello lament their loneliness in their garret ("O Mimi, tu piu non torni"). Colline and Schaunard bring a meager meal; to lighten their spirits the four stage a dance, which turns into a mock duel. At the height of the hilarity Musetta bursts in to tell them that Mimi is outside, too weak to come any further. As Rodolfo runs to her aid, Musetta relates how Mimi begged to be taken to her lover to die. The poor girl is made as comfortable as possible, while Musetta asks Marcello to sell her earrings for medicine and Colline goes off to pawn his overcoat, which for so long has kept him warm ("Vecchia zimarra"). Left alone, Mimi and Rodolfo wistfully recall their meeting and their first happy days together ("Sono andati"), but she is

seized with violent coughing. When the others return, Musetta gives Mimi a muff to warm her hands and prays for her life. As she peacefully drifts into unconsciousness, Rodolfo lowers the blinds to soften the light. Schaunard discovers that Mimi is dead, and when Rodolfo at last realizes it, he throws himself despairingly on her body, repeatedly calling her name.

—Courtesy of OPERA NEWS

PLEASE NOTE

■ For your interest and pleasure, please patronize the MOT Guild's Opera Boutique located on the main floor of the theatre, and see the latest cassette tapes, tee-shirts and the new Pavarotti In Detroit concert poster.

■ Coming Up Next With The MOT Guild: "The Second Act" Estate Sales, June 9-11, 23-25.

Spectacular "Era Fashion Show/Dinner" June 29.

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Whether you're a member of the MOT Guild or not, call us today for further details: MOT Volunteer Activities Office, 874-7850.

■ For further information about *La Bohème* and the activities of Michigan Opera Theatre, the 1987/88 season program book is available in the front lobby.

■ The 1987/88 Michigan Opera Theatre Season is presented in cooperation with classical radio station WQRS, FM 105.

■ Looking to volunteer for Michigan Opera Theatre? Give us a call at 874-7850.

COMPANY ACKNOWLEDGEMENTS

■ Special recognition and thanks to the following corporations for their performance sponsorship of *La Bohème*:

USAir, Wednesday, June 1

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■ Additional thanks to Harper Hospital for arranging medical care for the artists of the company and to Hudson's for the Wednesday, pre-opera make-up sessions.

ARTIST PROFILES



RON BAKER (Schaunard) made his professional debut as Marcello for the Central City Opera, and has since performed *The Merry Widow* for Eugene Opera and Kirke Mechem's *Tartuffe* with the Young Artist's Opera Theatre of Greensboro. A recent graduate of the Cincinnati College-Conservatory of Music, Mr. Baker portrayed Malatesta in Western Opera Theatre's *Don Pasquale*, a role he has also sung for San Francisco Opera's Merola Program. Future engagements include *The Rape of Lucretia* for the Banff Center in Canada and *Tartuffe* with Pittsburgh Opera.

Continued on page 3

ARTIST PROFILES CONTINUED



MARIANNA CHRISTOS (Musetta) recently made her European debut as Musetta for Frankfurt Opera, where she will return to sing the title role of *La Traviata*. The Greek American soprano has performed extensively with the companies of Lyric Opera of Chicago, San Francisco, Houston, Santa Fe,

Washington, St. Louis and most recently as Liu in *Turandot* for Cincinnati Opera, and *L'Amico Fritz* and *I Pagliacci* for Hawaii Opera. Following her Detroit appearance, she performs *Mefistofele*, *Pagliacci*, *Madama Butterfly*, *La Boheme* and *Il Tabarro* for the companies of NYC, Tulsa, Orlando and Arizona.



JOHN DeMAIN (conductor) returns to MOT following last season's successful productions of *Orpheus in the Underworld* and *Porgy and Bess*. Maestro DeMain has served as the Music Director for the famed Houston Grand Opera since 1979, where he has conducted all of the standard opera and musical theatre repertory in addition to the world premieres of *Nixon in China*, *Akhmaten* by Philip Glass, *Willie Stark* and Leonard Bernstein's *A Quiet Place*. He received both a Grammy Award and the Grand Prix du Disque for his RCA recording of *Porgy and Bess* and an Emmy Award nomination for the 1986 PBS telecast of Joplin's *Tree-Monisha*. In addition to his American and European guest conducting, Maestro DeMain serves as Artistic Director of Opera Omaha's new fall festival. Future engagements include *Otello* and the world premiere of *Glass' The Making of the Representative from Planet 8* for Houston, and a revival of *The Crucible* for American Opera Center in NYC.

STEPHEN DUPONT (Colline) has made recent successful debuts with major opera houses, including the Metropolitan, Greater Miami, Canadian Opera, Paris, Cologne, Hamburg, Glyndebourne, Teatro La Fenice and in a new production of *Don Giovanni* for La Scala. He created the role of Godoy in the world premiere of Menotti's *Goya*, which was telecast on PBS' "Great Performances," and made his Carnegie Hall debut under the baton of Riccardo Muti and the Philadelphia Orchestra. Next season he returns to the Met for *Aida* and *Carmen*, and to Paris Opera in *Rigoletto*.



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STEPHANIE FRIEDE (Mimi) made her professional opera debut in 1978 with Michigan Opera Theatre's production of *Madame Butterfly*, and has subsequently enjoyed international acclaim at the Netherlands Opera in the title role of *Cendrillon*, Micaela in *Carmen* at Opera de Nancy and *L'Elisir d'Amore* for the Stuttgart Opera. Recently Miss Friede made her Canadian debut as Juliette in *Romeo et Juliette* for the Manitoba Opera, followed by Micaela in Dayton and her first *Manon* for the opera companies of Virginia and Houston. Additional credits include a successful debut with Riccardo Muti and the Philadelphia Orchestra at Carnegie Hall, the American premiere of *Il Viaggio A Reims* for Opera Theatre of St. Louis and *The Rakes Progress* for the Chautauqua Festival. Future engagements include *Carmen* for Houston and *Manon* in Omaha.

MICHAEL GALLUP (Bennoit/Alcindoro) has performed throughout North America, including the opera companies of Portland, Seattle, San Diego, Los Angeles, Dayton, Long Beach, San Antonio and Western Opera Theatre. Most recently he performed with the Los Angeles Opera Music Center productions of *The Mikado*, *Otello*, *La Cenerentola* and *A Midsummer Night's Dream*. He has appeared in concert with the symphony orchestras of Denver, Los Angeles, Oregon and has recorded Rossini's *Sins of My Old Age* and the Brahms *Liebesslieder* for Nonesuch Records. Mr. Gallup also performed the roles of Ferrando in MOT's *Il Trovatore* and Frank in *Die Fledermaus*.



VYACHESLAV M. POLOZOV (Rodolfo) came to international attention in May 1986, when he won First Prize in the Fifth Worldwide Madame Butterfly Competition in Tokyo, and then announced his intention to live in the United States. Mr. Polozov, a native of the Ukrainian Soviet Republic, was until recently, a leading tenor with the Minsk



Opera and the Bolshoi Opera. He made his North American debut in 1986 with the Pittsburgh Symphony concert version of *Tosca*, followed by *La Boheme* with the Lyric Opera of Chicago, *The Tsar's Bride* for The Washington Opera and *Madama Butterfly* at the Metropolitan Opera. Other credits include *La Scala*, *Rome Opera*, *Andrea Chenier* at Carnegie Hall, *Macbeth* at the Met and a future debut at San Francisco Opera in *La Gioconda*, followed by *Pique Dame* in Washington.

ANDREAS POULIMENOS (Marcello) returns to MOT following the productions of *Don Giovanni*, *Joan of Arc*, *La Boheme* and *Madame Butterfly*. Additional credits include the opera companies of Boston, Toledo, Memphis, Mobile, Orlando, Dayton and Grand Rapids. He recently performed *Il Barbiere di Siviglia* in Switzerland and will return as the Count in *The Marriage of Figaro*. Next season, Mr. Poulimenos begins a one-year house contract with Saarbrücken Opera in West Germany to sing leading baritone roles including Tonio in *I Pagliacci* and Escamillo in *Carmen*.



ROMAN TERLECKYJ (director) has served as the Artistic Administrator for The Washington Opera since 1982, where he has directed *Semele* and Offenbach's *Christopher Columbus*. Other directing credits include *The Merry Widow* for the Dayton Opera, *Suor Angelica* for Philadelphia Opera, *La Boheme* for Berlin Opera, *Madame Butterfly* for Central City, and *Porgy and Bess* for both Columbus and Connecticut Grand Opera, in addition to the new Spoleto Festival of Melbourne. Mr. Terleckyj began his opera career with Michigan Opera Theatre in 1971, and has served as the directing assistant to famed composer Gian Carlo Menotti for the past six seasons. Future productions include *Macbeth* for Central City Opera, *Porgy and Bess* for Connecticut, *Lucia di Lammermoor* and the double bill of *The Impresario* and *Abu Hassan* for Washington Opera.



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MICHIGAN OPERA THEATRE ORCHESTRA

VIOLIN I

† Charlotte Merckson
Concertmistress
† Alice Sauro
† Marla J. Smith
† Ann H. Connell
† Randolph Margitza
Kathleen Ferris
James Kujawski
Mary Margaret St. John
In Jin Kim
Richard Evich

VIOLIN II

† Victoria Haltom
Principal
† Ruth Monson
† Brooke Koptmazian
† Angelina Carcone
Laura Paolini
Constance Markwick
Zeljka Milicevic
Joanne Mahebashian

VIOLA

† Henry Janzen
Principal
† Mark Muller
† Robert L. Oppelt
Ann Bellino
James Greer
Barbara Corsato

VIOLINCELLO

† Nadine Deleury
Principal
† Diane Bradesen
† Minka Christoff
Paul Willington
Karen Wingerl

CONTRABASS

† Derek Weiler
Principal
Gregg Powell
Paul Bresciani
Steve Soyonchuk

FLUTE

† Pamela J. Hill
Principal
Wendy Hohmeyer
Mary Scudder, Piccolo

OBOE

† Ann Augustin
Principal
Carolyn Hahnke
† Carolyn Guither, English horn

CLARINET

† Brian Bowman
Principal
† James Forgey

BASS CLARINET

Jane Carl

BASSOON

† Kirkland D. Ferris
Principal
† Christine M. Prince

HORN

† Susan Muller
Principal
† Carrie Banfield
Christine Chapman
Alisa Oliver

TRUMPET

† Gordon E. Simmons
Principal
Carolyn Bybee
Charlie Lea

TROMBONE

† Maury Okun
Principal
† Gregory D. Near
John Upton

TIMPANI

† Gregory White

PERCUSSION

† John F. Dorsey

HARP

† Patricia Terry-Ross

ON-STAGE BAND

PICCOLO

Kathy Course

Carol Perkins

TRUMPET

Charles Larkins
Brian Moon

PERCUSSION

David Taylor
Keith Clayes

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Theatre Orchestra.

Detroit Federation of Musicians,
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MICHIGAN OPERA THEATRE CHORUS

Gregory Bryant
Collin McNeil
Diane Aron-Calhoun
Rebecca L. Cullen
Michaelle Dianne
Lee A. Ekstrom
Elizabeth Evans
Louise A. Fisher
Lawrence Fornosa
Yvonne Friday
Eric Gardner
Mary E. Grivas
Roxythe L. Harding Jr.
Donald B. Hart
John Heft
Glen Holcomb
Terrence Horn
Aaron Hunt
Joan Irwin
Clarence Jones
Lynn E. Kasch
Mary Kay Kintlen
Ray Litt
David Ludwig
Rob Morris
Richard Mox
Anthony Noto
Nancy Jannette O'Keefe
Peggy O'Shaughnessey
Jennifer Oliver
Jan Phillips
Patricia Flarabon
Roderick Reese
John Riley
Mary Robertson
† Jane Schoonmaker Rodgers
† Paul Sahuc
John Schmidt
† Thomas M. Shiskovsky
Jean Slaughter
Barbara J. Smith
Judith Szefl
Grace Ward
Herbert Whitby
† Jim Wilking
Elizabeth Wingerl
† Lesley Susan Wright
Mel Vanderbrug
* MOT Vocal Apprentice

CHILDREN'S CHORUS

Carla Victoria Corace
Caroline de Fauw
Deborah de Fauw
Michael de Fauw
Sutton Foster
Lissa Goldberg
Andrew Harrison
Leigh Alexandra Janalla
Sean Patrick Janalla
Christopher Jones
Andrew Nagrani
George Nagrani
Joshua Neds-Fox
Katie O'Shaughnessey
Katherine Schmidt

ADDITIONAL LA BOHEME PRODUCTION STAFF

Georgianna Fischer
Wig and Make-up Assistant
Mark Sanchez
Costume Ironer
Jennifer Stiles
Stage Management Intern

Michigan Opera Theatre AT A GLANCE

MISSION

A major, non-profit opera company committed to producing the finest in grand opera, operetta and musical theatre productions for the Detroit metropolitan community and state of Michigan.

FOUNDED

Established in 1962 as the Overture To Opera, an educational touring arm of the Detroit Grand Opera Association. In 1970, the company moves permanently to The Music Hall Center and begins restoration; by 1971, Michigan Opera Theatre presents its premiere season. In 1985, MOT moves its administrative offices to the New Center Area and begins annual seasons at both Fisher Theatre and Masonic Temple. Michigan Opera Theatre's general director and founder is Dr. David DiChiero.

1987/88 SEASON REPERTORY

Falstaff, Man of La Mancha, Kismet, Il Trovatore, Die Fledermaus, La Boheme and a Gala Benefit Concert featuring Luciano Pavarotti.

COMPANY OPERATING BUDGET \$5.1 MILLION

Revenue derived from a variety of sources, including season subscription and single ticket sales, private donations, foundations and corporate support, and through state and federal funding. Michigan Opera Theatre is a registered not-for-profit charity.

SUBSCRIPTION/DONOR BASE

Estimated to be more than 9,600 subscribers for the 1987/88 season; more than 4000 individual donors.

NATIONAL RANKING

Ninth largest in the United States based on operating budget (out of more than 100 companies) and seventh largest based on paid audience attendance.

ADMINISTRATION & BOARD COMMITTEES

A full time, professional staff of arts administrators, governed by a 35 member Board of Directors and 260 member Board of Trustees.

COMMUNITY PROGRAMS

A full time, professional program, of on-going entertainment for young audiences and families, adult programs including musical revues, one act operas, programs and activities for the disabled, presented both locally and state-wide including full length touring opera productions.

MOT ORCHESTRA

All musicians are trained professionals registered with the Detroit Federation of Musicians, Local #5.

APPRENTICE PROGRAM

Annual training program for gifted and talented singers, pianists, stage managers, directors in all areas of technical production; apprentices are recruited nationally.

SUPERNUMERARIES

John Angry	Nancy L. Lord
Roland Aragona	Jim Molinari
Howard Bowman	Arthur Orland
Emmett Bremer	Ilse Orland
For Farley	Austin Perrotta
Irmgard Granelli	Susan Perrotta
Leon Hochman	Kate Rutherford
Sharon Hochman	Andres J. Scaglia
Cassarnell Holcomb	Charles Schimmel
Rita James	Nancy I. Schimmel
Bruce T. Leitman	William P. Schimmel
Susan Leitman	Alan Sorscher
Al Lewallen III	Jim Szolony
Barbara Lewallen	Margaret Wimmer
Zeynep Gunduz Underm	Alan Wisniewski
Dave Llewellyn	Sally Wisniewski

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We Can't Face The Future Without You!

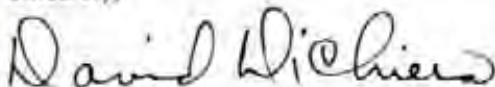
A Message From The General Director:

I have always thought collectively of our many supporters, our board and our staff as the MOT Family — and how that family has grown these past seventeen years! Now one of the top ten opera companies in the nation, Michigan Opera is able to continue in its mission of excellence only through the generous support of thousands of individuals, corporations, and foundations.

That support made tonight's performance possible — because ticket sales cover only half of our operating costs, even when every performance sells out. In addition, these gifts provide the dollars to bring opera and musical education to over 300 classrooms and community centers all around the state. Thanks to you, we are able to provide these community services to the young and old, the disadvantaged, city and country dwellers, opera buffs and Broadway fans.

Joining the MOT family makes a statement about commitment — commitment to the quality of life in our communities and to our future artistic legacy in Michigan. An investment in Michigan Opera Theatre is an investment in our cultural heritage. I can think of no better legacy to leave our children than that of creative artistic excellence which can challenge them to dream impossible dreams. Won't you help?

Sincerely,



David DiChiera
General Director



Photo: Prazni and Vignone

P.S. The National Endowment for the Arts has awarded MOT a challenge grant which partially matches new and increased gifts. We need just \$20,000 more to activate the grant. Your gift now will help us meet the challenge.

Select the membership level that's right for you.

In addition to the satisfaction of helping Michigan Opera grow, a number of special benefits are available to our valued donors:

Contributor \$25	BRAVO newsletter . . . A tax deductible receipt.
ENCORE CLUB \$50	Contributor benefits plus . . . Personalized listing in our Season Program Book . . . Priority Mailing for all subscription series tickets . . . Invitations to Special Theatre Afterglows, Opera-To-Go Parties, Trips, Sales and more.
Patron \$100	Encore Club benefits plus . . . Invitations to Gala Opening Night Dinners and MOT's premier Spring Opera Ball.
Donor \$250	Patron benefits plus . . . Invitation to a Fall Dress Rehearsal at the Fisher Theatre . . . Advance mailing of background notes/plot synopsis for each production.
Sponsor \$500	Donor benefits plus . . . Special Musical Excursion . . . Invitation to a Spring Dress Rehearsal at the Masonic Auditorium.

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\$1,000** The General Director's Circle serves to recognize those generous contributors who play a vital role in nurturing MOT's stature as one of Detroit's premier cultural institutions and as one of the top ten opera companies in America. For further information about the General Director's Circle and the benefits of membership, please call (313) 874-7864.

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MICHIGAN OPERA THEATRE

David DiChiera, General Director

Announcing the 1988-89 Season

Dame Joan Sutherland returns to Detroit in the title role of a spectacular new production of Bellini's NORMA.



THE BALLAD OF BASIL

October 7 - 15/Fisher Theatre
Douglas Moore's American western opera based on real characters and events in the silver mines of 1890 Colorado. What begins as simple lust and profound love concludes in a collapsed fortune, despair and death. Opera melodrama at its best with an all star cast featuring Cheryl Parris, Timothy Noble and Cynthia Munzer. Sung in English.
First time in Detroit since 1960.



Cheryl Parris



Timothy Noble



Zale Kessler

KISS ME, KATE

October 21 - November 8/Fisher Theatre
Celebrate the 40th anniversary premiere of Cole Porter's knock-out musical based on Shakespeare's *Taming of the Shrew*. An outstanding cast of singers and dancers in a beloved musical score including *Wanderlorn*, *Another Op'nin'*, *Another Show*, *Brush Up Your Shakespeare*, *So In Love*, and more!
First time in Detroit since 1981.

THE PIRATES OF PENZANCE

November 11 - 20/Fisher Theatre
Oh gaudie, gaudie, gaudie — the Fisher will come alive with the sweet strains of this accomplished duo Mr. Gilbert and Mr. Sullivan with one of their vintage works. Hollywood's funny man, and veteran of several Mel Brooks films, Zale Kessler sings the praises of being the "very model of a modern Major-General". Don't miss this "wacky-funish" washbuckler operetta. And leave your tea and compots at home.

NORMA

April 15, 16, 22/Masonic Temple
Legendary Dame Joan Sutherland returns to Detroit for one of her most acclaimed roles as Bellini's High Priestess of the Druids. A brilliant tone-deaf musical score and libretto set against the Roman occupation of ancient Gaul, featuring incomparable aria *Casta Diva*, the powerful *Adiù*, *I Mio Dio*, di gallop to, *vittima* and the famed diatribe of *ACT II*. *Mia, O Norma*. Acclaimed Maestro Richard Bonynge will lead the musical forces through one of the most famous bel canto operas ever written. Sung in Italian with English Surtitles. A NEW PRODUCTION WITH OPERA PACIFIC.



Dame Joan Sutherland



Richard Bonynge

THE MARRIAGE OF FIGARO

April 29, May 3, 6/Masonic Temple
One of the best known Mozart comedies written for the stage based on Beaumarchais' popular character Figaro. Susanna, the Count and Countess. Metropolitan Opera star Benita Valente returns to the Detroit stage for the lyrical *Dove sono* and *Forgi, amore*. Sung in Italian with English Surtitles.



Benita Valente

CARMEN

May 13, 17, 20/Masonic Temple
Georges Bizet's highly romantic tragedy of Carmen, the bewitching gypsy girl of Seville Spain, features renowned Romanian mezzo-soprano Cleopatra Ciurcu in her company debut. Carmen will captivate you with her philosophy:
*For love's a gypsy through and through,
He finds that following the rules is hard.
If you don't love me, I love you,
And if I love you, then be on your guard!*
Join Carmen, Don Jose and the leading tenor of the day, Escamillo in this exciting locale of the 88-89 opera season. Sung in French with English Surtitles.




Cleopatra Ciurcu

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Pavarotti

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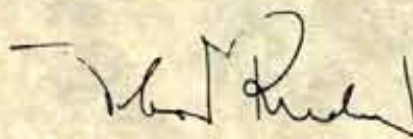


Today's gathering is not just another concert, today we witness a significant moment in the cultural history of Detroit. Luciano Pavarotti will perform before over sixteen thousand area residents as well as over four thousand guests from all over the United States and Canada.

A large segment of our audience tonight was attracted to this concert by the popularity of the artist's recordings. I am convinced that this evening's performance will eventually bring most of them to Opera for the first time. Luciano Pavarotti is actually "pioneering" my belief that we are enlarging operatic audiences across the country.

My sincere gratitude goes to the staff of Michigan Opera Theatre and its talented General Director David DiChiera. Many thanks to the team at Ford Motor Company and the personnel at Joe Louis Arena.

I trust you will enjoy this afternoon's presentation.



Tibor Rudas

LUCIANO



PAVAROTTI



LUCIANO



PAVAROTTI

TENOR

The world cheers this great artist at his every appearance in opera, in recital, with orchestra, on television and most recently in motion pictures. His impact has broadened the horizons of classical music and brought untold numbers of new fans to the art. His unique personality and individual qualities have reached and touched countless audiences throughout the world on stage and in concert; his recordings, each and every one, are best sellers; his frequent television appearances include master classes, documentaries and talk shows in addition to opera and recital programs; and finally his first motion picture, Metro-Goldwyn Mayer's *Yes, Giorgio*, have added to his musical renown, and which, combined with his extra-musical interests such as tennis, painting and horsemanship, among others, have made his name a household word.

Born in Modena, Italy, where he now resides with his wife and three daughters, and naturally possessed of a beautiful tenor voice, Luciano Pavarotti nevertheless decided to become a teacher and entered the *Schola delle Magistralle* on leaving preparatory school to start his training. It was there that he met his future wife, Adua, and they qualified together. After two years of teaching, he decided to become a professional singer, to the great joy of his father who had always hoped that his son would become an operatic tenor.

He first studied with Arnigo Pola and then with Campogalliani. In 1961 in Reggio Emilia, he won the *Concorso Internazionale* and made his operatic debut there in *La Boheme*. He made an immediate impression on the Italian operatic world and was engaged to sing in theatres all over Italy.

It was in 1963 that Pavarotti was first heard outside Italy, and it was a very busy and important year for him. He appeared as Edgardo in *Lucia*, a role which he has made particularly his own, in Amsterdam and other cities in Holland. Then came appearances in Vienna and Zurich, and in September of that year, he substituted for an ailing Di Stefano at London's Convent Garden in *La Boheme*, conquering the British public with his performance. He made his first television appearances at that time, and at the end of the year sang for the first time in Spain, Poland, Hungary and Czechoslovakia.

In 1964, he returned to Great Britain to sing *Idamante* in Idomenos at the Glyndebourne Festival, and then proceeded to sing in most of the major European Opera Houses. Following his North American debut in 1965, he went on the Sutherland-Williamson tour of Australia where critics compared the Pavarotti voice with the greatest tenors of the past and were deeply impressed by his musicianship and the warm sonority of his voice. When he returned home to Italy that year, his home town of Modena awarded him the "Principessa Carlotta" prize for his great contribution to the arts.

1966 was the year of his debut at Milan's famed La Scala, as Rodolfo in *La Boheme*, conducted by Herbert von Karajan. In addition to performances in Capulet's ed Montecchi, Pavarotti was chosen by Karajan to sing the tenor part in a performance of the *Verdi Requiem* to honor the centenary of the birth of Toscanini. This was also the year in which Parma, the home of the most critical opera-goers in the world, awarded him the coveted *Verdi d'Oro* honor.

In addition to the complete opera recordings, most recent of which are *La Traviata* and *La Sonnambula*, both with Dame Joan Sutherland, a second complete *Un Ballo in Maschera*, and a *Mefistofele* was released in the Fall of 1983 featuring Mirella Freni and Montserrat Caballe, Mrs. Pavarotti has recorded the *Verdi Requiem* and the magnificent Singer's Aria in the award winning London Records release of Strauss' *Der Rosenkavalier*, a brief but telling moment, and one which Luciano Pavarotti has now sung in performance at New York's Metropolitan Opera, Hamburg's Staatsoper and in the Grosses Festspielhaus in Salzburg.

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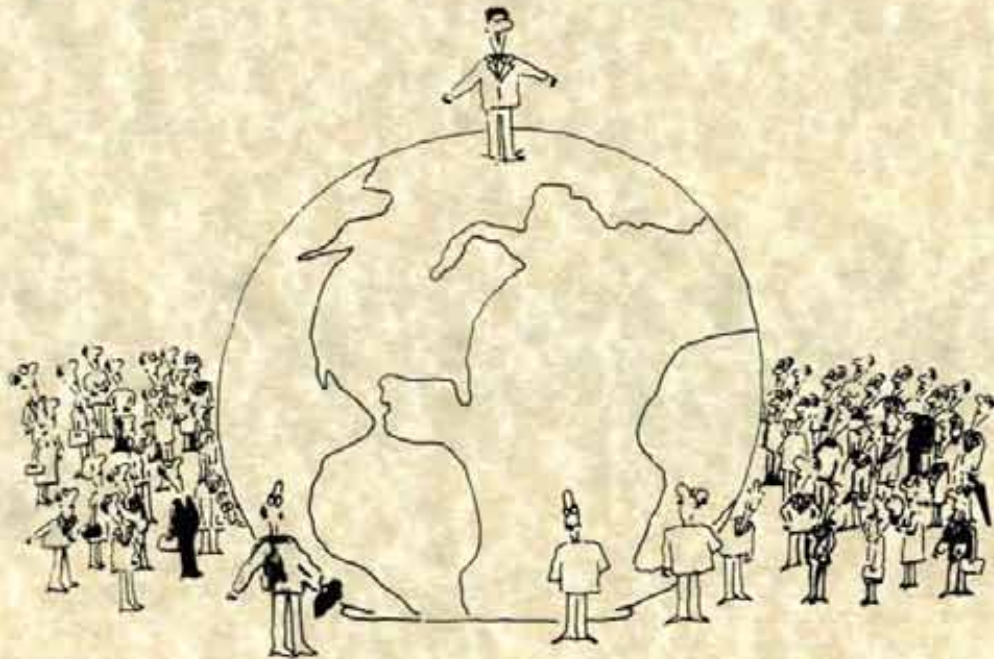
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PROG

Luciano Pavarotti

Tenor

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Overture to VESPRI SICILIANI Verdi

II
"Quanto e bella" from L'ELISIR D'AMORE Donizetti
"Una furtiva lagrima" from Donizetti
L'ELISIR D'AMORE

III
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IV
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INTERMISSION

Andrea Griminelli

Flute Soloist

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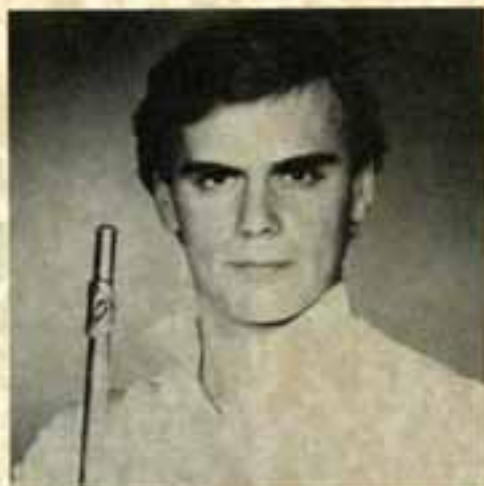
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ANDREA GRIMINELLI

Andrea Griminelli was born in Correggio on December 13, 1959, and began his study of the flute at the age of ten. With a diploma from the Conservatory in Reggio Emilia and further study in Paris and Nice with Christian Larde and Andras Adorjan, Mr. Griminelli won a series of competitions culminating with one at the Paris Conservatory which earned him graduate study with Jeane-Pierre Rampal. Since the days when Rossini was director, no Italian had won such a competition at the Conservatory.

With a degree in banking and a year's teaching of flute at Ferrara behind him, Mr. Griminelli embarked on a performing career which has already encompassed over two hundred concerts at festivals and music centers throughout Europe, including Yugoslavia and a tour of Israel. He has appeared as soloist with I Solisti Veneti, the Orchestra of Caen and the Chamber Orchestra of Peking, in addition to recorded concerts with RAI, Radio France and the BBC.

Mr. Griminelli has toured extensively with Luciano Pavarotti in the United States for two seasons, including an historic live television performance from New York's famed Madison Square Garden. He will soon return to the U.S. for additional concerts with Mr. Pavarotti, as soloist with orchestras and for solo recitals.

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After the Opera

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PROGRAM NOTES

Overture to I VESPRI SICILIANI ("The Sicilian Vespers") Giuseppe Verdi **(Born October 10, 1813, in Le Roncole; died January 27, 1901, in Milan)**

In February, 1852, Verdi contracted to write an opera for performance during the great exposition to be held in Paris in 1855. The subject of the libretto he was given could hardly have been less appropriate for a famous Italian composer writing his first opera for Paris. It is the story of the bloody uprising of the Sicilian people against the oppression of the French occupiers of their island, on Easter Monday in 1282.

There were countless difficulties and delays in the preparation of the production. In an incident that could itself be the subject of an opera, the leading soprano disappeared from rehearsals for a month and was found to have gone off with her lover. Verdi, furious, asked to be relieved of his contractual obligations saying, "Circumstances have made my position in France too difficult. It would be much better for me to be unknown than badly known." Nevertheless, the opera had its premiere on June 13, 1855, and was so great a success that it was given fifty more performances.

"Quanto e bella" and "Una furtiva lagrima" from **L'ELISIR D'AMORE**

Gaetano Donizetti

First produced in Milan in 1832, L'ELISIR D'AMORE is beloved as one of the greatest comic operas, and the role of Nemorino is a favorite of all tenors. The role allows them the rare opportunity of playing a truly comic role, winning the girl and singing "Una furtiva lagrima." The story is a pastoral one and concerns the wooing of Adina, the beautiful and elusive heroine, by Nemorino, a naive and gullible country lad. In his first aria, "Quanto e bella," he watches Adina reading the story of Tristan and Isolde to the peasantry. How beautiful and dear she is! She is so cultivated and she can read — how can he ever hope to impress her? A quack doctor arrives in the town and sells the gullible Nemorino a love potion which he says is the same as the legendary Isolde's, but is in reality wine. The wine of course gives him the courage to court Adina and the comedy spins out. Nemorino's second aria, "Una furtiva lagrima" occurs in the final act. Although he does not yet know it, his rich uncle has died leaving him a fortune. The village girls are suddenly wooing him, and of course he believes this is due to his magic elixir of love. Adina, seeing this sudden popularity, is suddenly hurt; and Nemorino, noticing the tear on her cheek, knows that she loves him in return.

"Dance of the Blessed Spirits" from ORFEO ED EURIDICE

Gluck

Written for the 1774 production of ORFEO ED EURIDICE in Paris, this ballet music depicts the peace and serenity of the Elysian Fields as Orfeo meets his beloved Eurydice to bring her back to the world of the living.

"Flight of the Bumble Bee" from THE TALE OF TSAR SULTAN

Rimsky-Korsakov

The TALE OF TSAR SULTAN was written in 1899 and produced the following year in Moscow. This famous excerpt depicts the tale of the hero's son, Prince Guidon, who changes himself into a bee in order to punish his enemies with his sting.

"QUANDO LE SERE AL PLACIDO" from LUISA MILLER

G. Verdi

First produced in 1849, the evil Count has imprisoned Luisa's father but promises to save his life if she will write a letter denying that she ever loved Rodolfo. Rodolfo reads the letter and sings:

When at evening in the calm of light of the starry sky we held hands and looked into space — oh, she betrayed me. When in quiet ecstasy her angelic voice said, "I love only you" oh, she betrayed me.

Prepare the altar or the grave for me. I abandon myself to fate, without fear, desperately. I cannot even look up to heaven, which becomes hell without her.

Overture to NABUCCO

Verdi

NABUCCO, an abbreviated Italian form of the name Nebuchadnezzar, is the title of the third of Verdi's twenty-six operas, the first with which he won wide success. In 1834, his very first opera, OBERTO, showed such promise that he got three more commissions, but his second opera, UN GIORNO DI REGNO was hissed at its premiere in 1840. Then illness claimed the lives of his wife and two small children, difficulty with the faculty made his work as Director of the Busseto Conservatory intolerable, and he decided never to write another note. However, his imagination was fired by the libretto for NABUCCO, which was based on the Old Testament story of the Babylonian King's oppression of the ancient Jews. At its first performance, at La Scala in Milan on March 9, 1842, NABUCCO was a great success and the third-act chorus of the Jews, "Va, pensiero, sull'ali dorate" ("Go, thought, on golden wings"), so stirringly reflected the emotions of the Italian people struggling for independence from the Austrian Emperor that it became a great Italian political and patriotic anthem. As was often the case, the Overture was composed at the last moment before the first performance. The musical idea that opens the work represents the strength of the Jews before their Babylonian persecutors. The rest is a medley of the big tunes from the opera, with a prominent place given to the soon-to-be-famous "Va, pensiero".



“Lamento di Federico” from L'ARLESIANA

L'ARLESIANA, based on Alphonse Daudet's famous drama, was first produced at the Teatro Lirico in Milan in 1897 and was the opera that Caruso had his first great success in. Federico sings “I want to sleep, to forget my cares, to forget everything, but it is a useless struggle, for I always see your sweet face and have no peace. Why such suffering? Why do you hurt me so?”

MAMMA

Bixio

Mamma, I am so happy to be returning to you. Mamma, for you alone I sing. Mamma — but you are my loveliest song. You are life itself and while life shall last I shall not leave you again. Mamma, for you alone I sing.

RONDINE AL NIDO

De Crescenzo

A friendly swallow has returned, as she does every year on the same day. But love, once it has flown, never returns. I am sad and lonely; you cross no seas and mountains to return. You were my whole life. You left, but not to return.

LOLITA

Buzzi-Peccia

My love, my love, my yearning heart would sing its song to you and describe its tears and sighs, the torments that only Lolita can soothe. Tarry no longer, for I would kiss you again. Come, beloved Lolita, come, for without you I shall die.

“CARMEN FANTASY” (Arranged by Francis Borne)

Bizet

This is a fantasy of the themes from one of the world's most famous and beloved operas CARMEN, written by Georges Bizet. It has been arranged for flute and orchestra by Francis Borne.

AMOR TI VIETA from FEDORA

Giordano

FEDORA was first performed in Milan in 1898, with a libretto by Arturo Colautti, after Victorien Sardou. The beautiful Princess Fedora attempts to charm Count Loris, with the hope of finding proof that he murdered her fiancé. Loris falls in love with her, and in Act II, Scene 8, tenderly sings of the paradox of love:

“Love prevents you from not loving. Your raised hand, while rejecting me, seeks to take mine. Your eyes answer, ‘I love you;’ if your lips say, ‘I will not love you!’”

VESTI LA GIUBBA from I PAGLIACCI

Leoncavallo

I PAGLIACCI, premiered in Milan in 1892, was Leoncavallo's single masterpiece, and made the composer famous throughout Italy. In addition to its intrinsic quality, it stands as one of the best-known examples of the late 19th century operatic movement known as ‘verismo’, which sought the realistic depiction of the lives of people at the lower end of the social spectrum.

In PAGLIACCI, which is about a troop of strolling players, Canio, a clown, learns that his beautiful wife, Nedda, whom he adores, is in love with another. Though crushed by the revelation, Canio must go “on with the show;” as he puts on his clown suit and make-up, he laments in “Vesti la giubba” that he must make the public laugh while his own heart is breaking.

Overture to SEMIRAMIDE

G. Rossini

Semiramide was written for the Carnival of Venice and was first produced there at the Teatro La Fenice on February 3, 1823. The story of the Babylonian Queen Semiramis, who reigned about 800 B.C., has inspired more than thirty operas. As it is told in this one, SEMIRAMIDE, with the help of her lover, Prince Assur, has slain the King and now rules the land. When she meets the warrior chieftain Arsace, she falls in love with him, unaware that he is her son. At the height of a victory celebration, the tomb of the dead King opens, his ghost emerges and declares that Arsace shall be the new ruler. Prince Assur springs at Arsace with a drawn dagger, but the Queen throws herself in his path and is slain. Arsace, in turn, kills Assur, and the King's prophecy is fulfilled.

The Overture to SEMIRAMIDE is a dramatic, symphonic composition based on themes from the opera.

CHITARRA ROMANA

Di Lazzaro

My lonely heart, disappointed in love, will sing in the shadows. O Roman guitar, accompany my song

LA MIA CANZONE AL VENTO

Bixio

Wind! Wind! Carry me away with you! Together we will reach the firmament where stars blaze in their hundreds. You know how I suffer, tell her that I love her still. Wind! Wind! Carry me away with you.

NON TI SCORDAR DI ME

De Curtis

Do not forget me; my life is bound up in you. I love you more and more, my dreams are always of you. Do not forget me!

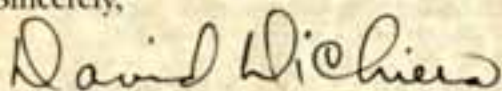
THE EXCITEMENT CONTINUES!

I am so pleased that you are sharing with us what is truly a magnificent finale to Michigan Opera Theatre's Spring Grand Opera Season. Mr. Pavarotti's appearance is without a doubt the most eagerly anticipated musical event of the season. But next season, I am equally pleased that we can bring to you yet another great operatic legend. Dame Joan Sutherland returns to the Detroit stage in one of her most acclaimed roles—the title role of Vincenzo Bellini's towering masterpiece, *Norma*.

In addition to *Norma*, next season will bring you five great operatic and musical theatre works—*Carmen*; *The Marriage of Figaro*; *The Ballad of Baby Doe*; *Kiss Me, Kate*; and *The Pirates of Penzance*. You will find these works so powerful and provocative, so witty and entertaining, so beautiful and beloved, that today they stand as classics. Along with Dame Joan, we will host a variety of international and American artists, including Benita Valente, Cleopatra Ciurca, Timothy Noble, Cheryl Parrish, Cesar-Antonio Suarez, and many others.

I urge you to join the nearly 10,000 other Michigan Opera Theatre subscribers and musical theatre lovers and guarantee your seats by subscribing to our 18th anniversary season. Whether you're a newcomer or a veteran of seventeen seasons like me, you won't want to miss a single performance in our upcoming season. Please contact our ticket services office at (313) 874-SING for a free brochure. I look forward to seeing you at the opera.

Sincerely,


David DiChiera
General Director



The Ballad of Baby Doe
October 7-15

The Pirates of Penzance
November 11-19

The Marriage of Figaro
April 29, May 3 and 6

Kiss Me, Kate

Norma

Carmen

October 21-29

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