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1989/1990 SEASON

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MICHIGAN
OPERA
THEATRE

LES MISÉRABLES
HANSEL AND GRETTEL
SWAN LAKE
DON GIOVANNI
LA TRAVIATA
ROMÉO ET JULIETTE

"MICHIGAN OPERA THEATRE A 'MAJOR LEAGUE' C



A scene from Act III of *Norma*, a new production built in cooperation with Opera Pacific, starring Dame Joan Sutherland in her final performances of the title role.

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Norma 1988. John Pascoe director and designer. Photo: Valerie and Prasad.

CONTENDER™

—ANN ARBOR NEWS

CONTENTS

Foreword	4
Season Welcome from David DiChiera, General Director	5
The 1988/89 Season Photo Album	6
Michigan Opera Theatre: A Brief History	49
A New Home for Michigan Opera Theatre	50
Administration and Production Staff	52
The Michigan Opera Theatre Board of Directors and Trustees	53
The 1989/90 Season: Diary of Performances	54
The 1989/90 Season: Cast, Synopses, Repertory Notes	55
Les Miserables Artistic Team	56
<i>Before It Was A Musical</i>	56
Synopsis	57
Alain Boublil and Claude-Michel Schonberg	58
Hansel and Gretel Cast	59
<i>Once Upon A Time</i>	59
Synopsis	60
Which Witch is Which	62
Engelbert Humperdinck	63
Swan Lake Cast	64
Cleveland Ballet's <i>Swan Lake</i>	64
Synopsis	65
Dennis Nahat and Peter Ilyich Tchaikovsky	68
Don Giovanni Cast	69
Da Ponte, Mozart and the Legend of Don Juan	69
Synopsis	70
Notes from the Designer and Director: John Pascoe	72
Wolfgang Amadeus Mozart	73
La Traviata Cast	74
Violetta's Virtue Restored	74
Synopsis	75
Giuseppe Verdi	78
Romeo et Juliette Cast	79
Romeo et Juliette	79
Synopsis	80
Charles Gounod	83
The 1989/90 Artists of the Company: biographical profiles	84
Young Artist Apprentice Program	91
The Michigan Opera Theatre Orchestra and Chorus	92
Michigan Opera Theatre Community Programs	93
Michigan Opera Theatre Volunteer Alliance	96
The 1988/89 Fund Raising Profile	113
Art and Photography Credits	124
Special Acknowledgements	125
General Information	128
Index to Advertisers	132

1989/90 Michigan Opera Theatre Program Book

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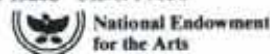
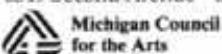
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FOREWORD

Each year, Michigan Opera Theatre produces its season program book, a publication that recounts the company's most recent artistic accomplishments while providing further insight into the performance activities at hand for the current season. Our program book strives to provide its readers with the most informative facts about the new repertory, profiles of the seasonal artists who will interpret these works from the grand opera, musical theatre, and classical ballet tradition, as well as the company's efforts at working year round in communities throughout the State of Michigan.

We also pause within these pages to laud the efforts and financial contributions of so many concerned and dedicated patrons, corporations and foundations that have generously contributed to the company, one of Detroit's finest cultural treasures. Similarly, we acknowledge our many volunteers and salute their continued efforts at promoting our activities.

And finally, our season program offers to its readers an outstanding array of businesses and individuals that advertise in our yearly publication, signifying their belief in the mission of Detroit's premier opera company. Without these fine institutions, this commemorative book would not be possible.

As you stroll through this year's book, we hope that you are enticed to read and learn more about what lies ahead with this year's repertory and company activities. It is our privilege to share with you, the 1989/90 Season Program Book.

SEASON WELCOME

It is indeed a pleasure for me to welcome you to Michigan Opera Theatre's nineteenth season, and to the new vistas of the 1990s.

It has been not so many years since we established this company with the encouragement and support of many individuals from the Detroit community. Still fewer years have passed since the company began its odyssey toward acquiring a permanent home, an opera house that could appropriately support the myriad activities and diverse repertory which characterize any great opera company. With the dedicated efforts of leaders from Michigan Opera Theatre's Board of Directors and Trustees, this dream has begun the transformation

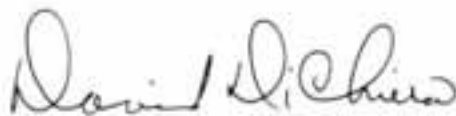
toward reality. The Grand Circus Theater, nee Capitol Theater, in Detroit's thriving Grand Circus Park district, has been selected as the vitally necessary future home of Michigan Opera Theatre.

This coming season reflects our evolving artistic direction appropriate to the establishment of a permanent opera house for the city of Detroit. We will not only continue our tradition of showcasing the world's acknowledged opera stars, but we will have the opportunity to present our first grand

opera for the holiday season—*Hansel and Gretel*—in addition to the premiere engagement of the nationally renowned Cleveland Ballet in a new and lavish production from the classical repertory of grand ballet, *Swan Lake*. And in keeping with our legacy of performing classics from the musical theatre repertory, I am pleased to present to you one of the brightest new works on the international scene, *Les Misérables*, made possible by our cooperative venture with the Nederlander Organization.

I am sure you will also welcome back with me English artist John Pascoe who last spring designed and directed Dame Joan Sutherland's final production of *Norma*, and who returns this spring for an all new production of *Don Giovanni*. In the title role, attesting to the strength of our nationally recognized Young Artist Apprentice Program, former vocal intern Richard Cowan returns to Michigan Opera Theatre on the brink of an international operatic career. Later in the season, two lovely sopranos, Nova Thomas and Stephanie Friede, return to the Detroit opera stage alternating in the coveted title role of *La Traviata*. The season climaxes with the long-awaited debuts of two of the world's most acclaimed young opera stars Ruth Ann Swenson and Jerry Hadley in *Romeo et Juliette*.

Finally, I sincerely wish to express my gratitude for your continued contributions of time, money, and talent. For this is the foundation upon which we can continue to build a valuable cultural resource for the City of Detroit and the State of Michigan.



David DiChiera
Founder and General Director



1988 / 89 PHOTO ALBUM

The Fall Season
The Ballad of Baby Doe
Follies
The Pirates of Penzance

*"One of the strongest offerings
in the company's history."*
Detroit Free Press



Act II, scene ii of *The Ballad of Baby Doe*.



Cheryl Parrish as Baby Doe.

*"Michigan Opera
Theatre has made
memorable productions
of Stephen Sondheim
works: 'A Little Night
Music' and
'Sweeney Todd' were
state of the art. The
triple crown is
completed with
'Follies': elegant,
entertaining and
serenely sung and
acted."*
Oakland Press



Juliet Prowse sings the show stopping "The Story of Lucy & Jessie" from *Follies*.



'Pirates of Penzance: an evening of raucous good humor and high spirits done up in fine costumes and scenery.'

Grosse Pointe News

"All of it is subtle, tasteful, clever, and very, very funny."

Observer and Eccentric

Gary Sandy as the Pirate King in *The Pirates of Penzance*.



Nancy Dussault, Juliet Prowse and Edie Adams in *Follies*.



Zale Kessler as the very model of a modern Major-General.

1988/89 PHOTO ALBUM

The Spring Grand Opera Season

Norma

The Marriage of Figaro

Carmen

Orlando

"Joan Sutherland's final performances as Bellini's 'Norma' proved a sold-out Masonic Temple." Detroit Free Press



Dame Joan Sutherland and Nova Thomas sing "Miro, o Norma" from Act II.



Cesar-Antonio Suarez, Dame Joan Sutherland and Nova Thomas, Act I of Norma.



Dame Joan Sutherland as Norma, Act III.

"MOT's production of 'Marriage of Figaro' overflows with talent" Ann Arbor News

"Impresario David DiChiera put together an outstanding production with superb international talent." Dearborn Times Herald



Benita Valente, Petteri Salomaa, Cheryl Parrish, David Ludwig and Andreas Poulimenes in Act II of The Marriage of Figaro.



"Her (Cleopatra Ciurca) voice is the real thing—a formidable, seamless, dramatic instrument with a stark metallic color throughout and genuine money notes on the top."
 Detroit News

Peter Kelen as Don Jose and Cleopatra Ciurca in the title role of *Carmen*.



Petteri Salomaa as Figaro and Kathleen Segar as Cherubino in *The Marriage of Figaro*.



Christopher Hogwood and the Academy of Ancient Music performed Handel's *Orlando*.

"The ensemble is a gathering of instrumentalists and vocalists both technically superb and joyously expressive."

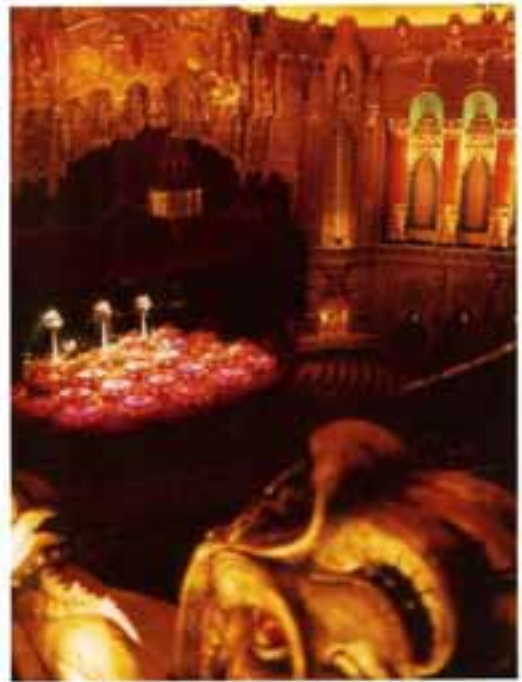
Ann Arbor News

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event is Michigan
Opera Theatre's
Opera Ball"
The Eccentric*



1989 Opera Ball Co-Chairmen Mr. and Mrs. R. Alexander Wrigley and Mr. and Mrs. George A. Wrigley.



Opera Ball patrons dined on the stage of the lavish Fox Theatre and were serenaded by lovely American soprano Nova Thomas.



More than 200 attended a *Carmen* sneak preview at the International Center Building in Detroit.



Juliet Prowse, Nancy Dussault and Edie Adams with David DiChiera celebrated with MOT patrons at the OnStage Restaurant following the opening night performance of *Follies*.



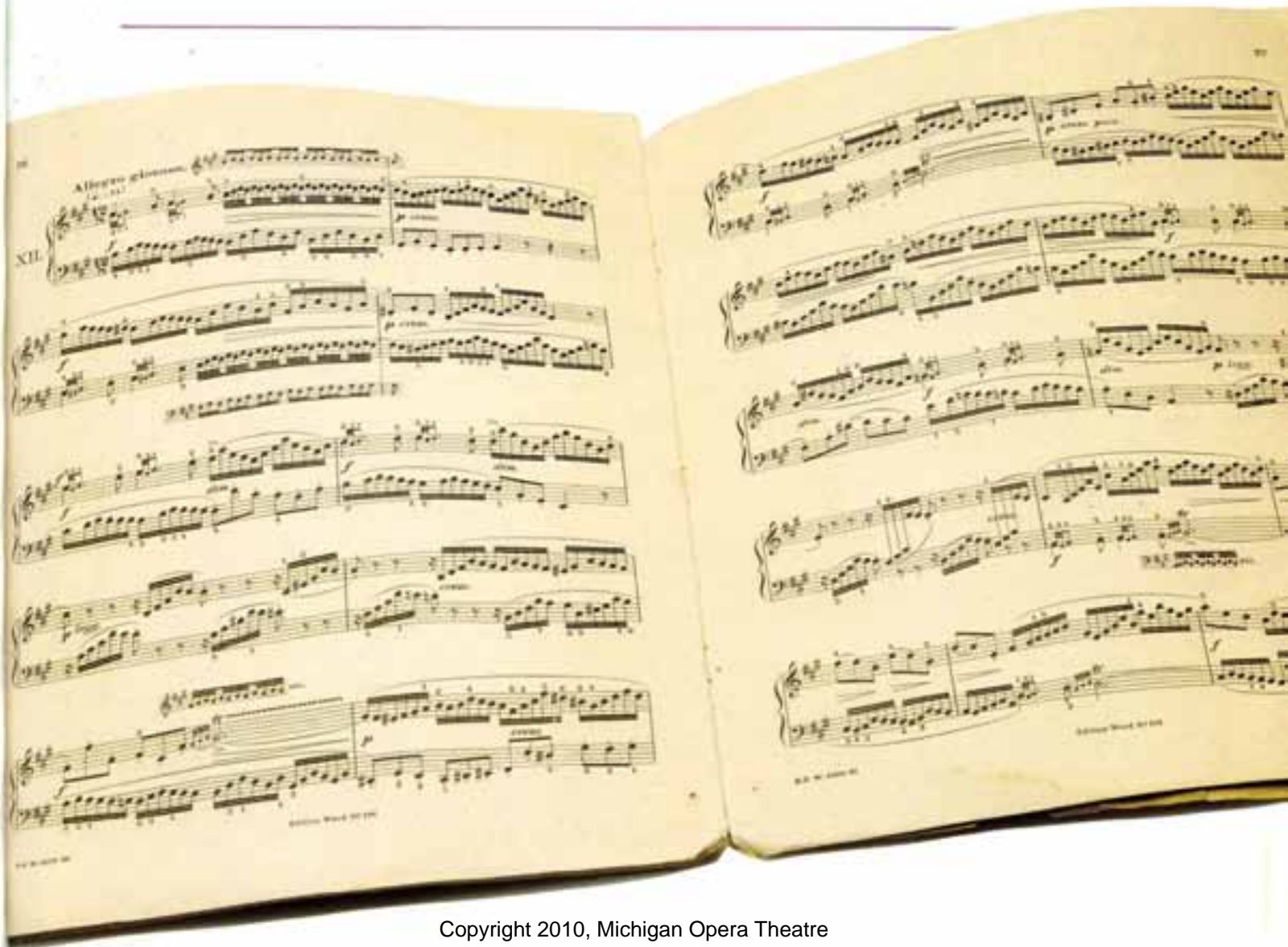
Ford executive Philip E. Benton and wife Mary Ann are presented with an autographed photo of Dame Joan Sutherland as Norma, while the soprano, David DiChiera and conductor Richard Bonyngue look on. *Norma* was made possible by Ford Motor Company.

"The Artist's invitation to dinner is to a private afterglow late Saturday night at the Whitney restaurant with famed opera diva Dame Joan Sutherland and her husband, conductor Richard Bonyngue. The fuss will be in vain to kick off MOT's spring season."
Detroit Free Press



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1989 MERCEDES BENZ S400 SEL	4 YEARS/50,000 MILES	4 YEARS/50,000 MILES	NONE	4 YEARS/50,000 MILES	4 YEARS/50,000 MILES
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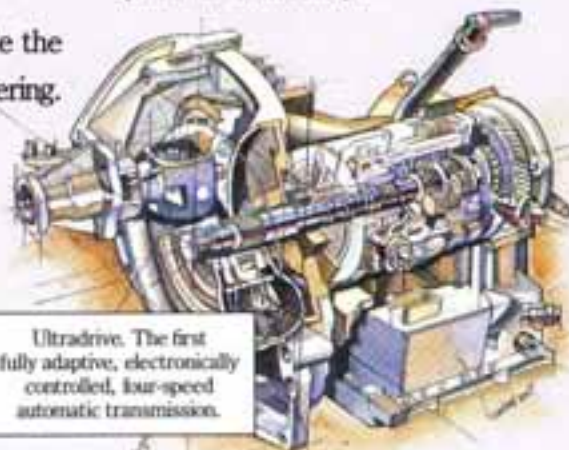
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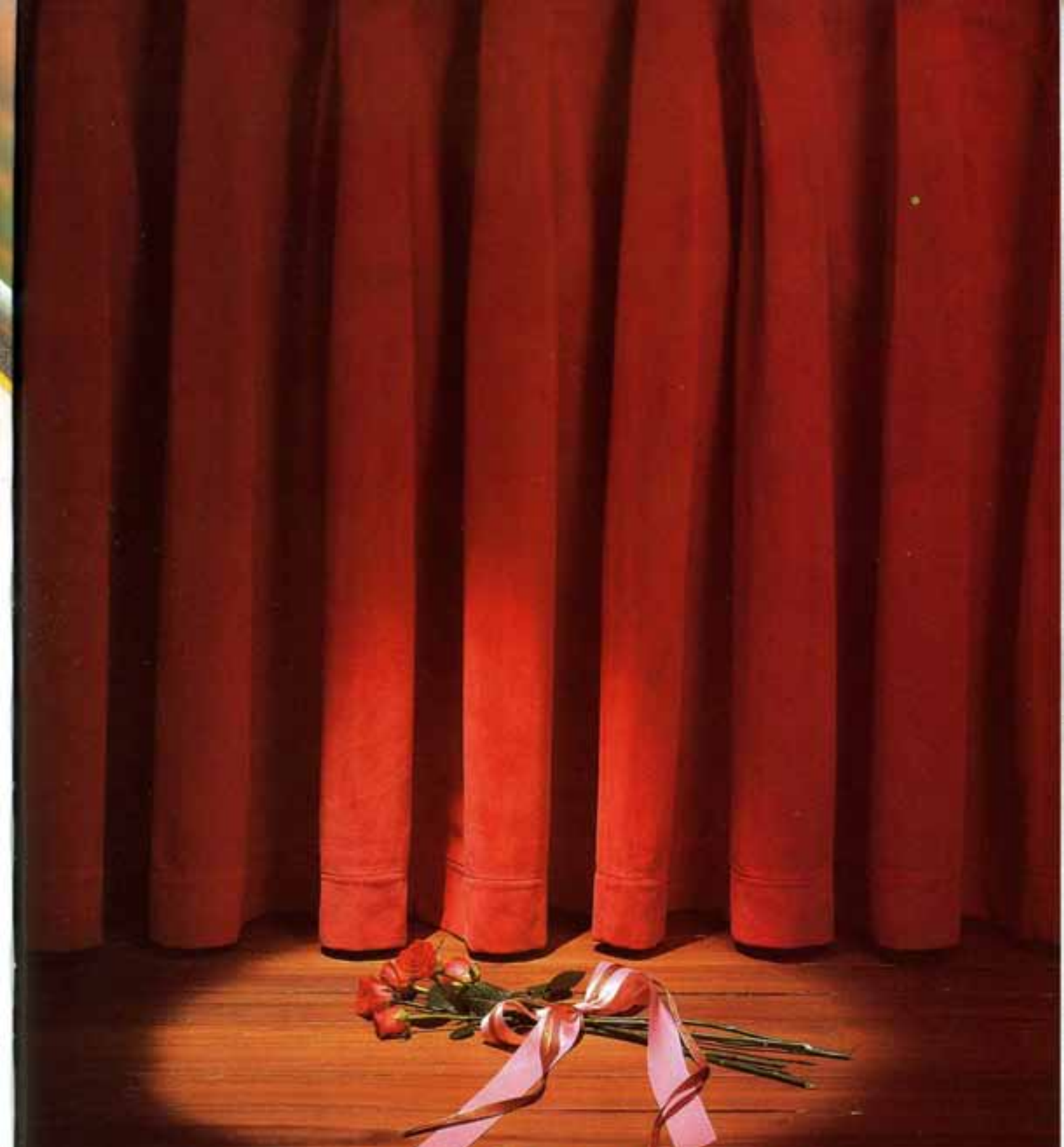
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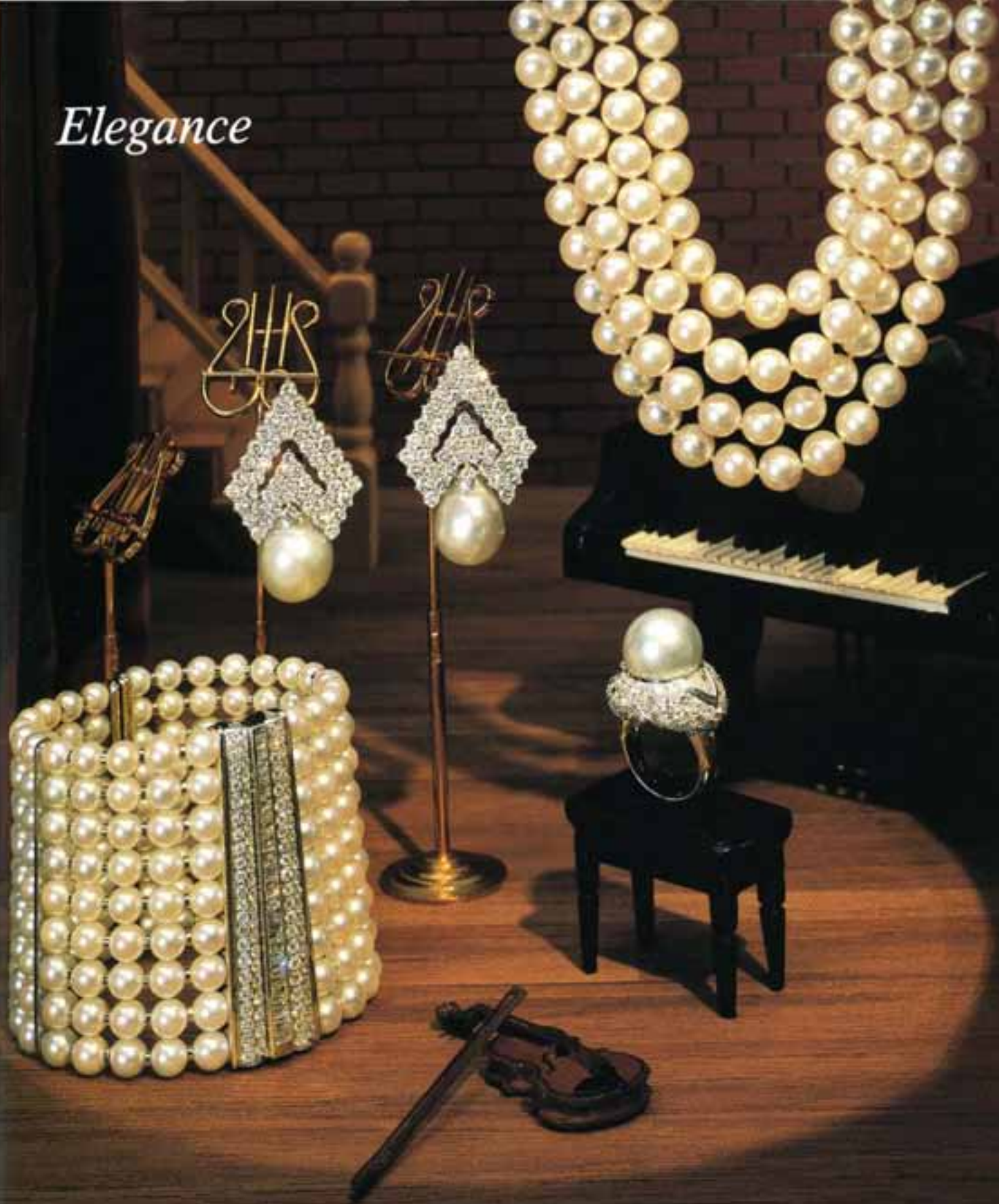
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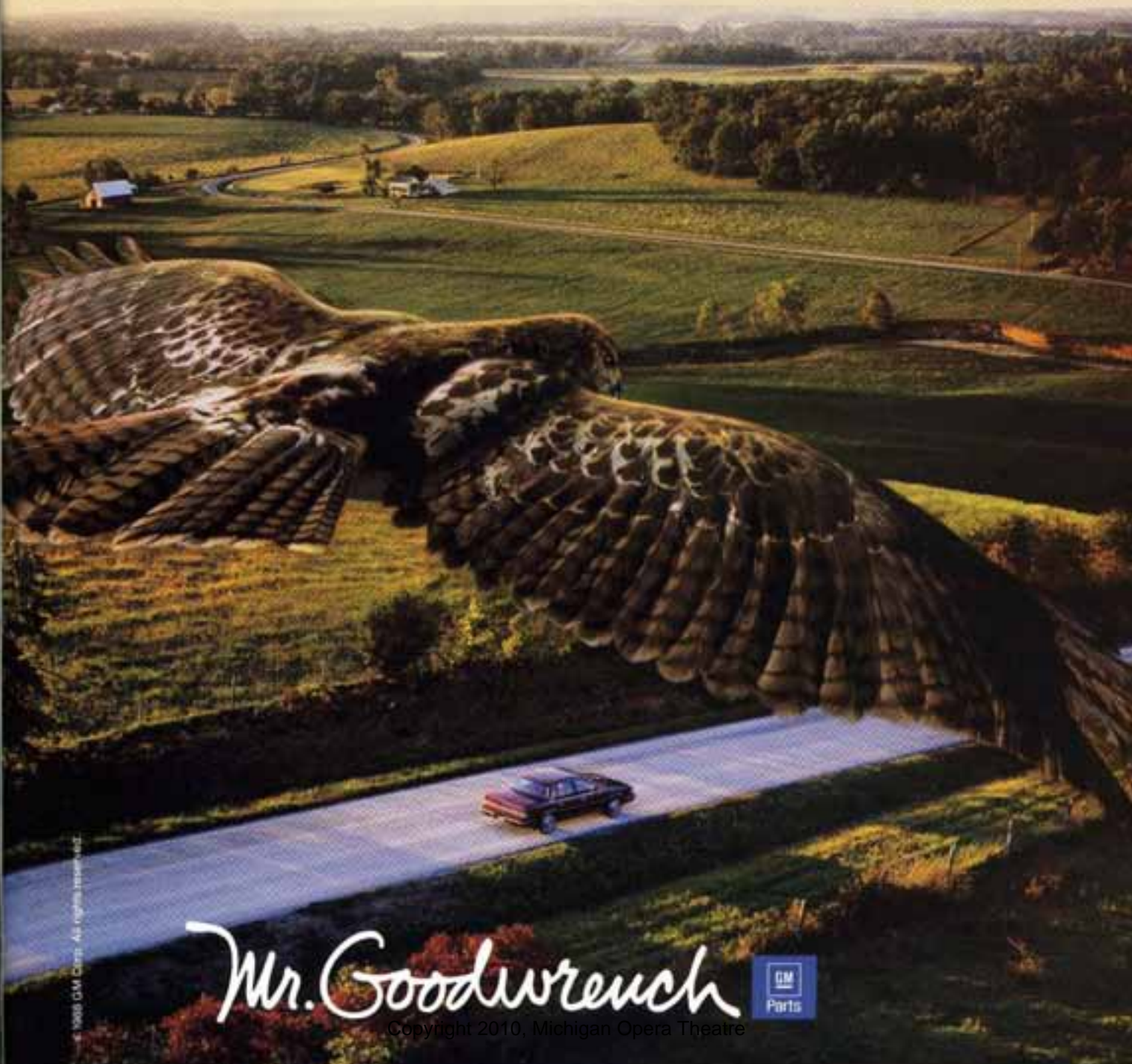
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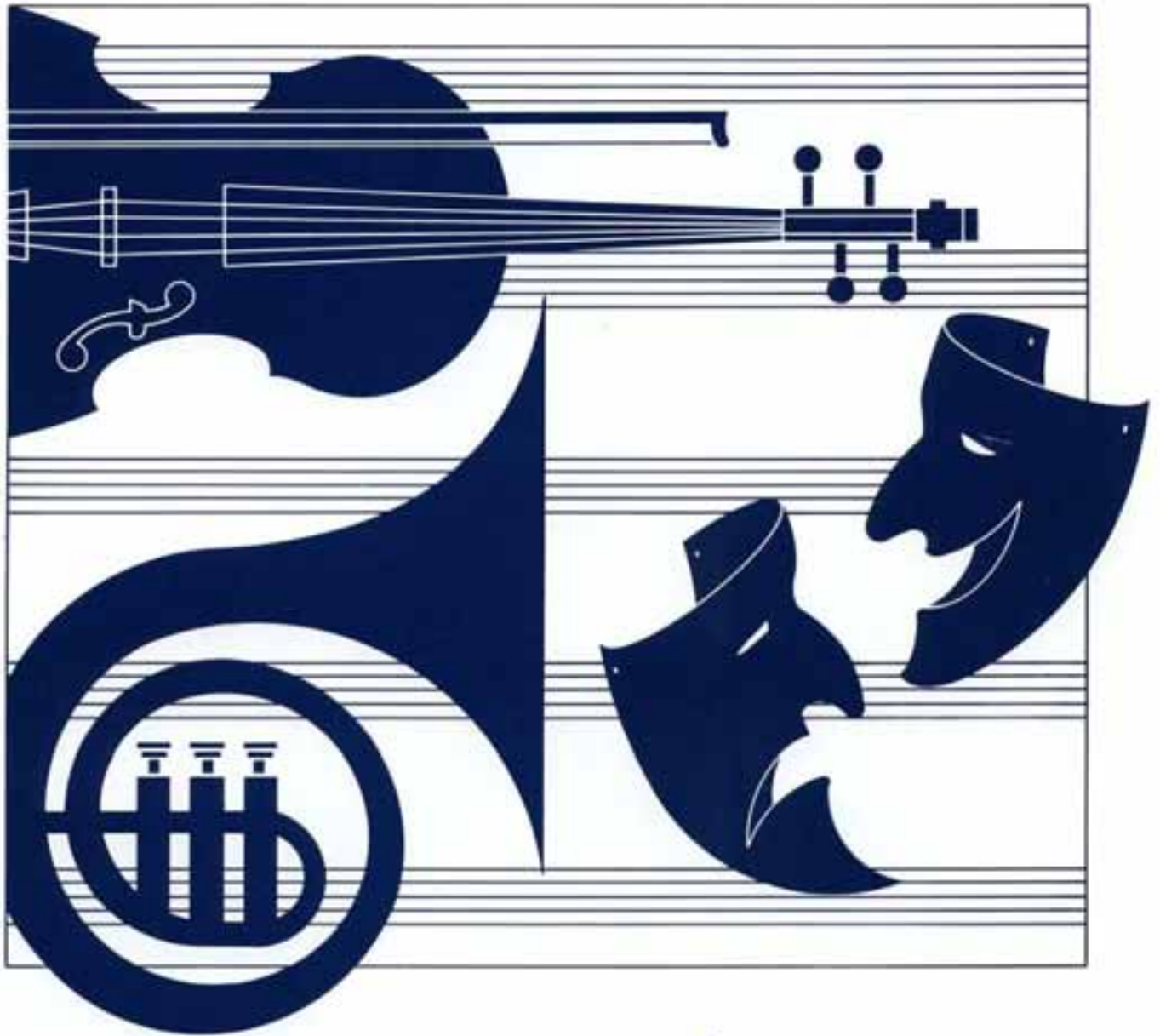
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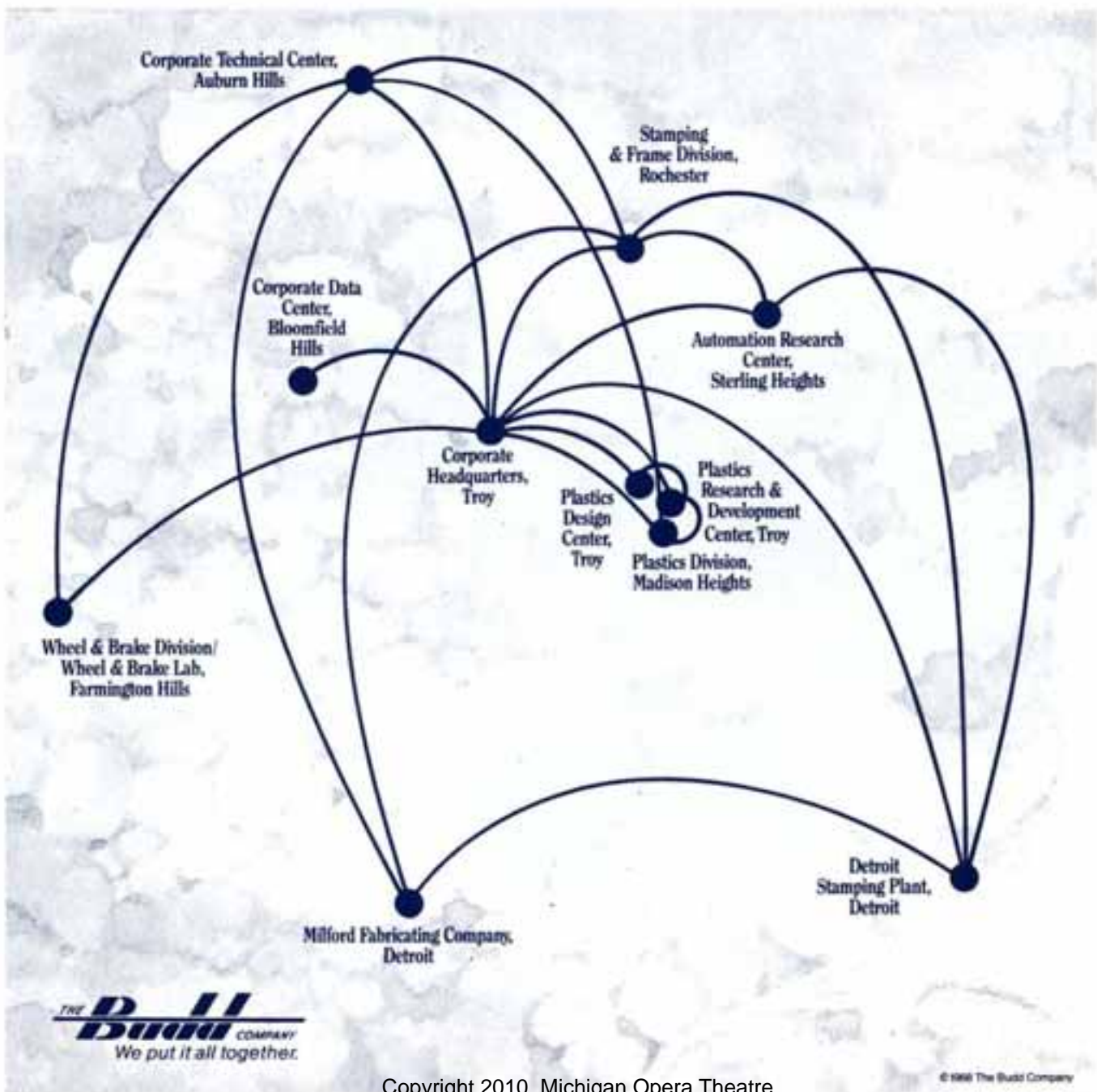
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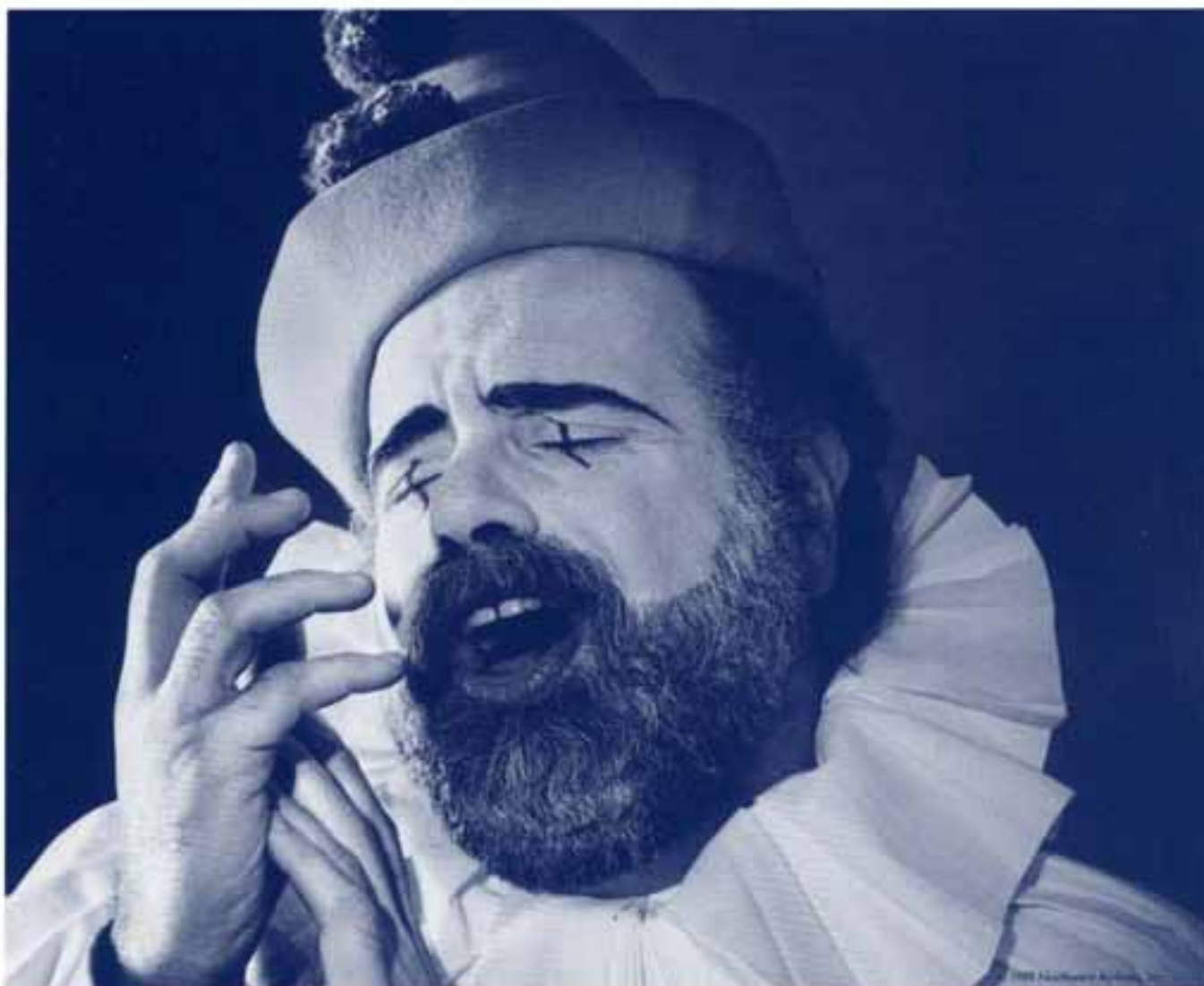
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MICHIGAN OPERA THEATRE

A B R I E F H I S T O R Y

Michigan Opera Theatre, cited by the Detroit media as "one of the city's three cultural jewels," is the State of Michigan's premier opera company serving as a state-wide cultural resource committed to producing the very best professional productions from the grand opera, operetta, musical theatre, and grand classical ballet repertory. Founded and directed by internationally recognized impresario David DiChiera, Michigan Opera Theatre has quickly ascended the ranks of its more than 100 peer companies to assume the prestigious position as one of the top ten opera companies in the United States.

Within its brief 19 year history, Michigan Opera Theatre has offered the Detroit community outstanding mainstage repertory ranging from the comedy of Mozart to the drama of Verdi to the verismo of Stephen Sondheim. Additionally, the company boasts the presentation of neglected works that have been rewarded with national PBS telecasts, a musical theatre revival that was sent to Broadway, the world premiere of Pasatieri's Washington Square, the American premiere of two works rich in the tradition of the Armenian and Polish opera heritage, and most recently an NPR broadcast of Norma, starring Dame Joan Sutherland in her historic final performances of the title role.

The company's philosophy of offering young aspiring artists performance opportunities is well regarded, and particular recognition has come for its role in the emergence of such outstanding Black American singers as Kathleen Battle, Maria Ewing, Leona Mitchell, Carmen Baltrup, Wilhelmina Fernandez, Vinson Cole, Andrew Smith and conductor Willie Waters. The spirit of this opportunity is kept alive annually with the Young Artist Apprentice Program, which offers nationally recruited singers and production personnel performance and career opportunities.

During its first 15 years, Michigan Opera Theatre made its home in the historic Music Hall Center, a landmark theatre that was saved by the community. Prior to its first professional season in 1971, the company's aspirations found expression in the educational component of the now defunct Detroit Grand Opera Association. With the growth and success of DGOA's Overture To Opera company under David DiChiera, it became apparent that Detroit wanted to sustain a full time, professional opera company of its own, one that would provide a mainstage season at the Music Hall and could also service the greater Detroit and State of Michigan communities with opera entertainment.

Under the guidance and nationally recognized leadership of educator and composer Karen DiChiera, Michigan Opera Theatre's popular and successful winter residency program is now enjoying its 16th annual year of touring the state, bringing opera to communities in both the Upper and Lower Peninsulas. Further, the company's 11 year old education department has taken the national lead in providing performance pieces that both educate and entertain families and young audiences about the perils of substance abuse, smoking and a variety of social issues.

Recently, Michigan Opera Theatre has gained further national esteem with David DiChiera's additional appointments as the artistic director of the successful Dayton Opera in Ohio, and as the general director of the multi-million dollar Operu Pacific located in California's burgeoning Orange County. This new and developing relationship among all three companies has proven to be a successful means for cost-effective co-productions of lavish, new main stage productions and for the development and presentation of important community education performances. This unique tri-company framework that David DiChiera directs is nationally regarded as a positive and innovative formula for the future of opera production.

As part of the company's long-range strategic plan, Michigan Opera Theatre has begun the process of acquiring the Grand Circus Theater in downtown Detroit as its future permanent site.

As a non-profit company, Michigan Opera Theatre derives its annual income from a variety of sources including the sale of tickets, both season subscriptions and single performances; through the generosity of private donors, corporations, foundations, state and federal agencies; and through a myriad of special fund raising events coordinated by a body of dedicated volunteers. Together, the company's nearly \$5 million budget is deficit free and remains in the black, having been cited by the Ford Foundation as one of the most fiscally responsible arts organizations in the country. While the company's day to day operations are directed by professional staff of 25, the organization is governed by a 33 member Board of Directors with further guidance by the 265 member Board of Trustees.

MICHIGAN OPERA THEATRE'S

NEW OPERA HOUSE

In a recent interview with Detroit Free Press music critic John Guinn, MOT general director David DiChiera stated, "Our company's future growth and impact on the community hinges on us having control of our destiny. We can't control our destiny without our own home."

After almost two years of exhaustive research and feasibility studies, the company's Board of Directors has voted to begin the process of acquiring the Grand Circus Theater (nee Capitol Theater), located at 1526 Broadway, and surrounding parcels of property as the company's future permanent opera house. David DiChiera explains further the Opera Company's need for its own home...

Why is the acquisition of a permanent theatre necessary at this time in Michigan Opera Theatre's 19-year history?

The opera company is at that stage in its growth that it needs a home to call its own, one which it can control in terms of our rehearsal and performance calendar. We have such limited time in the theaters we rent. We close a production on a Sunday and open a new one the following Friday. That doesn't give us much time onstage. That would change in a place like the Grand Circus Theater.

Additionally we need to control the programming of events complimentary to the opera's repertory and ancillary functions required to support the company's operation.

Before the expiration of our current contract at the Fisher and Masonic Temple in 1995, we must act now to ensure the company's stability into the next century.

History of the Grand Circus Theater

This "Super Palace" first opened its doors on Broadway as The Capitol Theater January 12, 1922 with Vaudeville and the movie "Lotus Eater." At the time of its gala premiere, the 4250-seat theater was the fifth largest in the world. Designed by C. Howard Crane, who also designed the Fox Theatre, the Capitol Theater was the first in a series of palatial vaudeville and moving picture houses of the 20's that surrounded Grand

Circus Park and established the area as the hub of Detroit's theatrical activity.

As with all of C. Howard Crane's 250 theater designs, the Grand Circus' acoustical properties are considered to be among the finest anywhere. Prior to the Capitol Theater's construction, the architect had built the more intimate Orchestra Hall, the once and future home of the Detroit Symphony Orchestra. However, during the early days of the Capitol Theater's existence, the Symphony performed Sunday concerts on its stage as well.

Isn't it possible to use any number of venues currently in operation?

While there are many fine halls in the city of Detroit suitable for symphony concerts, chamber music, and touring musical entertainment, there are unfortunately no existing facilities which can do justice to the demands of grand opera productions. Similar to the Metropolitan Opera's previous performances at the Masonic Temple, we have had to restrict orchestra size and scenic dimensions to accommodate the constraints of pit and stage. Additionally, limited backstage space creates problematical load-in and no possibility for set and properties storage, placing an added financial burden on production budgets.

Why the Grand Circus Theater? How does it fit your requirements for an opera house?

Any opera house must meet three qualifications if it is to succeed: it must of course be affordable; accommodate our total production and presentation activities; and provide audiences with an experience conducive to the full enjoyment of opera. With proper modifications, and considering the Theater's dramatic interior design and superb acoustics, the Grand Circus Theater will more than meet these requirements.

Furthermore, the opera house's strategic location in the Grand Circus Park Theatre District will serve as an additional boon to

the area's revitalization, harkening back to the glorious days when Detroit was a center for spectacular entertainment.

What kind of programming can we expect to see in this new theatre?

Our primary mission is to present the spectrum of lavish grand opera works from baroque masterpieces of Monteverdi and Vivaldi to the music dramas of Richard Wagner and Richard Strauss as well as contemporary classics. Additionally we will continue to present the best of musical theatre entertainment and, beginning with the 1989/90 season, the repertory of classical grand ballet. Further programming will enhance the company's repertory and complement existing performance offerings in the city. These events will also take full advantage of the Theater's expanded resources of huge scenery, full orchestra, and sizeable performance area.

With the flexibility of scheduling, we could spread our season throughout the year rather than dividing it between fall and spring. We'd be much more integrated, and able to operate on a program like the Canadian Opera does, with two productions in repertory in October, two more in January and February, and so forth. It would give us the time to properly prepare our productions.

It was resplendently decorated in the Italian Renaissance style with huge Tiffany chandeliers, frescoes, brass fixtures, marble stairways and drinking fountains. Rich rose-red Italian damask was used for the main stage curtain and draperies throughout the house. Many of these fabulous features still grace the Grand Circus today.

In August, 1929 the Capitol became the Paramount Theater and in 1934 it became the Broadway Capitol. In its early days the theater presented such names as Will Rogers, Louis Armstrong, Betty Hutton, Guy Lombardo and Duke Ellington; and

later on Gale Storm, Sal Mineo and many of the rock stars of the fifties.

After several years of near decay, the Capitol underwent rehabilitation and restoration in 1960. It became the reconfigured 3367-seat Grand Circus Theater, at which point live entertainment ended and various experiments with movies were tried. The theater closed its doors in 1978, and reopened in 1981. It ran intermittently for concerts up to November 1985 when a minor fire finally closed it. Presently the Theater has 3500 seats in the orchestra, balcony and 19 box seating areas.

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Michigan Opera Theatre was saddened recently by the death of Board of Trustee member Lucille Wertz, whose loving devotion to the company through years of service will be greatly missed.

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AUTUMN 1989

LES MISERABLES FISHER THEATRE

fri	sep	8	8:00 PM
wed	sep	13	7:00 PM
fri	sep	15	8:00 PM
sat	sep	16	8:00 PM
sun	sep	17	7:30 PM
fri	sep	22	8:00 PM
sat	sep	23	8:00 PM

HANSEL AND GRETEL MASONIC TEMPLE

sat	nov	25	8:00 PM
wed	nov	29	1:00 PM
fri	dec	1	8:00 PM
sat	dec	2	8:00 PM
sun	dec	3	2:00 PM

SPRING 1990 MASONIC TEMPLE

SWAN LAKE

thu	mar	8	11:00 AM**
fri	mar	9	8:00 PM
sat	mar	10	8:00 PM
sun	mar	11	2:00 PM
sun	mar	11	7:30 PM

DON GIOVANNI*

sat	apr	21	8:00 PM
wed	apr	25	8:00 PM
sat	apr	28	8:00 PM

LA TRAVIATA*

sat	may	5	8:00 PM
wed	may	9	8:00 PM
fri	may	11	8:00 PM
sat	may	12	8:00 PM

ROMEO ET JULIETTE*

sat	may	19	8:00 PM
wed	may	23	8:00 PM
sat	may	26	8:00 PM

*Production sung in original language and features English Surtitles.

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MICHIGAN OPERA THEATRE

THE 1989/1990 SEASON

CASTS



SYNOPSIS



REPERTORY NOTES

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Cameron Mackintosh
presents

Les Misérables

1888 CMOL

A musical

by Alain Boublil and Claude-Michel Schönberg

Based on the novel by Victor Hugo

Music by Claude-Michel Schönberg

Lyrics by Herbert Kretzmer

Original French text by Alain Boublil and Jean-Marc Natel

Additional material by James Fenton

Orchestral score by John Cameron

Production Musical Supervisor Robert Billig

Musical Director Dale Rielsing

Sound by Andrew Bruce/Autograph

Associate Director and Executive Producer Richard Jay-Alexander

Executive Producer Martin McCallum

Casting by Johnson-Liff & Zerman

General Management Alan Wasser

Designed by John Napier

Lighting by David Hersey

Costumes by Andreane Neofitou

Directed and Adapted by John Caird & Trevor Nunn

Original London production by Cameron Mackintosh
and the Royal Shakespeare Company

Before It Was A Musical

Although *Les Misérables* is a classic novel today, it is very much a book of the people. The first editions were published by the Belgian Lacroix. Victor Hugo had always promised his old friend Jules Hetzel that he would be the publisher but perhaps thought the man lacked the courage to produce this controversial work. When the book became an instant success, Hetzel persuaded Lacroix to join with him in producing a popular version—in 1865. He employed Gustave Brion as illustrator. Although the style was old-fashioned, it had the right 'rustic' appeal for Second Empire readers, sated with affected and sugary imagery in their reading matter. Over 300,000 of his popular editions were sold.

Hetzel had quite rightly judged that Brion had an instinct for the portrayal of Hugo's powerful characters. His work would make *Les Misérables* come alive in the minds of ordinary French men and women. Film producers have not always been as clever. When it comes to putting *Les Misérables* on the cinema screen every film-making country in the world has, at some time, focused on the classic. Indeed, exact figures of the number of filmed versions of *Les Misérables* lie somewhere between an official 20 and an unofficial 51! Those foreign directors who actually got their epic on to the screen, have never managed to think of an apt



Students at the barricade

translation of the French title, however. Hugo's first attempts at the novel itself were called, simply, *Misère*. Twelve years later, the finished novel appeared as *Les Misérables*. But where 'misère' is translated as misery, or it can mean abject poverty, destitution, Hugo's characters are not merely 'poor' or 'the wretched ones.' They are also outcasts, social rejects, rebels. The title of one of the world's greatest stories is best left in its original and untranslatable form, with all the imagery that may conjure up in the imaginative mind of an audience.

Despite the problem title, *Les Misérables* has always presented a challenge to film producers from the first silent version made in America in 1909 to the 1982 made-for-television epic.

The French 1913 Pathe production ran to 12 reels. In 1918, the Americans made another attempt at the story. Could it have been as intriguing as the British archive entry for 1922 under the heading *Les Misérables*? Master Films made a one reeler entitled *Time Moments with Great Authors*. One can only assume the experience was so harrowing that they couldn't bear to go on!

The French have never had any qualms about giving Victor Hugo's dramatic story full rein. In 1925, Henri Fescourt filmed *Les Misérables* in 32 reels to make a two-part epic. Thought to have been destroyed, part of this evocative look at 19th century Paris has recently been found in Paris. For most French cineasts, however, Raymond Bernard's 1934 version, starring Henry Baur as Valjean and Charles Vanel as Javert is as an important part of their film history as *Birth of a Nation* is to Americans. That 1934 version cost £150,000 to make and a contemporary French critic, after seeing it shown in its entirety on television in 1977, called it 'a superb adaptation... Raymond Bernard has brought Victor Hugo's great romantic and social canvas to our screens.'

Not to be outdone, the Americans came out a year later with yet another interpretation of Hugo's classic. Made by 20th Century Fox, Frederic March played Valjean and Charles Laughton was a wonderfully sinister Javert—with all the little tricks only he could bring to

PROLOGUE: 1815 DIGNE

Jean Valjean, released on parole after serving 19 years on the chain gang for stealing a loaf of bread to feed his starving family, finds that the yellow ticket-of-leave he must, by law, display condemns him to be an outcast. Only the saintly Bishop of Digne treats him kindly and Valjean, embittered by years of hardship, repays him by stealing some silver. Valjean is caught and brought back by police, is astonished when the Bishop lies to the police to save him, also giving him two precious candlesticks. Valjean decides to start his life anew.

1823, MONTREUIL-SUR-MER

Eight years have passed and Valjean, having broken his parole and changed his name to Monsieur Madeleine, has risen to become both a factory owner and Mayor. One of his workers, Fantine, has a secret illegitimate child. When the other women discover this, they demand her dismissal. The foreman, whose advances she has rejected, throws her out.

Desperate for money to pay for medicines for her daughter, Fantine sells her locket, her hair, and then joins the whores in selling herself. Utterly degraded by her new trade she gets into a fight with a prospective customer and is about to be taken to prison by Javert when "The Mayor" arrives and demands she be taken to a hospital instead.

The Mayor then rescues a man pinned down by a runaway cart. Javert is reminded of the abnormal strength of convict 24601 Jean Valjean, a parole-breaker whom he has been tracking for years, but who, he says, has just been recaptured. Valjean, unable to see an innocent man go to prison in his place, confesses to the court that he is prisoner 24601.

At the hospital Valjean promises the dying Fantine to find and look after her daughter Cosette. Javert arrives to arrest him, but Valjean escapes.

1823, MONTFERMEIL

Cosette has been lodged for five years with the Thénardiens who run an inn, horribly abusing the little girl whom they use as a skivvy while indulging their own daughter, Eponine. Valjean finds Cosette fetching water in the dark. He pays the Thénardiens to let him take Cosette away and brings her to Paris. But Javert is still on his tail....

1832, PARIS

Nine years later there is a great unrest in the city because of the likely demise of the popular leader General Lamarque, the only man left in the Government who shows any feeling for the poor. The urchin Gavroche is in his element mixing with the whores and beggars of the capital. Among the street-gangs is one led by Thénardier and his wife, which sets upon Jean Valjean and Cosette. They are rescued by Javert, who does not recognize Valjean until after he has made good his escape. The Thénardiens' daughter Eponine, who is secretly in love with the student Marius, reluctantly agrees to help him find Cosette, with whom he has fallen in love.

At a political meeting in a small cafe, a group of idealistic students prepare for the revolution they are sure will erupt

on the death of General Lamarque. When Gavroche brings the news of the General's death, the students, led by Enjolras, stream out into the streets to whip up popular support. Only Marius is distracted by thoughts of the mysterious Cosette.

Cosette is consumed by thoughts of Marius, with whom she has fallen in love. Valjean realizes that his "daughter" is changing very quickly but refuses to tell her anything of her past. In spite of her own feelings for Marius, Eponine sadly brings him to Cosette and then prevents an attempt by her father's gang to rob Valjean's house. Valjean convinced it was Javert who was lurking outside his house, tells Cosette they must prepare to flee the country. On the eve of the revolution the students and Javert see the situation from their different viewpoints; Cosette and Marius part in despair of ever meeting again; Eponine mourns the loss of Marius, and Valjean looks forward to the security of exile. The Thénardiens, meanwhile, dream of rich pickings underground from the chaos to come.

The students prepare to build the barricade. Marius, noticing that Eponine has joined the insurrection, sends her with a letter to Cosette, which is intercepted at the Rue Plumet by Valjean. Eponine decides, despite what he has said to her, to rejoin Marius at the barricade.

The barricade is built and the revolutionaries defy an army warning that they must give up or die. Gavroche exposes Javert as a police spy. In trying to return to the barricade Eponine is shot and killed. Valjean arrives at the barricades in search of Marius. He is given the chance to kill Javert, but instead lets him go.

The students settle down for a night on the barricade and, in the quiet of the night, Valjean prays to God to save Marius from the onslaught which is to come. The next day, with ammunition running low, Gavroche runs out to collect more and is shot. The

rebels are all killed, including their leader, Enjolras.

Valjean escapes in the sewers with the unconscious Marius. After meeting Thénardier, who is robbing the corpses of the rebels, he emerges into the light only to meet Javert once more. He pleads for time to deliver the young man to a hospital. Javert decides to let him go and, his unbending principles of justice having been shattered by Valjean's own mercy, he kills himself by throwing himself into the swollen River Seine. A number of Parisian women come to terms with the failed insurrection and its victims. Unaware of the identity of his rescuer, Marius recovers in Cosette's care. Valjean confesses the truth of his past to Marius and insists that after the young couple are married, he must go away rather than taint the sanctity and safety of their union. At Marius and Cosette's wedding the Thénardiens try to blackmail Marius. Thénardier says Cosette's "father" is a murderer and, as proof, produces a ring which he stole from the corpse in the sewers the night the barricades fell. It is Marius' own ring, and he realizes it was Valjean who rescued him that night. He and Cosette go to Valjean, where Cosette learns for the first time of her own history before the old man dies, joining the spirits of Fantine, Eponine, and all those who died on the barricades.



Above: *Défense de Paris*, anonymous, French, courtesy of The Detroit Institute of Arts.

such a well-tryed part. The New York Evening Post's critic called it a 'superlative effort, a thrilling, powerful, poignant picture.'

If the Italians couldn't match March and Laughton entirely, they weren't lacking in enthusiasm. The 1946 film *Les Misérables* starred Valentina Cortesa and Gino Servi plus several thousand extras. Nothing was spared in the cause of realism. For street fights, the director Riccardo Freda had the brilliant idea of using 'armies' of workmen versus students, especially politically opposed ones. The fights were so realistic that 65 people were badly injured. Shooting took place after 4 months and teams of experts in everything from foundry work to shoemaking were hired. The cast wore 1,200 pairs of shoes, 400 boots and 300 clogs. There were 400 horses in the stables and 4,000 people eating in the special restaurants daily. The 132 speaking actors wore 500 costumes and 200 wigs. Gino Servi had 15 costumes and Valentina Cortesa in the dual roles of Cosette and Fantine had 18 costumes and 9 wigs. The Japanese version, produced in 1950 by Misuo Makino, was too Occidental for his compatriots' tastes! The story of Iwakichi, nursed by Kumagi as he takes care of the child of Okinu could seem pale in comparison with washbuckling Samurai.

The next archive entry is a French one. *Les Misérables* 1956, with Jean Gabin as a splendidly substantial Valjean. What a pity that the Americans, just four years earlier, had spent £150,000-plus on sets alone for a film that had critics mostly howling in displeasure! Made once again by 20th Century Fox, it starred Michael Rennie and Robert Newton as the hunted and the hunter. The Evening Standard's man-in-the-front-row vented his spleen on poor old Robert Newton who 'minces plump and baggy eyed across the screen like a retired demon king, twirling invisible moustaches before every sentence.' He goes on to describe Javert's emergence from the Paris sewers as bedraggled and depressed.

To date, the British have made two television versions, the French two, the Americans one. This latter was something of a disaster. It had Richard Jordan and Anthony Perkins as the improbable male leads and all the baddies and minor roles were played by great British actors like Sir John Gielgud, Dame Flora Robson, Ian Holm and Cyril Cusack. They entirely stole the scene at every appearance.

The novel has been described as one of the best-sellers of all time. Within 24 hours of the first Paris edition, the 7,000 copies were sold out. It was published simultaneously in Paris, London, Brussels, Madrid, Rotterdam, Leipzig, Budapest, Warsaw and Rio de Janeiro and translated into almost all other languages. It was given the 'seal of approval' by churchmen of all denominations when it first appeared. Dutch pastors read portions of *Les Misérables* from their pulpits because it carried 'the gospel of the people.' During the American Civil War, Yankees and Rebels carried it in their knapsacks. The Southern soldiers even called themselves 'Lee's Miserables!' What film producer could resist such a popular work of fiction to make his mark at the box office!

Believe it or not, *Les Misérables*, Hugo's masterpiece of social history, was the inspiration for *The Fugitive* and *Kung Fu*. It was the late Alfred Hitchcock, who knew a good yarn when he saw one, who saw another potential for the classic. 'That book,' he mused to a friend, 'would make a wonderful musical.'



ALAIN BOUBLIL (*Conception, Book, and Original Text*), winner of two 1987 Tony Awards for best score and book for *Les Misérables*, first collaborated with Claude-Michel Schönberg in 1973 on *La Révolution Française*. The record sold more than 350,000 double albums and became the first-ever staged French rock opera, playing to capacity audiences at the

Palais des Sports, Paris. In 1978 they collaborated on *Les Misérables*. The album, coproduced by Mr. Boublil and Mr. Schönberg, had sold more than 260,000 copies before the stage production opened in September 1980. In 1983 Mr. Boublil made his first entry into London musical theater with *Abba Cadabra* at the Lyric Hammersmith and worked closely with the directors and writers at every stage of the British adaptation of *Les Misérables*. He co-produced the London cast double album, which went gold, and the Grammy Award-winning Broadway cast album. Mr. Boublil has been involved in every stage of casting the American, Japanese, Australian, and future productions, while writing *Miss Saigon*, his next musical with Mr. Schönberg.



CLAUDE-MICHEL SCHÖNBERG (*Composer, Book*), a successful record producer and songwriter, began his collaboration with Alain Boublil in 1973, writing the musical score of the very first French musical, *La Révolution Française*. On stage he played King Louis XVI with enormous success and co-produced the double gold record album of the show. In 1974 he recorded an

album, singing his own compositions and lyrics, which included the number-one hit single "Le Premier Pas." In 1980, *Les Misérables* opened in Paris and was seen by more than one half million people. The recording was awarded two gold discs in 1981. In 1983 Mr. Schönberg produced an opera album in Paris with Julia Migenes-Johnson and the Monte Carlo Philharmonic Orchestra. Since working on the London production of *Les Misérables* and co-producing the gold London cast album as well as the Grammy Award-winning Broadway cast album, Mr. Schönberg has been involved in casting the American, Japanese, Australian, and future companies, while writing the book and composing the score of his next musical, *Miss Saigon*, with Alain Boublil. Mr. Schönberg won two 1987 Tony Awards, for best score and book, for *Les Misérables*.

HANSEL AND GRETEL

Operatic Faerie Tale in Three Acts

Music composed by Engelbert Humperdinck

Libretto in German by Adelheid Wette
after the Grimm brothers' story in
Kinder- und Hausmärchen

First Performances:

Hoftheater, Weimar, East Germany

23 December 1893

New York, USA

8 October 1895

dramatis personae

Peter, a broommaker: Andreas Puulimenes

Gertrude, his wife: Ealynn Voss

Hansel, their son: Kathleen Hegierski
Diane Kesling

Gretel, his sister: Janet Williams
Mary Callaghan Lynch

Conductor: Mark Flint

Director: Dominic Missimi

Set Designer: Keith Nagy,
sets originally designed
for Cleveland Opera

Costume Designer: W. mArch McCarty II

Chorus Master: Suzanne Acton

English translation by Mark Flint

25 November - 3 December 1989

Masonic Temple



Illustration by Maurice Sendak from *The Juniper Tree and Other Tales from Grimm*.

Once Upon a Time

by Mary Jane Doerr

"It is devilishly difficult, this *Hänselchen*," wrote the famous German composer and conductor Richard Strauss who premiered *Hansel and Gretel* in 1893. Even the great song writer Hugo Wolf passed favorable judgement on the opera.

Soprano Judith Blegen once commented in an interview about the role of Gretel, which she has often sung at the Metropolitan Opera, that it is always a challenge to cut through the thick orchestration.

Engelbert Humperdinck (not the Englishman Arnold George Dorsey who changed his name when he became a famous pop singer) composed the opera on the suggestion of his sister, Frau Adelheid Wette, who wrote family plays for a German magazine. In vogue with the

times, she used the Grimms' fairy tale for one of her plays and asked her brother to write a tune for "Brother come and dance with me."

The tune developed into a full opera which Humperdinck scored for large orchestra in Wagnerian style, interweaving simple folk melodies into a complex orchestral musical line.

Frau Wette wrote the libretto but not before her husband and even her father provided their advice. Later, Humperdinck was to remark that it was "Das Familienübel"—the family headache.

Frau Wette had envisioned that *Hansel and Gretel* would be produced in her hometown theater in Gotha. The opera was entered into a contest but the judges at the Court Theatre labeled it "unsuitable for performance" and selected two long since forgotten operas by Hummel and Forster instead.

ACT I.

In a small, sunny clearing, deep in the forest near the Ilsenstein peak, stands the rustic cottage of Peter the broommaker. Hansel and Gretel have been left to themselves by their parents, who are

off selling brooms. Gretel puts down the stocking she is knitting to recite a nursery rhyme, which Hansel interrupts with cries of hunger. Gretel runs after her playful brother, calling him a complaining crocodile. She shows him a pitcher of milk hidden in the cupboard but will not let him drink it. To keep him happy, she begins to teach him how to dance. The two become boisterous and roll together all over the floor. Suddenly, the door bursts open, and Gertrude, their mother, comes in and angrily reproves them for their horseplay. When Hansel laughs at Gretel's punishment, his mother chases him around the hut; in a flash the milk pitcher falls to the floor and smashes. Gertrude is furious that dinner is ruined, the broom-making abandoned and Gretel's stocking left incomplete, so she chases both children out of the house and sends them into the woods to find some wild strawberries. She puts her head down on the table, grieved by poverty and hunger, just as the happy voice of her husband, Peter, is heard in the distance. Slightly tipsy, he walks around outside the house and sits down to finish his bottle before entering. He quickly tells his wife that he sold his brooms to a wedding party for the best price he has ever received. He opens his knapsack and begins taking out food of all kinds. In an excess of high spirits he empties half the bag on the floor and then asks where the children are. When Gertrude tells him they have gone to the woods, he is horrified. He tells her about a Witch who lives there who bakes children into bread. The two rush off to find Hansel and Gretel in the dark, mysterious forest, where shadows threateningly flit from side to side (interlude: *Witches' Ride*).

ACT II.

When the curtain rises on a forest glade, Gretel is making a nosegay of wildflowers as Hansel picks the last of the wild strawberries. He offers some berries to Gretel, who eats them as they start to leave. A cuckoo calls, and the children parrot the bird's call, eating strawberries all the while. As darkness falls, they realize that they cannot

refill the basket and, worse, that they are lost. Their fears multiply as they imagine animals behind every tree. A large owl menacingly glowers from an overhanging branch just as an old man carrying a large sack appears. He scatters gold sand and promises restful sleep. After the Sandman leaves, the two children kneel to say their prayers. They sink back on the moss asleep, arm in arm. The glade is gradually transfigured as a golden light filters down from above. Angels clothed in light forest-green and gold surround the sleeping forms and place a golden, diaphanous blanket over them, and more angels descend to keep guard during the night.

ACT III.

The Dewfairy, sprinkling silver dust around her, awakens Gretel, who drags the sleepy Hansel to his feet. The mist evaporates, trees vanish, and there appears a turreted, pink-and-green candy house. On one side is a huge cage, and rows of gingerbread children form a fence. When Hansel breaks a piece of cake from one of the windows, he hears a voice from inside the house: "Nibble, nibble, Mousy, who's nibbling at my housey?" A crone comes out and grabs the children by the arm; when they refuse her blandishments, she puts a spell on them and claps Hansel in the cage. Gretel is released to go into the house to set the Witch's table, and a huge oven comes into view. In a

paroxysm of joy at her prospective banquet, the Witch rides her broomstick.

Cleverly, Gretel whispers the Witch's magic words, which breaks the spell on

Hansel; she then asks the Witch to show her how to make the oven work.

As the Witch leans in, Gretel pushes her in and slams the door. She frees

Hansel, and the two dance about joyously. The oven gets

hotter and hotter until it explodes. Hansel and Gretel see

that all the gingerbread children have suddenly become real

children, still asleep. Gretel

again recites the Witch's spell, and the youngsters

spring to life. As Peter and

Gertrude rush in and embrace their offspring, a

huge gingerbread cake of the Witch is found in the

oven. Everyone joins in giving thanks to the Lord.

Courtesy of Open News



Old Age, 18th century.
Courtesy of the Detroit
Institute of Arts.

This "family headache" that was "unsuitable for performance" has become one of the most successful operas ever composed and is now produced nearly every 25 minutes somewhere in the world. For almost 100 years, it has been continually in the repertoire of the world's great opera houses.

Immediately after its Weimar premiere, it was heralded as another great German opera, by the Germans of course, and immediately produced in over 50 theaters. A European tour followed with a Vienna debut. It premiered in London in 1894 and at Covent Garden in 1896. It was mounted in New York in 1895, but not at the Metropolitan Opera until 1905.

Hansel and Gretel has always been considered a family opera. In 1923, it became the first opera to be broadcast in Europe from Covent Garden and was selected as the first complete opera ever broadcast by NBC in the U.S. (on Christmas Day in 1931).

For the Germans of the last half of the 19th century *Hansel and Gretel* was the answer to the Italian "verismo" movement which centered on realism. Humperdinck is credited with the position in the music world of bridging the gap between romantic opera and modern music.

The libretto of the opera differs considerably from the Grimms' fairy tale. To Frau Wette even in the late 1800s, the fairy tale was too harsh for the opera. She changed the character of the mother from one of an evil stepmother to a good hearted mother—just cross for a moment as all worried mothers of lively children sometimes are.

In the fairy tale, the children are left in the woods to starve to death. In Frau Wette's version, they are sent into the woods to gather strawberries for dinner when the mother finds their day's work undone and her precious jug of milk broken.

The Grimms' woodcutter became a broommaker and a good fellow. He is not a confirmed drunkard who forgets his obligations to his poverty stricken family, but an honest man who, having had an unexpected bit of good luck, has celebrated the occasion.

At the end of the fairy tale, the children return home via a swan to find their stepmother dead. In the libretto, it is anxious parents who are looking for their children. The witch's hedge is turned back into the boys and girls reversing the evil into a happy ending.

The opera can be interpreted on many levels from one of mere entertainment to more complex ones—the most notable being child psychologist Bruno Bettelheim's Freudian interpretation in his book "The Uses of Enchantment". There and in an article for *Opera News* (December 23, 1978) he expounds on the nature of the children's psychological fears of separation from their parents and their oral cravings for food.

According to Bettelheim, the delectable gingerbread house symbolizes oral greediness and gluttony. The stepmother's malice is the invention of Hansel and Gretel as they are learning to overcome the oral phase of their development and find independence aside from parental provision. The witch is only a separate aspect of the total experience between the children and their mother.

To Bettelheim the value of the fairy tale is how it teaches children that difficulties, such as witches, are something they can handle without parents and can put into the oven, so to speak.

The English National Opera took a totally different approach to the story several years ago. In their version the opera took place on the streets of London with the street people. The starving children were fending as best they could with the reality of their poverty stricken life. The hunger cravings were those of actual starvation and parental dislike.



W. McCarthy
McCarthy's costume
design for the witch
in *Hansel and Gretel*.

Humperdinck, who was born in 1854, lived to witness the success of his opera. During his lifetime he composed major works for vocal ensembles, orchestras, an enormous number of songs and other fairy tale operas (*Die Königskinder*, *Dornroschen*). He was never able to repeat the success found so early in his career with *Hansel and Gretel*. During his lifetime, he held numerous academic positions at many German music academies, positions as music critic, and even tutored Wagner's son Siegfried. The happiest period in his life was when he helped with the production of the premiere of *Parsifal* and orchestrated parts of the score for Wagner.

He was a gentle soul and an amiable man of whom it was recorded when he died in 1921 at his son's home that "he left no enemies."

With all of his distinguished musician friends, it is notable that without the inspiration from his sister for his masterpiece *Hansel and Gretel*, Engelbert Humperdinck would never have made it to Madison Square Garden and *Hansel and Gretel* would never have been produced at the Metropolitan Opera.

Mary Jane Doerr is a free lance writer for the *Observer and Eccentric* newspapers, *Opera Canada*, and several Michigan and Canadian publications.

Which Witch is Which?

By Mary Jane Doerr

Engelbert Humperdinck was in the orchestra pit in 1910 at the Metropolitan Opera when Albert Reiss first sang the role of the witch in *Hansel and Gretel*.

This may not have been the first time the role was played in travesty but it is certainly the earliest known reference and one that tells us that Humperdinck himself was not opposed to the practice.

How to play the witch is always a question: Should it be sung by a woman or a man? Should the voice be in character or straight? Should it be played in comedy or serious? Does the witch wear a clown outfit or a black costume?

It is optional whether the Humperdinck witch is played by a woman or a man, but the Grimm witch is definitely a woman, viewing the historical picture from which the fairy tale is derived in Germany. Interestingly enough, in accounts prior to the Grimm version of the Hansel and Gretel story, the equivalent character of the witch is a giant and a man.

The Grimm witch comes from the period 1484 to 1790 when witchcraft was practiced and witches were hunted throughout the mountainous regions of Europe. Voltaire estimated that during the time as many as 100,000 people (mostly women) were burned at the stake for unprovable crimes; such as cursing the village crops to

failure, turning a man into a frog, making a pact with the devil, or taking nocturnal flights on broomsticks. Strange these women who possessed so much supernatural power outside the prisons were never able to exert themselves inside and escape their captors or fly away from their torturers. Confessions for these "crimes" were always gained under torture.

The Catholic Church claimed that witchcraft was practiced widely in Europe during the Middle Ages, so widely that in 1486, the Pope Innocent VIII issued a bill condemning all witchcraft as heresy on the grounds that persons outside the Church could only exercise supernatural powers through the assistance of Satan, by some demonic pact as selling one's soul. Two Dominican monks from Cologne University were appointed to seek facts about witches. Their publication "Malleus Maleficarum" became a textbook for the witch-hunters.

Faust was never accused of witchcraft although he made a pact with the devil, but then nearly 80 to 90% of those accused were women; poor, old, and husbandless women. The Christian theologian Augustine had declared that the body of the man was a reflection of God. Women's bodies were obstacles to the exercise of reason and therefore vain, frivolous, weak and open to the Devil's influence.

The witch-hunts began early in eastern France in 1431 (Joan of Arc was tried and condemned for witchcraft) but



Queena Mario as Gretel and Editha Fleischer as Hansel in the 1927 Metropolitan Opera production of *Hansel and Gretel*.

Courtesy of Metropolitan Opera Archives

as the fervor died down the atrocities increased in Germany where the witch craze reached its peak from 1587 to 1650.

The Reformation and Counter-Reformation provided the background for the Holy Roman Empire (Germany) to become the heartland of the witch craze. The "Malleus Maleficarum" had injected so much misogynist venom into the populace so as to construe witchcraft as a feminine crime exclusively.

In 1587-1593, they who is burned 368 women in 22 German villages. Two of the villages had only one woman left each. In just one day in 1589, 133 witches were burned to death in another nearby village. In a ten year period, in the 1620s, 600 witches were killed near Bamberg. The Duchy of Bavaria probably executed close to 2,000 witches and other southwestern villages probably accounted for another 1,000.

Scholars vary as to the source of the persecution of women whether it came from the "Maleficarum," Christian theology itself, or whether it was related to the territorial legal system practiced in Germany. It is known that witchcraft and witch-hunting seemed to be a chain reaction through the mountains. One judge's reaction was that no witches were found in one village until they heard about the witch-hunts from a nearby village. In the latter days of the witch craze, many times it was children who were the accusers of the witch, an interesting parallelism to *Hansel and Gretel*.

The Grimm witch has the characteristics of the historical witches. She eats children and lives in the woods. Witches were supposed to feast on unbaptized children during the Witch Sabbaths, the largest of which took place on St. Walpurgis Mountain in Germany.

As late as 1961, opera scholars seemed less concerned whether the witch was played by a man or a woman as they were whether the witch was portrayed menacingly enough to warrant being shoved into the oven. In Germany after World War II, many Germans were reluctant to mount *Hansel and Gretel* because this oven was too close a reminder of the gas chambers of concentration camps.

When *Hansel and Gretel* evolved in Renaissance Germany, children learned from the story that they could be victorious over evil, the witch. Hopefully, theology, science, psychology, and philosophy have advanced so that the unfortunate circumstances that surround our lives are explainable and populations do not need to resort to such superstitious scapegoating of disliked individuals for a cure to their problems. Today, everyone can benefit from the message of the fairy tale: that witches in our lives—the difficulties, obstacles—can be overcome. The witch is not threatening, and we can even see the comedy.



Engelbert Humperdinck

Engelbert Humperdinck was born in Siegburg, Germany, in 1854, a contemporary of Ferdinand Hiller, Franz Liszt, and Richard Wagner. He was a highly educated and well-respected composer of his day. Although he composed major works for vocal ensembles, orchestras, and an enormous number of songs, the one work he is remembered for is his masterpiece, the opera *Hansel and Gretel*. Ferdinand Hiller advised him to enter the Cologne Conservatory and devote himself to music. In 1876, he won the Mozart Prize in Frankfurt am Main, in 1879 the Mendelssohn Prize in Berlin and in 1881 the Meyerbeer Prize in Berlin.

Upon meeting Wagner while touring Italy, the young Humperdinck followed him to Bayreuth to help him with the orchestration and production of *Parsifal*, exclaiming that he learned more about orchestration from copying Wagner's music than he had learned at any educational institution. Future joint plans for the two musicians were cut short by Wagner's death in 1883.

Humperdinck never remained in one employment position for more than just a few years until he settled in Berlin in 1900. During his lifetime, he was a teacher at the Cologne Conservatory, music critic for the *Bonner Zeitung*, private music tutor to Siegfried Wagner (Wagner's son), teacher at the Hoch Conservatory, teacher of theory and composition in Barcelona, Spain, opera critic for the *Frankfurter Zeitung*, reader and advisor for the publishers B. Schotts Sohne, and professor at the Academy of Arts in Berlin.

In 1910, Humperdinck travelled to America for the Metropolitan Opera premiere of his opera *KönigsKinder*. On returning to London he suffered a stroke and remained in ill health until his death in 1921.

Courtesy of Mary Jane Doerr

SWAN LAKE

Presented by
Cleveland Ballet
Dennis Nahat, Artistic Director

Grand Classical Ballet in Four Acts

Choreography and Libretto: Dennis Nahat
(Based on the Ballet of 1895 by
Marius Petipa and Lev Ivanov)
Music: Peter Ilyich Tchaikovsky
Costumes and Sets: David Guthrie
Lighting: Nicholas Cavallaro
Conductors: Dwight Oltman
Stanley Sussman

Principal Performers

Swan Queen: Karen Gabay
Cynthia Graham
Cynthia Gregory
Laurie Miller
Laura Moore
Prince Siegfried: Peter DiBonsaventura
Olivier Muncz
Mark Otloski
Raymond Rodriguez
Lee Thompson
Baron Von Rothbart: William Baierbach
Peter DiBonsaventura
Jeffrey Hughes
Mark Otloski

*Swan Lake was created with the generous support of
The Reinberger Foundation
and
Steve Wzniak
8-11 March 1990
Masonic Temple*

Cleveland Ballet's SWAN LAKE

by David Oakland

Perhaps the most famous of all ballets, *Swan Lake* began its life as an unsuccessful production at the Bolshoi in 1877. The original version, staged by Julius Reisinger, opened with Pauline Karpakova as the Swan Queen. Peter Ilyich Tchaikovsky wrote six hours of music for the production which was critically misunderstood and regarded as worthless and undanceable.

A second version was mounted in 1880 by Olaf Hanson with a small revision of the score and libretto. The results of this and the original production played havoc on the ballet, causing its demise for the next fifteen years.



Cynthia Gregory as the Swan Queen and Peter DiBonsaventura as Siegfried.

In 1894 as a tribute to Tchaikovsky, Lev Ivanov and Marius Petipa re-structured the ballet into a four act version at the Maryinsky Theatre in St. Petersburg. The original production had two dancers playing the role of Odette and Odile. However, their star Pierina Legnani was of such virtuosity that they created a double role for her. This production was an instant success, and the greatness of Tchaikovsky's score was realized and equalled by the choreographic genius of Ivanov/Petipa.

Following its success in Russia, productions of *Swan Lake* started to appear in western Europe and finally America. Its New York debut was at the Metropolitan Opera in 1911, with Catherine Celtzer as Odette-Odile and Mikhail Mordkin as Prince Siegfried.

Unfortunately, Tchaikovsky did not live to see his greatest balletic success. In fact he died thinking it was a failure. The famous second act is now danced by most ballet companies in the world. The ballet creates overnight ballerinas and is regarded by dancers as the great test of one's abilities as a performer. Next to Tchaikovsky's own *The Nutcracker* and *The Sleeping Beauty*, the score for *Swan Lake* is perhaps the most famous score ever written for ballet.

The production staged by Dennis Nahat expands the Ivanov-Petipa scenario to include a prologue and an epilogue. In the prologue, Baron Von Rothbart, the evil red beard, appears to four young maidens. Von Rothbart usurps the youth and beauty of young women. Unable to escape his spell, the young women are transformed into swans and led away to serve as companions to Odette, the Queen of the Swans.

Odette, once a beautiful young girl, refused to marry Von Rothbart. Determined to keep her forever, he transformed her into a white swan the Victorian symbol of beauty. By day, she is home to air and water. By night, she is allowed to transform back into a woman. She is forever doomed, yet she possesses a courage and dignity in her fate. As Queen of the Swans, she symbolizes the dignity of women

continued on page 66

PROLOGUE.

Morning, a meadow near the Castle of Baron Von Rothbart. Four maidens gather flowers in a meadow near Baron Von Rothbart's castle and are suddenly overcome by the powers of the Baron, an evil sorcerer, who mysteriously appears. Transforming them into cygnets, he forces them to join the flock of swans which he has assembled for his Queen of the Swans, Odette. The Baron has transformed Princess Odette into his Swan Queen, the swan being the symbol of purity. Because she has refused his hand in marriage, he has bewitched Odette so that she cannot marry another, and in captivity may consent to marry the Baron.

ACT I.

That afternoon, the Terrace of Prince Siegfried's Castle. At a birthday party to celebrate Prince Siegfried's coming of age, festivities commence in a Grand Waltz. The Queen Mother arrives bringing four Princesses from distant lands, one of which the Prince must marry in order to ascend the throne. Each Princess presents a gift, but he is most pleased with a crossbow from the Queen. The Prince dances a Pas de Cinq (dance of five) with the Princesses. Wolfgang, Siegfried's tutor, is tipsy and invites the Queen to dance the Grand Polonaise. The dancing concludes with a lively garland dance, after which the ladies retire to the castle. The Prince asks the lords to accompany him on a swan hunt. He is eager to use his new crossbow. As they go off to hunt, Wolfgang is left in an inebriated state.

ACT II.

Later that day, the Swan Lake. Baron Von Rothbart commands the appearance of the swans, in the course of which the hunters arrive. Seeing the flock, they urge Siegfried deeper into the forest for the hunt, but he remains behind to stalk a swan for himself. He prepares to shoot a swan flying overhead, but stops short. It is Odette, the Swan Queen. Unaware of Siegfried's presence, she preens herself as he marvels at her beauty. When she discovers him, she is frightened and attempts to flee. He captures her and assures her that he will not harm her. Odette explains that she is the victim of a spell cast by the Baron. Swan Lake has been created by her tears and those of her maidens. Instantly enamored with Odette, Siegfried desires to protect her.

The Baron tries to frighten Siegfried away but fails. He temporarily stuns Siegfried with his powers, but the Prince recovers and prepares to shoot the sorcerer, who appears as half-man, half-beast. Odette stops Siegfried — if Rothbart dies, the spell she is under can never be broken. The huntsmen return and take aim at the swan, but are stopped by Siegfried and Odette. The huntsmen leave, and Siegfried finds that Odette has vanished.

ACT III.

The following night, the Great Hall of the Castle. The four Princesses arrive to perform dances for the

Prince, but he is not present and the Queen commands that the festivities begin. When the Prince arrives, the indignant Queen asks that he dance with each Princess, one of whom he must wed. The Prince informs his mother that he cannot marry anyone present. Wolfgang attends to the Prince.

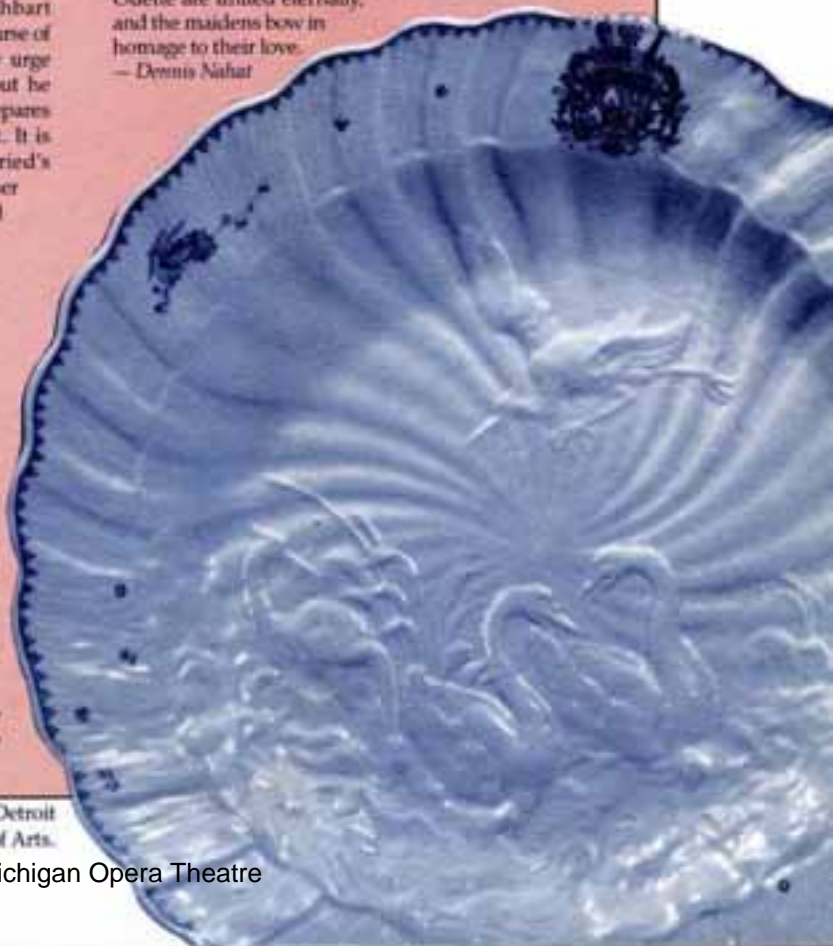
Von Rothbart arrives amidst an ominous fanfare, with his wicked accomplice Odile, who is disguised as a Black Swan to look exactly like Odette. Believing her to be Odette, Siegfried is overjoyed. While dancing the Black Swan Pas de Deux, Siegfried does not see a vision of Odette which tries to warn him of this deception. He promises his eternal love for Odile, which she reveals mockingly to the assemblage. Laughing at the gullible Prince, Odile and Von Rothbart vanish. Siegfried flees in search of Odette.

ACT IV.

That same night, the Lake below Baron Von Rothbart's Castle. Once again, the Baron brings forth his captive swans and commands his Swan Queen to love him. When she reveals her love for Siegfried and begs for freedom, Von Rothbart unleashes a storm. Siegfried finds Odette and begs her forgiveness. She forgives him and they dance an adagio in which she tells him that, having sworn his love for Odile, he can no longer save her.

The Baron and Siegfried fight for Odette's love. Odette exclaims that she must die in order to break the curse and be united with Siegfried, and flings herself from the cliff. Von Rothbart tries to prevent Siegfried from following her — if the couple is united in death, his powers will vanish and he will die — but to no avail. As Siegfried plunges to his death, Von Rothbart's castle collapses, crushing him. As the bewitched forest vanishes, the swan maidens are finally freed. Prince Siegfried and Odette are united eternally, and the maidens bow in homage to their love.

— Dennis Nahat



Platter, modelled by Kaendler, courtesy of The Detroit Institute of Arts.

in love. Her character is never unreal because we see true love enhance her dignity. The great love that grows between her and her prince is doomed from the start, yet its passion and purity ennoble the two young lovers, and explain the timeless and universal appeal of the ballet.

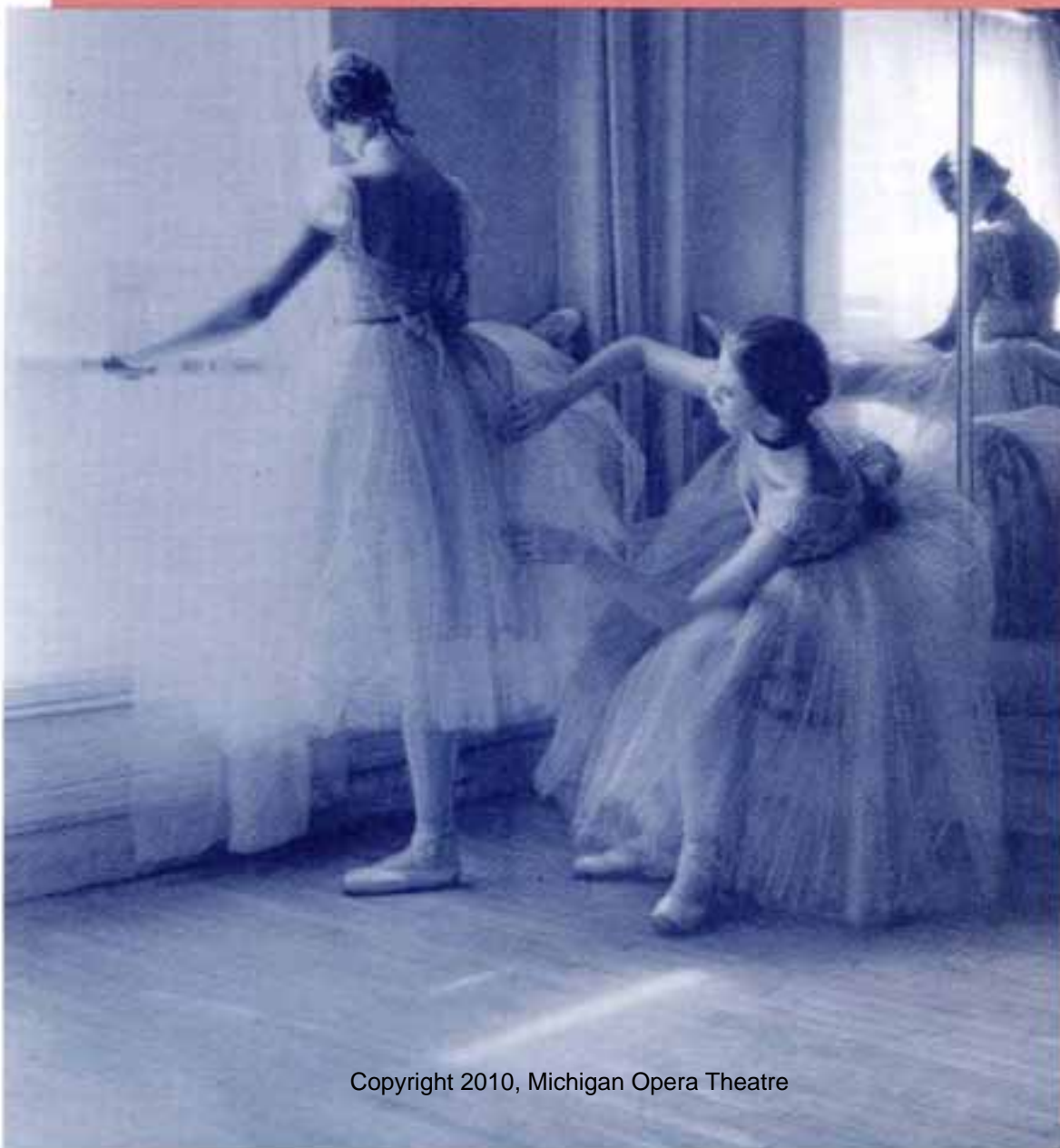
The Nahat production is perhaps the largest and most elaborate staging of the work in North America. The ballet has six settings, with act one opening in the courtyard of Prince Siegfried.

The first act opens with a drawbridge lowering to reveal the entrance of the court, arriving to celebrate the coming of age of the Prince. This entrance is unique to the Cleveland Ballet production. Unlike other productions, Nahat's *Swan Lake* is danced completely *en pointe* (on-point or on toe). In this first act, four princesses are introduced by Prince Siegfried. He is to choose one for his bride before he becomes king. Usually, there are as many as eight princesses who only appear in the third act as unimportant characters. However Nahat makes these princesses major dancing roles.

This production does not incorporate the use of peasant characters. However, the original ballet of 1877 utilized peasant dances in both act one and three. These dances were performed in boots and character shoes (heels). The first and third acts were the largest of the four-act production. They were choreographed by Marius Petipa, who was the acknowledged master in staging large full-stage scenes. It was one of the first productions to include a mixture of national dances in a major full-length ballet. Nahat's new choreography for act one has the princesses and the Prince dancing together. These dances were performed by peasants in the original production as a peasant *pas de trois* or peasant dance for three.

Nahat has the young ladies leading their national dances in act three *en pointe*. This is unique to the ballet, for the princesses usually only dance the waltz in ensemble with the Prince.

Act two, perhaps the most famous of the four acts, and act four are known as the "white acts." This is because they are done in moonlight and the swans are costumed in white





Ballet Dancer Adjusting her Costume, Edgar Degas, courtesy of The Detroit Institute of Arts.

tutu's. Nahat's act two opens with Baron Von Rothbart emerging from the mist asserting his power over his domain. Unlike the usual pantomime role of the evil sorcerer Baron Von Rothbart, Nahat has created this character as a major dancing role. Von Rothbart has been created as a powerful bird-like figure. With his wings that extend over twelve feet, his movements oppose the delicate movements of the swans.

The second act is the closest to the original production known today. Often performed on its own since its inception, fragments of the style and original choreography have survived in the memory of dancers through the decades. Although there are many versions of this choreography today, it is the style of act two that remains and is uniquely important to ballet. The fine look or movement qualities of the dancing of the two

"white acts," has propelled and inspired the schooling of the classical ballet worldwide.

The third act takes place inside the vast castle of the Prince. Here, the four princesses bring greetings and national dances from their lands. This is the famous act where Von Rothbart appears with his daughter, Odile the Black Swan. Odile has been transformed to look like Odette, and tricks the Prince into swearing his love for her. Once sworn, he cannot break the spell of Von Rothbart over the real Odette. The famous Black Swan *Pas de Deux* or dance for two is the highlight of the act. This act was originally danced in the same setting as act one, however this production utilizes a grand ballroom within the castle complete with a magical disappearance of Von Rothbart and Odile.

The fourth act is the final "white act" where the Prince returns to beg forgiveness from Odette for mistakenly falling in love with the transformed Black Swan. Odette is unable to escape the spell placed on her by Von Rothbart, and when the Baron tries to harm the Prince, she realizes that she must die to break the spell and save her Prince. The Nahat production climaxes as Odette, followed by her lover, throw themselves off a twenty-five foot cliff onto the rocks below.

The epilogue is unique to this production as well. As the spell of Von Rothbart is broken, his kingdom is devoured in flames. The swans are freed from his spell and fly into the heavens, where they group and turn to honor the two young lovers as they ascend into the heavens atop a golden chariot. As the score becomes a blaze of trumpets and percussion the emotion of the scene is strengthened as the kingdom of Von Rothbart changes from flames to clouds in the heavens, revealing only the elegant flying swans and Odette united with her Prince. It is perhaps the most moving climax ever produced for the ballet.

Cleveland Ballet has six different casts for the production, each featuring a different quality of ballerina and Prince. As a result, no two performances are alike, and one can truly appreciate the complexity of the ballet by viewing it at several performances with different casts. Cynthia Gregory, Permanent Guest Artist of Cleveland Ballet, has been recognized as one of the finest Odette/Odiles of our age, and the role has become her signature piece, having performed the ballet all over the world.

It took six months to build the production's six major settings and their special effects, including the ballet's more than 250 costumes. The physical production was mounted at a cost of \$650,000. When combined with cast and Miss Gregory, the total cost of the production at its 1986 Cleveland premiere was over one million dollars. It set all company box office records for a full-length ballet, playing to over 45,000 persons its first year in Cleveland and 15,000 people in the company's second home, San Jose, California.



David Oakland is General Manager of Cleveland Ballet.

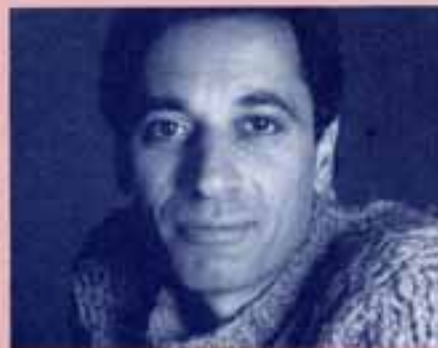
photo at left, *Finishing Touch*, a painting by Douglas Hofmann, an award-winning American artist who is especially noted for his paintings capturing the joyous vitality and grace of ballet dancers. Commissioned by Cleveland Ballet.



Peter Ilyich Tchaikovsky

Peter Ilyich Tchaikovsky was born in the Vyatka province of Russia on May 7, 1840 and died in St. Petersburg on November 6, 1893. He studied piano from childhood and after abandoning a clerical career in 1863, studied composition with Nikolai Zarembo and Anton Rubinstein, then taught at Moscow Conservatory (1866-78). He withdrew his first opera, *The Vagabond* after five performances and re-used much of its music in *The Oprichnik*, a Meyerbeerian historical drama incorporating Russian folk songs. The comedy *Vakula the Smith* (1876) achieved a modest success. From 1875-76, he composed *Swan Lake* and produced it for Moscow's Bolshoi Theater with choreography by Julius Reisinger on February 20, 1877. It was considered "too Wagnerian" with many parts undanceable. After 1876, the patronage of the wealthy Nadezhda von Meck freed Tchaikovsky from financial worries, although an ill-advised marriage in 1877 left enduring psychological scars on the morbidly sensitive composer; while convalescing in Western Europe, he composed *Eugene Onegin* (1879), loosely constructed "lyrical scenes" that owe their power to Tchaikovsky's identification with the heroine Tatiana. Another Meyerbeerian essay, *The Maid of Orleans* (1881), and two nationalistic works, *Mazepa* and *The Enchantress*, were unsuccessful. The eerie and melodramatic *The Queen of Spades* was followed by the one-act fairy tale *Iolanta*. Trained in a Western tradition by Rubinstein but also sympathetic to the Russian nationalists, Tchaikovsky gradually found his own way between the two poles. His other works include six symphonies, concertos, tone poems, songs and additional ballets.

Courtesy of The Metropolitan Opera Encyclopedia



DENNIS NAHAT

Dennis Nahat has performed throughout the world as a principal dancer with American Ballet Theatre and the Jeffrey Ballet. His dance partners include such illustrious stars as Cynthia Gregory, Gelsey Kirkland, Natalia Makarova and Carla Fracci. Nahat has choreographed major works for ABT, the Royal Swedish Ballet, the London Festival Ballet, Cleveland Ballet and San Jose Cleveland Ballet.

Nahat studied on a scholarship in dance at the Julliard School of Music. While there, he developed under the guidance of some of the major figures of the dance world - Martha Graham, Jose Limon, Martha Hill, Antony Tudor, Louis Horst and Anna Sokolow.

On Broadway, Nahat choreographed both the Tony Award winning hit musical version of "Two Gentlemen of Verona," Tom Stoppard's "Jumpers" and "Good Time Charlie" with Joel Grey. He also performed a featured role in Bob Fosse's "Sweet Charity" with Gwen Verdon. For the San Francisco Opera, he directed "Meeting Mr. Ives," as musical play written by The New Yorker's Brendan Gill and based on the life and music of Charles Ives. For the Seattle Opera, he also choreographed "Tommy" starring Bette Midler. In addition, Mr. Nahat choreographed the ballet sequences for Ann Bancroft in the movie, "The Turning Point," and appeared as himself in the movie in a vignette role.

Mr. Nahat co-founded School of Cleveland Ballet with Ian Horvath in 1972 and continues to serve as its Artistic Director. In 1976, he and Mr. Horvath co-founded Cleveland Ballet. Nahat's choreography for Cleveland Ballet and San Jose Cleveland Ballet, highlights the technical achievements of the artists and creates a visually exciting fare for the audiences.

Among the 60 ballets Nahat has choreographed, some of the highlights include: "Contra Concerti," "Grand Pas de Dix," "In Concert," "Mendelssohn Symphony," "Ontogeny," "Suite Characteristique," "Some Times," and most recently, "Rivulet." He has also choreographed the monumental work, "Celebrations and Ode" - a full length ballet coupling Beethoven's 7th and 9th Symphonies. Additionally, in keeping with the classical traditions, Nahat has created an original version of "Romeo and Juliet," "Coppelia," "The Nutcracker," "Swan Lake" and a Christmas ballet, "The Gift." In the 1989-90 season, Mr. Nahat will premier "A Midsummer Night's Dream." Additionally, Mr. Nahat teaches seminars in choreography throughout the United States.

DON GIOVANNI

Dramma Giocoso in Two Acts

Music composed by Wolfgang Amadeus Mozart

Libretto in Italian by Lorenzo Da Ponte

First Performances:

Tyl Theatre, Prague

29 October 1787

Philadelphia, USA, 1818

New York City, 23 May 1826

dramatis personae

Don Giovanni, a nobleman: Richard Cowan

Leporello, his servant: Michael Gallup

Donna Anna, a noblewoman: Carolyn James

Don Ottavio, her fiance: David Eisler

Donna Elvira, a lady of Burgos: Marianna Christos

Zerlina, a peasant girl: Maryanne Telese

Conductor: Klaus Donath

Production: John Pascoe

Lighting Designer: Natasha Katz

Chorus Master: Suzanne Acton

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21 - 28 April 1989

Masonic Temple

Da Ponte, Mozart and the Legend of Don Juan

By Brian Corman

More than 2300 years ago Aristotle pointed out how few stories are particularly well-suited to literary treatment. Most of his favourites, such as Antigone, Oedipus and Ulysses remain familiar and continue to challenge writers today. They have been joined by a handful of post-classical stories based on such well-known figures as Don Quixote, Dr. Faustus, and, of course, Don Juan. Such figures usually have their origins in folklore or mythology; a few plot elements of character traits provide a basic structure around which incidents and episodes collect. By the time these stories have enough variants to assume legendary status, the process of accretion has formed them into rather loose and baggy monsters. Such monsters have become favourites for later writers since they can make of them what they will. And few legends have proven more resilient than that of Don Juan, whose many versions offer a history of Western literature in miniature. Still far from exhausted, the Don Juan legend has attracted the attention of writers of the calibre of Henry de Montherlant (1956), Max Frisch (1962) and Derek Walcott (1974).

Don Juan received his first literary treatments in an early 17th-century play by the Spanish monks Gabriel Tellez, who wrote under the name Tirso de Molina. His play, *El Burlador de Sevilla y convidado de piedra* (*The Playboy or The Trickster of Seville and his Stone Guest*) contains both of the apparently arbitrarily yoked elements common to all versions of the story, up to and including librettist Lorenzo da Ponte's: a nobleman with an insatiable ap-

continued on page 71



Mort de Don Juan,
Nicholas
Eustache
Maurin,
Courtesy of the
Art Gallery of
Ontario.

ACT I.

Seville, seventeenth century. At night, in front of the palace of Don Pedro, Commandant of Seville, Leporello grumbles about his fatiguing duties as servant to Don Giovanni, a dissolute nobleman ("Notte e giorno faticar"). Suddenly the Commandant's daughter, Donna Anna, emerges from the palace, struggling with the masked Giovanni, who has entered her bed-chamber and tried to seduce her. When the girl's father comes out in answer to her cries, Giovanni kills the old man in a duel and departs. Anna, having fled to get other aid, returns with her fiancé, Don Ottavio, only to discover the body of her father. Disconsolate, Anna makes Ottavio swear vengeance on the unknown assassin ("Fuggi, crudele, fuggi!").

At dawn, already in search of other amorous conquests, Giovanni accidentally encounters Donna Elvira, a flame he abandoned in Burgos, who is still lamenting her loss ("Ah! chi mi dice mai"). As Leporello tries to discourage and distract her by reciting his master's catalogue of lady loves ("Madamina! Il catalogo e questo"), Giovanni escapes. Now a group of peasants fills the square to celebrate the imminent wedding of two rustics, Masetto and Zerlina. As Giovanni joins in, he is attracted by the bride-to-be, bidding Leporello get rid of the groom, who departs under protest ("Ho capito"). Alone with Zerlina, the nobleman suavely persuades her to come with him to his palace ("La ci darem la mano"). Elvira, however, steps forth from the inn, warning the girl about her new suitor and leading her away. Momentarily thwarted, Giovanni greets Anna, now dressed in mourning, and Ottavio, only to be embarrassed by the persistent Elvira, who denounces him as a seducer. Trying to dismiss her accusations as those of a madwoman, he ushers Elvira off. Scarcely has he left than Anna, in horror, recognizes his voice as that of her father's murderer. She again calls on Ottavio to avenge her honor ("Or sai chi l'onore"), then leaves him to thoughts of love ("Dalla sua pace").

At his palace with Leporello, Giovanni dresses for a feast he has arranged in Zerlina's honor, exuberantly downing champagne ("Finch' han dal vino").

As Zerlina and the jealous Masetto approach the palace gate, she begs him to forgive her apparent infidelity ("Batti, batti, o bel Masetto"). No sooner does Giovanni welcome his guests than a minuet sounds from the ballroom and they go in. Anna, Elvira and Ottavio arrive, masked and robed in dominoes; after Giovanni tells Leporello to invite them to the party, they vow to punish the libertine ("Bisogna aver coraggio").

Guests crowd the ballroom, dancing to three different ensembles. While Leporello distracts Masetto, the host dances with Zerlina, enticing her to a nearby chamber. When the girl cries for help, Anna, Elvira and Ottavio unmask and confront Giovanni, who laughingly escapes when Elvira protects him from Ottavio's drawn sword.

ACT II.

Under Elvira's balcony, Leporello exchanges cloaks with Giovanni in order to woo the lady in his master's stead. Leporello and Elvira go off, leaving Giovanni free to serenade Elvira's maid ("Deh, vieni alla finestra"). When Masetto leads in a band of peasants bent on punishing Giovanni, the disguised rake gives them false directions, then beats up Masetto. Zerlina tenderly consoles him ("Vedrai, carino").

Elvira goes with the disguised Leporello to a dimly lit passage, where they are surprised by Anna and Ottavio. Zerlina and Masetto also arrive and, mistaking servant for master, join in denouncing Leporello, despite Elvira's protests ("Sola in buio loco"). Frightened, Leporello unmask, feigns to vow revenge on Giovanni and escapes. Anna departs, distraught, but Ottavio reaffirms his confidence in their love ("Il mio tesoro"). Elvira can only add fury at her betrayal by Giovanni ("Mi tradi").

Leporello finds Giovanni in a deserted cemetery, where they hide in the shadows of the Commandant's tomb. A statue of the slain nobleman warns Giovanni of his doom, at which point he audaciously forces the terrified Leporello to invite the statue to dinner. When he does so ("O statua gentilissima"), the statue solemnly accepts.

In Anna's palace, Ottavio urges his fiancée to stop grieving and accept his love, but she implores him to wait until her father is avenged; then they can be happy ("Non mi dir").

In his banquet room, Giovanni orders Leporello to serve supper, as an orchestra provides music from popular operas (even one of Mozart's, *Le Nozze di Figaro*). Elvira rushes in, begging Giovanni to reform, but he waves her aside. Leaving, she screams in terror.

Leporello is sent to investigate, and after stammering that the Stone Guest has arrived, he hides. Giovanni bravely greets the statue, which bids him repent ("Don Giovanni, a cenar teco"). When he refuses, flames engulf his palace and he is dragged down to hell.

Amid ruins of the palace, Elvira, Anna, Ottavio, Zerlina, Masetto and Leporello plan their future and recite the moral: sad is the fate of a libertine ("Questo e il fin di chi fa mal").



Courtesy of Opera News

Maja and the Men in Cloaks, Francisco Jose Goya.

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Ruggero Raimondi and Teresa Berganza in Joseph Losey's 1979 film version of *Don Giovanni*.

petite for women who is, ultimately, sent off to hell by—or in the presence of—his dinner guest, a stone statue of a man he has earlier killed. The Don Juan story was ideally set in Golden Age Spain, a society where men took their honour very seriously and where they often embodied it in the chastity of their women. In such a society, promiscuity violates the fundamental tenets of both law and religion.

Tirso's Juan is more trickster than playboy. He seduces Isabella (da Ponte's Elvira) by impersonating her fiancé, and even though he is banished—almost executed—for his offense, he cannot resist repeating the same trick on Anna: *Playboy of Seville! that is what all Spain calls me. The man whose greatest pleasure is to play a woman for a fool and abscond with her honour.* He uses similar tricks and lies to seduce two peasants. Each outrage provokes rebukes from his father, uncle, friends and servant, as well as his victims.

But Tirso's Juan tricks on, unable to resist the limitless opportunities he sees around him. Tirso punctuates each trick with recurring warnings of the divine punishment to come. Don Juan's response is always the same: *"The day of my death? Plenty of time for that. It's a long journey till then."* When the statue becomes the agent of his punishment, Juan calls for a priest. *"You thought of that too late,"* he is told, and Tirso's moral is transparently clear. It is easy for the audience to enjoy Don Juan's tricks, impossible to lament his fate.

The next important version, and perhaps the best version over all, is Moliere's *Don Juan ou le Festin de Pierre* (1665), a play that was withdrawn from the repertoire after its successful initial run because of pressure from the church factions who found it impious, if not atheistic. (Between 1677 and 1847 a revised and purified version by Thomas Corneille was all that was known to theatregoers in France.) Moliere's Don Juan is much

closer to da Ponte's; a far more complex character who raises the kinds of difficult questions Tirso avoids. Rather than enjoying his tricks for their own sake, this Juan is a philosophical libertine, a man whose seductions are merely means to a larger end: the assertion of his absolute freedom from external constraints upon his action. (It is curious how rarely the desire for sexual gratification motivates a Don Juan.) Moliere's Don Juan devotes considerable energy to outwitting a tradesman who has come to collect a debt; his interest in Charlotte (da Ponte's Zerlina) is heightened by the fact that she is engaged to Pierrot (Masetto), who has saved him from drowning after a shipwreck foiled an attempted abduction; and in an especially revealing scene, he offers alms to a beggar on the condition that the man curse God. His seduction of and bigamous marriage to Elvira is his greatest triumph with a woman, because he is able to lure her from the nunnery where, as a novice, she is betrothed not to another man but to Christ himself. He later claims that his conscience forces him to reject her: *"I remembered that, in order to marry you, I stole you from the seclusion of a convent, that you broke vows which bound you elsewhere, and that Heaven is jealous of such things. I repented and I dreaded the wrath of God. I came to believe that our marriage was only a disguised adultery."*

In his quest for power and freedom, Moliere's Don Juan exposes the weaknesses in human institutions while challenging the authority of the divine. In the process, he makes fools of nearly every other character in the play; only the beggar is able to resist him. But, paradoxically, each success leaves him short of his goal. Absolute freedom must be continually asserted; no such stable condition can ever be achieved. And it must be acknowledged by others. Don Juan ultimately must depend upon his victims to validate his very sense of self. Just before the statue comes to claim him (Moliere's statue is of a victim whose decease predates the time of the play; his version is without an Anna or an Ottavio), Don Juan assumes the role of the hypocrite, reducing himself to echoing the language of those he most exuberantly condemns. His hypocrisy is as successful as his earlier forms of deceit, but Don Juan is unable to fool his God, and this disturbing reinterpretation of the legend of Don Juan ends in the traditional manner.

The only noteworthy early English attempt at the Don Juan story, Thomas Shadwell's *The Libertine* (1675), a free adaptation of *La nouvelle festin de pierre ou L'Alceé jouandroue* (1669) by Claude La Rose, Sieur de Rosimond, reveals the direction Moliere and da Ponte reject. Shadwell's Don Juan counts his father among his thirty murder victims, and he makes a hobby of raping nuns. One of his proselytes murders an elder brother for his estate; another impregnates his sisters. The play consists of a series of murders, rapes, and outrages in a satirical expose of the fruits of freethinking. Though often entertaining, Shadwell's Don Juan is a monster who must be punished. A great success, the play had its life extended when Purcell provided music for it in the 1690s. But it was Moliere and Carlo Goldoni (*Don Giovanni Tenorio, o sia Il disoluto*, 1736) who determined the course of the legend da Ponte and Mozart chose to follow.

NOTES FROM THE DESIGNER AND DIRECTOR, JOHN PASCOE

In working on the *Don*, I have found that the so called "dark paintings of Goya, have produced in me exactly the same vibrations as the music in the opera. The combination of powerful emotion, steaming sexual energy, and superbly elegant expression could be applied as a description of either artist's work. The fact that Goya in his later paintings was working some 25 years later than Mozart, has meant that I have had to go to other pictures of the period of composition for details of costume, but the doom-laden, sexually repressed and highly religious atmosphere of Goya's paintings has been a prime visual stimulus (*The Madonna with Flagellants*, for example).

The idea of sexual guilt brought on by the teachings of the church is a notion that today will sound old-fashioned.



Design #1

One must remember however that in the days of the late 18th Century, the whole of a family's existence depended on this concept.

Woman was viewed as a child producer for the family, who must on all accounts be a virgin upon marrying. The fathers and brothers role once the girl had achieved puberty was to protect her honour and with hers that of the whole family. If they failed and she was raped, provided she could identify the man and he could of course be killed, she would be allowed to go into a monastery (in a way, the fate of Donna Elvira). If he could not be found then she would be killed!

The honour of the man lay in the wealth and long-standing of his family name and (a rather eastern idea this) the good name of "his" women. Once a promise



Design #2

Design #1. We see the primary female image of the ultimate role model for all aspiring virgins as well as one of her many imitators, Donna Elvira.

Design #2. Some other older ladies are fanning themselves and discussing the goings on at the peasant bridal feast. Note that as obviously these ladies' husbands are dead, they are so covered and veiled as to render themselves un-sexual. No merry widows, or well-preserved, well-presented older ladies with beautifully coiffured hair and carefully dieted figures in this society!

Design #3. A group of assistant virgins at the wedding celebrations. Their rather phallic canules apart, they are allowed a certain amount of sexuality as they have to attract their men folk themselves to get married and be made into "real" women, but their hair is very much covered and there is a great deal of veiling.

Design #4. Donna Elvira arrives on her quest for the Don. She is hot, exhausted and naturally accompanied by an older chaperone and a servant to carry the bags.



Design #3

of marriage was given by a man to a woman they were as good as married. The word "sposa", in Italy and Spain, meant wife/husband and was freely used even when the person being spoken to was in fact only engaged to be married.

Therefore the idea of Donna Elvira being mad (as suggested by the Don to Donna Anna and Don Ottavio) is very believable in many ways. The question for them is, "Has this woman been promised marriage by the Don, or is she self-evidently mad?" No sane woman would of course ever chase a man. Remember that in this society, woman did not exist with sexual energies and desires, she was required to be a virgin in mind as well as fact.

So I have been brought inescapably to the idea that the church and its



Design #4

teachings, its guilt, its presence is vital to the existence and logic of this morality tale.

The Don in the original title was known as *Burlador de Sevilla*—The JOKER of Seville (my capitals)—and is a character who continuously subverts this entire structure. It must be noted that Mozart was very aware that his public wanted a comic element in his work and one goes very far from what is there if one continuously takes too serious a demeanour with this work.

I have tried to find a way of letting this superbly complex and, in places, funny work blossom as naturally as it is possible to manage in this production, and have used the period of its composition as the visual stimulus.

BATH, ENGLAND 1989

Da Ponte's immediate source for his libretto was Giovanni Bertati's *Don Giovanni Tenorio o sia Il Constatato di Pietra* (music by Giuseppe Gazzaniga), one of seven operatic versions to appear between 1776 and Mozart's in 1787. Da Ponte borrows most heavily from Bertati, though also from Tirso, Moliere and Goldoni. It is often impossible in any given case to determine the precise source, but in each case da Ponte subordinates the borrowed material to a design uniquely his own. And with Bertati's text, da Ponte invariably improves upon a mediocre, workman-like libretto (good enough, however, to keep *Don Giovanni* on the London stage until 1824) through superior wit, style and intelligence.

Da Ponte's is the last important example of what might be called the classical Don Juan. A generation later, a series of Romantic metamorphoses produced such heroic Don Juans as E.T.A. Hoffmann's Promethean rebel, Byron's *homme fatal*, Pushkin's convert to true love (ultimately saved by a woman!), and Alfred de Musset's seeker of ideal beauty. Our still more ironic age, by extension, transforms Don Juan into Shaw's avoilder of women, Rostrand's disillusioned cynic, Camus' existential man, Otto Rank's seeker of a mother-substitute, or Brigid Brophy's latent homosexual. But despite the intellectual subtlety and sophistication of many of these challengers, it is the Mozart/da Ponte Don Giovanni who remains the greatest, most successful and most influential of all.

The main reason for the triumph of *Don Giovanni* is no doubt the music. Mozart's score profits greatly from the tension it maintains between the elements of the two operatic traditions united within it, *opera seria* and *opera buffa*. The libretto, too, develops a number of similar, difficult to resolve questions, most clearly seen in the title character himself. Is the Don a tragic or comic character? In either case, is he hero or villain? What motivates him to pursue women? What explains the discrepancy between the thousand and three seductions in Leporello's catalogue and Giovanni's repeated failures that we see? Does Giovanni believe in God? Does he believe in anything? Da Ponte rarely offers the clear explanations and motivations provided by most of the other writers who adapt the Don Juan legend. It is possible that this is the result of haste, of the necessary abbreviation of an operatic text or of the fluid nature of the late 18th-century theatre. In any event, da Ponte's Giovanni is the least well-defined of the many important examples of the character type. I would suggest this very lack of definition is the secret of his success. Each successive age can make Don Giovanni its own with minimal damage to the text or the music. Da Ponte's Don never dates; he is ever our contemporary.

■

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Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart was born Jan. 27, 1756 in Salzburg, the son of the composer Leopold Mozart who exhibited him as a pianistic and musical prodigy in Munich, Vienna, Paris, and London, 1762-66. During these travels, Wolfgang was exposed to a wide range of composers and styles, and composed the singspiel *Bastien und Bastienne* (1768), the opera buffa *La Finta Semplice* (1769), and the opera seria *Mitridate, Re di Ponto* (1770) and *Lucio Silla* (1772).

La Finta Giardiniera was composed for Munich, *Il Re Pastore* (1775) for the Salzburg court, where he held an unrewarding position; in search of a better appointment or a major operatic commission, he travelled to Mannheim and Paris, but no position was found.

Eventually a Munich commission materialized, for the opera seria *Idomeneo* (1781). That year he resigned his Salzburg post, living subsequently in Vienna on income from teaching and concerts, hoping for a court position and operatic success; in 1782 he married Constanze Weber. His Viennese operas were moderately successful: the singspiels *Die Entführung aus dem Serail* (1782) and *Der Schauspielermacher*; and the first collaboration with da Ponte, the opera buffa *Le Nozze di Figaro* (1786). The latter triumphed in Prague, leading to a commission for *Don Giovanni* (1787). Despite a court appointment in 1787, Mozart's financial troubles deepened.

In 1791, in failing health, Mozart composed the opera seria *La Clemenza di Tito*, and collaborated with Emanuel Schikaneder on the fantasy singspiel *Die Zauberflöte*.

Mozart's musical genius is evident in all his work, of which the operas comprise but a part, and the emotional range of his piano concertos and string quintets would suffice to show his exceptional human perception. His mature operas combine Italian vocal style with the formal and textural potential of the German classical instrumental styles; especially in company with the wittily profound librettos of da Ponte, his music illumines mankind's weaknesses and nobility with unparalleled grace and sympathy.

—Metropolitan Opera Encyclopedia

LA TRAVIATA

Lyric Tragedy in Three Acts

Music composed by Giuseppe Verdi

Libretto in Italian by Francesco Maria Piave
based on the novel *La Dame aux Camélias*
by Alexandre Dumas the younger

First Performances:

Teatro La Fenice, Venice, Italy

6 March 1853

New York, USA

3 December 1856

dramatis personae

Violetta Valery, a courtesan: Nova Thomas
Stephanie Friede

Alfredo Germont,
a young man from the country: Tonio Di Paolo
Rico Serbo

Giorgio Germont, his father: Timothy Noble
Andreas Poulimenos

Conductor: Mark Flint

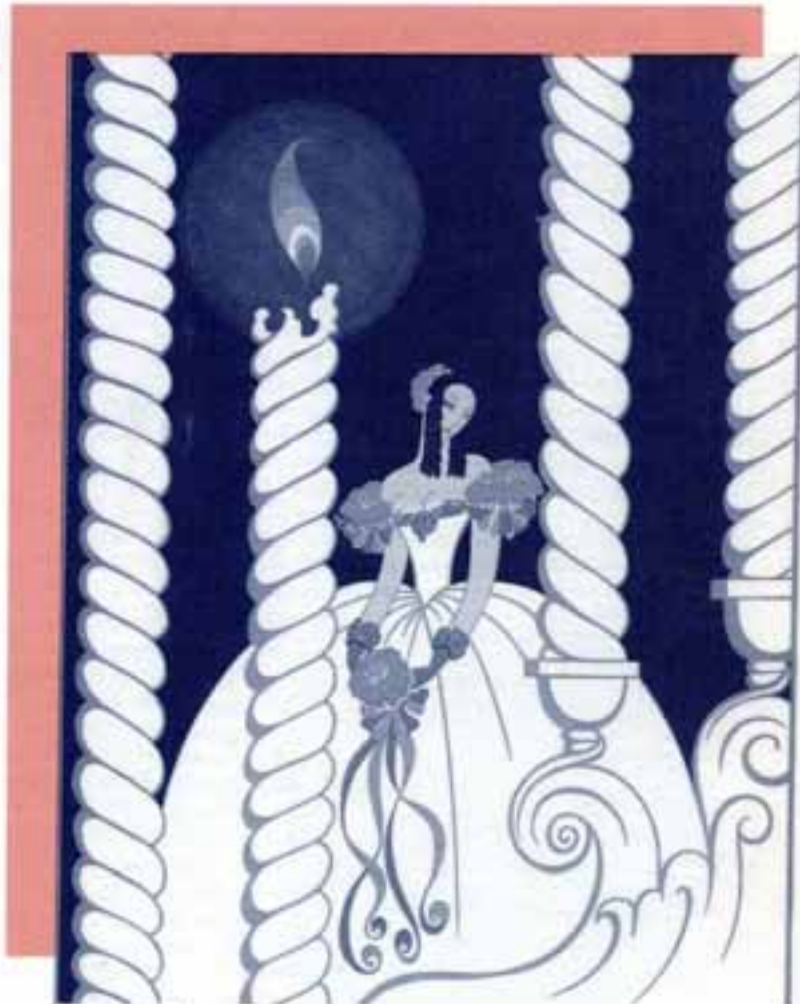
Set Designer: Robert O'Hearn,
sets originally designed
for Greater Miami Opera

Lighting Designer: Kendall Smith
Chorus Master: Suzanne Acton

Presented in Italian
with English Surtitles

5 - 12 May 1990

Masonic Temple



La Traviata, Erte

Violetta's Virtue Restored

By David Rosen

In November 1850 the Venetian censors banned the libretto of *La Maledizione*, citing its "nauseating immorality and obscene triviality"; only after arduous negotiations was the libretto approved and given its premiere as *Rigoletto* at the Teatro la Fenice. Two years later the Venetian censorship approved *La Traviata* without difficulty—curious, given the supposed immorality of the subject, its "foul and hideous horrors," as one contemporary English critic put it. Abramo Basevi, in his 1859 *Studio sulle opere di Giuseppe Verdi*, refers to its "obscene and immoral plot" as offensive and dangerous:

As anyone can easily see, La Traviata is now the favourite opera of a great part of the fair sex. One does not want to accuse them of harbouring less than honourable sentiments on that account, but rather to

warn (them) of the danger of such theatrical productions. Unless one is master of oneself, these productions can insinuate their poison into the mind unnoticed.

For a moment let us set aside all we know about Violetta Valery and see how much we can learn from a fresh reading of the libretto. In Act I there is much talk of "pleasure" and "barren follies," but only eating, drinking, dancing and gambling are specified. So far as we can tell from Act I—our only opportunity to see Violetta before her conversion to true love—she might still be *parva et innocens*. True enough, in Act II she is living with Alfredo out of wedlock, and we learn that she has a "past." She has had "amori," but nothing in the entire libretto explicitly indicates she has lost her amateur standing.

Nonetheless everyone in the audience on opening night knew that Violetta was a kept woman, for *La Dame aux*

ACT I.

In her Paris salon, the courtesan Violetta Valery greets party guests, including Flora Bervoix, the Marquis d'Obigny, Baron Douphol and Gastone, who introduces a new admirer, Alfredo Germont. This young man, having adored Violetta from afar, addresses her with a drinking song (brindisi: "Libiamo"); she joins in the salute to pleasure. An orchestra is heard in the next room, but as guests move there to dance, Violetta suffers an attack of faintness. Concerned, Alfredo comes back and, since they are alone, confesses his love ("Un di felice"). At first Violetta protests that love means nothing to her. Something about the young man's sincerity touches her, however, and she promises to meet him the next day. After the guests have gone home, Violetta wonders if Alfredo could actually be the man to fulfill her in love ("Ah, fors e lui"). But she decides she wants freedom ("Sempre libera"), though Alfredo's voice, heard outside, argues in favor of romance.

ACT II.

Scene 1.

Alfredo has persuaded Violetta and is living with her in a villa near Paris, where he praises their contentment ("De' miei bollenti spiriti"). But when the maid, Annina, reveals that Violetta has pawned her jewels to keep the villa, Alfredo leaves for the city to settle matters at his own cost. Violetta comes looking for him and finds an invitation from Flora to a party that night. Violetta has no intention of going back to her old life, but trouble intrudes with the appearance of Alfredo's father. Though impressed by Violetta's ladylike manners, he demands she renounce his son: the scandal of Alfredo's affair with her has threatened his daughter's engagement ("Pura siccome un angelo"). Violetta says she cannot, but Germont eventually convinces her ("Dite alla giovine"). Alone, the desolate woman sends a message of acceptance to Flora and begins a farewell note to Alfredo. He enters suddenly, surprising her, and she can barely control herself as

she reminds him of how deeply she loves him ("Amami, Alfredo") before rushing out. Now a servant hands Alfredo her farewell note as Germont returns to console his son with reminders of family life in Provence ("Di Provenza"). But Alfredo, seeing Flora's invitation, suspects Violetta has thrown him over for another lover. Furious, he determines to confront her at the party.

Scene 2.

At her soiree that evening, Flora learns from the Marquis that Violetta and Alfredo have parted, then clears the floor for hired entertainers—a band of fortunetelling Gypsies and some matadors who sing of Piquillo and his coy sweetheart ("E Piquillo un bel gagliardo"). Soon Alfredo strides in, making bitter comments about love and gambling recklessly at cards. Violetta has arrived with Baron Douphol, who challenges Alfredo to a game and loses a small fortune to him. Everyone goes in to supper, but Violetta has asked Alfredo to see her. Fearful of the Baron's anger, she wants Alfredo to leave, but he misunderstands her apprehension and demands that she admit she loves Douphol. Crushed, she pretends she does. Now Alfredo calls in others, denounces his former love and hurls his winnings at her feet. As the guests rebuke him and Douphol challenges him to a duel, Germont enters to denounce his son's behavior.

ACT III.

In Violetta's bedroom, Dr. Grenvil tells Annina her mistress has not long to live: tuberculosis has claimed her. Alone, Violetta rereads a letter from Germont saying the Baron was only wounded in his duel with Alfredo, who knows all and is on his way to beg her pardon. But Violetta senses it is too late ("Addio del passato"). Paris is celebrating Mardi Gras, and after revelers pass outside, Annina rushes in to announce Alfredo. The lovers ecstatically plan to leave Paris forever ("Parigi, o cara"). Germont enters with the doctor before Violetta is seized with a last resurgence of strength. Feeling life return, she staggers and falls dead at her lover's feet.

Courtesy of Opera News



Violetta, Jules-Joseph Le Febvre, courtesy of The University of Michigan Museum of Art.

Camélias, the play of Dumas fils upon which *La Traviata* is based, had been successfully performed in Venice the previous week. For this reason a review of the opening night of *La Traviata* begins:

Because of the great agitation manifested about it by the Paris newspapers, and because of that orgy of performances of it given at the Apollo (theatre in Venice), we believe readers not only know the story by heart but have the words of this (opera) at their fingertips. For it is none other than La Dame aux Camélias of Dumas fils, refashioned a bit to adapt it to opera form and moved to the time of Louis XIV ("around 1700," according to the libretto) in order to add a bit more grandeur and lustre to the decor.

From their familiarity with the play, the audience could—and doubtless was expected to—fill in what Verdi and Piave, anticipating the objections of the censorship, left unsaid. Perhaps the opera would even take on added “relevance” due to the audience’s having seen the same story presented in modern dress. The very notoriety of Dumas’ play enabled Verdi and Piave to omit certain facts bound to offend the censors.

But our story of Violetta’s vicissitudes has just begun, for the approval given by the censors of Venice, a city in the Austrian Empire, was not binding upon other governments, such as Rome and Naples, capitals of the Papal States and The Kingdom of the Two Sicilies, respectively. In the 1850s the word Italy was still, at least officially, a “geographical expression.” Wherever the standards of the Venetian censors were considered sufficiently rigorous, audiences would probably receive a “normal” libretto printed by Ricordi (Verdi’s publisher) for general use, with a glued-in title page specifying the theatre, season (eg Carnival 1855-56), cast and similar information. Elsewhere, however, this procedure would not suffice.

The strictest censorship on the Italian peninsula was to be found in Rome, with Naples a close second. This occasionally took the form of prohibiting a particular opera, but an outright ban might make the citizens resentful at being deprived of a new work that other Italians were allowed to hear. Accordingly, the preferred procedure was to excise from the libretto everything found objectionable. There are basically two censored versions of *La Traviata*, both retitled *Violetta*, from Rome (1854) and Naples (1855).

A brief example from *La Traviata* will let us see how these censors operated. At Flora’s party (Act III) Gastone and a chorus recount the tale of the matador who killed five bulls in a single afternoon, a requirement of his beloved:

*Then, having returned amid applause
To his heart’s beauty
He took the desired prize
In the arms of love.*

The censor cannot simply cross out the X-rated final line, for that would also remove the musical phrase Verdi had provided. Nor could the chorus be required to sing nonsense syllables at the point—that procedure would constantly remind the audience of the censorship, precisely as do the blank spaces in *The CIA and the Cult of Intelligence*. The task of the rewrite man is to find a new line with the same scansion as the original one while taking care to preserve the rhyme scheme. In the

Rome libretto the last two lines read:

*He received the prize desired
By fidelity, by love.*

and in the Naples libretto we find:

*Crowned with laurel
He sings the hymn of love.*

The censors were looking for a variety of things. In Rome their concerns were actually divided between political and ecclesiastical censors, approval of both being needed before a work could be presented. For example, the ecclesiastical branch would examine the costumes to ensure their decency, while the political branch would make sure they did not display the red, green and white colour scheme that symbolizes a united and independent Italy.

Unlike *Rigoletto*, *La Traviata* probably caused little alarm among the political censors. This is among the few Verdi operas in which none of the characters exercises political power.



Alphonsine Plessis, who was the real-life character on whose life, loves, and death Dumas based *La Dame aux Camélias*.

La Traviata includes no clerics in its cast, either, but the censors in both Rome and Naples removed Violetta’s comment that a priest had comforted her and her endorsement of religion as a relief for the suffering. Words with even remote religious connotations were taboo. For example, in the Rome version of the brindisi, Alfredo describes the eye of love as “così potente” (so powerful) rather than “onnipotente,” and the chorus finds Violetta’s party to be “dolce Eliso” (sweet Elysium) rather than “paradiso.” In the “normal” version Alfredo claims that love is the “croce e delizia” (cross and delight) of the heart, but Piave’s metaphor was not allowed to stand: “cross” is replaced by “pain” (“pena” in Rome, “duolo” in Naples).

The basic problem for the censors was not the occasional reference to religion but the opera's immorality, and for this they clearly believed drastic steps were in order. The change in title from *La Traviata*—the Fallen Woman—to the non-committal *Violetta* is symptomatic, for in the censored versions Violetta's virtue has been restored. The plot summary provided in the Naples libretto describes her thus:

Violetta Valéry, a rich, unmarried young orphan, has closed her heart to any affection or love. Since childhood she has suffered from a serious disease that attacks her frequently, and therefore she finds her only pleasure in squandering her riches and gathering in her house all her friends, who like to find solace in parties and banquets just as much as she does.



An impression by Joan Hassall of Dumas at the grave of Alphonsine Plessis in the cemetery at Montmartre.

Thanks to Verdi's and Piave's restraint in depicting Violetta in Act I (ie, while her "past" is still the present), the censors need to do very little there, aside from the usual changes regarding individual objectionable words. The talk of pleasure is toned down somewhat, and in both censored versions of "Sempre libera" Violetta specifically reassures us that these pleasures are innocent. The real challenge to the ingenuity of the rewrite men was Act II, in which Alfredo and Violetta are "living in sin." The plot summary in the Naples libretto shows us the solution adopted there and in Rome as well. Unable to prevent herself from falling in love, Violetta finally accepts Alfredo's proposal of marriage:

And thus she abandons her house in Paris, leaves her friends, shuts herself up in a little house in the country, sets aside all luxury, deprives herself of comforts, parties and banquets. Her life is changed: she exists only for the love of Alfredo. Alfredo is pleased by this change and comes to see her in the solitary house, hastening the moment to bring her to the altar.

In purifying Violetta, the censors have removed the reason why she and Alfredo could not marry, raise a big family in the suburbs and live happily ever after. What objection to the marriage might Germont raise? Here is the solution of the Neapolitan censors:

But the imminent happiness of (Alfredo and Violetta) is interrupted by the presence of Alfredo's father. He has learned of his son's proposal and, not consenting that his noble lineage be linked with a woman of lower birth, uses every prayer in order that Violetta renounce his son's hand.

But his words not succeeding, he suggests to her that it is not love that pushes her toward union with Alfredo, but rather that she has been seduced by his high rank and noble lineage, as well as his enormous wealth. Violetta, strongly offended by the unworthy suspicion harbored by the baron, destroys it by showing him a legal document, known only to her, in which . . . she gives all her riches to Alfredo upon giving him her hand as wife. Though Germont is surprised, he nonetheless insists; weeping, he reveals to Violetta that her union would render eternally unhappy his young daughter, who would not be able to enter into a splendid marriage with a noble and powerful gentleman. (Her fiancé), having learned that Alfredo has decided to wed a woman of obscure birth, refused to tie the knot in order not to stain his noble pedigree by becoming a kinsman with a person not belonging to the Germont family.

In other words, Alfredo must marry within the Germont family in order to keep the blood blue. Violetta sympathizes and offers to keep her marriage a secret, but Germont tells her that a permanent separation is necessary.

Germont is just as vile in the Rome libretto. Where in *La Traviata* he begs Violetta for the future of his two children the Roman censors changed his line to "His own future and that of this son." He then proceeds to tell Violetta that he has already promised Alfredo to another young lady. If he refuses to tie the knot, a knot Alfredo has described as "abhorrent" in an earlier monologue, father and son would both fall victim to an unspecified but merciless fate.

Here the Roman censors have written themselves into a corner. If Alfredo is married or even merely engaged to another woman, how can he and Violetta have the passionate reconciliation in the final act without overstepping the bounds of propriety? Their solution to this dilemma is extraordinary: when Violetta reads Germont's letter, we learn that Alfredo is already a widower!

As for Alfredo's denunciation of Violetta, we must go back to Dumas' first *Dame aux Camélias*, the novel on which he based the play. There Armand (Alfredo) sent her money specifically designated as payment for the sexual relations. Surely that is how Dumas and Verdi wanted us to understand the much weaker insult in

their respective stage words, where the money is explained away as reimbursement for what she had spent on him. Nowhere in Italy would Verdi have been allowed to spell out the real meaning of Alfredo's insult, and some censors balked at the relatively innocent lines we find in *La Traviata*.

In Rome, for instance, we learn with Germont that Violetta has been giving money to Alfredo while leading him to believe that it comes from his father. Only three lines, those underlined here, needed to be changed in the denunciation speech, where Alfredo originally says, "I could accept it all./But, there's still time!...I call you here as witnesses/That I have paid her back":

*This woman squandered
all her possessions for love of me...
Blind, base, wretched,
I know nothing about it...
But I gave everything back...Now
I want to cleanse myself of such a stain...
I call you here as witnesses
That I have scorned her*

And "with furious contempt he throws a portrait of Violetta at her feet!"

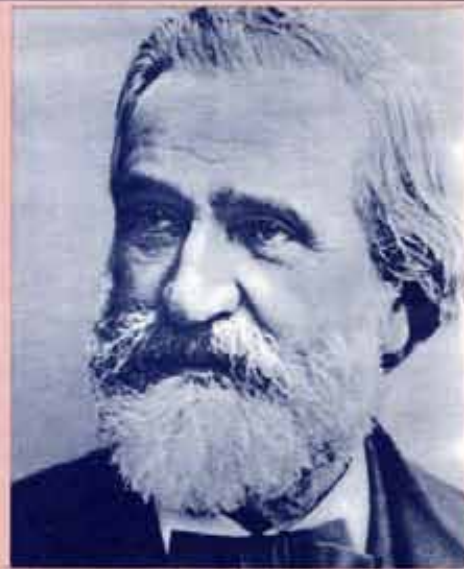
How did this new text fit Verdi's music? As one might expect, the incongruities are sometimes even more ridiculous than the new texts themselves. To choose a single example, consider the final phrases of Germont's "Pura siccome un angelo," where he pleads "Ah, don't change into trials/The roses of love./May your heart/Not resist my entreaties, no, no." Verdi's tender music fits the lines admirably. In Naples, however, Germont was required to sing the same music to these arch lines: "You are of obscure birth, a title/Fate did not give you;/My lineage is noble./And it cannot unite with you." If one takes this misalliance of text and music seriously, Germont seems to gloat serenely over his pedigree.

Here the incongruity is a local problem affecting a single passage. But by altering the basic theme of the opera, the censors made all the characters incongruent with Verdi's music, ruining the entire drama. What had so strongly attracted Verdi to *La Dame aux Camélias* was surely the heroine's moral and physical infirmity, a counterpart to Rigoletto's deformed body. No wonder he was furious when he learned that the original characteristics of *La Traviata* had been removed by censorship.

"The censors ruined the sense of the drama. They made La Traviata pure and innocent. Thanks a lot! Thus they ruined all the situations, all the characters. A whore must remain a whore. If the sun were to shine at night, it wouldn't be night any more. In short, they don't understand anything!"

Professor Rosen is a Verdi scholar and member of the Music faculty at the University of Wisconsin at Madison.

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Giuseppe Verdi

One of the world's most remarkable and creative musical geniuses, Giuseppe Fortunino Francesco Verdi was born in Le Roncole, Italy on October 10, 1813. The son of an innkeeper, 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, *Un Giorno di Regno*, 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. The heroine, Abigaille, was sung by an intelligent and spirited young soprano, Guiseppina Strepponi, who was later to be his mistress and still later his wife.

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 last 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

ROMEO ET JULIETTE

Lyric Tragedy in Prologue and Five Acts

Music composed by Charles Gounod

Libretto in French by Jules Barbier and Michel Carré
after the tragedy by Shakespeare

First Performances:

Theatre-Lyrique, Paris, France

27 April 1867

New York City, USA

15 November 1867

dramatis personae

Juliette, daughter of Capulet: Ruth Ann Swenson

Stephano, page to Romeo: Susan Graham

Romeo, a Montague: Jerry Hadley

Mercutio, friend of Romeo: Charles Huddleston

Friar Laurence: Ara Berberian

Conductor: David Stahl

Director: Bernard Uzan

Set, Costume and

Lighting Designer: Claude Girard, originally
designed for L'Opera de Montreal

Chorus Master: Suzanne Acton

Presented in French with English Surtitles

19 - 26 May 1990

Masonic Temple



Romeo and Juliet, Sir Frank Dicksee, courtesy of the Detroit Public Library.

Romeo et Juliette

by Jeremy Commons

Gounod was strongly attracted to great literary subjects. *Faust* is based on Goethe; *Mireille* on Frederic Mistral's *Mireia*, the most important work resulting from the 19th-century revival of Provençal language and literature, and *Romeo et Juliette* on Shakespeare. The decision to compose *Mireille* came only four years after Mistral had published his poem, but the other two subjects lay turning over in Gounod's mind for many years before he actually wrote the operas. Goethe's *Faust*, we know from his autobiography, became his constant reading when he first discovered it at the age of 20. And though Shakespeare's play may have come to his attention in a rather different way, it, too, occupied his thoughts intermittently over several decades.

There had already, of course, been a number of operas and musical works composed on the subject. Berlioz, in particular, had written his great dramatic symphony, *Romeo et Juliette*, in 1839. And Berlioz, as Gounod

himself tells us, was one of the heroes of his student days:

Berlioz was one of the most profound emotions of my youth. He was 34 at the time when I, a youngster of 19, was studying composition at the Conservatoire. He would often rehearse his compositions in the concert hall of the Conservatoire. On one particular day I was present at a rehearsal of the *Romeo et Juliette* symphony, then unpublished, which Berlioz was going to perform for the first time a few days later. I was so struck by the breadth of the grand finale of the irreconciliation of the Montagues and the Capulets that came away, carrying with me, absolutely complete in my head, the superb passage of Friar Laurence. Several days afterwards I went to see Berlioz, and, sitting down at the piano, I played him the passage complete. He opened his eyes wide and looked at me fixedly: 'Where the devil did you get that from?' 'From one of your rehearsals,' I replied...

PROLOGUE

A brief orchestral introduction is heard. When the curtain rises, the entire cast is assembled on the darkened stage, and they sing of the feud between the Capulets and Montagues, and of the tragic love of Romeo and Juliette.

ACT I.

Scene: Ballroom of the Capulets. Count Capulet, a Veronese nobleman, is hosting a masked ball in honor of his daughter Juliette's entrance into society. Tybalt, his nephew, discusses with Count Paris, his cousin Juliette's forthcoming marriage, of which she knows nothing. Juliette and her father enter and she is introduced to the company. When the guests leave for the banquet hall, Juliette stays and expresses her joy and excitement in the festive surroundings in the famous waltz song "Je veux vivre dans ce reve" (Is the tender dream of youth). After she leaves it appears that the party has been crashed by a group of the hated Montagues — Romeo, Mercutio, and a few companions, all wearing masks. However, Romeo is uneasy, and Mercutio suggests in song that Mab, Queen of the Fairies, is responsible. They draw aside as Juliette and Gertrude, her nurse, enter. Romeo is entranced with Juliette's beauty and falls in love at first sight. When Gregorio, a Capulet retainer, summons the nurse to supper, Romeo is free to address Juliette. Hardly has he stolen his first kiss

when Tybalt interrupts their duet, recognizes Romeo as his mortal enemy and vows his death. The young Montague, appalled to find that he has fallen in love with a Capulet, summons his friends and a fight grows imminent. But Count Capulet intervenes. He does not want the festivities spoiled, so he permits Romeo and his friends to leave in peace.

ACT II.

Scene: The garden of the Capulets, with Juliette's apartment above. Romeo has again braved the wrath of the enemy for another chance to see Juliette. Gazing up at her balcony, he sings a lovely serenade, "Ah! leve toi, soleil" (Star of the moon, arise). Juliette appears and they sing

a love duet. Juliette's nurse calls for her and she re-enters her apartment, but after a few moments, she reappears to bid Romeo good night. She tells him if he wishes to marry her, she will give him her life, but if he jests, then he should leave and see her no more. With her hand reaching down to his, the lovers bid each other farewell until the morrow.

ACT III.

Scene 1: Friar Laurence's cell. Dawn is breaking when Romeo hastens to meet Juliette in Friar Laurence's bleak cell. The old monk, reflecting that perhaps this union might end the feud between the two families, blesses them and unites the lovers in marriage as they kneel before him with nurse Gertrude as witness.

Scene 2: A street near the Capulet's palace. Romeo's page Stephano is looking for his master and sings an impudent song which rouses the household. Angry at the noise that awakened him, Gregorio rushes out to put an end to the impertinence with his sword. Mercutio finds them fencing and blames the Capulet retainer for drawing on a mere boy. Then Tybalt joins in engaging Mercutio until Romeo arrives in time to separate them. Romeo does not want to fight a kinsman of his beloved and ignores the insults. But Mercutio and Tybalt resume their quarrel, and Mercutio is desperately wounded, whereupon Romeo flings his scruples aside and avenges the murder of his friend. As Tybalt falls before Romeo's sword, cries of vengeance rise on all sides. The Duke of Verona makes an impressive entrance and banishes the just-married Romeo from Verona.

ACT IV.

Scene: Juliette's chambers. At the risk of his life, Romeo finds his way to his bride's room to bid her a tender farewell. After he leaves, Friar Laurence enters to tell Juliette that plans are being made for her to marry Count Paris. He counsels her to remain patient and gives her a potion to drink which will induce a death-like trance for an extended period. After she awakens she can escape from her tomb and leave with Romeo. When Juliette sees her father and Paris approaching, she quickly drinks the potion, grows faint, and appears to fall lifeless into her father's arms.

ACT V.

Scene: Juliette's tomb. In the silent vault of the Capulets, Juliette lies on the bier, still in a trance. Romeo has heard that Juliette had died and he frantically forces in the door to see his bride one last time. The gloom and solemnity of the place and Juliette's beauty untouched by death, stir him passionately and his farewell reflects his torment. He is unaware that she is merely in a trance, but he knows he cannot live without her, so he drinks a phial of poison. He has barely swallowed the potion when Juliette awakes and together they celebrate their short-lived joy. Romeo tells Juliette of the poison which is already numbing his limbs. They have time only to say farewell. Juliette draws a dagger which had been concealed in her burial garments, and stabs herself. Begging God's forgiveness, the two star-crossed lovers enter into their eternal sleep clasped in each others arms.

Courtesy of Opera News



Romeo and Juliet in Friar Laurence's cell, courtesy of the Detroit Public Library.

If the first seeds of the opera were thus sown by Berlioz, the initial fruits began to appear very soon thereafter. For at the age of 21, Gounod won the Prix de Rome, and set off to spend two (eventually two and a half) idyllic years at the Villa Medici, the French Academy in Rome. Every Prix de Rome winner was expected to send home to the authorities at the Conservatoire regular "dispatches" in the form of compositions, as evidence of his progress. And one of those that Gounod sent in 1842 was a series of fragments from the second act of a *Romeo et Juliette*.

The decision to write a full opera on the subject came many years later, in 1865. By this time Gounod was an established composer, and was regularly engaged at the Theatre-Lyrique, the third of Paris's opera houses, opened in 1851 as an alternative and a rival to the Opera and the Opera-Comique. He had already written four operas for this theatre; *Le Médecin malgré lui* (1860) *Faust* 1859, *Philemon et Baucis* (1860) and *Mireille* (1864). *Romeo et Juliette*, first performed on April 27th, 1867, was at its premiere, the most successful of all his operas, indeed the only one which enjoyed an immediate success right from the start.

Mireille, his previous opera, had been composed in Provence, in a sunburnt landscape beside the Mediterranean, rich with scents of lavender and thyme, far from the noise, the interruptions and the grey skies of Paris. So conducive to composition had he found this Provençal landscape that he returned there to write *Romeo et Juliette*, renting a little villa at Saint-Raphael, walking each day for two or three hours, either beside the sea or into the sun-drenched interior.

Ideas came easily; Gounod was happy; the opera grew apace. In one of his letters, he wrote:

You cannot imagine how the calm of this existence lets one think and helps one to think. This is what I call work—something that is impossible for me in the heart of Paris. Whatever one does there, the detail grates and grinds you to dust; you do not have 'the silence of the spirit.' Here nothing stops me, I go forward, I am always going forward, without anything occurring to break the egg which reflection is ceaselessly incubating, and whose hatching would be incessantly compromised in the midst of the innumerable encounters of city life.

Gounod was an extremely sensitive, highly-strung artist, as is witnessed by another of his letters written at this time:

At last, I have it, this bedeviled duet of the fourth act (Our Bedroom Scene.)...I read over this duet, I re-read it, I listen to it with all my attention. I try to find it bad: I am afraid to find it good and to deceive myself! And yet it has fired me! I still feel consumed by it! It is born of sincerity. All in all, I BELIEVE IN IT.

Like so many sensitive artists, Gounod found composition a prostrating experience. At the end of a month, during which the usually brilliant Provençal weather had unexpectedly deteriorated and come to prey upon his spirits, he was in a state of nervous collapse. His wife arrived from Paris and, in concert with his doctor, took him home to their country house

at Saint-Cloud. Two weeks were needed for his recovery; then it was back to work once more...

Eventually finished, the score of *Romeo et Juliette* was delivered to Leon Carvalho, the manager of the Theatre-Lyrique, in August of 1866. And at that point, as Gounod knew full well from previous experience, he had to begin facing problems of another kind.



A Man, Francesco Franciabigio; A Woman, Bernardino Luini, courtesy of The Detroit Institute of Arts.

Carvalho was a man whose ideas of artistic merit were strictly tied to calculations of theatrical effectiveness and box office appeal. Moreover, there was a power behind his throne in the form of his wife, Caroline Micolan-Carvalho, the leading French operatic diva of her day, a soprano whose agility and brilliance of technique made her the darling of her public. Gounod would indeed have been ungrateful if he had not welcomed her willingness to create his Juliette—she had already been his first Marguerite, his first Baucis, and his first Mireille—but at the same time he knew that he could not expect her to accept all of his ideas unquestioned—without, indeed, offering suggestions, and making demands. A prima donna with a shrewd knowledge of her own strengths and abilities, she required of all the composers who wrote for her that they tailor their music to suit her needs. In *Faust* she had scored a great success with her waltz-song, the "Air des bijoux" and after the first tepid reception of *Mireille* she had demanded that another, "O leger hironnelle," be inserted there. She now made it known that yet another *exemplaire* would be required in *Romeo et Juliette*. Gounod obliged, and wrote her the valse-ariette, "Je veux vivre dans le reve."

If ever there was a propitious year in which to launch an opera in Paris, it was 1867. Despite growing tensions with Prussia abroad, this, at home, was the year of the Exposition Universelle. The French capital was in a holiday mood, and the new boulevards of Baron

Hausmann were thronged with crowned heads, with dignitaries, with the *crème de la crème* of Europe. Yet, while Paris gave itself up to pleasure, Carvalho and his company grew tense with apprehension. Originally it had been intended, by way of "curious innovation," to allow the public and the press to attend the dress rehearsal, the former paying 20 francs each for their seats but the press admitted free. Then, when none of the preparations seemed to be going right, it was decided that all rehearsals should be held behind strictly closed doors. Confirmation of this comes from the press of the day, for, as Armand Gouzien writes in the *Revue et Gazette Musicale de Paris*, "the rehearsals had been enveloped in such mystery that the journals that lie in wait for backstage indiscretions had scarcely been able even to signal in advance some of the pieces to the curiosity of their readers." At the dress rehearsal, on April 26, the singers were nervous. Some costumes did not look well, and not all fit. Everyone began to ask whether the first night should not be postponed, especially since—by what seemed a most unfortunate coincidence—the date clashed with a grand ball being given by M. Rousher, a minister of state. Carvalho alone—to whom we owe these details—was for pressing ahead. He waited until Gounod and the singers had gone home, all of them fully convinced that there would be no performance on the morrow, then called together his technical staff and exacted from them a solemn guarantee that all would be ready. Throughout the night the theater workshops hummed. Carvalho himself prepared and sent press releases, and printed and posted theater bills. When Gounod awoke the following morning, it was to find himself committed beyond the point of no return.

The event, when at last the appointed hour came, justified Carvalho's temerity. The whole of the beau-monde and the musical world came to the opera, and when it finished at 11:45 p.m.—Carvalho had bribed his stagehands to get it through by midnight—they all went onto M. Rousher's ball, each to add his voice to the one topic of conversation: the resounding success of *Romeo et Juliette*.

Not, in fact, that it had been a success from start to finish... At that first performance the first two acts were received "tepidly;" it was only at the finale of the Street Scene—with Stephano's mischievous and much-applauded *chanson* and the spectacular and realistically produced duel scene—halfway through the opera, that is to say—that a general enthusiasm had taken hold of the audience, increasing still more with the bedroom duet between the two lovers, and thereafter maintaining itself more or less consistently through to the end. This enthusiasm, the *Revue et Gazette Musicale de Paris* tells us, grew even greater at the second performance, and "nearly gained an act and a half on that of the first."

With great clear-sightedness those first critics, right from that very first performance, realized that the essential strength of the opera lies in its duets—in its progression of duets—for the two protagonists. They are four in number. The first, in the Ballroom Scene, is, as already mentioned, patterned and formal, a "duetto galant" as Gounod called it, though it becomes rather more impassioned as it proceeds. The second, in the Garden Scene, is a very close and sensitive setting of the words, which in turn are a remarkably faithful rendering of Shakespeare. To achieve this fidelity, and at the same time to suggest that this love is very young, still finding its way, Gounod sets the words sometimes

as recitative, sometimes as *arioso*: melodic, but hesitating to burgeon into full-blown duet. It is only in the last section, after the final interruption of the nurse, that the voices take off together in "Ah! ne fuis pas encore."

The third of these duets, in the Bedroom Scene, is, appropriately, the most rhapsodic of all, and is fully developed in form right from within a couple of pages of the start, at "Nuit d'hymenee." Armand Gouzien rightly described this as the "morceau capital"—the principal item—of the score, and, already singling out the passage "Non, ce n'est pas le jour"—he recorded that it evoked such a tempest of applause that the opening of the following *allegro agitato*, which was eventually greeted with still more bravos, was obliterated and rendered quite inaudible.

In the last of these duets, that in the death scene of the last act, Gounod follows a procedure he had already developed in *Faust*: he makes it a mosaic of melodies that have been heard earlier in the opera. The duet itself contains only one new motif, the moving "Console-toi, pauvre ame." Otherwise, it is entirely made up of material we have already heard.



Juliet, Act II, scene II, William Hatherell, from the drawing in the National Gallery of British Art.

Gounod was not a composer who could ever let well enough alone. The textual history of so many of his operas is complicated, for he was forever canceling something here, adding something there, ever anxious to improve their effect. *Romeo et Juliette* is no exception. Within days of the first performance he suppressed the off-stage chorus and melody for Frere Laurent that originally began the Wedding Scene. Still more surprisingly, he expunged a "Scene et Air" in the Bedroom Scene, in which Juliette first armed herself with a dagger, in case the sleeping potion failed to take effect, and then drank the potion dry. On the other hand, just as he added a full-scale ballet to *Faust* when it was performed at the Opera in 1869, he did the same for *Romeo et Juliette* when it was given there in 1888, five years before his death. This ballet is generally omitted in performance.

But with or without these changes, the opera was set firmly on the road to lasting success. Crowds flocked to see it during that year of the Exposition Universelle—the Queen of Belgium, the Crown Prince and Princess of Prussia, the Duke of Saxe-Coburg-Gotha (himself a keen composer), their Imperial Highnesses of the Ottoman Empire—the social columns of the day record their names. The hero and heroine of the production were Gounod and Madame Miolan-Carvalho: the latter because she had "shown herself an admirable singer and a great actress" whose Juliette would henceforth rank beside her Marguerite; and the former because he had written another opera worthy to rank beside *Faust*.

Ernest Reyet, writing in the *Journal des Debats*, predicted that *Romeo et Juliette* "will impassion the public, and will be for musicians a subject of studies and meditation," words echoed by Armand Gouzien when he declared that "*Faust*" must henceforth [allow] Romeo to share the admiration of those who will study the great musical development of this century." These predictions have not quite come true. Gounod's reputation has long been in eclipse, and for many years *Romeo et Juliette*, like *Faust*, has been something of a rarity upon the stages of the world. Just recently, however, both operas have been enjoying a comeback, so that once again we have the opportunity of responding to their warmth and lyricism, and to their melodic, harmonic and orchestral inventiveness. French opera as a whole deserves a considerably larger place in the repertoire than it occupies at present, so let us hope that these operas will continue to be heard and, with renewed familiarity, will be just as much loved in the future as they once were in the past.



Jeremy Commons, a New Zealander, teaches English Literature and Music at Victoria University at Wellington. A lecturer and broadcaster on Italian and French opera, he is also involved with a number of N.Z. operatic organizations, in addition to his work for the London-based company, Opera Rara. He has written numerous recording notes for Juan Sutherland and Richard Bonynge.

Courtesy of San Francisco Opera



Charles Francois Gounod

Charles Francois Gounod was born June 17, 1818 in Paris. Charles received his general education at the Lycee St. Louis and his musical training at the Paris Conservatoire. Gounod followed in his father's footsteps by winning the Prix de Rome in 1832, then two years later won the Grand Prix de Rome. While studying in Rome, he began an intensive study of the old church composers, culminating in his first major composition, a Mass for three equal voices and full orchestra. He returned to Paris shortly thereafter and neglected composition for several years in favor of theological studies.

Upon returning to composition, Gounod's first attempts at opera for the stage, *Sapho* and *La Nimie Sanglante*, received little success. This resulted in a transfer of his activities to the Theatre-Lyrique, where he opened *Faust*, a dramatic piece which has become his crowning achievement. *Romeo et Juliette* opened in 1867 also at the Theatre-Lyrique and has enjoyed a popular following.

In 1852, Gounod became conductor of a union of choral societies known as Orpheon, and during his eight year tenure gained significant insight into the voice and its use in choral effects which is demonstrated in the many fine works he wrote.

Religious music claimed him almost completely until 1876, when he returned without conspicuous success to opera.

During his lifetime, Gounod was considered a major operatic composer, and his likeness was chosen to adorn the proscenium of the remodeled Metropolitan Opera House in 1903.

ARTISTS OF THE COMPANY

Michigan Opera Theatre proudly introduces the 1989/90 season roster of artists. Personally invited by company impresario David DiChiara to perform during the Detroit opera season, each artist is profiled in the following pages with some of their most outstanding professional credits. Due to publication deadline, not all artists could be represented in this year's commemorative book.

Suzanne Acton
Chorus Master/Coach (Michigan)

Dayton Opera
Opera Theatre of St. Louis
San Diego Opera
Michigan Opera Theatre

MOT credits:

Falstaff 1987

Kismet 1987

Il Trovatore 1988

Pirates of Penzance 1988

Marriage of Figaro 1989

Chorus Master/Assistant Music

Director

1989/90 season



Ara Berberian
Bass (Michigan)

Metropolitan Opera
PBS, *Live From the Met*
New York City Opera
Houston Grand Opera
San Francisco Opera
L'Opera de Montreal
Michigan Opera Theatre

MOT credits:

Il Barbiere di Siviglia 1987

Friar Laurence, Romeo et Juliette 1990



Mary Callaghan Lynch
Soprano (Michigan)

Michigan Opera Theatre
Dayton Opera
Village Gate, NY
Toledo Opera
Glimmerglass Opera
Pre-Broadway
Birmingham Theatre

MOT credits:

La Boheme 1979

Don Giovanni 1980

The Mikado 1982

The Pirates of Penzance 1988

GreteL, Hansel and Gretel 1989



William Baierbach
Principal Dancer (Pennsylvania)
Cleveland Ballet

Swan Lake

Coppelia

Les Sylphides

The Nutcracker

Don Quixote

Corsaire

Pittsburgh Ballet Theatre

Ballet Oklahoma

Tidewater Ballet

Margaret Wingrove Dancers

MOT debut 1989/90 season:

Von Rothbart, *Swan Lake*

**Dennis Bergevin and
Jeffrey Frank**

Co-Directors, Elsen Associates
(New York)

Washington Opera

Pittsburgh Opera

Spoletto Festival USA, Italy, Australia

Edinburgh Festival

Television, PBS and HBO

MOT credits:

Spring season 1988

1988/89 season

Resident Make-up and

Hair Designers, 1989/90 season



Nicholas Cavallaro

Lighting Designer (Michigan)

Nutcracker

Swan Lake

Oliver

Rhapsody in Blue

Jose Limon Dance Company

Nevada Dance Theatre

Salt Lake Repertory Theater Co.

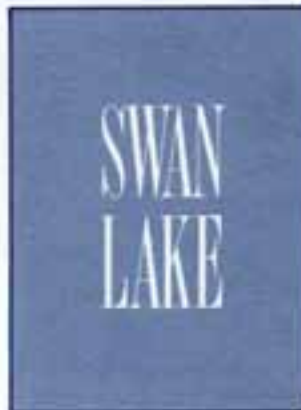
Lewis Falco Dance Company

Television

National and International dance tours

MOT debut 1989/90 season:

Swan Lake



Marianna Christos
Soprano (Pennsylvania)

New York City Opera
Lyric Opera of Chicago
San Francisco Opera
Houston Grand Opera
Santa Fe Opera
The Washington Opera
PBS/Live From Lincoln Center
Opera Theatre of St. Louis
Rotterdam Symphony

MOT credits:
La Boheme 1975
Falstaff 1987

Donna Elvira, Don Giovanni 1990



Richard Cowan

Bass-baritone (Ohio)
Lyric Opera of Chicago
Metropolitan Opera
San Francisco Opera
Greater Miami Opera
Maggio Musicale, Florence
Theater der Stadt Bonn,
Opera de Nice
Theatre du Chatelet, Paris
Minnesota Opera
Connecticut Grand Opera
Film, *La Boheme*

MOT credits: *Tosca* 1981

Title role in *Don Giovanni* 1990



Peter DiBonaventura

Principal Dancer (Pennsylvania)
Cleveland Ballet

Swan Lake
Romeo and Juliet
The Nutcracker
Agon
Grand Pas de Dix
Lilac Garden
Gaite Parisienne
New Jersey Ballet

MOT debut 1989/90 season:

Siegfried, Von Rothbart,
Swan Lake



Tonio Di Paolo

Tenor (Massachusetts)
Hamburg Staatsoper
Lyric Opera of Chicago
Canadian Opera Company
Houston Grand Opera
San Francisco Opera
The Washington Opera
Florentine Opera
Seattle Opera
Calgary Opera
London Philharmonic

MOT credits:

Rigoletto 1980
Alfredo Germont, *La Traviata* 1990



Klaus Donath

Conductor (West Germany)

Salzburg Festival
Hannover Opera
Schwetzringen Festival
Niedersächsisches Staatstheater
Staatstheater Darmstadt
Munich Philharmonic
Hamburg Symphony
Ludwigsburg Festival
Orchester der Oper Bratislava

MOT debut 1989/90 season:

Don Giovanni 1990



David Eisler

Tenor (Texas)
New York City Opera
Houston Grand Opera
Opera Theatre of St. Louis
San Francisco Opera
Canadian Opera Company
The Washington Opera
New Israel Opera, Tel Aviv
Los Angeles Philharmonic
London Symphony
Cleveland Orchestra
PBS/Live From Lincoln Center

MOT debut:

Don Ottavio, Don Giovanni 1990



Mark Flint

Conductor (W. Virginia)

New York City Opera
Central City Opera
Opera Theatre of St. Louis
Chautauqua Opera
Chicago Opera Theatre
Opera Columbus
Dayton Opera
Fort Worth Opera
Orlando Opera

MOT credits:

The Ballad of Baby Doe 1988
Hansel and Gretel 1989
La Traviata 1990



Stephanie Friede

Soprano (New York)
Stuttgart Opera
Netherlands Opera
Opera de Nice
Houston Grand Opera
Glimmerglass Opera
Opera Theatre of St. Louis
Dayton Opera
Carnegie Hall
Academy of Music, Philadelphia

MOT credits:

La Boheme 1988
Carmen 1989
Violetta Valery, *La Traviata* 1990



Karen Gabay
Principal Dancer (California)
Cleveland Ballet

Susan Lake
Romeo and Juliet
Coppelia
Starlight
Piano Man
Eglevsky Ballet
California Ballet Company
Margaret Wingrove Dancers
Yuma Dance Company
Spoleto Festival USA

MOT debut 1989/90 season:
Swan Queen, Susan Lake



Michael Gallup
Bass-baritone (California)
Portland Opera
Seattle Opera
Los Angeles Music Center Opera
San Diego Opera
Santa Fe Chamber Orchestra
Anchorage Opera
Arizona Opera
Long Beach Opera
New Jersey State Opera
MOT credits:
Die Fledermaus 1988
La Boheme 1988
Leporello, Don Giovanni 1990

Claude Girard
Set, Costume and
Lighting Designer (Canada)

L'Opera de Montreal
Alberia Ballet
Royal Winnipeg Ballet
Les Grands Ballets Canadiens
National Ballet of Canada
Les Ballets Jazz de Montreal
Palais des Congres de Paris
L'Opera de Dijon
Philadelphia Opera
Kentucky Opera

MOT debut 1989/90 season:
Romeo et Juliette



Cynthia Graham
Principal Dancer (Texas)
Cleveland Ballet

Susan Lake
The Nutcracker
Coppelia
Romeo and Juliet
The Green Table
Sometimes
Ontogeny
The Four Temperaments
Houston Ballet
Spoleto Festival USA

MOT debut 1989/90 season:
Swan Queen, Susan Lake

Susan Graham
Mezzo-soprano (Texas)
Opera Theatre of St. Louis
Lyric Opera of Chicago
Eugene Opera
Seattle Opera
San Francisco Opera Merola Program

MOT debut 1989/90 season:
Stephano, Romeo et Juliette



Cynthia Gregory
Permanent Guest Artist (California)
Cleveland Ballet

Susan Lake
Giselle
The Sleeping Beauty
Coppelia
La Sylphide
American Ballet Theatre
National Ballet of Canada
Zurich State Opera Ballet
San Francisco Ballet
Vienna State Opera Ballet

MOT debut 1989/90 season:
Swan Queen, Susan Lake

David Guthrie
Set and Costume Designer (New
York)
Cleveland Ballet

The Nutcracker
Romeo and Juliet
Coppelia
Gaite Parisienne
Graduation Ball
Celebrations and Ode
American Ballet Theatre
San Francisco Ballet
Pacific Northwest Ballet

MOT debut 1989/90 season:
Susan Lake



Jerry Hadley
Tenor (Connecticut)
Metropolitan Opera
New York City Opera
Lyric Opera of Chicago
Vienna State Opera
Glyndebourne Festival
Hamburg State Opera
Bavarian State Opera
Deutsche Oper Berlin
Grand Theatre du Geneve
Canadian Opera Company
Covent Garden

MOT debut 1989/90 season:
Romeo, Romeo et Juliette

Kathleen Hegjerski
 Mezzo-soprano (New York)
 New York City Opera
 Houston Grand Opera
 Canadian Opera Company
 Greater Miami Opera
 San Diego Opera
 Geneva Opera
 Cleveland Opera
 Pittsburgh Opera
 Hawaii Opera Theatre
 Dallas Opera
 MOT debut 1989/90 season:
Hansel, Hansel and Gretel



Charles Huddleston
 Baritone (Arkansas)
 Lyric Opera of Chicago
 Lyric Opera Center
 for American Artists
 Hawaii Opera Theatre
 Augusta Opera
 New York Town Hall
 National Tours, *Camelot*,
Shenandoah, *The Student Prince*
 MOT debut 1989/90 season:
Mercutio, Romeo et Juliette

Jeffrey Hughes
 Principal Dancer (California)
 Cleveland Ballet
The Nutcracker
Coppelia
Gaite Parisienne
Romeo and Juliet
Le Corsaire
 Oakland Ballet
 Jeffrey Ballet
 London Festival Ballet
 Film, *Nijinsky*
 PBS, *Dance in America*
 MOT debut 1989/90 season:
Von Rothbart, Swan Lake



Carolyn James
 Soprano (New York)
 Greater Miami Opera
 Austin Lyric Opera
 Wolf Trap Opera Company
 American Opera Center
 Phoenix Symphony
 Chautauqua Symphony
 MOT debut 1989/90 season:
Donna Anna, Don Giovanni

Diane Kesling
 Mezzo-soprano (New York)
 Metropolitan Opera
 Teatro alla Scala, Milan
 Kennedy Center
 PBS, *Live From The Met*
 Houston Grand Opera
 Seattle Opera
 Boston Symphony
 Pittsburgh Symphony
 MOT debut 1989/90 season:
Hansel, Hansel and Gretel



W. m'Arch McCarty II
 Costume Designer (Michigan)
 TheatrEtcetera
 Michigan Renaissance Festival
 Opera Pacific
 Dayton Opera
 Goodspeed Opera House
 Windsor Symphony
 Michigan Opera Theatre In Residence
(La Traviata, Die Finkenmaus,
La Boheme, El Capitan)
 MOT debut 1989/90 season:
Hansel and Gretel

Laurie Miller
 Principal Dancer (California)
 Cleveland Ballet
Swan Lake
The Nutcracker
Coppelia
Theme and Variations
The Four Temperaments
Bruders Quintet
Fruhlingsymphonie
Quicksilver
 American Ballet Theatre
 Koslows and Company
 MOT debut 1989/90 season:
Swan Queen, Swan Lake



Dominic Missimi
 Director (Illinois)
 Chicago Opera Theatre
 Piedmont Opera
 Augusta Opera Company
 Orlando Opera
 Illinois Opera Theatre
 PBS, *La Traviata*
 Marriott's Lincolnshire Theatre
 Music Hall Center, Detroit
 Playhouse in the Park
 MOT credits:
The Pearl Fishers 1978
Die Finkenmaus 1980
Hansel and Gretel 1989

Laura Moore
Principal Dancer (Florida)
Cleveland Ballet

Swan Lake
The Nutcracker
Celebrations
In Concert
Carnivale
Graduation Ball
Mendelssohn Symphony
Quicksilver
Agon
The Green Table

MOT debut 1989/90 season:
Swan Queen, Swan Lake

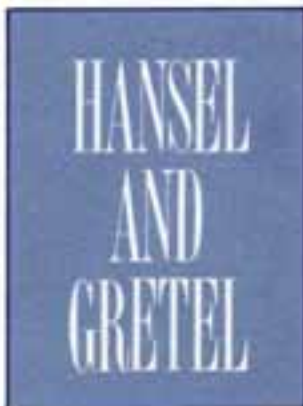


Olivier Munoz
Principal Dancer (France)
Cleveland Ballet

Swan Lake
The Nutcracker
Romeo and Juliet
Cinderella
Sleeping Beauty
Coppelia
Tokyo Ballet
La Scala Ballet
Stuttgart Ballet
Arena Di Verona

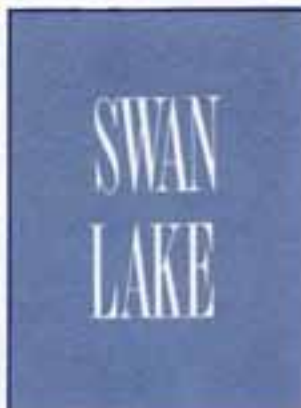
MOT debut 1989/90 season:
Siegfried, Swan Lake

Keith Nagy
Set designer (Ohio)
Cleveland Opera
Opera de Puerto Rico
Opera Carolina
Connecticut Opera
Lyric Opera of Kansas City
Toledo Opera Association
MOT debut 1989/90 season:
Hansel and Gretel



Timothy Noble
Baritone (Indiana)
Metropolitan Opera
San Francisco Opera
La Fenice, Venice
Glyndebourne Festival
Opera Comique, Paris
Grand Theatre de Nancy
Frankfurt Opera
Houston Grand Opera
Netherlands Opera
Opera Pacific
MOT credits:
The Ballad of Baby Doe 1988
Giorgio Germont, La Traviata 1990

Robert O'Hearn
Set Designer (Indiana)
Metropolitan Opera
Vienna Volksoper
Vienna Staatsoper
Houston Opera
New Jersey Opera
Greater Miami Opera
American Ballet Theatre
NYC Ballet
Ballet West
MOT credits:
West Side Story 1985
My Fair Lady 1986
La Traviata 1990



Dwight Oltman
Music Director (Nebraska)
Cleveland Ballet
Ohio Chamber Orchestra
Baldwin Wallace Bach Festival
Baldwin Wallace Conservatory of Music
MOT debut 1989/90 season:
Swan Lake

Mark Otloski
Principal Dancer (Michigan)
Cleveland Ballet
Swan Lake
The Green Table
Romeo and Juliet
The Nutcracker
Celebrations and Ode
Brahms Quintet
Spoleto Festival USA
MOT debut 1989/90 season:
Siegfried, Von Rothbart,
Swan Lake



John Pascoe
Designer/Director (London)
Metropolitan Opera
Royal Opera, London
Canadian Opera Company
San Francisco Opera
Lyric Opera of Chicago
Opera Pacific
MOT credits:
Anna Bolena 1984
Norma 1989
Don Giovanni 1990

Laura Moore
Principal Dancer (Florida)
Cleveland Ballet
Swan Lake
The Nutcracker
Celebrations
In Concert
Carnivale
Graduation Ball
Mendelssohn Symphony
Quicksilver
Agon
The Green Table
MOT debut 1989/90 season:
Swan Queen, Swan Lake



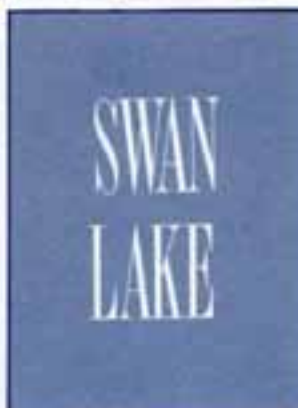
Olivier Munoz
Principal Dancer (France)
Cleveland Ballet
Swan Lake
The Nutcracker
Romeo and Juliet
Cinderella
Sleeping Beauty
Coppelia
Tokyo Ballet
La Scala Ballet
Stuttgart Ballet
Arena Di Verona
MOT debut 1989/90 season:
Siegfried, Swan Lake

Keith Nagy
Set designer (Ohio)
Cleveland Opera
Opera de Puerto Rico
Opera Carolina
Connecticut Opera
Lyric Opera of Kansas City
Toledo Opera Association
MOT debut 1989/90 season:
Hansel and Gretel



Timothy Noble
Baritone (Indiana)
Metropolitan Opera
San Francisco Opera
La Fenice, Venice
Glyndebourne Festival
Opera Comique, Paris
Grand Theatre de Nancy
Frankfurt Opera
Houston Grand Opera
Netherlands Opera
Opera Pacific
MOT credits:
The Ballad of Baby Doe 1988
Giorgio Germont, *La Traviata* 1990

Robert O'Hearn
Set Designer (Indiana)
Metropolitan Opera
Vienna Volksoper
Vienna Staatsoper
Houston Opera
New Jersey Opera
Greater Miami Opera
American Ballet Theatre
NYC Ballet
Ballet West
MOT credits:
West Side Story 1985
My Fair Lady 1986
La Traviata 1990



Dwight Oltman
Music Director (Nebraska)
Cleveland Ballet
Ohio Chamber Orchestra
Baldwin Wallace Bach Festival
Baldwin Wallace Conservatory of Music
MOT debut 1989/90 season:
Swan Lake

Mark Otloski
Principal Dancer (Michigan)
Cleveland Ballet
Swan Lake
The Green Table
Romeo and Juliet
The Nutcracker
Celebrations and Ole
Brahms Quintet
Spoleto Festival USA
MOT debut 1989/90 season:
Siegfried, Von Rothbart,
Swan Lake



John Pascoe
Designer/Director (London)
Metropolitan Opera
Royal Opera, London
Canadian Opera Company
San Francisco Opera
Lyric Opera of Chicago
Opera Pacific
MOT credits:
Anna Bolena 1984
Norma 1989
Don Giovanni 1990

Andreas Poulimenos
Baritone (Boston)

Saarlandisches Staatstheatre,
West Germany
Michigan Opera Theatre
Santa Fe Opera
Toledo Opera
Dayton Opera
Boston Pops
MOT credits:
Anoush 1981
La Boheme 1988
Marriage of Figaro 1989
Peter, Hansel and Gretel 1989
Giorgio Germont, *La Traviata* 1990



Raymond Rodriguez
Principal Dancer (New York)
Cleveland Ballet

Swan Lake
Coppelia
The Nutcracker
Romeo and Juliet
Rodeo
Starlight
Gaite Parisienne
Charleston Ballet
Ballet du Nord, France
Spoleto Festival USA
MOT debut 1989/90 season:
Siegfried, *Swan Lake*



Rico Serbo
Tenor (California)

New York City Opera
Houston Grand Opera
Canadian Opera Company
Vancouver Opera
Theater der Stadt Koblenz
San Diego Opera
Pittsburgh Opera
New Israel Opera
Detroit Symphony
MOT credits:
Madama Butterfly 1986
Die Fledermaus 1988
Alfredo Germont, *La Traviata* 1990



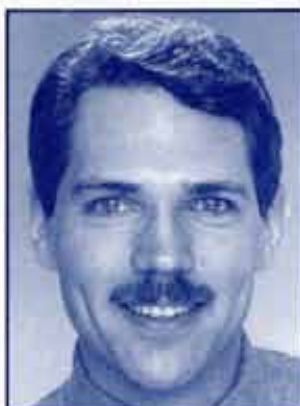
David Stahl
Conductor (South Carolina)

New York City Opera
New York Philharmonic
Spoleto Festival, USA
L'Orchestre Colonne, Paris
Teatro Massimo, Palermo
Tulsa Opera
Hawaii Opera Theatre
Charleston Symphony Orchestra
Seoul Philharmonic
Cincinnati Orchestra
Pittsburgh Symphony
MOT debut 1989/90 season:
Romeo et Juliette 1990



Kendall Smith

Lighting Designer (Michigan)
Michigan Opera Theatre
Dayton Opera
Brunswick Music Theatre
Merrimack Repertory Theatre
Performers Ensemble, Boston
American Stage Festival
Bloomsburg Theatre Ensemble
Attic Theatre
MOT credits:
Asst. Lighting Designer 1983, 1987/88
The Ballad of Baby Doe 1988
La Traviata 1990



Stanley Sussman
Associate Music Director,
Composer in Residence (New York)
Cleveland Ballet

Martha Graham Dance Company
Syracuse Symphony
Buffalo Philharmonic
Pittsburgh Symphony
Paris Opera
Covent Garden
The Kennedy Center
The White House
Metropolitan Opera
MOT debut 1989/90 season:
Swan Lake



Ruth Ann Swenson
Soprano (California)

Metropolitan Opera
Lyric Opera of Chicago
Paris Opera
Canadian Opera Company
San Francisco Opera
The Washington Opera
Portland Opera
Grand Theatre de Geneve
Salzburg Festival
MOT debut 1989/90 season:
Juliette, *Romeo et Juliette*



Maryanne Telese
Soprano (New Jersey)

New York City Opera
Houston Grand Opera
The Washington Opera
Opera Theatre of St. Louis
The Opera Company of Boston
Fort Worth Opera
Edmonton Opera
Lyric Opera of Kansas City
Hawaii Opera Theatre
Central City Opera
MOT credits:
The Marriage of Figaro 1983
Zerlina, *Don Giovanni* 1990



Nova Thomas
Soprano (North Carolina)

Cologne Opera
Opera de Nice
Lyric Opera of Chicago
New York City Opera
Houston Grand Opera
Santa Fe Opera
Opera Theatre of St. Louis
Seattle Opera
San Diego Opera

MOT credits:
Norma 1989
Violetta Valery, *La Traviata* 1990



Lee Thompson
Principal Dancer (Georgia)
Cleveland Ballet
Swan Lake
The Nutcracker
Romeo and Juliet
NYC Ballet, Tchaikovsky Festival
MOT debut 1989/90 season:
Siegfried, *Swan Lake*

Bernard Uzan
Director (France)

San Francisco Opera
Greater Miami Opera
Tulsa Opera
New Orleans Opera
Opera Company of Philadelphia
L'Opera de Montreal
Teatro Massimo, Palermo
PBS, *Mefistofele*

MOT credits:
Faust 1983
The Merry Widow 1984
Tosca 1987
Romeo et Juliette 1990



Ealynn Voss
Soprano (Pennsylvania)
Victoria State Opera, Melbourne
Spoleto Festival USA
Arizona Opera Company
Opera Pacific
Santa Barbara Symphony
Inglewood Philharmonic
Portland Performing Arts Center
MOT debut 1989/90 season:
Gertrude, *Hansel and Gretel*

Janet Williams
Soprano (Michigan)

San Francisco Opera
L'Opera de Lyon
Eugene Opera
Budapest State Opera Orchestra
Indianapolis Symphony Orchestra
Sacramento Symphony Orchestra
Oakland Chamber Orchestra

MOT debut 1989/90 season:
Gretel, *Hansel and Gretel*



Michigan Opera Theatre's Young Artist Apprentice Program celebrates its 11th year with the 1989/90 season, and this fall and spring young, aspiring talent from across the country will take up residence with Michigan Opera Theatre for two intensive ten week sessions of workshops, masterclasses and many rehearsals and performances.

During the 1989/90 season the company will utilize singers as well as production apprentices in the non-singing areas of stage management, stage direction and costuming recruited from across the United States. This fall, voice students from Detroit metropolitan universities and colleges will join the MOT apprentice program for masterclasses, culminating in a late fall public performance.

Of the many masterclasses offered every year, apprentices participate in Italian language classes, theatrical make-up techniques, stage combat, movement/dance and specialty classes in such areas as how to audition, the art of relaxation, Alexander Technique, and vocal repertory.

When not participating in workshops and masterclasses, vocal apprentices are rehearsing with main stage artists and preparing their assigned comprimario roles for the season productions.

For further information on auditions and application requirements for the 1990 spring apprentice program, please dial the MOT Production Office at 313/874-7850. Auditions are held annually in Detroit, Dayton, Chicago and New York City.



During the main stage season, vocal apprentices have the opportunity to perform with established artists in the field of opera/musical theatre, in comprimario roles, as understudies for major roles, and as members of the MOT chorus. Apprentice Anita Protich performed the role of Clotilde (right) to Dame Joan Sutherland's Norma at both Opera Pacific and Michigan Opera Theatre.

**VOCAL APPRENTICES
SPRING 1988-89 SEASON**

Christopher Campbell
Seal Beach, California
Tenor

Roberto Gomez
West Hills, California
Baritone

Tyrone Jolivet
Nashville, Tennessee
Tenor

David Ludwig
Grosse Pointe Woods, Michigan
Baritone

Jose Medina
San Diego, California
Tenor

Anita Protich
La Crescenta, California
Mezzo-soprano

Jeralyn Refeld
New York, New York
Soprano

**PRODUCTION APPRENTICES
SPRING 1988-89 SEASON**

Daniel Anderson
Dearwood, Minnesota
Stage Management

Mark Sanchez
Huntington Beach, California
Costuming

**FUNDING FOR THE
YOUNG ARTIST
APPRENTICE PROGRAM**

Special recognition goes to the following Foundations and individuals for their generous support of the Young Artist Apprentice Program:

Rose Cooper Memorial Apprentice Award
DeRoy Testamentary Foundation

Knight Foundation

McGregor Foundation

Ralph L. and Winifred E. Polk Foundation

Barbara Williams Apprentice Award

FACULTY

MARK FLINT
Director, Young Artist Apprentice Program

SUZANNE ACTON
Assistant Music Director

R. LUTHER BINGAMAN
Vocal Coach/Accompanist

INSTRUCTORS

DR. ARNOLD COHN
Care of the Professional Voice

PAOLA COLUMBINI
Italian Language

JANE HIERICH
Alexander Technique

JOHN MANFREDI
Stage Movement/Combat

Due to publication deadlines, members of the 1989 fall apprentice program could not be included in this season's program book.

MICHIGAN OPERA THEATRE ORCHESTRA AND CHORUS

Orchestra

Violin I

Charlotte Merkersen-
Concertmistress

Alice Sauro
Randolph Margitza

Violin II

Victoria Haltom-
Principal
Brooke Hoplamazian
Ruth Monson
Angelina Carcone
Beverly Drukker

Viola

Ann Bellino
Henry Jarzen
Mark Mutter

Violincello

Nadine Deleury-
Principal
Minka Christoff
Umit Igorur
Diane Bredesen

Contrabass

Derek Weller-
Principal

Flute

Pamela J. Hill-
Principal

Oboe

Ann Augustin-
Principal

Clarinet

Brian Bowman-
Principal

Bassoon

Kirkland D. Ferris-
Principal
Christine M. Prince

Horn

Susan Mutter-
Principal
Carrie Banfield

Trumpet

Gordon E. Simmons

Trombone

Mary Okun-
Principal
Gregory D. Near

Timpani

Gregory White

Percussion

John F. Dorsey

Harp

Patricia Terry-Ross

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

Chorus

Diane Aron-Calhoun
Kimberly Arnoldi Krebs
Diane Boggs
Gregory Bryant
Tilis Butler Jr.
Mary Margaret Clernon
Jennifer Dauterman
Michaela Patches Dionne
Monica Donakowska
Elizabeth Evans
Kathlyn Faber
Vanessa Ferriole
Louise A. Fisher
Lawrence Formosa
Yvonne Friday
Eric Gardner
Mary E. Grivas
Rosalin Guastella
Donald B. Hart
Stephen Hayton
Trisha M. Hoffmann-Ahrens
Glen Holcomb
Terrence Horn

Joan Irwin
Clarence Jones
Mary Kay Kirlen
Thomas C. Laine*
Ray Litt
David Ludwig
Sarah MacBride
Caitlin McNeil
Barbara Martin
Robert L. Morency
Anthony C. Noto
Perry Ojeda
Michael Olis
Jennifer L. Oliver
Peggy O'Shaughnessy
Jan Phillips
Patricia Pierobon
David Podulka
Mathew Pozdol
Alicja Raszewski
Roderick Reese
Timothy Reinman
Mark Rethman
John Riley
Mary Robertson
Jane Schoonmaker Rodgers
John Sartor
John Schmidt
Paul G. Silver
Barry Simms
Barbara J. Smith
John Stokes
Judith Szefi
Tracy Thorne
Dean Unick
Mel Vanderbrug
Grace Ward
Jim Wilking
Elizabeth Wingert

**Young Artist Apprentice*

The Michigan Opera Theatre Chorus, under the direction of Suzanne Acton, enjoys many featured scenes in every seasonal production. Pictured here are members singing with Gary Sandy in Act I of *The Pirates of Penzance*.



**SERVING
COMMUNITIES
STATE-WIDE**

"You must be happy to be so creative and smart. You can memorize all of your parts well. So when I grow up I want to be a person in an opera. Me and my friend Heidi want to be in an opera."

*Heather
Long School, Dearborn*

"I would love to be in your opera, could I? Could my friend Heather, too?"

*Heidi
Long School, Dearborn*

"The program was GREAT. It was very appropriate and was enjoyed by both children and adults. It was entertaining and educational. It gave us all a great feeling for how enjoyable an opera can be!"

*Linda Cohen
Cultural Enrichment Chairman,
Meadow Lake Elementary, Birmingham*

Yes, Heidi and Heather! That would make Karen DiChiera, founder and director of Michigan Opera Theatre's Department of Community Programs and her staff very happy. They want to see the citizens of the entire state of Michigan become creators, performers, consumers and, above all, supporters of the arts everywhere! And to be in operas, attend operas and even write operas.

We Give Hundreds of Programs All Over the State

Last season (the 10th anniversary of the Department of Community Programs), our artists and staff gave over 350 performances and educational programs to approximately 125,000 people throughout the state, from Ishpeming, Escanaba and Drummond Island to South Haven, Marlette and Detroit. We did this at suburban and inner-city schools, prestigious clubs, private homes, prisons, business establishments, rural community centers, shopping malls and Indian Reservations.

People of all ages, from every walk of life, created, learned, attended, performed, participated and had fun.

From Family Life to Fairy Tales—an Exciting Spectrum of Programs

For students K-12 we have performed one act operas, musical revues and educational assembly programs on topics including geography, fairy tales, American History, vocal style in both opera and pop music, family life, and the dangers of smoking. Many of these were created or commissioned by MOT's Community Programs.

Adults have enjoyed the *Broadway Revue*, *A Holiday Celebration* and full length productions in which each participating community provides the chorus, and our artists perform leading roles. We have also been commissioned to create special shows complete with new words and music.

We have taught improvisation in music, drama and movement to students from the second grade through university levels. Previews of main stage MOT opera productions through a lecture series at the Birmingham Community House are an important part of our adult education efforts. We have also lectured on *Careers in the Arts*, *Awareness of the Disabled in the Arts*, *The Economic Impact of the Arts*, and opera and music history to school administrators, teachers, Rotary and Kiwanis Clubs and interested private groups.



Karl Schmidt, Frances Brockington, Laurie Meeker and Mark Vondrak perform the popular "Michigan Music in Revue"

MICHIGAN OPERA THEATRE IN RESIDENCE

"The community is aglow with gratitude to MOT Community Programs for Opera Week in South Haven. And before the glow fades I want to thank you for the creative energy you have invested in the outreach programs that make this week possible."

Betty Davis

Project Coordinator for South Haven



Kimberly Allman, Carol Meyer and Karl Schmidt toured the state in Johann Strauss' operetta *Die Fledermaus*.

PROGRAMS FOR STUDENTS

"You have helped the students to dream, to reach beyond themselves and to more fully realize the value of the joint effort in any understanding.

For these gifts I thank you."

Jo Anne Wallis
Teacher, Fourth Grade

For the past six years Community Programs has received generous grants for state-wide touring from the W.K. Kellogg Foundation, which have allowed us to experiment with different kinds of programming. As a result, we are able to offer Tour Residencies throughout the year, consisting of two or more days of performing and teaching in the same community. We, of course, continue to tour single performances as well.

Each season, we choose a theme to give focus to our diverse programs. This year our theme is "Literature in Opera."

La Traviata by Giuseppe Verdi will be the 1990 full-length production of Community Programs. Citizens of Michigan will be able to attend or perform in Verdi's masterpiece—in English—in their own cities with our artists portraying leading roles.

Everyone can then enjoy coming to Detroit's Masonic Temple in May 1990 for MOT's main stage production of *La Traviata* with international stars singing in Italian with English surtitles.

Michigan Day at the Opera

Anyone who books a residency tour is invited to Michigan Day at the Opera—a happy occasion for which Community Programs invites representatives of residency communities from all around the state to be guests of the opera company at lunch and to attend a main stage performance. A workshop on how to have a residency and the opportunity to meet people from other communities makes this an exciting day.

In keeping with our tour's literary theme, we have developed new teaching materials which highlight the novel and play *La Dame aux camélias* by Alexandre Dumas the younger, upon which *La Traviata* is based. All of the teaching guides created by the Community Programs staff and guest writers are graciously underwritten by the Young Woman's Home Association.

What Happened in East China?

East China, we were amazed to discover, is a school district in Marine City outside of Port Huron. Community Programs was asked by vocal music teacher Darlene Durwachter-Rushing to create a semester-long course for the fourth grade students at Washington Elementary School. Karen DiChiera and William Kirk created and taught the course, *Careers and Creating in the Arts*. Guest artists and lecturers from the opera company and the Hilberry and Attic Theaters discussed public relations, vocal technique, dance, improvisation in music, movement and drama. At the end of the course, the fourth graders shared their music compositions, poems and dances with the rest of the children at the school.

A performance of the children's opera *Monkey See, Monkey Do*, with the composer Robert Xavier Rodriguez in attendance, enthralled the Washington Elementary School youngsters. Mr. Rodriguez' visit to Michigan and subsequently to California's Opera Pacific, a reception for the composer, and the *Careers in the Arts* course were funded by the Texel Companies, Robert C. VanderKloot, President

We Premiere New and Experimental Works

Community Programs not only performs traditional and 20th Century classics, but also premieres new and experimental works. In this way we provide a forum for composers to create new opera. *Ke-Nu and the Magic Coals*, a new opera commissioned by Community Programs from Dr. James Hartway, toured the state as part of our 1987 Residency program. Funded by "Opera For the 80s and Beyond", a component of the national service organization OPERA America, *Ke-Nu and the Magic Coals*, which is based on Great Lakes Indian lore, received standing ovations in many high schools across the state. In July of

"Our students were spellbound."
Principal
Mark Ticuin School, Royal Oak

"A perfect example of combining
entertainment and education."
Coordinator
Saginaw Science Center

1989 Dr. Hartway's opera was produced by Wayne State University for two weeks of public performances. We are proud to have initiated this new American work.

Tri-Company Collaboration

Of special interest, arts educator and composer Karen DiChiera continues to forge a stronger relationship among the three Community Programs departments of the Michigan Opera Theatre, Dayton Opera, and California's Opera Pacific. The one-act opera *Monkey See, Monkey Do*, written by internationally renowned Mexican/American composer Robert Xavier Rodriguez and commissioned by both MOT and Opera Pacific continues to be performed at both companies to great success.



PROGRAMS FOR ADULTS

"The audience was enthralled!
Wonderful evening! My only wish is
that you return soon."
Carol Timmer
Activity Director
Blvd. Temple United Methodist
Retirement Home

"You received rave reviews, and it
couldn't have been a more perfect ending
to our meeting...With every exposure I
have to the Michigan Opera Theatre, I
become more and more a fan."
Gail J. Parrish
Vice President, Marketing and Planning
St. Clair Health Corporation

Adult patrons will be treated to a new Broadway revue—*Broadway Babies and Phantoms*. *Michigan Music in Revue*, featuring songs published by the Jerome Remick Publishing Company including "It Had To Be You," "Four Leaf Clover" and "Breezin' Along with the Breeze," will be back by popular demand. *A Holiday Celebration* will celebrate Christmas and the New Year through song and dance.

We've done everything from shows for Chamber of Commerce to "The Life and Times of Norman Shackne." Whether it's Rotary Club functions, birthday parties or industrial shows, you name it and we can create and produce it.

We Reach Out to All Audiences

In keeping with our tradition of providing interpretations of main stage opera and musical theatre in American Sign Language (ASL) for the hearing impaired, we are happy to announce two ASL-interpreted main stage performances of *Hansel and Gretel*.

Under our *Tapes for the Blind* project, taped program notes on the opera season are distributed free of charge through the state Libraries for the Blind.

What Does the Future Hold?

Michigan Opera Theatre's Department of Community Programs enters its second decade with pride over the past accomplishments, and a sense of excitement about the changes and expansion we have made, based on the needs expressed to us by you, the community.

For further information about bookings, reservations and special commissions, contact the MOT Community Programs Department at 313/874-7894. Delores will be glad to help.

The Community Programs Department is endorsed by the Michigan Association of School Administrators (MASA).

VOLUNTEER ALLIANCE

An active and enthusiastic volunteer network provides invaluable assistance with the many fund raising events and service needs of the burgeoning Michigan Opera Theatre. Devotees of the opera company are offered a myriad choice of involvement and commitment, and share the common bond of desiring to maintain and encourage the fine tradition of grand opera and musical theatre in the city of Detroit.

Michigan Opera Theatre is indeed fortunate to have a corps of hundreds among its volunteers. Guild members raise funds through benefit events, gift sales at the Opera Boutique, and antique and collectible sales at the Second Act resale shop. Other members assist with transportation for visiting artists, coordinate "opening night" dinners, and help in countless ways at the opera offices. Just as essential to the organization are the volunteers who head the corporate fund raising campaign, and the Opera Ball committee which is planning the fourth annual Opera Ball in the spring of 1990.

MOT volunteers carry on a valuable tradition of service to the opera company. If you have time to share and would like to



David DiChiera and MOT Special Events Chairman Dale Austin mingled with Gary Sandy and Lara Teeter at the opening night afterglow of *The Pirates of Penzance* at the Riverfront Cafe.

have the chance to get behind the scenes at Michigan Opera Theatre, please call the Department of Volunteer Activities, 313/874-7850.

A variety of social, educational and fund-raising events await you as a volunteer for Michigan Opera Theatre:

- The Opera Ball committee plans Detroit's premiere spring social event. This year the Opera Ball will take place on Friday, May 4, preceding the opening of *La Traviata*.

- The opera boutique offers a varied selection of opera related recordings, tapes and handsome gift items during each main stage performance. The boutique is located in the lobby of the Masonic Temple and is open during intermission, pre and post curtain.
- Estate sales at the Second Act, located at 39 Milwaukee Avenue 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.

- Pre-performance dinners, afterglows and cast parties are the perfect way to meet the company's guest artists and MOT patrons.
- 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 the airport and/or just for a few hours on the town.
- 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.



Opera Boutique chairman Terry Shea escorts GDC member Virginia Clementi and longtime MOT opera patron Louise Hodges to the spectacular Erte Fashion and Art show.



Some of MOT's youngest volunteers posed for the 1988 Operathon catalogue.



Edie Adams, with Guild members Lorraine Schultz and Jacque Mularoni at the glamorous *Follies* party at Joey's Restaurant.

'ärt·ə·strē

Artistry

- The creation of works of enduring value; e.g., in the splendor of the opera.
- Aesthetic brilliance, as achieved by accomplished artists under inspired direction.
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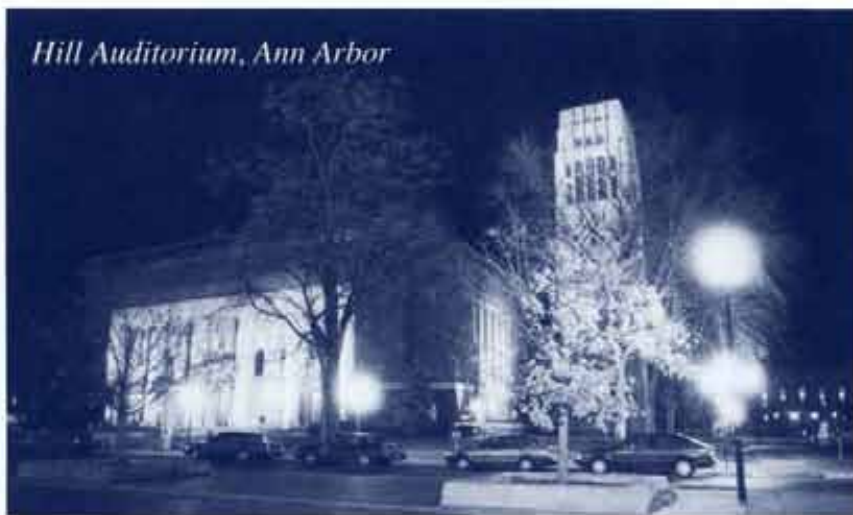
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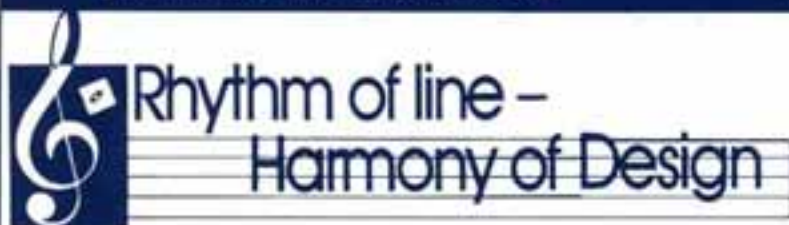
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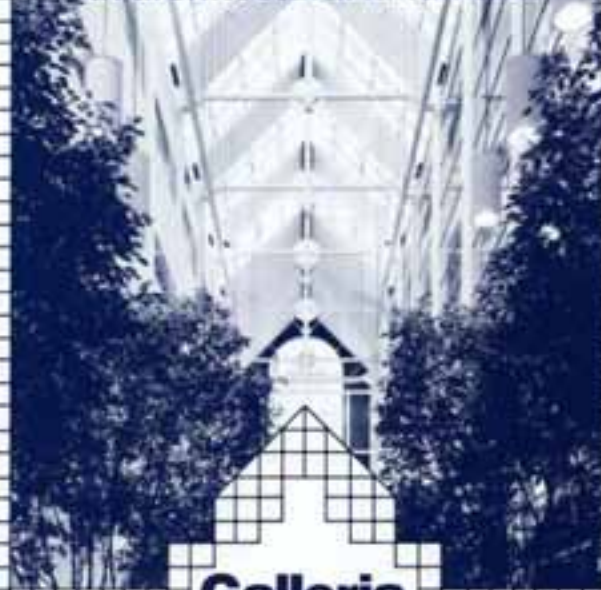
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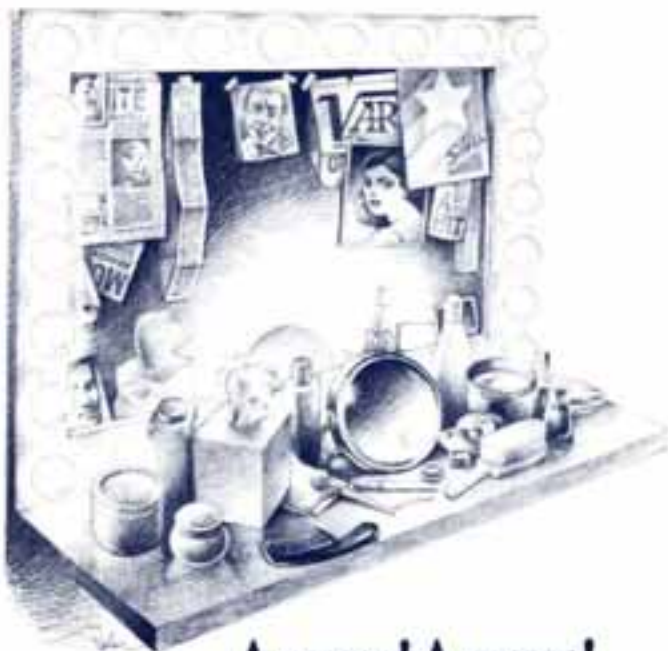
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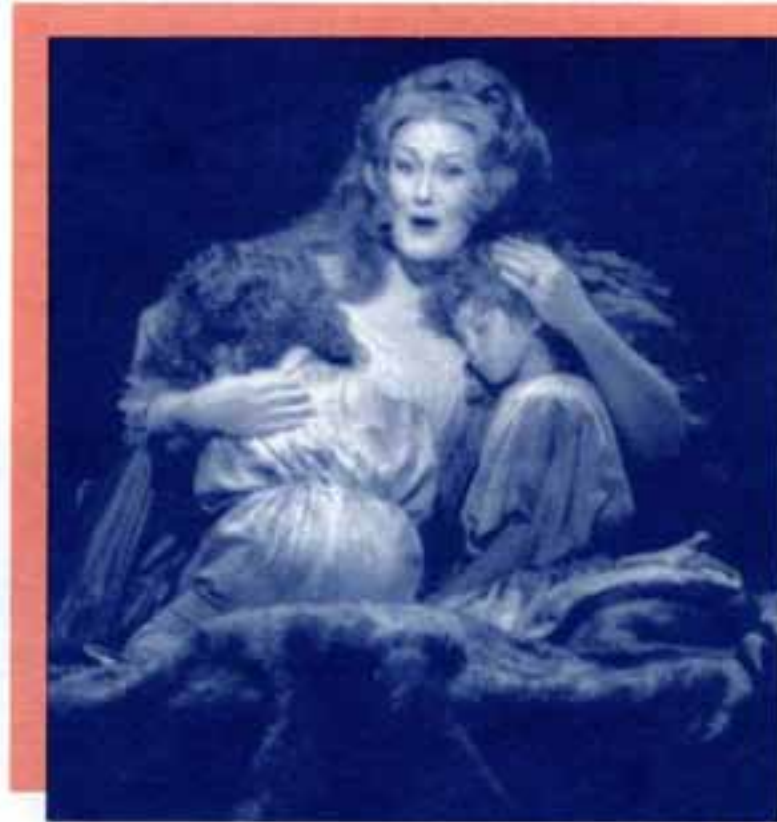
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Benita Valente as the Countess in *The Marriage of Figaro*, photographed by Jerome Magid.



Jean Louis Gabriel, Rector of Saint Merri, Karl Ernst Lehmann, French, oil on canvas, courtesy of the Detroit Institute of Arts.

METROPOLITAN OPERA NATIONAL COUNCIL AUDITIONS

With the advent of Michigan Opera Theatre's 1988/89 season, Maccabees Mutual Life Insurance Company and Michigan Opera Theatre began a new joint sponsorship of the annual Metropolitan Opera National Council Auditions, Great Lakes Region/Detroit District, an event previously presented by the Detroit Grand Opera Association. This year, in addition to the Detroit District Auditions, Maccabees' generous \$25,000 grant will enable Detroit to host finalists from all four Great Lakes districts for the Regional Finals on February 4, 1990.

Now entering its 35th year, the Metropolitan Opera National Council established the annual auditions program as a national effort to identify and assist aspiring and talented young artists in their climb to operatic success. Attesting to the success of the competition's mission, some of today's great singers received their first recognition as winners in the Detroit District Auditions including George Shirley, Roberta Alexander, Ashley Putnam, Karen Hunt and Maria Ewing among others.



Maccabees' President Jules L. Pallone and wife Mary.

Co-Directed by Mary Sue Ewing and Elaine Fontana, the 1989 Detroit District preliminary and final auditions are scheduled at Detroit's Rackham Auditorium for Saturday, November 4. Three monetary prizes will be awarded to top finalists who will compete in the Regional Finals in Detroit, 1990. Regional finalists from across the U.S. will be sent to perform at the Metropolitan Opera House in the Spring of 1990.

Michigan Opera Theatre lauds Maccabees Mutual Life Insurance Company for continuing the grand tradition of the Metropolitan Opera Auditions and for their vision for the future of tomorrow's operatic stars.



MOT general director David DiChiera with 1988 winners of the Metropolitan Opera Detroit District Auditions: Laura Lamport (First Place), Darlene B. Johnson (Second Place) and Barbara Youngerman (Third Place).

A SALUTE TO BILL AND SUE VITTOE

Michigan Opera Theatre salutes two of the company's most dedicated, indefatigable leaders and long-time supporters, Bill and Sue Vittoe, as they leave Detroit for Bill's new appointment as president of Ameritech's American Enterprise Group at the Chicago headquarters.

Since 1981, the Vittoes have tirelessly served Michigan Opera Theatre as devoted Trustees. As a member of the Board of



Sue and Bill Vittoe were Honorary Chairmen of the 1989 Opera Ball at the Fox Theatre.

Directors, Sue has co-chaired the Special Events Committee with Mrs. Donald (Dale) Austin. Further, the Vittoes have given generously of their financial resources as long-standing members of the company's premier donor group, the General Director's Circle.

Their generosity extends far beyond the footlights of Michigan Opera Theatre to other arts, community and service organizations such as The Detroit Symphony Orchestra Hall, Concerned Citizens for the Arts, Detroit Historical Society, Detroit Artists Market, Detroit Institute of Arts Founders Society, Michigan Cancer Foundation, Music Hall and Save Orchestra Hall, to name just a few.

While Bill and Sue will remain actively involved in Michigan Opera Theatre in the near future, we thank them sincerely for their zealous commitment and outstanding contributions to the growth and enrichment of the company and wish

SPECIAL ACKNOWLEDGEMENT

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

In 1980, Mrs. Haidostian personally raised \$40,000 toward the extraordinary costs of producing the Armenian opera *Anoush*, a work never before performed outside the Soviet Union. Then in 1982, she headed up Michigan Opera Theatre's Advertising Committee for the annual season program book, raising an impressive \$65,000 in her first year alone.

Married to prominent physician, Dr. Berj H. Haidostian, Alice is an accomplished pianist and performer, and a champion of numerous volunteer fund raising campaigns for such organizations as the Detroit Symphony, University of Michigan and the Alex Manoogian School. Her dedication and commitment to the cultural activities of Detroit are exemplary, and Michigan Opera Theatre salutes her!

ACKNOWLEDGEMENTS

A salute to the local business community and the many individuals whose commitment to the company's growth and prosperity helped make the 1988/89 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 Volunteer Alliance 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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In deference to the artists performing on stage and to our patrons who arrive on time, latecomers will not be admitted to the auditorium until there is an appropriate interval in the performance. In the case of some productions, this pause may not occur until the end of the first act.

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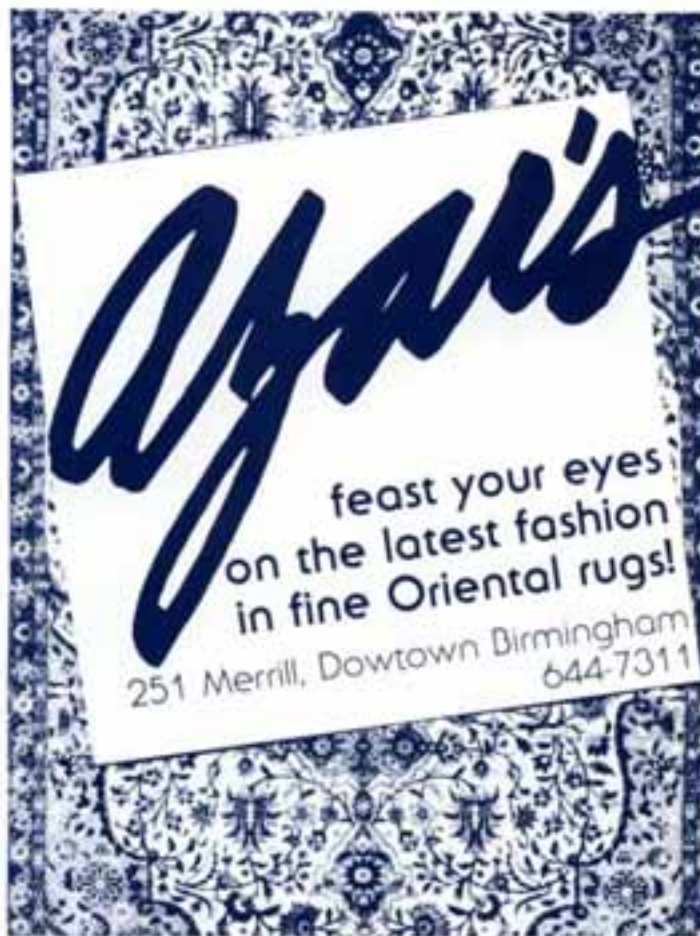
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ADVERTISER'S INDEX

AC Delco Division	30	Florists Transworld Delivery	48	Noecker Group	107
ANR Pipeline Company	33	Ford Division	Back Cover	Normandie on the Park	127
Ad-Mail Services	127	Ford Motor Company	22	Northwest Airlines	46
Allied-Signal Automotive	14	Ford Parts & Service	18	Oldsmobile Division	20
Alpha 21	127	Gail's General Office Supply Co.	110	Pascucci Tile & Marble Co.	109
Amerisure Companies	103	Galleria Offcenter	110	Pegasus	16
Atlas Tool, Inc.	131	GMC Truck & Coach Division	31	Pulte Home Corporation	104
Azar's Gallery of Oriental Rugs	130	General Motors Corporation	39	Randolph Travel & Tours	106
Batten, Barton, Durstine & Osborn	43	General Motors Parts & Service	27	Reilly & Sands, Ltd.	104
Birmingham Chrysler Plymouth	102	Mary Glancz	104	Riverfront Apartments	103
Bloomfield Plaza	109	Gnome Restaurant/ Majestic Theatre Centre	109	Rockwell International	97
The Bott Group, Inc.	131	Greater Detroit Landscape Company	127	Roney & Co., Member New York Stock Exchange, Inc.	127
The Budd Company	40	H & H Tube & Manufacturing Co.	129	Ross Roy, Inc.	100
Buick Motor Division	24	HAP	45	Jules R. Schubot Jewelers	21
Burman Ophthalmology	107	Hannett Inc., Realtors	105	Security Bank & Trust Company	131
Leo Burnett Company of Michigan	99	Harmony House Records & Tapes	108	Sherwood Studios, Inc.	112
Burwood Business Machines	34	Heritage Network Incorporated	111	Sibley's Shoes	129
Cadillac Motor Car Division	Inside Front Cover	Highland Superstores, Inc.	11	Somerset Mall	25
Chrysler Corporation/Dodge	23	Hilberry Theatre	131	Stainless Incorporated	127
Chrysler Division	12 & 13	Hutzel Hospital	129	TAS Graphics	26
Chrysler Motors	28	Hygrade Food Products Corp.	130	The Taubman Company, Inc.	37
Comerica Incorporated	111	J.P. Industries, Inc.	55	J. Walter Thompson	36
The Connelly Co.	127	Jacobsen's Flowers	107	Town House Apartments	101
Core Industries Inc.	130	Joe's Wine & Liquor Shoppe	129	Trizec Properties Inc	101
John Darakjian Jewelers	Inside Back Cover	Kelly Services	105	Unisys Corporation	29
DMB&B	41	Kojaian Properties, Inc.	19	University Musical Society of the University of Michigan	100
Dayton Hudson Dept. Store Company	15	Lazare's Furs	108	Janet Varner, Inc.	112
Deloitte Haskins & Sells	110	Liberty State Bank	110	WQRS	35
Detroit Athletic Club	109	Lincoln Mercury Division	17	Wayne Bolt & Nut	108
Detroit Ball Bearing	107	Jerome Magid Photography, Inc.	127	Wells Rich Greene	32
Detroit Free Press	106	Manufacturer's Bank	42	White Chapel Memorial Cemetery	38
Douglas & Lomason Company	130	Masako Kondo Flowers & Gifts	127	George Williams Interiors Ltd.	112
Dynamic Energie, Inc.	111	Michigan National Bank	106	Williams International	102
E & G Printing	111	Minowitz Manufacturing	127	The Jane Woodbury Shop	99
Englander's	44	National Bank of Detroit	47	Ziebart International Corporation	112
		Newcor Companies	127		

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Lyrics by Herbert Kretzmer

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Additional material by James Fenton

Orchestral score by John Cameron
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Christopher Carothers · Daniel C. Cooney · Joe Denawetz · Alex Dezen · Robert DuSold · Melissa Errico
Drew Eshelman · Valerie Fagan · Andy Gale · Peter Gunther · Mark Hardy · Kurt Johns · Christa Justus · Joe Locarro
Candese Marchese · Mark McKerracher · J. Mark McVey · Jennifer Naimo · Craig Oldfather · Regina O'Malley
Gordon Paddison · Charles Pistone · Rosalyn Rahn · Holly Resnik · John Ruess · Quinn Smith · Kathy Taylor
Claude R. Tessier · Susan Tilson · Peter Vilkin · Barbara Walsh

Les Misérables

THE COMPANY

DANA POWERS ACHESON

Young Cosette/Young Eponine)
Dana began her career in a Detroit Free Press fashion layout when she was one year old. Her first stage appearance was with the University of Detroit Theatre Company in the *Wizard of Oz*. She has appeared in the Dearborn and Lathrup Village Youth Theaters as well as a film for General Motors. Most recently she was in *Little Shop of Horrors* at Rosper School, where she is in the fourth grade. She plans to become an archeologist.

ELIZABETH AIELLO

Ensemble
Elizabeth Aiello most recently played the role of Annette in *Steel Magnolias* at the Alabama Shakespeare Festival. Other roles include Audrey in *Little Shop of Horrors* at ASF and *An Evening Dinner Theatre*, Prudence in *Pump Boys and Dinettes* at Center Stage in Atlanta, and Carol in *At Home (Spit)* at the Actors and Directors Theatre. Ms. Aiello has performed her one-woman show at various New York cabarets. She is very happy to be part of the *Les Misérables* company.

ERIC JAY ALEXANDER

Ensemble
Eric Jay Alexander is very excited to be working on a show which touches his heart. But he is no newcomer to the stage. Mr. Alexander has appeared across Europe in *Jesus Christ Superstar* as Judas, in New York as Rev. Crisparkle in *The Mystery of Edwin Drood*, and as the groom in *Goodbye Hallelujah Road*. Mr. Alexander thanks everyone who supports him, especially his wife. He dedicates this performance to his late mother.

ANN ARVIA

Ensemble
Ann Arvia a native Chicagoan, has appeared as Rebecca Hershkowitz in *Rage*, Lillian Holiday in *Happy End*, and Lady Thing in *The King and I*. Ms. Arvia was a finalist in the Luciano Pavarotti International Voice Competition, where she had the opportunity to coach with Mr. Pavarotti. Ann recently married actor James McCammond, who is home tending their menagerie.

JOANNE BAUM

Ensemble
Joanne Baum is a writer/comedienne with Gotham City Improv. She has done *Calz*, *A Chorus Line*, *I Ought to Be in Pictures*, *Kami Lemi*, (what?) and some other things which are not suitable for print. Occasionally she lives with her husband in New Hampshire.

LAURA BUONO

Young Cosette/Young Eponine
Laura Buono is a nine year old 4th grader from Rochester Hills. She has danced for seven years and appeared in *Annie*, *Sound of Music*, *The Wizard of Oz* and *Alice in Wonderland* with Meadowbrook Estate, Oakland University. She has worked in commercials and print for five years. Laura just returned from Hollywood where she performed at Universal Studios and Disneyland. She is also an avid softball player.

CHRISTOPHER CAROTHERS

Ensemble
An L.A. native, Christopher toured the world singing on Royal Viking Line ships. Landlocked credits include *High Button Shoes* with Gavin McCloud, *Brunnhilde* at the Kennedy Center, and L.A.'s longest running musical *Pepper Street*. A U.C.L.A. graduate, he received the prestigious Carol Burnett award for musical performance. Watch him!

DANIEL C. COONEY

Joly
Daniel C. Cooney has performed such roles as Jesus in *Jesus Christ Superstar*, Danny in *Baby*, Che in *Evita*, and Tony in *West Side Story*. Originally from Westland, Michigan, Daniel is very excited to be a part of this company. He would like to thank his family for their love and support.

JOE DENAWETZ

Gavroche
Joe Denawetz is 11 years old and a sixth grader at Abbott Middle School in West Bloomfield. Joe is a veteran of nine plays. He recently was Michael Darling in *Peter Pan* and Worrie in *The Clumsy Custard Horror Show*. Last year Joe played Sid Sawyer

in *Tom Sawyer*. He loves to sing, read Garfield, and work his computer.

ALEX DEZEN

Gavroche
Alex Dezen is happy to be making his professional debut as Gavroche in the first national company of *Les Misérables*. Alex has been studying voice and piano for three years and has performed scores including *Big River* and *Oliver!* in recital. Alex's home is in Tenafly, New Jersey, and in his free time, he enjoys playing baseball and soccer.

ROBERT DuSOLD

Combeferre
Robert appeared as Che in *Evita* with Florence Lacey on national and international tours. Other credits: *Man of La Mancha* with John Raitt, *Where's Charley?* at the St. Louis Munny Opera, the title role in *Li Abner* and in regional theatre, *Stop the World ... On TV*, *The Guiding Light*.

MELISSA ERRICO

Cosette
Melissa Errico is pleased to be making her professional debut as Cosette following her freshman year at Yale University. At Yale Ms. Errico performed *Amalia* in *She Loves Me*, Pitti Sing in *The Mikado*, and as a soloist with the Yale Orchestra. Prior stage work in New York includes *After Crystal Night* and both *Spring Awakening* and *Flight 666* for the Double Image Theater. Ms. Errico was a member of The American Dance Machine of New York City and has appeared in the daytime drama *As the World Burns* for CBS Television. She dedicates her performance to the loving memory of Joe and Bryce.

DREW ESHELMAN

Thénardier
Drew Eshelman has spent six seasons with American Conservatory Theatre (San Francisco). He toured California with *Annie Get Your Gun* starring Donna McKechnie. Favorite roles include Clive/Edward in *Cloud Nine*, Jules in *Sunday in the Park with George*, and Dale Harding in *One Flew over the Cuckoo's Nest*. Film credits include *The Right Stuff* and *Magnam Force*.



Joe Denawetz



Alex Dezen



Robert DuSold



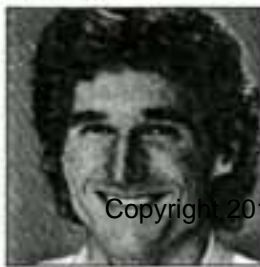
Melissa Errico



Drew Eshelman



Jennifer Naimo



Craie Oldfather



Regina O'Malley



Gordon Paddison



Charles Pistone



Dana Powers Acheson



Elizabeth Aiello



Eric Jay Alexander

VALERIE FAGAN

Ensemble

Valerie Fagan was last seen in and co-authored the Los Angeles Theatre Center's *Six Women with Brains Dead* which is currently playing in various cities across the country and Canada, and recently became the longest running show in San Diego and Arizona history. Other regional and stock credits include Guinevere in *Camelot*, Elizabeth in *The Crucible*, Dolly in *Threepenny Opera*, Maria in *Sound of Music*, Annie in *Annie Get Your Gun*, the Soubrette in *Sugar Babies*, and *Side by Side by Sondheim*.

ANDY GALE

Feuilly

Andy Gale has appeared on Broadway in *Rags*, starring Teresa Stratas, and *The World of Sholom Aleichem*, starring Jack Gilford. Mr. Gale has also performed Off-Broadway and in repertory and stock productions across the country. A graduate of Antioch College, Andy is a veteran volunteer for the Fund for Human Dignity.

PETER GUNTHER

Ensemble

Peter Gunther most recently appeared in the touring company of *La Cage aux folles*, understudying the role of the son, Jean-Michel. Off-Broadway he played Frank in the musical *Duzy* directed by Philip Rose. Stock roles include Tony in *West Side Story*, Frederic in *The Pirates of Penzance*, and Tom in *No, No Nanette*.

MARK HARDY

Ensemble

Mark is a native of North Carolina now living in New York, where he appeared in *Berlin in Light* at the 45th Street Theatre and *Intimate Strangers* at Freddy's. Regional and stock credits include Rutledge in 1776, Jaime in *Robber Bridegroom*, Leonard Vole in *Witness For The Prosecution* and Perchik in *Fiddler On The Roof*. Mark thanks his family for their inspiration.

KURT JOHNS

Claqueous

Kurt made his Broadway debut in *Chess*. A former Chicagoan by way of Cincinnati, Ohio, Kurt has appeared at the Goodman, Mariott Lincolnshire,

Candlelight, and Drury Lane Theaters in such roles as Che in *Evita*, George in *Sunday in the Park*, and Billy Johnson in *Windy City*.

CHRISTA JUSTUS

Ensemble

Christa Justus is proud to be a part of *Les Misérables*. She earned a B.F.A. in Musical Theatre from the Cincinnati College — Conservatory of Music. Credits include: *The Apple Tree*, *110 in the Shade*, and *Singin' in the Rain*. Ms. Justus thanks her family and friends for their unending love and support.

JOE LOCARRO

Enjolras

Joe made his Broadway debut in *Amerin*. After dancing with the Boston, Joffrey, and Harriold Ballet Companies, he played the role of Munkustrap in the 1st National tour of *Cats* and was the understudy for Tony in the 1st National tour of *West Side Story*. He has won numerous awards for his choreography, and has six ballets currently being performed across the United States. He studies voice with Eddie Sayegh and dedicates this performance to Nora.

CANDESE MARCHESE

Ensemble

Candese Marchese, a veteran of national touring companies, performed throughout South Asia and the Near East as a Brigham Young University Young Ambassador while on full scholarship. Recently, Ms. Marchese returned to her native Florida as a featured soloist in a variety of specials, industrials, and recordings. She was a principle in Walt Disney World's *Broadway at the Top*.

MARK McKERRACHER

Brujon

Mark McKerracher has been acting primarily on the West Coast since he was ten years old, with exception of the Edinburgh Festival. His favorite roles are Sweeney Todd, Juan Peron, Billy Bigelow, and Sgt. Rooney in *Streamers*. Mark has been teaching/directing theater to high-functioning disabled adults for the last six years. He also enjoys working musically with children. Thanks to Jack, Eric, Carole and Alisa for all!

J. MARK McVEY

Jean Valjean

J. Mark McVey was born in Huntington, Virginia, graduated from Marshall University with a B.A. in Marketing. Mark is from a musical family and has been featured as a lead vocalist with Atlantic Records, off-Broadway in *Café A Go Go* and in the national tour of *Carousel*.

JENNIFER NAIMO

Eponine

Jennifer played Jo Harper in the First National Tour of *Big River*. Other credits: Carol Hall's *To Whom It May Concern*, *Our Lady of the Torilla*, *The Boat Goes On*, *Camino Real* and two seasons with the Williamstown Theatre Festival. An N.Y.U. Acting Program graduate, "Thank you God, my family, Zina, Debbie for all your love and support".

CRAIG OLDFATHER

Montparnasse

Off-Broadway: *110 in the Shade* (Starbuck), *Cowboy* (Teddy Blue), and *The Pirates of Penzance*. Also, Jacob in the Paper Mill Playhouse's highly acclaimed *Svendevad* and Cersei in *Jesus Christ Superstar*. Regional credits include leads opposite John Kait and Earl Wrightson. Craig has staged numerous fight scenes, including weaponry, and survived most of them. TV credits include *All My Children* and various commercials.

REGINA O'MALLEY

Ensemble

Regina O'Malley returns to the stage after a three-year absence during which she gave birth to her two children, Ian and Emma. Prior to that she performed in several of the country's leading repertory companies: Sarah in *Guys and Dolls* at Seattle Repertory Theatre, Violet in *Sullivan and Gilbert* at the Huntington Theatre Company, and Adriana in *The Boys from Syracuse* at the Goodspeed Opera House. Nationally she appeared as the girl in *The Screen Star Job* and Valencienne in *The Merry Widow*. Ms. O'Malley originated the role of Frankie Frayne in *On Your Feet* at the John F. Kennedy Center for Performing Arts. Off-Broadway she played the leads in *Promenade and Music Master*.



Valerie Fagan



Andy Gale



Peter Gunther



Mark Hardy



Kurt Johns



Rosalyn Rahn



Hollis Resnik



John Ruess



Quinn Smith



Kathy Taylor



Ann Arvia



Joanne Baum



Laura Buono



Christopher Carothers



Daniel C. Cooney

GORDON PADDISON

Grantaire

Broadway: *Macbeth* (with Glenda Jackson and Christopher Plummer), *Blue Plate Special* at Manhattan Theatre Club, directed by Art Wooll, a new musical *Winner Take All* at Sweetwaters. Gordon has performed at many of the nation's leading theatres. Roles include Ozzie in *On The Town* at Arena Stage, Doug Wager, the Sheriff, in Des McAnuff's production of *Shout Up a Morning* at the Kennedy Center/La Jolla Playhouse, the Russian Poet, Yessenin, in the premiere of Elizabeth Swados' *The Beautiful Lady*, Matthew in *Cotton Patch Gospel* at the Walnut Street Theatre, Greta in *Bent*, Ross in *Rebeck* and Flute in *A Midsummer Night's Dream* at the Alliance Theatre.

CHARLES PISTONE

Javert

Charles made his Broadway debut in *The News*. He has been featured Off-Broadway in *Leader of the Pack*, *Little Mighty* and *Dear*, at the New York Shakespeare Festival in *DuBrowsky*, as Bassanio in Ed Dixon's *Shylock* and Tom in *Joe's A Crowd*. Other notable New York appearances include the American premiere of David Iare's *Both 'n Smiles*, Thomas Babe's revival of *Kid Champion*, and *Golden Girl*, based on the life of Frances Farmer. He has been seen regionally in *Whiskey* at Trinity Square Rep., and at the Hartman Theatre in both *The Seaboard* and *Tom Jones*. Favourite stock roles include Sky Masterson in *Guy and Dolls*, Miles Glorious in *A Funny Thing Happened . . .* and the title role in *The Passion of Dracula*. Television audiences may remember him as Leonard Thompson, on ABC's *One Life To Live*.

ROSALYN RAHN

Mime, Thénardier

Rosalyn has a diversity of roles to her credit, including the Narrator in *Joseph and the Amazing Technicolor Dreamcoat*, Norina in *Don Pasquale* and appearing in *Merrily We Roll Along* and *Forbidden Broadway*. Roz is a regional winner of The Metropolitan Opera auditions.

HOLLIS RESNIK

Fantine

Hollis Resnik made her Los Angeles debut in *Les Misérables*. For the past ten years, she has worked primarily on Chicago stages and is happy to be back with this tour after having played Fantine in the third national tour for the past five months. Her credits include Eva Peron in *Evita* and Audrey in *Little Shop of Horrors*, earning her Chicago's Joseph Jefferson Award for best musical actress. Other credits include Gilda in *Designs for Living* and Beatrice in *Much Ado about Nothing*. She is a graduate of Dennison University.

JOHN RUESS

Marius

John Ruess comes back to Chicago after playing Babet in the Broadway company of *Les Misérables*. Chicago credits include: *Evita* (Chr), *Do Black Patent Leather Shoes Really Reflect Up?* (Eddie), *La Cage aux folles* (Jean-Michel), *Oklahoma!* (Curly), and *The King and I* (Lun Tha). Other credits: *March of the Falsettos*, *A Day in Hollywood/A Night in the Ukraine*, *1940's Radio Hour*, and *Two by Two*. Mr. Ruess is from West Liberty, Iowa, and a graduate of St. Ambrose University.

QUINN SMITH

Young Cosette/Young Eponine

Quinn Smith began her acting career at age five when she was cast as Gretl in *The Sound of Music* at the Westgate Dinner Theatre in Toledo, Ohio. Now, at age eight, her credits include *Annie*, *Evita*, and *Oliver!*, as well as local television and international advertising and print work.

KATHY TAYLOR

Ensemble

Kathy Taylor is well known to Chicago audiences. Among her most memorable roles are Arlene McNally in Marriot's Lincolnshire Theatre's *Baby*, Frieda in the Goodman Theatre's *Sunday in the Park with George*, and Lizzie in The Next Theatre Company's *Goblin Market* for which she received a Joseph Jefferson nomination. Ms. Taylor studies voice with Madame Genia Danova.

CLAUDE R. TESSIER

Bishop of Digne/Lesgles

Claude R. Tessier has performed these roles and as

understudy to Jean Valjean in the third national touring company of *Les Misérables*. He has appeared on Broadway in *Cats*, *A Chorus Line*, *Evita*, and *Copperfield*. Television credits include *SCTV Comedy*, *The Music of Vincent Youmans*, and *The Salute to Broadway at the White House* with Marvin Hamlisch. A native of Canada, Mr. Tessier has appeared there in *Anne of Green Gables* and *The Imaginary Invalid*, among others.

SUSAN TILSON

Ensemble

Susan Tilson most recently appeared in the national tour of *Anything Goes*, starring Leslie Uggams. In New York, she has performed in the Lincoln Center revival of *Fiddler on the Roof*, directed by Jerome Robbins, and she played Hodel in the national tour of that production. Regional credits include San Francisco's *Beach Blanket Babylon*, *South Pacific*, *Carousel*, *Kismet*, and *Guy and Dolls*. Ms. Tilson has especially enjoyed sailing around the world, performing on cruise ships.

PETER VILKIN

Babet

Peter Vilkin lives in the San Francisco Bay area, where he recently played Benedict in *Much Ado about Nothing* and Macduff in *Macbeth* for the Vita Shakespeare Festival. Other Bay area roles have included Jaime in *Long Day's Journey into Night*, Eilert Louborg in *Rudolf Gabeler*, Verzhinin in *The Three Sisters*, Amundsen in *Terra Nova*, and Sweeney Todd in *Sweeney Todd*. Mr. Vilkin studied voice at Stanford University with Robert Bernard.

BARBARA WALSH

Ensemble

Barbara has appeared on Broadway as Francesca in *Nine*, and she impersonated Grace Slick and Joan Baez in *Rock 'n Roll (The First 5000 Years)*. She has been seen off-Broadway as Stella in *Birds of Paradise* directed by Arthur Laurents, and she impersonated Streisand, Bernadette Peters, Linda Ronstadt among others to critical acclaim in *Forbidden Broadway*. Barbara has toured nationally with *Oklahoma* and *Nine* and some of her regional work includes *Mona in Diner At Sea* in Virginia, and *Tom Foolery* at the Actors' Theatre of Louisville.



Christa Justus



Joe Locarro



Candese Marchese



Mark McKerracher



J. Mark McVey



Claude Tessier



Susan Tilson



Peter Vilkin



Barbara Walsh



Les Misérables

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Alain Boublil



Claude-Michel Schönberg



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ALAIN BOUBLIL

Conception, Book and Original Text
 Winner of two 1987 Tony Awards for Best Score and Book for *Les Misérables*, first collaborated with Claude-Michel Schönberg in 1973 on *La Révolution Française*. The record sold more than 350,000 double-albums and became the first-ever staged French rock opera, playing to capacity audiences at the Palais des Sports, Paris. In 1978 they collaborated on *Les Misérables* which was written and recorded over a two-year period. The album co-produced by Alain and Claude-Michel, had sold more than 260,000 copies before the stage production opened at the Palais des Sports in September 1980. In 1983 Mr. Boublil made his first entry into London musical theatre with *Abacadabra* at the Lyric Hammersmith, and worked closely with the directors and writers at every stage of the British adaptation of *Les Misérables*. He co-produced the London Cast double LP, which went gold, and the Grammy Award-winning Broadway cast album, which also went gold. Mr. Boublil has been involved in every stage of casting the American, Japanese, Australian and future productions. His new musical *Miss Saigon*, written with Claude-Michel Schönberg, is now playing at the Theatre Royal, Drury Lane.

CLAUDE-MICHEL SCHÖNBERG

Composer, Book
 A successful record producer and songwriter, began his collaboration with Alain Boublil in 1973, writing the musical score of the very first French musical, *La Révolution Française*. On stage he played King Louis XVI with enormous success and co-produced the double gold record album of the show. In 1974 he recorded an album, singing his own compositions and lyrics, which included the number-one hit single 'Le Premier Pas'. In 1980, after ten months of work on the score, *Les Misérables* opened in Paris and was seen by more than one-half million people. The recording was awarded two gold discs in 1981. In 1983 Mr. Schönberg produced an opera album in Paris with Julia Migenes-Johnson and the Monte Carlo Philharmonic Orchestra. Since working on the London production of *Les Misérables* and co-producing the gold London cast album as well as the gold Grammy Award-winning Broadway cast album, Mr. Schönberg has been involved in the casting of the American, Japanese, Australian and future companies of *Les Misérables*. Mr. Schönberg won two 1987 Tony Awards, for Best Score and Book, for *Les Misérables*. His new musical, *Miss Saigon*, written with Alain Boublil, is now playing at the Theatre Royal, Drury Lane.

HERBERT KRETZMER

Lyricist
 Herbert Kretzmer was born in South Africa, came to London in 1954, and has since pursued twin careers as a newspaperman and songwriter. He was a feature writer at the Daily Sketch, and a profile writer at the Sunday Dispatch. He joined the Daily Express in 1960 and later became its drama critic, a post he held for 18 years. He joined the Daily Mail in 1979 as Television Critic a position he gave up last year after a run of 7 years during which time he won two national press awards. As a lyric writer he wrote weekly songs for BBC-TV's *That Was The Week That Was*. He won an Ivor Novello Award for the Peter Sellers/Sophia Loren comedy song *Goodness Gracious Me*. Other award

winning lyrics include two written for Charles Aznavour: *Yesterday When I Was Young*, and the chart topping *She*. Mr. Kretzmer wrote the book and lyrics for the West End musical *Our Man Crichton*, which starred Kenneth More and Millicent Martin, and the lyrics for the Anthony Newley musical film *Can't Get on with Myself*. Mr. Kretzmer received the 1987 Tony Award for Best Score for *Les Misérables*.

CAMERON MACKINTOSH

Producer
 Cameron Mackintosh has presented nearly 200 productions all over the world. His current London and Broadway productions include *Les Misérables*, *The Phantom of the Opera* and *Gatz*. Other recent productions include *Follies*, *Song and Dance* and *Little Shop of Horrors*. He is also presenting *Les Misérables* and *Gatz* in Australia. His new production, Alain Boublil and Claude-Michel Schönberg's new musical *Miss Saigon*, is now playing at The Theatre Royal, Drury Lane, London.

JOHN CAIRD

Direction and Adaptation
 John was educated at Magdalen College School in Oxford and Bristol Old Vic Theatre School, and has been an associate director of the RSC since 1977, where his recent productions have included *The Tenth Muse*, *The Merry Wives of Windsor*, *Henry VIII*, *Hamlet*, *The Merchant of Venice*, *Titus Andronicus*, *Every Man in His Humour*, *Misalliance*, *A Question of Geography*, and *The New Inn*. His productions of *The Merry Wives of Windsor*, *Peter Pan*, *The Life and Adventures of Nicholas Nickleby*, and *Les Misérables* (the latter two each winning a Tony Award for Best Director), also for the RSC, have all been collaborations with Trevor Nunn. His work outside the RSC includes the original production of Andrew Lloyd Webber's *Song & Dance*, at the Palace Theatre; *As You Like It* for Stadtteatern, Stockholm; and *Intimate Strangers* and *The Kingdom of the Spirit*, a concert based on Beethoven's letter written for Derek Jacobi and the Medici String Quartet. His television productions include *As You Like It* for Swedish television and *Nicholas Nickleby*.

TREVOR NUNN

Direction and Adaptation
 Formerly Joint Artistic Director of the RSC, having run the company since 1968, his productions have included: *The Revenger's Tragedy*; *Tango*; *The Taming of the Shrew*; *The Relapse*; *King Lear*; *Much Ado About Nothing*; *The Winter's Tale*; *Henry VIII*; *Hamlet*; *The Romans*; *Macbeth*; *Hedda Gabler*; *The Comedy of Errors*; *Romeo and Juliet*; *The Alchemist*; *As You Like It*; *Once in a Lifetime*; *The Merry Wives of Windsor*; *The Three Sisters*; *The Life and Adventures of Nicholas Nickleby*; *Juno and the Paycock*; *All's Well That Ends Well* (also on Broadway); *Henry IV, Parts I and II*; *Peter Pan*; *Les Misérables* and *Fair Maid of the West* (all RSC). His work outside the RSC includes: *Aspects of Love*; *Gatz*; *Starlight Express* (also on Broadway) *Chess* (worldwide) and the operas *Idomeneo* and *Porgy and Bess* at Glyndeborne. His film and TV credits include *Nicholas Nickleby*, *Hedda* and *Lady Jane*. *Les Misérables*, which in 1987 won him his third Tony Award for direction, is his fourth collaboration with John Caird.

JOHN NAPIER

Designer
 John Napier is an Associate Designer of the Royal Shakespeare Company and his work for them includes a dozen plays by Shakespeare as well as productions of *Hedda Gabler*, *Peter Pan* and *Mother Courage*. Several of these productions were televised, notably *Nicholas Nickleby* and *Hedda Gabler* was filmed. His revolutionary design for *Time* is currently seen in the West End. His work in opera includes *King Lear* (SWET Design 1977), *Idomeneo* (SWET Design 1978), *Macbeth* for the Royal Opera House and *Idomeneo* for Glyndeborne. John recently completed the *Captain EO* video for Disney starring Michael Jackson. John Napier's work has already been seen extensively in the United States, notably *Peter Shaffer's Equus*, *Gatz*, *Nicholas Nickleby*, *Starlight Express* and *Les Misérables*. *Starlight Express* and *Les Misérables* will be seen in Japan and Australia this year and in many other territories from 1988 onwards.

DAVID HERSEY

Lighting Designer
 Recognized internationally as one of Europe's leading lighting designers, David Hersey has designed the lighting for nearly 200 productions for most of England's major Theatre, Opera, and Ballet companies. Recent work in the West End includes *Woman in Mind*, *Chess*, *Les Misérables*, *Starlight Express* and *Gatz* (which is also on in Germany, Austria, USA, Canada, Australia, The Netherlands and Japan). Other West End musicals include *Evita*, *Song and Dance* (sets and lights), *Gypsy and Dolls*, *The King and I*, *The Sound of Music*, *Camelot* and *Little Shop of Horrors*. On Broadway he has lit *Evita* (1980 Tony Award), *Merrily We Roll Along*, *Nicholas Nickleby*, *Gatz* (1980 Tony and Drama Desk Awards) *Les Misérables* (1987 Tony Award) and *Starlight Express*. For ten years he was lighting consultant at the National Theatre, during which time he lit some twenty-six plays. He has lit numerous productions for the Royal Shakespeare Company, as well as Operas and Ballets for the Royal Opera House, English National Opera, Ballet Rambert, London Contemporary Dance, Scottish Ballet and Glyndeborne including the recent production of *Porgy and Bess*. He is currently working on the Arena production of *Starlight Express* for Japan and Australia.

ANDREANE NEOFITOU

Costume Designer
 Andreane Neofitou's highly acclaimed work for the Royal Shakespeare Company during the past ten years brings her to her current outstanding success *Les Misérables* now in the West End, Tokyo and on Broadway. Earlier RSC productions have included Trevor Nunn's production of *Hedda Gabler* with Glend Jackson which was also seen in Australia, Canada and the USA, *Once in a Lifetime*, *Peter Pan* and the award winning success *Nicholas Nickleby*. Illustrating another aspect of Andy's work, her flair for today's high fashion is ably demonstrated by her designs for pop videos — most notably for Sarah Brightman — as well as the costumes for both Gemma Craven and Liz Robertson in Andrew Lloyd Webber's *Song and Dance* in the West End, and in her work as a fashion designer with Radley, Stirling Cooper and Zandra Rhodes. In addition to the many world-wide productions of *Les Misérables* still to be presented, Andy's recent and



John Napier



David Hersey



Trevor Nunn



John Caird



Cameron Mackintosh



ncr



John Caird



Trevor Nunn



John Napier



David Hersey



Andreane Neofitou

current commitments include *Fair Maid of the West* directed by Trevor Nunn and Bill Alexander's new production of *The Merchant of Venice* in the 1987 Stratford season.

ANDREW BRUCE

Sound Designer

Andrew Bruce began his career in the sound department of the Royal Opera House, Covent Garden in 1969. He later moved on to co-found the London based sound rental company Autograph Sound Recording. The company was involved in the presentation of a number of Broadway musicals that became landmarks in the British musical theatre, starting with *A Chorus Line* in 1976. His involvement as associate sound designer of the original productions of *Evita* and *Cats* and as sound engineering consultant on *Starlight Express* culminated in his appointment as sound designer of the London productions of *Les Misérables* and, most recently, *Chess* and *Follies*. In 1981 he supervised the sound reinforcement system and the radio microphones for the original Paris production of *Les Misérables*.

JOHN CAMERON

Orchestrator

John Cameron has many film credits including *Tomb of the Ancients* (Academy Award Nomination), *The Mirror Crack'd*, *Lost and Found*, *The Ruling Class*, *Kex*, and *Black Beauty*. For television he composed the music for the films *Witness for the Prosecution*, *The Young Visiters*, *The Secret Garden*, the TV series *Markowe — Private Eye* and *The Protectors*. Songwriting hits include *If I Thought You'd Ever Change Your Mind* (Cilla Black), *Sweet Inspiration* (Johnny Johnson and the Bandwagon), *Tap* (CCS), *Brother* (CCS), *Na-Na-Na-Na* (Cozy Powell). He was responsible for the cast recording of the original French recording of *Les Misérables*. His theatre work includes *Mattie*, *Blondel*, *The Bouquet Strategem* (National Theatre), *Mam Is Mam* (Royal Court), *Liberty Ranch* with Ned Sherrin, Caryl Brahms, and Dick Vosburgh. John has worked on the Orchestral Score and Musical Supervision of *Les Misérables* in Paris, London, Washington and New York.

ROBERT BILLIG

Musical Director and Supervisor

Robert Billig is musical director/supervisor for the Broadway, Toronto and two national touring productions of *Les Misérables* currently playing in the United States. He also serves as musical supervisor for the Australian company of the show. He has served as musical director/supervisor and vocal arranger of all first-class productions of *The Best Little Whorehouse in Texas* and *Little Shop of Horrors*. He was musical director/conductor of *Song & Dance*, *Singin' in the Rain*, *My One and Only* and *The Magic Show* on Broadway. Mr. Billig created the vocal arrangements for the motion picture *Little Shop of Horrors*.

DALE RIELING

Musical Director

Dale served as resident musical director at Kansas City's Starlight Theatre for two seasons, conducting its productions of *West Side Story*, *Peter Pan*, *Sweet Charity*, *Gypsy*, *Cinderella* and *My One and Only*. He was musical director of *Evita* and *Jesus Christ Superstar* at Milwaukee's Melody Top Theatre and toured as musical director for American Theatre Productions' companies of *Dancin'* and *The Best Little Whorehouse in Texas*. After graduating from Northwestern University with a Master's degree in conducting, Mr. Rieling conducted productions of *How to Succeed in Business Without Really Trying*, *They're Playing Our Song*, *Anything Goes*, and *I'm Getting My Act Together And Taking It On The Road* at The Drury Lane Oakbrook Terrace Theatre.

JEAN-MARC NATEL

Original Text

Jean-Marc Natel was born in 1942. He studied art at the Beaux Arts in Toulon before turning to poetry. He has published two volumes of his poetry. In 1968 he moved to Paris, where he met Alain Boublil, who would later introduce him to songwriting with the daunting task of co-writing the lyrics of *Les Misérables*. Since then he has written songs for a variety of artists. Recently some of his poetry has been set to music by Franck Pourcel.

JAMES FENTON

Additional Material

James Fenton, former theatre critic for the London *Sunday Times* and former chief book reviewer for the *London Times*, was born in 1949. He was educated at Repton School and at Magdalen College, Oxford, Assistant literary editor, 1971, and editorial assistant, 1972. *New Statesman*, freelance correspondent in Indo-China, 1973-75; political columnist, *New Statesman* 1976-78, German correspondent, *The Guardian* 1978-79. Publications: *Our Western Furniture*, *Terminal Moraine*, *A Vacant Possession*, *A German Requiem*, *Dead Soldiers*, *The Memory of War*, a translation of *Rigoletto*, *You Were Marvellous*, and *Children in Exile*. James Fenton is currently the Far Eastern Correspondent for the *Independent*.

RICHARD JAY-ALEXANDER

Associate Director/Executive Producer

Richard Jay-Alexander serves in the same capacity for the Broadway, Toronto, and two touring companies of *Les Misérables* currently running in the United States. He made his Broadway debut as an actor in *Zoot Suit* and was in the original Broadway cast of *Amadeus*. He later became associate director to Sir Peter Hall and Roger Williams, respectively, for two touring companies of *Amadeus* as well as a South American production of the play in Spanish. His association with Cameron Mackintosh began as a stage manager and dance captain for the Broadway revival of *Oliver!* followed by *Song & Dance* starring Bernadette Peters. He is currently executive director of Cameron Mackintosh, Inc. in New York — co-producers of *The Phantom of the Opera*. Mr. Jay-Alexander was born and raised in Syracuse, New York, and received his bachelor of arts degree in theater from SUNY at Oswego.

MARTIN MCCALLUM

Executive Producer

Martin McCallum has worked in the theatre since 1967. He started as an actor and stage manager, later specializing in lighting and sound. He was production manager of the National Theatre of Great Britain for eight years with Lord Olivier and then Sir Peter Hall. Mr. McCallum then formed The Production Office, a company providing technical and management services to the West End. In 1981 he started working with Cameron Mackintosh, for whom he is managing director for his international group of companies.

SAM STICKLER

Production Supervisor

Sam Stickler serves in the same capacity for the Broadway, Toronto and two national touring companies of *Les Misérables*. This is his third production with Cameron Mackintosh, having also been the production stage manager for the Broadway revival of *Oliver!* and Andrew Lloyd Webber's *Song & Dance* starring Bernadette Peters. Other Broadway credits include *The Real Thing* and *Harlyburly*. United States touring productions include *Annie* and *Evita*, and in 1985 he served as the production supervisor for the South American tour of *Evita*. Mr. Stickler has also directed productions for Candlewood Playhouse and Darien Dinner-Theatre.

JOHNSON-LIFF & ZERMAN

Casting

Johnson-Liff & Zerman are casting directors Geoffrey Johnson, Vincent G. Liff, and Andrew M. Zerman. Major Broadway and national touring credits include *Cats*, *Dreamgirls*, *Starlight Express*, *Song and Dance*, *The Rink*, *Baby*, *Execution of Justice*, *Amadeus*, *The Dresser*, *Mass Appeal*, *The Elephant Man*, *Morning's at Seven*, *Plaf* and the upcoming American productions of *Phantom of the Opera* and *Chess*. Television credits include numerous mini-series, movies-of-the-week, and the daytime series "Another World".

THE ROYAL SHAKESPEARE COMPANY

The RSC has established itself as one of the best-known theatre companies in the world. It is built around a core of associate artists — actors, directors and designers — with the aim that their different talents should combine, over the years, to produce a distinctive approach to both classical and modern plays. The company's history began more than 100 years ago in Stratford-upon-Avon with a short festival of Shakespeare's plays. In 1897 a permanent auditorium, the Shakespeare Memorial Theatre (SMT), was built there and, under a succession of artistic directors, an approach to theatre evolved that was summed up in 1905 by Sir Frank Benson, director at Stratford for more than 30 years: "a company, every member of which would be an essential part of the homogeneous whole, consecrated to the practice of the dramatic arts and especially to the representation of the plays of Shakespeare". In 1960 Peter Hall formed the Royal Shakespeare Company, the SMT was renamed the Royal Shakespeare Theatre and the company also took over the Aldwych Theatre in London, evolving a two-year performing cycle covering both centers and including modern plays and other classical works as well as Shakespeare. Under the direction of Trevor Nunn and Terry Hands, the joint artistic directors of the company, further expansion took place in the 1970s with the opening of two studio theatres converted from rehearsal spaces, The Other Place in Stratford and the Warehouse in London. In 1982 the RSC moved its London home to the Barbican Centre in the City of London, where the 1,360-seat Barbican Theatre was built specially for it. A studio theatre, The Pit, was converted from a rehearsal space in the centre. In April 1986, a fifth RSC theatre, the Swan, opened in Stratford-upon-Avon in that part of the original Shakespeare Memorial Theatre that escaped disastrous fire in 1926. The Jacobean-style playhouse, which will explore the hugely successful but now neglected repertoire of plays by Shakespeare's contemporaries, was built thanks to the generosity of an American benefactor, Frederick R. Koch. In 1978 Terry Hands joined Trevor Nunn as joint artistic director, and this year took over the running of the company.

MICHIGAN OPERA THEATRE

David DiChiera, General Director
1989/90 SEASON

Opera in three acts by ENGELBERT HUMPERDINCK
Libretto by ADELHEID WETTE
after the Grimm brothers story in
Kinder-und Hausmärchen
(in English)

Hansel and Gretel

Conductor
Mark D. Flint

Director/Choreographer
Dominic Missimi

Set Designer
Keith Nagy*

Costume Designer
W. m'Arch McCarty II*

Lighting Designer
Kendall Smith

Make-up and Hair Design
Elsen Associates

Chorus Master
Suzanne Acton

Directing Assistant
Fred Klaisner*

Stage Manager
Leigh Anne Huckaby*

Flying by Foy

Scenery originally designed
and built for Cleveland Opera

First performance:
Weimar, December 23, 1893

First U.S. performance:
New York, October 8, 1895

Saturday, November 25 at 8:00
551st performance
Wednesday, November 29 at 1:00
Friday, December 1 at 8:00
Saturday, December 2 at 8:00
Sunday, December 3 at 2:00

CAST

(in order of appearance)

Gretel Janet Williams*
(11/25, 12/1 & 3)
Mary Callaghan Lynch
(11/29, 12/2)

Hansel Kathleen Hegierski*
(11/25, 12/1 & 3)
Diane Kesling*
(11/29, 12/2)

Gertrude Ealynn Voss*
Peter Andreas Poulimenos
The Sandman/The Dwarf Laura Lampert +
The Witch Jeffrey Bruce*
The Gingerbread dog Sebastian Flint

Children, angels

TIME AND PLACE: The Harz Mountains,
near the Ilbenstein peak, long ago

ACT I At Home
ACT II In the Forest
30 Minute Intermission
ACT III The Witch's Home

The performance will last approximately two hours and fifteen minutes.

English translation and supertitles by Mark D. Flint

Opening night sponsored by ANR Pipeline Company

*denotes MOT debut

+ MOT Young Artist Apprentice

MEET THE ARTISTS



SUZANNE ACTON (Chorus Master) is currently in her ninth season with MOT. In addition to serving as the company's Chorus Master and principal coach/pianist, Miss Acton is Music Director of the Department of Community Programs. Miss Acton's conducting credits include *Pirates of Penzance*, *My Fair Lady* and *West Side Story* for both Detroit and Dayton. Additional coaching credits include the San Diego Opera and Opera Theatre of St. Louis.



KATHLEEN HEGIERSKI (Hansel) has performed extensively throughout North America with the opera companies of Houston, Dallas, San Diego, Milwaukee, New Orleans, Toronto, Miami, Fort Worth, Atlanta, Cincinnati, Hawaii and Alaska. With the NYC Opera, Miss Hegierski appeared at Lincoln Center and on their tours in Los Angeles and at the Wolf Trap and Art-park Festivals, in numerous productions including *The Marriage of Figaro*, *Faust*, *Madama Butterfly*, *Falstaff*, *The Turk in Italy*, *Les Contes d'Hoffman*, *Cavalleria Rusticana*, *Anna Bolena* and *La Clemenza di Tito*. Following her performances in Detroit and Dayton as Hansel, Miss Hegierski's engagements include Pittsburgh, Cleveland, Miami, Connecticut, Piedmont, Central City and Dallas Operas.



JEFFREY BRUCE (The Witch) made his professional theatre debut as Pseudolus in the Birmingham Theatre's production of Sondheim's *A Funny Thing Happened on the Way to the Forum*, followed by Captain Hook in *Peter Pan*. The leading make-up artist in the United States and a resident of New York, Mr. Bruce has been a frequent guest and guest host on WXYZ-TV 7's award-winning *Kelly and Company* for the past 10 years, and appears regularly on the nationally syndicated *Sally Jessy Raphael Show*. In 1990, he will be a regular on *Joan Landen's Everyday*. He is the author of the best-selling book *About Face*.



DIANE KESLING (Hansel) last appeared in Detroit with the Metropolitan Opera in *Cosi fan tutte*, 1985. She opened the 1988/89 season at the Met in *Das Rheingold*, *Gotterdammerung*, *Carmen*, *Butterfly*, *Don Carlo*, and *Die Walkure*, as well as *Elektra* with the Boston Symphony at Symphony Hall and recording the work for Philips. She was also heard in an Avery Fisher Hall concert of Beethoven's *Ninth* and Vaughan-Williams' *Serenade to Music*. Recently she performed the Schubert *Mass in E-flat* with the Boston Symphony at Tanglewood, and *Le Nozze di Figaro* for Seattle. The Dayton native will return to the Met for *Cosi*, *Manon Lescaut*, *Otello*, *Rheingold*, *Die Walkure* and *Gotterdammerung*. Additional opera credits include Opera Company of Philadelphia, Houston Grand Opera, La Scala, and Deutsche Grammophon's new recordings of the Met's *Das Rheingold*, *Die Walkure* and *Die Gotterdammerung*.



MARY CALLAGHAN-LYNCH (Gretel) most recently portrayed Mabel in *The Pirates of Penzance* for MOT and Dayton, following several productions on the Detroit opera stage, including *Don Giovanni*, *La Boheme* and *The Mikado*. The Birmingham, MI native bowed at Glimmerglass Opera as Yum-Yum in *The Mikado*, followed by Esmeralda in *The Bartered Bride*. She also has appeared in the pre-Broadway run of *Do Black Patent Leather Shoes Really Reflect Up?* Last season, she performed Musetta in *La Boheme* for Toledo Opera, and returns this season as Valenciennne in *The Merry Widow*.



LAURA LAMPION (Sandman, Dewfairy), a native of Maryland and an MOT Young Artist Apprentice, recently received her masters degree from the University of Michigan where she studied with Lorna Haywood. Her opera roles there included Queen of the Night in *The Magic Flute*, Poppea in *The Coronation of Poppea* and Susanna in *The Marriage of Figaro*. A 1988 Metropolitan Opera District winner and finalist in the 1989 Detroit District Auditions, Miss Lampion has sung with the National Arts Chamber Orchestra, Lansing Symphony, Aspen Opera Orchestra, and Alma Symphony. She is a two-time regional NATS winner and most recently was invited by conductor Kurt Masur to sing in East Germany.

ELSEN ASSOCIATES (Hair and Make-up) currently serves as the resident design firm for over 25 opera companies in the U.S. and Canada including MOT, Washington D.C., Pittsburgh, Cincinnati, Sarasota, Denver and San Diego. Under the co-direction of Dennis Bergevin and Jeffrey Frank, Elsen Associates has participated in productions for the Festivals of San Antonio, Edinburgh, Jerusalem and Spoleto (USA, Italy, Australia) and for PBS Broadcasts and Broadway.



MARK D. FLINT (Conductor) has served as MOT Principal Guest Conductor for the past twelve seasons, during which time he has conducted numerous productions including *Sweeney Todd*, *Falstaff*, *Il barbiere di Siviglia*, *The Ballad of Baby Doe*, and will return this year for *La Traviata* at both MOT and Opera Pacific. Maestro Flint also directs the company's Young Artist Apprentice Program. Additional conducting credits include New York City Opera, Dayton Opera, Mobile Opera, *Faust* and *The Postman Always Rings Twice* with Fort Worth Opera, Opera Columbus,

W. m'ARCH McCARTY II (Costume Designer) makes his MOT mainstage debut with *Hansel and Gretel*, following nearly ten years on the company's design and technical staff. He has designed and/or directed the company's state-wide touring productions of *La Traviata*, *Die Fledermaus*, *La Boheme*, *El Capitan*, *Hansel and Gretel* and *Alice in Wonderland*. Mr. McCarty is co-founder of the Michigan-based children's touring theatre company TheatrEtcetera, for which he designs productions, writes, produces and directs. He was also the first artistic director of the Michigan Renaissance Festival. Additional design credits include Opera Pacific, Dayton Opera, and Goodspeed Opera House.

Central City, *Don Giovanni* for Chicago Opera Theater, and four years as Artistic and Music Director of the University of Illinois Opera Theatre.



DOMINIC MISSIMI (Director/Choreographer) has enjoyed a long association with MOT, having staged *Die Fledermaus*, *The Pearl Fishers*, *Carmen*, and *Naughty Marietta*. For Detroit's Music Hall he has directed Dick Shawn in *El Capitan* and the critically-acclaimed production of Bernstein's *Mosses*. Mr. Missimi's work has also been seen at Chicago Opera Theatre, Augusta Opera, Piedmont Opera Theatre and Orlando Opera. A former Detroit resident and currently a professor in Northwestern University's Theatre Department, he has garnered critical recognition for his direction of numerous musical theatre works including *Gypsy* for Marriott's Lincolnshire Theatre and the 20th anniversary production of *Hair* in Chicago. Future engagements include a major revival of *Carousel* at Shubert Theatre in Chicago, *Rigoletto* for Gold Coast Opera in Fort Lauderdale and a Russian tour of his production of *Hair*.

KEITH NAGY (Set Designer) is in his eighth year on the staff of Cleveland Opera. He designed sets and lights for that company's highly acclaimed productions of *The Mother of Us All*, lighting for *La Boheme* and sets for *Hansel and Gretel*. His work as lighting and set designer has been seen at Opera de Puerto Rico, Opera Carolina, Connecticut Opera, Lyric Opera of Kansas City, Palm Beach Opera, and the Toledo Opera Association.



ANDREAS POULIMENOS (Peter) returns to MOT following his appearances in *Don Giovanni*, *Joan of Arc*, *Anna Karenina*, *Madama Butterfly*, *La Boheme* and last season as the Count in *The Marriage of Figaro*. With Saarbrücken Opera, West Germany, Mr. Poulimenos has been heard in *Figaro*, *Bluebeard's Castle*, and this season will sing *Così fan tutte*, *Don Carlos* and *Götterdämmerung*. In the U.S., he has appeared with the opera companies of Boston, Memphis, Mobile, Orlando, Dayton, Grand Rapids and Toledo, where he recently performed the role of Scarpia in *Tosca*. Mr. Poulimenos will return to Detroit this spring to sing Germont in *La Traviata*.



EALYNN VOSS (Gertrude) has quickly become one of America's leading dramatic sopranos. This season she sings Leonora in *La Forza del Destino* with Arizona Opera and the title role of *Turandot* with Opera Pacific. Future seasons include performances with the Seattle Opera, Los Angeles Opera and Australian Opera. Miss Voss recently made acclaimed debuts with the Victoria State Opera in Melbourne, Australia as Ariadne in *Ariadne auf Naxos* and with the Spoleto Festival, U.S.A. in *Ruissalka*. In addition to symphony and concert performances, Miss Voss has appeared

on local and national television, including a featured role on NBC-TV's *St. Elsewhere*.



JANET WILLIAMS (Gretel), a native of Detroit, makes her MOT debut following a critically acclaimed recital at Orchestra Hall earlier this year. Miss Williams made her highly-praised San Francisco Opera debut when she stepped in for an indisposed singer as Despina in *Così fan tutte*. For SFO's 1989 Showcase Series, she garnered national attention for her portrayal of Arianna in the U.S. premiere of Handel's *Giustino*. Additional credits include *Falstaff* and *La Boheme* for SFO, *The Impresario* with the Opera Center, and Susanna in *Le Nozze di Figaro* for Eugene Opera. She recently made her European debut in *Ariadne auf Naxos* for L'Opera de Lyon and returned to sing the Madchen in *Mosses and Aron* in Lyon and Paris. Upcoming engagements in France include Pamina in *Die Zauberflöte* and Zerlina in *Don Giovanni*. Miss Williams is the first place winner of the 1989 Metropolitan Opera Detroit District Auditions.

KENDALL SMITH (Lighting Designer) designed the lighting for MOT's 1988/89 season opener, *The Ballad of Baby Doe* and returned for *The Marriage of Figaro*. He has also designed lighting for *La Boheme* with Dayton Opera and *My Fair Lady* at Opera Pacific. This summer, Mr. Smith was resident lighting designer for American Stage Festival in New Hampshire, for which he designed productions of *West Side Story*, *The Rainmaker* and *Dracula*. Upcoming productions include *A Christmas Carol*, *Oil City Symphony* and the U.S. premiere of a new play entitled *Graceland*. Additional credits include assistant lighting designer for the Broadway shows *Welcome to the Club*, *Run for your Wife* and a national tour of Neil Simon's *Rumors*.

PLEASE NOTE

For your pleasure, please visit the MOT boutique before and after the performance, in the lobby of the Masonic Temple.

MOT offers entertaining and informative pre-opera lectures/dinners in the Masonic Temple. Call 874-7850 for details.

Coming Up Next with the MOT Guild: The Second Act Estate Sale, December 13-16, January 17-20; call 313/874-7850 for details.

SPECIAL RECOGNITION TO:

ANR Pipeline for their performance sponsorship of the opening night of *Hansel and Gretel* and for their support of Michigan Opera Theatre's participation in the 1989 Michigan Thanksgiving Day Parade.

Maccabees Life Insurance Company for their sponsorship of the Saturday, December 2 *Hansel and Gretel* performance.

WQRS-FM 105. The 1989/90 MOT season is presented in cooperation with WQRS-FM 105.

Special thanks to the Ritz Carlton, Dearborn, and Dick Scott Buick in Plymouth for Mr. Bruce's accommodations and transportation.

For historical background information on *Hansel and Gretel*, artists of the company, and activities of Michigan Opera Theatre, the Commemorative Season Opera Book is available for sale in the lobby.

MICHIGAN OPERA THEATRE ORCHESTRA

VIOLIN I

*Charlotte Agosto
Concertmaster
Velda Kelly
*Randolph Margitza
Irene Mitri
*Ruth Monson
Janet Murphy
Kathleen Stepulla
Mary Terranova

VIOLIN II

*Victoria Haltom
Principal
*Angelina Carcone
*Beverly Drukker
*Betsy Hirsch
*Brooke Hoplamazian
Constance Markwick

VIOLA

*Alex Deych
Principal
*Ann Bellino
Charlet Givens
*Henry Janzen

VIOLONCELLO

*Nadine Deleury
Principal
*Minka Christoff
Ravenna Helson
*Umit Isogrur

CONTRABASS

*Derek Weller
Principal
*Kirk Baker

FLUTE

*Pamela J. Hill
Principal
Kathleen Course

PICCOLO

Laura Larson

OBOE

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Principal
*Rebecca Hammond

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*Brian Bowman
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Steve Millen

BASSOON

*Kirkland D. Ferris
Principal
*Christine M. Prince

HORN

*Carrie Banfield
Principal
Alise Oliver
Ellen Campbell
Breda Anderson

TRUMPET

*Charley Lea
Principal
*Gordon E. Simmons

TROMBONE

*Maury Okum
Principal
John Meyer
*Gregory D. Near

TUBA

Roger Stubblefield

TIMPANI

*Gregory White
Principal

PERCUSSION

*John F. Dorsey
Principal
Dave Taylor

HARP

*Patricia Terry-Ross
Principal

ORCHESTRA

ADMINISTRATOR/
LIBRARIAN
R. Luther Bingaman

*Denotes Michigan
Opera Theatre Orchestra

Detroit Federation of
Musicians, Local #5.
American Federation of
Musicians.

Performers are listed
alphabetically after section
principals.

HANSEL & GRETEL CHILDREN'S CHORUS

Frank G. Brinker
Kelly Boczek
Heidi Leah Bowen
Leslie Calhoun
Lindsay Calhoun
Jason Capen
Caroline de Fauw
Michael de Fauw
Tracy Ganem
Karen Hawk
Celia Keenan-Bolger
Natalie Monet Levy
Dawn Sharee Lewis
George Nigrant
Jessica Olsen
Kim Putnam
Katie Schmidt
Carolyn Schneyer
Brigit Soby
Kimberly Marie Wyllie

DANCERS

Elizabeth Baise
Jennifer Baroni
Erin Beemer
Angel Estep
Shannon Freels
Alissa Nell

Jenny Goodman
Malisa Hamper
Melanie Hamper
Yvette Heide
Andria Jacks
Megan S. Laehn
Guardian Angel
Elaine Robinson
Susan Schlueter
Wendy Shapero
Jennifer VandenBrooks

ADDITIONAL PRODUCTION STAFF

Associate Technical Director
Mark Shanabrough

Assistant Lighting Designer
Mark Berg

Master Cutter
Opal Hairston

Costume Construction Crews
Bonnie James
Geanie Palczowski

Stage Management Intern
Danna Dowsett

Wig and Make-up Designer
Georgi Fischer

Wig and Make-up Artist
Theresa Wertman

Production Electricians
John Johnson
Glen Kozemchick

Production Assistant
Debra Bondy

Music Apprentice
Diane Lord

ACKNOWLEDGEMENTS

Keith Nagy

Virgil Sanner

Chicago Lyric Opera

International Association
of Theatrical Stage
Employees (I.A.T.S.E.)
Local #38 - Detroit

Theatrical Wardrobe
attendants Local #786 -
Detroit

*Royal Music Co.,
Royal Oak

*The Detroit Symphony
Orchestra

For historical back-
ground, photos, and
biographical informa-
tion on *Hansel &
Gretel*, the 1989/90
season program book is
available in the lobby.

Michigan Opera Theatre at a Glance

Mission

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

Founded

Established in 1952 as the Overture To Opera, an education touring component of the now defunct Detroit Grand Opera Association. In 1970, Overture To Opera moved to the Detroit Music Hall Center and began restoration of the theatre, one of Detroit's theatre landmarks; the company's premiere season launched in 1971. Michigan Opera Theatre moves its administrative offices to the New Center Area in 1985 and begins producing a fall season at the Fisher Theatre and a spring season at the Masonic Temple. Michigan Opera Theatre's founder and general director is Dr. David DiChiera.

1989/90 Season Repertory

Les Misérables, *Hansel and Gretel*, *Swan Lake*, *Don Giovanni*, *La Traviata*, and *Romeo et Juliette*.

Operating Budget Over \$5 Million

Annual revenue derived from a variety of sources including season subscription and single ticket sales, private contributions, foundation and corporate support, and both state and federal funding through the Michigan Council for the Arts and the National Endowment for the Arts.

National Ranking

Michigan Opera Theatre ranks within the top ten opera companies in the United States based on operating budget and paid audience attendance; there are more than 100 opera companies in the country. Michigan Opera Theatre has garnered national acclaim for its mainstage artistic work as well as its on-going community education programming. The company was recently cited by the Ford Foundation as a "role model for financial stability."

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MOT Guild & Volunteer Activities

Numerous fund raising activities are held annually under the auspices of the Board of Directors Special Events Committee and the MOT Guild including the annual Opera Ball, Estate Sales, Opening Night Dinners, Fashion Shows, Cast Parties and more. Additional volunteer activities include the office corps and the MOT Movers.

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A full time professional program providing on-going entertainment for young audiences, families as well as adult programs for Broadway musical revues, one-act operas, educational workshops, lecture series, programs for the disabled and hearing impaired, improvisational workshops and recitals. Programs are presented year-round both locally and throughout the entire state. Established by noted educator Karen DiChiera, the MOT Community Programs Department celebrates its tenth anniversary with the current season.

Apprentice Program

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

MET Opera Auditions

For the second consecutive season, Michigan Opera Theatre has assumed administrative responsibilities for the annual Metropolitan Opera National Council Auditions, formerly hosted by the DGOA. This impressive and acclaimed program to identify emerging vocal talent is generously sponsored by Maccabees Mutual Life Insurance Company.

Hansel and Gretel

Synopsis

ACT I. In the forest stands the rustic cottage of Peter the broommaker. Hansel and Gretel have been left to themselves by their parents. Gretel puts down the stocking she is knitting to recite a nursery rhyme, which Hansel interrupts with cries of hunger. She shows him a pitcher of milk hidden in the cupboard but will not let him drink it. To keep him happy, she begins to teach him how to dance. Suddenly, the door bursts open and Gertrude, their mother, comes in and angrily reproves them for their horseplay. When Hansel laughs at Gretel's punishment, his mother chases him around the hut; the milk pitcher falls to the floor and smashes. Gertrude is furious that dinner is ruined, the broommaking abandoned and Gretel's stocking left incomplete, so she chases both children into the woods to find some wild strawberries. She puts her head down on the table, grieved by poverty and hunger, just as the happy voice of her husband, Peter, is heard in the distance. Slightly tipsy, he walks around outside the house and sits down to finish his bottle before entering. He quickly tells his wife that he sold his brooms to a wedding party for the best price he has ever received. He opens his knapsack and begins taking out food of all kinds. He then asks where the children are. When Gertrude tells him they have gone to the woods, he is horrified. He tells her about a Witch who lives there who bakes children into gingerbread. The two rush off to find Hansel and Gretel.

ACT II. In a forest glade, Gretel is making a crown of wildflowers as Hansel picks the last of the wild strawberries. A cuckoo calls, and the children parrot the bird's call, eating strawberries all the while. As darkness falls, they realize that they cannot refill the basket and, worse, that they are lost. Their fears multiply as they imagine animals behind every tree. An old man carrying a lantern appears. He scatters gold sand and promises restful sleep. After the Sandman leaves, the two children kneel to say their prayers and fall asleep. The glade is gradually transfigured as angels surround the sleeping forms and place a blanket over them. More angels descend to keep guard during the night.

ACT III. The Dewfairy awakens Gretel, who drags the sleepy Hansel to his feet. The mist evaporates, trees vanish, and there appears a candy house. On one side is a huge cage, and rows of gingerbread children form a fence. Then Hansel hears a voice from inside the house. A crone comes out and grabs the children by the arm; when they refuse her blandishments, she puts a spell on them and claps Hansel in the cage. Gretel is released to go into the house to set the Witch's table, and a huge oven comes into view. In a fit of joy at her prospective banquet, the Witch rides her broomstick. Cleverly, Gretel whispers the Witch's magic words, which break the spell on Hansel; she then asks the Witch to show her how to make the oven work. As the Witch leans in, Hansel and Gretel push her in and slam the door. The oven gets hotter and hotter until it explodes. Hansel and Gretel see that all the gingerbread children have suddenly become real children, still asleep. Hansel again recites the Witch's spell, and the youngsters spring to life. As Peter and Gertrude rush in and embrace their offspring, a huge gingerbread cake of the Witch is discovered. Everyone joins in giving thanks to the Lord.

Courtesy of Opera News

Join us in the Masonic Temple's Crystal Ballroom for the 1989/90 season pre-opera lectures and buffet suppers series, including special mini make-up sessions, call 313/874-7850.

Visit the Hansel and Gretel Gingerbread Village in the Masonic Temple Fountain Ballroom, level BM, open Tuesday, November 28 from 6-9 PM, and before and during each subsequent performance of *Hansel and Gretel*: Wednesday, November 29, 11:30 AM - 3:30 PM; Friday and Saturday, December 1 & 2, 6:30 PM - 11 PM; December 3, 12:30 PM - 4:30 PM. Call 874-7850 for details.

Don't forget
about MOT's
1990 Spring
Grand Opera
Season with

*Mozart's towering
masterpiece*

DON GIOVANNI

April 21 - 28

*Verdi's
lyric drama*

LA TRAVIATA

May 5 - 12

*Gounod's
tragic classic*

ROMEO ET JULIETTE

May 19 - 26

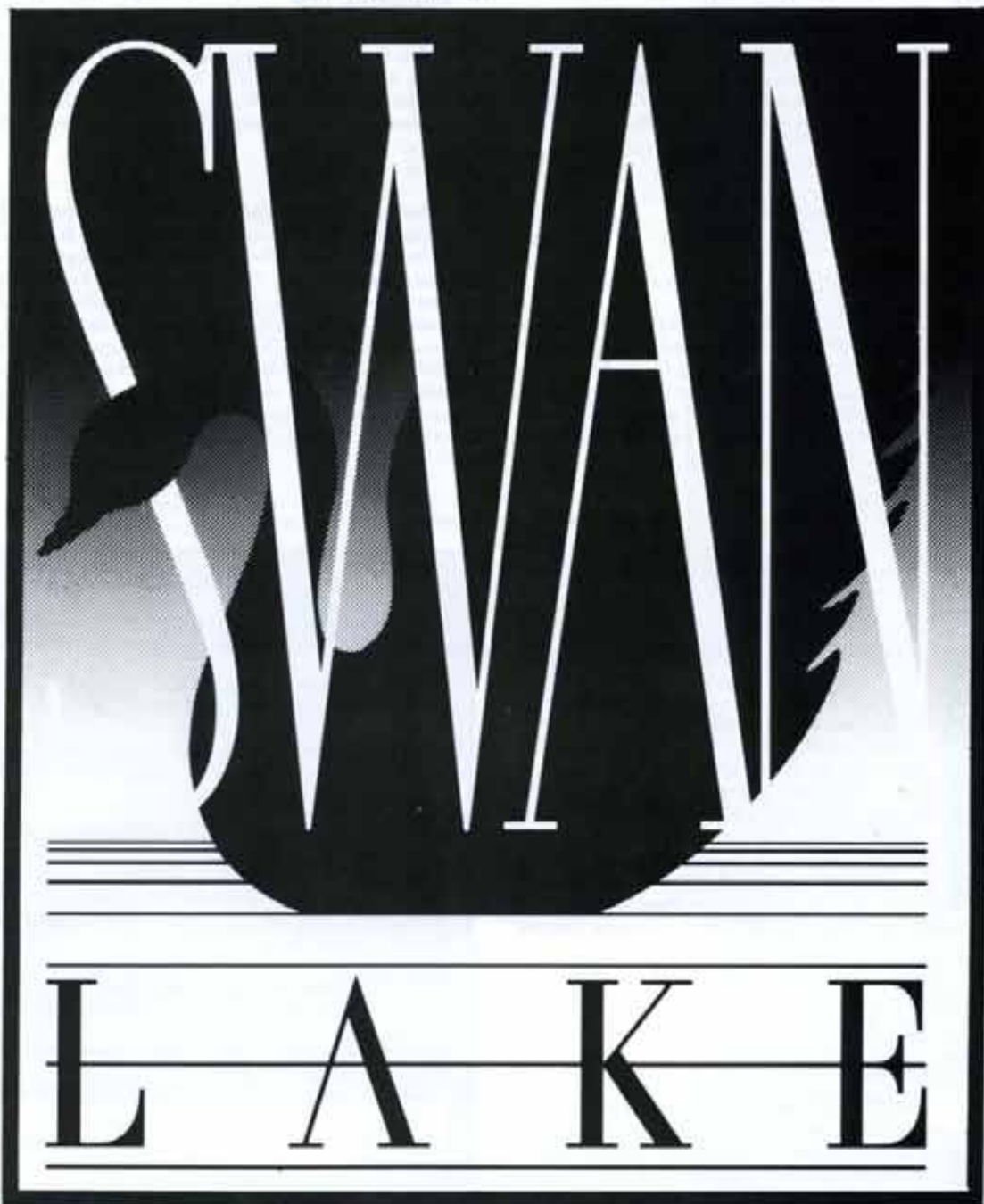
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MICHIGAN OPERA THEATRE

David DiChiera, General Director

presents

CLEVELAND BALLET'S



March 9, 10, and 11
Masonic Temple Auditorium

Tickets available for all performances
Call 313/874-SING for details!

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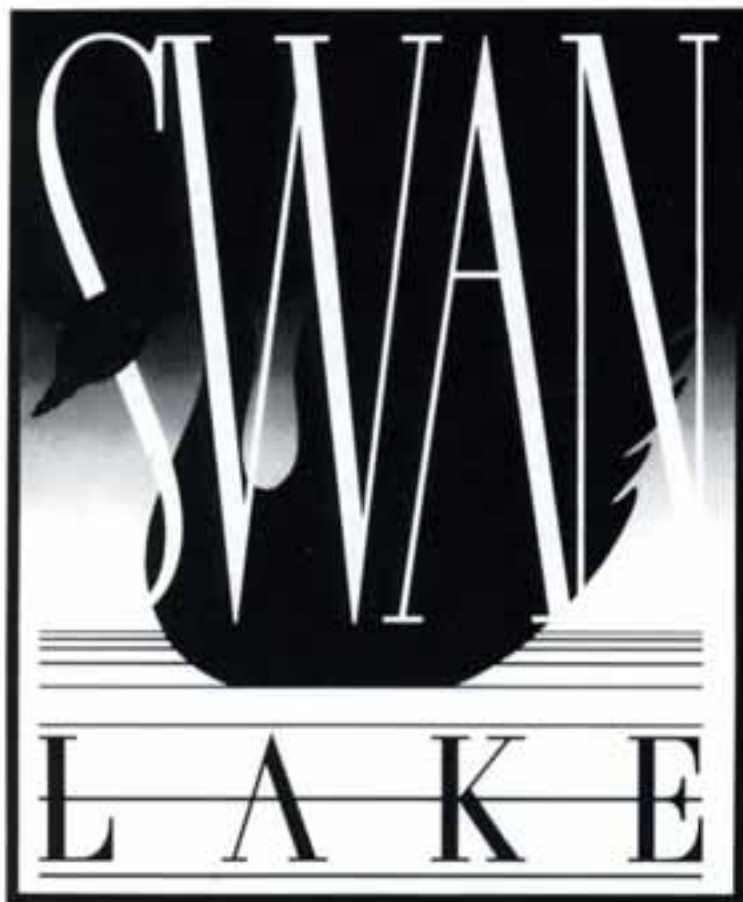
MICHIGAN OPERA THEATRE

David DiChiera, General Director
1989/90 Season

Presents

CLEVELAND SAN JOSE BALLET

Dennis Nahat, Artistic Director



March 8 - 11, 1990
Masonic Temple
Detroit, Michigan

CLEVELAND SAN JOSE BALLET

DAVIS CHIDO, *President*
DAVID OAKLAND, *General Manager*
DWIGHT BOWES, *San Jose Executive Director*

DENNIS NAHAT
Artistic Director

RONI MAHLER **JAIME ROQUE** **CHRISTOPHER TABOR**
Regisseur *Ballet Master* *Repetiteur*

Linda Adolphi/Lisa Alfieri/Nadia Bourman/Deidre Byrne
Karyn Connell/Ellen Costanza/Key Eichman/Karen Gabay
Cynthia Graham/Linda Jackson/Courtney Laves/Erin Halloran
Suzanne Lownsbury/Elizabeth Mackin/Laurie Miller/Melissa Mitchell
Laura Moore/Pamela Reyman/Ginger Thatcher/Kristina Windom

Talal Al-Muhanna/William Baierbach/Alexandrous Ballard/Charles Calhoun
David Alan Cook/Peter DiBonaventura/Curtis Dick/Allen Fields
JonCarlo Franchi/Robert Gardner/Michael Hauser/Jeffrey Hughes
*Serge Lavoie/Olivier Munoz/Mark Otloski/Raymond Rodriguez
Henry Rubertino/Kendall Sparks/Austin St. John/Lee Thompson/Nils-Bertil Wallin

Cynthia Gregory
Permanent Guest Artist

Lauri Stallings/Alexander Hasbany/Timothy Snyder/James Russell Toth
Apprentices

Katherine Barclay/Carrie Chapman/Lisa Goodwin/Allison Greene/Philip Amer
Trainees

DWIGHT OLTMAN
Music Director
Principal Conductor

STANLEY SUSSMAN
Associate Music Director
Composer in Residence

DAVID GUTHRIE **RUSSELL O. WULFF** **NICHOLAS J. CAVALLARO**
Resident Designer *Director of Production* *Lighting Designer*

BARBARA BILACH **CHUN CHI AN** **DANIEL JOB**
Principal Pianist *Company Pianist* *Company Teacher*

**Guest Artist.*

*Recording devices and the taking of pictures with or without flash are strictly prohibited.
Casting and programs subject to change.*

March 8 mat.

SWAN LAKE

Choreography and Scenario Dennis Nahat
*(Based on the original ballet of 1895 by
Marius Petipa and Lev Ivanov)*

Music Peter Ilyich Tchaikovsky

Costumes and Sets David Guthrie

Lighting Nicholas J. Cavallaro

(After John Hastings)

Conductor Stanley Sussman

Michigan Opera Theatre Orchestra

PROLOGUE:

A Meadow near the Castle of Baron Von Rothbart

(Early Morning)

Baron Von Rothbart, an Evil Sorcerer PETER DIBONAVENTURA
Four Maidens *Melanie Anderson, Carrie Chapman,
*Christine Funk, Allison Greene

ACT I:

The Terrace of Prince Siegfried's Castle

(That Afternoon)

Prince Siegfried OLIVIER MUNOZ
Wolfgang, Tutor to Siegfried ROBERT GARDNER
Court Jester KENDALL SPARKS
Queen Mother of Siegfried RONI MAHLER
Princess Helonka of Hungary KAY EICHMAN
Princess Yliana of Spain KRISTINA WINDOM
Princess Sophia of Napoli LISA ALFIERI
Princess Alexandra of Russia LINDA ADOLPHI
Ladies of the Court Karyn Connell, Erin Halloran, Linda Jackson,
Courtney Laves, Elizabeth Mackin,
Melissa Mitchell, Laura Moore
Pamela Reyman, Lauri Stallings
Lords of the Court Alexandrous Ballard, David Alan Cook,
Curtis Dick, JonCarlo Franchi,
Michael Hauser, Mark Otloski,
Austin St. John, James Russell Toth,
Nils-Bertil Wallin
*Servants, Heralds
and Guards* Philip Amer, †Michael Anderson
†Andrew Drost, Alexander Hasbany,
†Leon Miral, †Don Pawloski,
Timothy Snyder, †Romel Williams

INTERMISSION

ACT II:
The Swan Lake
(Later That Day)

Odette, Queen of the Swans LAURIE MILLER
Prince Siegfried OLIVIER MUNOZ
Baron Von Rothbart PETER DiBONAVENTURA
Two Swan Maidens Linda Jackson, Suzanne Lownsbury
Four Cygnets Lisa Alfieri, Karyn Connell,
Elizabeth Mackin, Melissa Mitchell
Swans Linda Adolphi, Melanie Anderson,
Katherine Barclay, Carrie Chapman,
*Colleen Dangerfield, **Susannah Dwyer,
Kay Eichman, Lisa Goodwin,
Allison Greene, Erin Halloran,
Courtney Laves, Pamela Reyman,
Lauri Stallings, Kristina Windom

INTERMISSION

ACT III:
The Great Hall of the Castle
(The Following Night)

Odile, the Black Swan LAURIE MILLER
Prince Siegfried OLIVIER MUNOZ
Baron Von Rothbart PETER DiBONAVENTURA
Wolfgang, Tutor to Siegfried and
Master of Ceremonies ROBERT GARDNER
Court Jester KENDALL SPARKS
Queen Mother RONI MAHLER
Danse Hongroise: Princess Helonka KAY EICHMAN
Courtiers Carrie Chapman, Karyn Connell,
Allison Greene, Elizabeth Mackin,
Tatal Al-Muhanna, Alexandrous Ballard,
JonCarlo Franchi, Michael Hauser
Danse Espagnole: Princess Yliana KRISTINA WINDOM
Courtiers Courtney Laves, Linda Jackson,
Lee Thompson, Nils-Bertil Wallin
Danse Napolitaine: Princess Sophie LISA ALFIERI
Courtiers William Baierbach, David Alan Cook
Danse Russe: Princess Alexandra LINDA ADOLPHI
Courtiers Melanie Anderson, Katherine Barclay,
**Susannah Dwyer, Lisa Goodwin,
Erin Halloran, Lauri Stallings,
Charles Calhoun, Curtis Dick,
Alexander Hasbany, Austin St. John,
Timothy Snyder, James Russell Toth

INTERMISSION

ACT IV:
The Lake Below Baron Von Rothbart's Castle
(That Same Night)
and
APOTHEOSIS

Ensemble

- *School of Cleveland Ballet Scholarship Student
- **School of Cleveland Ballet Student
- †Supernumeraries

*First performed by Cleveland San Jose Ballet, March 18, 1987.
State Theatre, Playhouse Square, Cleveland, Ohio.*

COSTUMES EXECUTED BY GRACE COSTUMES, INC.

Additional costumes by Cleveland Ballet Costume Shop.
All sets and properties constructed at Cleveland Ballet Scenic Studio.
Scenic Backdrops by Nolan Scenery Studios, Brooklyn, N.Y.
Costumes in Acts I and III supervised by Stephan Feldman.
Boots by David Woznak of Mamai Contemporaries and John Hiatt, The Bootman.
Millinery by Beth Sanders and Rodney Gordon.

SWAN LAKE
was originally funded by:
The Reinberger Foundation
and
Steve Wozniak

SWAN LAKE

SYNOPSIS

PROLOGUE

Morning, a meadow near the Castle of Baron Von Rothbart. Four maidens gather flowers in a meadow near Baron Von Rothbart's castle and are suddenly overcome by the powers of the Baron, an evil sorcerer, who mysteriously appears. Transforming them into cygnets, he forces them to join the flock of swans which he has assembled for his Queen of the Swans, Odette. The Baron has transformed Princess Odette into his Swan Queen, the swan being the symbol of purity. Because she has refused his hand in marriage, he has bewitched Odette so that she cannot marry another, and in captivity may consent to marry the baron.

ACT I

That afternoon, the Terrace of Prince Siegfried's Castle. At a birthday party to celebrate Prince Siegfried's coming of age, festivities commence in a Grand Waltz. The Queen Mother arrives bringing four Princesses from distant lands, one of which the Prince must marry in order to ascend the throne. Each Princess presents a gift, but he is most pleased with a crossbow from the Queen. The Prince dances a Pas de Cinq (dance of five) with the Princesses. Wolfgang, Siegfried's tutor, is tipsy and invites the Queen to dance the Grand Polonaise. The dancing concludes with a lively garland dance, after which the ladies retire to the castle. The Prince asks the lords to accompany him on a swan hunt. He is eager to use his new crossbow. As they go off to hunt, Wolfgang is left in an inebriated state.

ACT II

Later that day, the Swan Lake. Baron Von Rothbart commands the appearance of the swans, in the course of which the hunters arrive. Seeing the flock, they urge Siegfried deeper into the forest for the hunt, but he remains behind to stalk a swan for himself. He prepares to shoot a swan flying overhead, but stops short. It is Odette, the Swan Queen. Unaware of Siegfried's presence, she preens herself as he marvels at her beauty. When she discovers him, she is frightened and attempts to flee. He captures her and assures her that he will not harm her. Odette explains that she is the victim of a spell cast by the Baron. Swan Lake has been created by her tears and those of her maidens. Instantly enamored with Odette, Siegfried desires to protect her.

The Baron tries to frighten Siegfried away but fails. He temporarily stuns Siegfried with his powers, but the Prince recovers and prepares to shoot the sorcerer, who appears as half-man, half-beast. Odette stops Siegfried — if Rothbart dies, the spell she is under can never be broken. The huntsmen return and take aim at the swan, but are stopped by Siegfried and Odette. The huntsmen leave, and Siegfried finds that Odette has vanished.

ACT III

The following night, the Great Hall of the Castle. The four Princesses arrive to perform dances for the Prince, but he is not present and the Queen commands that the festivities begin. When the Prince arrives, the indignant Queen asks that he dance with each Princess, one of whom he must wed. The Prince informs his mother that he cannot marry anyone present. Wolfgang attends to the Prince.

Von Rothbart arrives amidst an ominous fanfare, with his wicked accomplice Odile, who is disguised as a Black Swan to look exactly like Odette. Believing her to be Odette, Siegfried is overjoyed. While dancing the Black Swan Pas de Deux, Siegfried does not see a vision of Odette which tries to warn him of this deception. He promises his eternal love for Odile, which she reveals mockingly to the assemblage. Laughing at the gullible Prince, Odile and Von Rothbart vanish. Siegfried flees in search of Odette.

ACT IV

That same night, the Lake below Baron Von Rothbart's Castle. Once again, the Baron brings forth his captive swans and commands his Swan Queen to love him. When she reveals her love for Siegfried and begs for freedom, Von Rothbart unleashes a storm. Siegfried finds Odette and begs her forgiveness. She forgives him and they dance an adagio in which she tells him that, having sworn his love for Odile, he can no longer save her.

The Baron and Siegfried fight for Odette's love. Odette exclaims that she must die in order to break the curse and be united with Siegfried, and flings herself from the cliff. Von Rothbart tries to prevent Siegfried from following her — if the couple is united in death, his powers will vanish and he will die — but to no avail. As Siegfried plunges to his death, Von Rothbart's castle collapses, crushing him. As the bewitched forest vanishes, the swan maidens are finally freed. Prince Siegfried and Odette are united eternally, and the maidens bow in homage to their love.

— Dennis Nahat

For historical background, artists photos, and biographical information on *Swan Lake* and Michigan Opera Theatre, the 1989/90 season program book is available for sale in the lobby.

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*Gregory White-Principal

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Dave Taylor

Orchestra

Administrator/Librarian

Roger L. Bingaman

*Denotes Michigan Opera
Theatre Orchestra.

Supernumeraries

Mike Anderson
Andrew Drost
Leon Miral
Don Pawloski
Romel Williams

PLEASE NOTE

Please visit the MOT bou-
tique before and after the per-
formance, in the lobby of the
Masonic Temple.

MOT offers entertaining and
informative pre-performance
lectures/dinners at the Ma-
sonic Temple. Call 874-7850
for details.

WQRS-FM 105. The 1989/90
MOT season is presented in
cooperation with WQRS-FM
105.

The performance will be
presented with three admis-
sions.

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.

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*Les MÃ©rables, Hansel and Gretel, Swan
Lake, Don Giovanni, La Traviata, and Romeo
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and directors, and in all areas of technical
production; apprentices are recruited nation-
ally.

OPERA

MICHIGAN
OPERA
THEATRE

David DiChiera, General Director, presents

1990 Spring Grand Opera Season at the Masonic Temple



Don Giovanni

DON GIOVANNI, April 21, 25 and 28
Sung in Italian with English Subtitles.

History's most notorious lover lives up to his reputation for seduction, vengeance and bravado in Mozart's perfect opera. Noted American bass-baritone *Richard Coeran* returns in the title role. Directed/Designed by *John Pascoe* (Norma, 1989)

New Production

LA TRAVIATA, May 5, 9, 11 and 12
Sung in Italian with English Subtitles.

Verdi's beloved opera returns to the repertoire with *Nicar Thomas*, fresh from her triumph in last season's Norma, as the dazzling and doomed courtesan, Violetta. This powerful love story filled with soaring melodies is a perennial favorite.



La Traviata

ROMÉO ET JULIETTE, May 19, 23 and 26
Sung in French with English Subtitles.

The splendid score of Gounod's opera preserves all of the dramatic power and scope of the great Shakespeare tragedy. Presenting the much awaited MDT debuts of *Ruth Ann Swanson* and *Jerry Huddy* as the desperate young lovers whose dream can only be fulfilled in death.

All performances at 7:30 pm at the Masonic Temple.

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MICHIGAN OPERA THEATRE

David DiChiera, General Director
1989/90 SEASON

This new production of **Don Giovanni** is made possible by Ford Motor Company.

Opera in two acts by WOLFGANG AMADEUS MOZART
Libretto by LORENZO DA PONTE

DON GIOVANNI

(in Italian)

Conductor

Klaus Donath*

Production

John Pascoe

Lighting Designer

Stephen Ross*

Make-Up and Hair Design

Elsen Associates

Chorus Master

Suzanne Acton

Recitative Accompanist

Steven Gathman

Assistant Stage Director

Irene Turner*

Stage Manager

Molly Eaton

Assistant Lighting Designer

Shari Melde

Catherine Llewelyn of Cielle Dressmaker
for chorus costumes

Wardrobe Department of Wimbeldon
School of Art/London, U.K., Head of
Department, Michael Pope for soloist
costumes

Scenery fabricated and painted by R.A.
Reed Productions, Inc., Portland, Oregon

First performance:
Prague, October 19, 1787

First Michigan Opera Theatre performance:
October 10, 1980

Saturday, April 21 at 8:00, 561st performance
Wednesday, April 25 at 8:00
Saturday, April 28 at 8:00

CAST

(in order of appearance)

Leoporello: Michael Gallup
Donna Anna: Carolyn James*
Don Giovanni: Richard Cowan
Commendatore: Kevin Short*
Don Ottavio: David Eisler*
Donna Elvira: Marianna Christos
Zerlina: Maryanne Teleso
Masetto: Kevin Short

*Michigan Opera Theatre debut

TIME AND PLACE:

18th century Seville

ACT I Scene 1: Outside the
Commendatore's house
Scene 2: The piazza — early
morning
Scene 3: A street
Scene 4: Inside the cathedral
Scene 5: A Street
Scene 6: The piazza — early
morning
Scene 7: A street
Scene 8: Inside Don Giovanni's
villa — evening

INTERMISSION

ACT II Scene 1: A street — later the
same evening
Scene 2: Inside the courtyard of
Donna Elvira's lodging
Scene 3: A street
Scene 4: The piazza
Scene 5: A street
Scene 6: The Chapel of the
Virgin — later that night
Scene 7: The Commendatore's
tomb inside the cathedral
Scene 8: Inside Don Giovanni's
villa as midnight
approaches

*English translation and Subtitles by
Joseph DeRuggeris*

Harpsichord provided by Thomas Ciol, South Creek, MI

*The performance will last approximately
three hours and fifteen minutes.*

Don Giovanni Synopsis

The action takes place in Seville in the 18th Century.

ACT I

Scene I. Outside the Commendatore's house

Leporello grumbles about his fatiguing duties as servant to Don Giovanni, a dissolute nobleman ("Notte e giorno faticar"). Suddenly the Commendatore's daughter, Donna Anna, emerges from the palace, struggling with the masked Giovanni, who has entered her bedchamber and tried to seduce her. When the girl's father comes out in answer to her cries, Giovanni kills the old man in a duel and departs. Anna, having fled to get other aid, returns with her fiancé, Don Ottavio, only to discover the body of her father. Disconsolate, Anna makes Ottavio swear vengeance on the unknown assassin ("Fuggi, crudele, fuggi").

Scene II. The piazza — early morning

Giovanni, already in search of other amorous conquests, accidentally encounters Donna Elvira, a flame he abandoned in Burgos, who is still lamenting her loss ("Ah! chi mi dice mai"). As Leporello tries to discourage and distract her by reciting his master's catalogue of lady loves ("Madamina! Il catalogo è questo"), Giovanni escapes. Now a group of peasants fills the square to celebrate the imminent wedding of two rustics, Masetto and Zerlina. As Giovanni joins in, he is attracted by the bride-to-be, biddng Leporello get rid of the groom, who departs under protest ("Ho capito"). Alone with Zerlina, the nobleman suavely persuades her to come with him to his palace ("La ci darem la mano").

Scene III. A street

Elvira warns the girl about her new suitor and leads her away.

Scene IV. Inside the cathedral

Giovanni greets Anna, now dressed in mourning, and Ottavio, only to be embarrassed by the persistent Elvira, who denounces him as a seducer. Trying to dismiss her accusations as those of a madwoman, he ushers Elvira off.

Scene V. A street

Scarcely has he left than Anna, in horror, recognizes his voice as that of her father's murderer. She again calls on Ottavio to avenge her honor ("Or sai chi l'onore").

Scene VI. The piazza — early evening

Don Ottavio ruminates on his spouse's distress, deciding at all costs that he must discover whether or not the Don is in fact the guilty party. ("Dalla sua pace"). Giovanni enters and instructs Leporello on what the evening's diversions should consist of ("Fin ch'han dal vino").

Scene VII. A street

As Zerlina and the jealous Masetto approach, she begs him to forgive her apparent infidelity ("Batti, batti, o bel Masetto"). No sooner does Giovanni welcome his guests than a minuet sounds from the ballroom and they go in. Anna, Elvira and Ottavio arrive, masked and robed in dominoes; after Giovanni tells Leporello to invite them to the party, they vow to punish the libertine ("Bisogna aver coraggio").

Scene VIII. Inside Don Giovanni's villa — evening
Guests crowd the ballroom, dancing to three

different ensembles. While Leporello distracts Masetto, the host dances with Zerlina, enticing her to a nearby chamber. When the girl cries for help, Anna, Elvira and Ottavio unmask and confront Giovanni, who laughingly escapes when Elvira protects him from Ottavio's pistol.

INTERMISSION

ACT II

Scene I. A street — later the same evening

Don Giovanni and Leporello exchange heated words but eventually make peace.

Scene II. Inside the courtyard of Donna Elvira's lodging

Leporello exchanges cloaks with Giovanni in order to woo the lady in his master's stead. Leporello and Elvira go off, leaving Giovanni free to serenade Elvira's maid ("Deh, vieni alla finestra"). When Masetto leads in a band of peasants bent on punishing Giovanni, the disguised rake gives them false directions.

Scene III. A street

The disguised Don Giovanni, now alone with Masetto, beats him thoroughly and makes his escape. Zerlina arrives and tries to soothe Masetto's pains.

Scene IV. The piazza

Zerlina tenderly consoles him ("Vedrai, carina"). Elvira goes with the disguised Leporello to the dimly lit square. ("Sola in buio loco"). They are surprised by Anna and Ottavio. Zerlina and Masetto also arrive and, mistaking servant for master, join in denouncing Leporello, despite Elvira's protests. Frightened, Leporello un.masks, feigns to vow revenge on Giovanni and escapes. Anna departs, distraught.

Scene V. A street

Ottavio now feels he has enough proof of Giovanni's guilt and plans vengeance ("Il mio tesoro").

Scene VI. The Chapel of the Virgin — later that night

Elvira, alone, confesses that she feels pity for Giovanni and feels for his perils in spite of the wrong done to her ("Mi tradi").

Scene VII. The Commendatore's tomb inside the cathedral

Leporello finds Giovanni in the cathedral. A statue of the slain nobleman warns Giovanni of his doom, at which point he audaciously forces the terrified Leporello to invite the statue to dinner. When he does ("O statua gentilissima"), the statue solemnly accepts. (Exeunt) Donna Anna with Don Ottavio has come to honor the memory of her dead father. Ottavio urges his fiancée to stop grieving and accept his love, but she implores him to wait until her father is avenged; then they can be happy ("Non mi dir").

Scene VIII. Inside Don Giovanni's villa at midnight approaches

In his banquet room Giovanni orders Leporello to serve supper, as an orchestra provides music from popular operas (even one of

Mozart's, "Le nozze di Figaro"). Elvira rushes in, begging Giovanni to reform, but he waves her aside. Leaving, she screams in terror. Leporello is sent to investigate, and after stammering that the Stone Guest has arrived, he hides. Giovanni bravely greets the statue, which bids him repent ("Don Giovanni, a cenar teo"). When he refuses, he is dragged off to his deserved and eternal punishment in hell.

Notes from the Designer/ Director John Pascoe

In working on Mozart's *Don Giovanni* I have found that the doom-laden, sexually-repressed and highly religious atmosphere of Goya's so-called dark paintings (such as *The Madonna with Flagellants* and *Man and the Men in Cloaks*) have been a prime visual stimulus.

The Don in the original title was known as *Barbaudo de Sevilla* — THE JOKER of Seville (my capitals). I perceive him in some senses as an innocent in that he has not adjusted his view of life to fit in with the mores of the society in which he lives. He is also a manifestation of the almost child-like pleasure-seeker in all of us that we may or may not wish to subdue.

The idea of sexual guilt brought on by the teachings of the church is a notion that today will sound old-fashioned. One must remember however that in the days of the late 18th century, the whole of a family's existence depended on this concept.

Woman was viewed as a child producer for the family, who must on all accounts be a virgin upon marrying. The father's and brother's role once the girl had achieved puberty was to protect her honour and with hers that of the whole family. If they failed and she was raped, provided she could identify the man and he could of course be killed, she would be allowed to go into a monastery (in a way, the fate of Donna Elvira). If he could not be found then she would be killed!

The honour of the man lay in the wealth and long-standing of his family name and (a rather Eastern idea this) the good name of "his" women. Once a promise of marriage was given by a man to a woman they were as good as married. The word "aposa" in Italy and Spain meant wife/husband and was freely used even when the person being spoken to was in fact only engaged to be married.

Therefore the idea of Donna Elvira being mad (as suggested by the Don to Donna Anna and Don Ottavio) is very believable in many ways. The question for them is, "Has this woman been promised marriage by the Don, or is she self-evidently mad?" No sane woman would of course ever chase a man. Remember that in this society, woman did not exist with sexual energies and desires; she was required to be a virgin in mind as well as fact.

I have been brought inescapably to the idea that the church and its teachings, its guilt, its presence, are vital to the existence and logic of this morality tale.

Don Giovanni will be presented without the final sextet, in accordance with Mozart's wishes as evidenced by the score used for his final performance in Vienna, 1788. Incidentally, this was also the performance practice from thence through the next 150 years. Given that so few people have had the chance to see the opera as Mozart finally wished it to be presented, we wanted to give the audience the chance to experience the ending of the opera in today's admittedly unfashionable but actually more authentic and certainly more dramatic form.

John Pascoe and Klaus Donath

MEET THE ARTISTS

SUZANNE ACTON (Chorus Master) is currently in her ninth season with MOT. In addition to serving as the company's Chorus Master, she is also MOT's Assistant Director of Music, and Music Director for MOT's Community Programs Department. Her conducting credits include *The Pirates of Penzance*, *My Fair Lady*, and *West Side Story* for both Detroit and Dayton Opera. Additional credits include the San Diego Opera, Opera Theatre of St. Louis, and Opera Pacific.

MARIANNA CHRISTOS (Donna Elvira) will be remembered for her many performances with MOT, most recently as Musetta in *La Bohème* (1988) and as Mrs. Ford in *Falstaff* (1987). A leading artist with the New York City Opera, Miss Christos has also performed extensively with such major U.S. opera companies as the Chicago Lyric, San Francisco, Houston, Santa Fe, Boston, Washington, and Opera Theatre of St. Louis. She will reprise the role of Donna Elvira in Detroit following performances with Dayton Opera.

RICHARD COWAN (Don Giovanni) returns to the Detroit opera stage following his professional operatic debut in 1981 as Angelotti in *Tosca*, and prior to his Metropolitan Opera debut next season as Schaunard in *La Bohème* and in the title role of *Don Giovanni*. He made his European debut at the Florence Maggio Musicale in 1985 and returned to sing the leading role in the world premiere of *L'Inferno*. Mr. Cowan recently made his San Francisco Opera debut in *Lulu*, and sang the role of Don Fernando in *Fidelio* at the Theatre Musical de Paris/Chatelet under the direction of Lorin Maazel. He has also been heard in *Lulu* and *Die Meistersinger* with the Lyric Opera of Chicago, and with Miami Opera as Don Giovanni, in *Tosca*, *Salome*, *La Bohème* and *La Gioconda*. The bass-baritone's current season includes Don Giovanni with Opera du Rhin in Strausbourg, *Madama Butterfly* in Bonn, *Cosi fan tutte* with the Santa Fe Opera, and Roland in Schubert's *Pierrot* in Brussels, and next season includes John the Baptist in *Salome* in Mexico City and Escamillo with Lyric Opera of Chicago.

KLAUS DONATH (Conductor) makes his American conducting debut with this production of *Don Giovanni*, which included performances for Opera Pacific and Dayton Opera. The West German maestro has been the Premier Conductor at the Staatstheater Darmstadt for over two decades, prior to which he was a conductor at the Niedersaechsisches Staatstheater in Hannover. Additionally, he has toured internationally as pianist and conductor, often in concert with his wife, soprano Helen Donath, and has appeared in the music festivals of Salzburg, Bratislava, Herrenhausen, Hohenems, Ludwigsburg, Munich, Prague, Schwetzingen and Urach. Maestro Donath has made numerous radio and television broadcasts as well as record productions, and has been on the faculty of the Hochschule for Musik and Theater in Hannover since 1981.

DAVID EISLER (Don Ottavio), a New York City Opera veteran, was seen on the "Live from Lincoln Center" telecast of *Candide*, which was recorded and garnered the young tenor a Grammy Award in 1986. He sang his first Don Ottavio last season with the Greensboro Opera and recently reprised the role for Dayton Opera. Mr. Eisler, who has performed over thirty different roles throughout the U.S. and Canada, has also been seen on the operatic stages of Houston, Washington, D.C., St. Louis, San Francisco, Canadian Opera Company, and Zurich.

EISEN ASSOCIATES (Make-up and Hair) currently serves as resident designer for Michigan Opera Theatre in addition to The Washington Opera, Pittsburgh Opera, Cincinnati Opera, Sarasota Opera, New Jersey Opera, Columbus Opera and Wolftrap Opera.

MICHAEL GALLUP (Leporello) returns to MOT after a two year absence, having appeared as Ferrando in *Il Trovatore*, Frank in *Die Fledermaus* and Benoit/Alcindoro in *La Bohème*. The California native has combined an active opera career with a concert specialty in Baroque opera, performing roles with companies and ensembles in Los Angeles, Carmel, Anchorage, Arizona, Portland, Seattle and New York. Currently, Mr. Gallup is artist-in-residence with the Los Angeles Music Center Opera, where he performed the Sacristan in *Tosca*, and Trinity Moses in Jonathan Miller's staging of *The Rise and Fall of Mahogany*. Mr. Gallup performed the role of Leporello for both Opera Pacific and Dayton Opera.

CAROLYN JAMES (Donna Anna) returns to the role of Donna Anna, following acclaimed performances with Wolftrap, Dayton and Opera Pacific. Donna Anna will also be the role of her international operatic debut at the Teatro Municipal in Santiago, Chile, followed by her United Kingdom debut at Royal Festival Hall in George Lloyd's *Figli di Venus*, which will be recorded on the DECCA label. A winner of the highly coveted MacAllister Award, Miss James has performed *Le nozze di Figaro* and *Die Walkure* with Miami Opera, and will return to Wolftrap this season in the title role of *Dido and Aeneas* and the Countess in *Le nozze di Figaro*.

JOHN PASCOE (Designer and Director) continues his association with MOT following last season's production of *Norma*. A resident of Bath, England, Mr. Pascoe has designed *Lucrezia Borgia* for the Royal Opera Covent Garden and the Teatro del Opera in Rome, *Anna Bolina* for Lyric Opera of Chicago and San Francisco Opera, *Julius Caesar* for the Metropolitan Opera and English National Opera, and productions for Canadian Opera Company and Houston Grand Opera. In recent years, Mr. Pascoe both directed and designed Royal Opera Covent Garden's *Anna Bolina*, Brooklyn Academy of Music and Spoleto Festival U.S.A.'s highly praised *Platon*, *Solomon* for the Goettingen Handel Festival, and *La Bohème* for Northern Ireland Opera.

STEPHEN ROSS (Lighting Designer) has designed for theatre and opera companies in both the U.S. and his native Canada. U.S. credits include lighting designs for the opera companies of Boston, Houston, Cincinnati, Santa Fe, St. Louis, Chicago, New Orleans and Miami. Mr. Ross has also designed the lighting for the Canadian Opera Company, Montreal Opera, Edmonton Opera, as well as productions in Calgary and Winnipeg. He recently lit the Broadway revival of the musical *Shenandoah*.

KEVIN SHORT (Maestro/Commendatore) reprises the roles which garnered him critical acclaim at both Dayton Opera and Opera Pacific. The young bass-baritone has appeared with the Opera Orchestra of New York, most recently with Eva Marton in *Fedora*, and with the companies of Philadelphia, Pittsburgh, Seattle and the Spoleto USA Festival in *La Straniera*, the vehicle for his upcoming European debut at the Festival de Montpellier.

MARYANNE TELESE (Zerlina) last appeared on the MOT stage as Susanna in the 1983 production of *The Marriage of Figaro*. Since her New York City Opera debut in 1984, Miss Telese has returned to that company for productions of *Carmen*, *I Pagliacci*, *Kismet* and *New Moon*. Recent engagements include Zerlina for Opera Pacific and Dayton Opera, the title role in *La Traviata* and *Rigoletto* in Indianapolis, Memphis and Syracuse, and Susanna in *Le nozze* with Utah Opera, Piedmont Opera, Fort Worth Opera, Augusta Opera and Opera Grand Rapids. She will repeat for Connecticut and Edmonton Operas.

**MICHIGAN OPERA
THEATRE ORCHESTRA**

VIOLIN I

*Charlotte Agosto
Concertmaster
Kathy Ferris
Velda Kelly
*Randolph Margitza
*Ruth Monson
*Alice Sauro
Marla Smith
Kathy Steppula

VIOLIN II

*Victoria Haltom
Principal
*Angelina Carcone
*Beverly Drukker
*Brooke Hoplamazian
*Betsy Hirsch
Connie Markwick

VIOLA

*Alex Deych
Principal
*Ann Bellino
*Henry Janzen
*Mark Mutter

VIOLONCELLO

*Nadine Deleury
Principal
*Minka Christoff
Ravenna Helson
*Umit Isogrur

CONTRABASS

*Derek Weller
Principal
*Kirk Baker

FLUTE

*Pamela J. Hill
Principal
Jeffery Zook

OBOE

*Ann Augustin
Principal
*Rebecca Hammond

CLARINET

*Brian Bowman
Principal
Steve Millen

BASSOON

*Kirkland D. Ferris
Principal
*Christine M. Prince

HORN

*Susan Mutter
Principal
*Carrie Banfield

TRUMPET

*Charley Lea
Principal
*Gordon E. Simmons

TROMBONE

*Maury Okun
Principal
*Gregory D. Near
John Meyer

TIMPANI

*Gregory White

HARPSICHORD

Steven Gathman

**ORCHESTRA
ADMINISTRATOR/
LIBRARIAN**

Roger L. Bingaman

*Denotes Michigan Opera
Theatre Orchestra

Detroit Federation of
Musicians, Local #5.
American Federation of
Musicians.

**MICHIGAN OPERA
THEATRE CHORUS**

Greg Bryant
Diane Calhoun
Robert Clink
Michaela Dionne
Terese Fedea*
Louise A. Fisher
Yvonne Friday
Donald B. Hart
Kimberly Arnoldi Krebs
Thomas Laine*
Jennifer L. Oliver
Peggy O'Shaughnessey
Patricia Pierobon
Matthew Pozdol
John Riley
Miguel Angel Rodriguez
John Schmidt
Paul G. Silver
Jay Smith
Judith Szefi

+ Denotes Young Artist
Apprentice

SUPERNUMERARIES

Michael Anderson
Christopher P. Colvin
Clayton Closson
Michael DeFauw
Thomas N. Frederick
Al Lewellen III
Al Lewellen IV
Ken Marko
Steve Napoleon
Terri Orcan
William B. Ribbens
Anastasia Slovenko
John Stone
Harry Williams Jr.

PLEASE NOTE

Special thanks to:
River Place Inn, official
artist housing for the 1990
Spring Grand Opera Season

Michigan Opera Theatre's 1989/90 season is presented in cooperation with **WQRS-FM 105.1 Classical Radio Station**.

For historical background, artist photos and biographical information on *Don Giovanni*, the 1989/90 season program book is available for sale in the lobby.

Join us in the Masonic Temple's Crystal Ballroom for the 1990 Spring Grand Opera Season **Pre-Opera Lectures and Buffet Series**, including special mini make-up sessions courtesy of **Hudson's**. Call 874-7850.

For your pleasure, please visit the MOT boutique before and after the performance, in the lobby of the Masonic Temple.

The premier social event of the opera season, the fourth annual **Opera Ball**, will be held Friday, May 4 at The Ritz-Carlton, Dearborn. Reservations, call 313/874-7850.

Coming up with the MOT Guild: The Second Act Estate Sale, May 23-26; call 313/874-7850 for details.

PRODUCTION CREDITS

Jim M. Freeman <i>Director of Technical Production</i>	Debra Bondy <i>Technical Assistant/ Warehouse Manager</i>
William J. Craven <i>Technical Director</i>	William M'Arch McCarty II <i>Prop Master</i>
Dru Milligan <i>Production Assistant</i>	Robert Mesinar John C. Johnson <i>Production Electricians</i>
Jennifer Merrill <i>Stage Management Intern</i>	John Kinsora <i>Production Carpenter</i>
Ulla Hettinger <i>Costume Shop Manager</i>	Cindy Ludwig Danna Rosedahl Theresa Wertman <i>Make-up and Wig Artists</i>
Mary Leyendecker <i>Assistant Costumer</i>	
Richard W. Tuckett <i>Wardrobe Master/Stitcher</i>	

FORD MOTOR COMPANY SALUTES MOZART'S DON GIOVANNI

Ford Motor Company's support of the arts and humanities is part of a deeper commitment to promote cultural literacy in all its facets. Through the visual and performing arts in particular, we help bring new experiences and opportunities to the people of the communities in which we do business.

As part of the observance in honor of the approaching bicentennial of Mozart's death, Ford is proud to have made possible an exciting new production of his operatic masterpiece *Don Giovanni*.

As with last year's production of Bellini's *Norma* — also made possible by Ford — this production of *Don Giovanni* will be seen by thousands of people in Michigan, Ohio and California.

By making possible operatic productions which travel to cities across America, Ford can play an important role in strengthening the permanent resources of organizations like Michigan Opera Theatre.

We salute their success, and extend to them our congratulations and best wishes for this special tribute to the genius of Mozart.

Philip E. Benton Jr.
President and Chief Operating Officer
Ford Motor Company



Photo: Prasad and Veloso

Act I of *Don Giovanni*, designed and directed by John Pascoe.

M I C H I G A N
O P E R A
T H E A T R E

David DiChiera,
General Director

• presents •

Verdi's **La
Traviata**

MAY 5, 9, 11 & 12

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Don't miss the final performance of the 1990 opera season

ROMEO ET JULIETTE by Charles Gounod

May 19, 23 & 26

starring Ruth Ann Swenson and Jerry Hadley as the doomed lovers

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MICHIGAN OPERA THEATRE

David DiChiera, General Director
1989/90 SEASON

Opera in three acts by GIUSEPPE VERDI
Libretto by FRANCESCO MARIA PIAVE
based on the novel *La Dame aux Camélias*
by Alexandre Dumas fils

LA TRAVIATA

(in Italian)

Conductor

Mark D. Flint

Director

Dominic Missimi

Set Designer

Robert O'Hearn, originally
for the Greater Miami Opera

Costume Designer

Suzanne Mess,
for Malabar Limited

Lighting Designer

Kendall Smith

Make-up and Hair Design

Elsen Associates

Chorus Master

Suzanne Acton

Stage Manager

Leigh Anne Huckaby

Directing Assistant

Geoffrey Edwards

Assistant Lighting Designer

Shari Melde

Assistant Stage Manager

Shirley Bogusz

First performance:

6 March 1853

Teatro La Fenice, Venice, Italy

First Michigan Opera Theatre performance:

October 1974

CAST

(in order of vocal appearance)

Violetta Valery: Nova Thomas
Stephanie Friede (May 11)
Flora Bervoix: Julie Freeman†
Marquis d'Obigny: Lawrence Formosa
Doctor Grenvil: John Paul White*
Baron Douphal: David Ludwig
Gastone: Thomas Laine†
Alfredo Germont: Rico Serbo
Florin Georgescu* (May 11)
Annina: Terese Fedea†
Giuseppe: Miguel Angel Rodriguez
Giorgio Germont: Timothy Noble
Andreas Poulimenos (May 11)
Servant to Flora: Robert Clink
Commissionaire: Richard Lewis†
Dancers: P. Brown*
Harrison McEldowney*

*Michigan Opera Theatre debut
†MOT Young Artist Apprentice

TIME AND PLACE: 1850 Paris

English translation and Surtitles
by Joseph DeRuggeris

The performance will last approximately
three hours, with two intermissions

Saturday, May 5 at 8:00

564th MOT performance

Wednesday, May 9 at 8:00

Friday, May 11 at 8:00

Saturday, May 12 at 8:00

La Traviata Synopsis

I. The courtesan Violetta Valery welcomes party guests, including a new admirer, Alfredo Germont, who addresses her with a drinking song. As the guests move into the ballroom, Violetta feels faint and remains behind. Alfredo returns, concerned, and confesses his love. Alfredo's sincerity touches her, and Violetta promises to meet him the next day. After her guests have gone, Violetta decides she wants only freedom, though Alfredo's voice, heard outside, still argues in favor of love.

INTERMISSION

II. Scene 1. Alfredo is living happily with Violetta in a country villa, but is distressed to learn she has been selling her belongings to pay their expenses. Alfredo's father arrives to confront Violetta, and though impressed by her dignity and generosity, asks Violetta to denounce his son: The scandal of the affair threatens his daughter's engagement. Eventually persuaded, Violetta begins a farewell note to Alfredo. When he suddenly arrives, she can barely control herself, reminding him of their love, then rushing out. A messenger soon brings her note to Alfredo. Germont returns to console his son. But Alfredo, seeing a party invitation on the desk, suspects Violetta has a new

lover and is determined to confront her.

PAUSE

Scene 2. Alfredo arrives at Flora's party and gambles recklessly at cards. Violetta arrives with Baron Douphol, who loses a small fortune to Alfredo. When everyone goes into supper, Violetta meets Alfredo and begs him to leave. Believing she loves the Baron, Alfredo summons the guests and hurls his winnings at Violetta's feet to repay her for her sacrifices on his behalf. The guests rebuke him, and Germont berates his son. The Baron challenges Alfredo to a duel.

INTERMISSION

Act III. Violetta lies dying in her bedroom. She reads a letter from Germont saying the Baron was wounded in the duel, but Alfredo has been told of her sacrifice and is on his way to ask her forgiveness. But Violetta senses it is too late. Alfredo arrives, and the lovers plan to leave Paris together. A remorseful Germont arrives with the doctor as Violetta feels a sudden resurgence of strength. Crying out that life is returning, Violetta staggers and collapses in Alfredo's arms, dead.

MEET THE ARTISTS

SUZANNE ACTON (Chorus Master) is currently in her ninth season with MOT. In addition to serving as the company's Chorus Master, she is also MOT's Assistant Director of Music, and Music Director for MOT's Community Programs Department. Her conducting credits include *The Pirates of Penzance*, *My Fair Lady*, and *West Side Story* for both Detroit and Dayton Opera. Additional credits include the San Diego Opera, Opera Theatre of St. Louis, and Opera Pacific.

MARK D. FLINT (Conductor) has served as MOT Principal Guest Conductor for the past twelve seasons, during which time he has conducted *Sweeney Todd*, *Falstaff*, *Il barbiere di Siviglia*, *The Ballad of Baby Doe* and *Hansel and Gretel*. He returns to the MOT podium following performances of *La Traviata* at Opera Pacific earlier this season. Maestro Flint also directs the company's Young Artist Apprentice Program. Additional conducting credits include NYC Opera, Dayton Opera, Mobile Opera, Opera Columbus, Central City, *Faust* and *The Postman Always Rings Twice* with Fort Worth Opera, *Don Giovanni* for Chicago Opera Theater, and four years as Artistic and Music Director of the University of Illinois Opera Theatre.

STEPHANIE FRIEDE (Violetta) sang her first Violetta last summer in Glimmerglass Opera's production of *La Traviata*, directed by Jonathan Miller. In demand throughout North America and Europe, this season she made important debuts with the NYC Opera and Edmonton Opera as Mimi in *La Bohème*, the Cologne Opera as Marguerite in *Faust*, Minnesota Opera as Juliette in *Romeo et Juliette*, and at the Prague Opera Gala with Francisco Araiza. In addition to Miss Friede's recent MOT performances in *Carmen* and *La Bohème*, she has been heard as Micaela in *Carmen* with Houston Grand Opera and Nice Opera in France; the title role of *Cendrillon* with the Netherlands Op-

era; and *Manon* with the Virginia Opera, Houston and Omaha. She will perform Donna Anna in *Don Giovanni* with the Cincinnati Opera this summer.

FLORIN GEORGESCU (Alfredo) makes his North American operatic debut with this production of *La Traviata*. The premier tenor of the Romanian Opera, Mr. Georgescu has received popular and critical acclaim for his performances in the great opera houses of Moscow, Belgrade, Bucharest, Sofia, Budapest and Zagreb. His repertoire includes leading roles in *Rigoletto*, *Lucia di Lammermoor*, *La Traviata*, *Gianni Schicchi*, *Don Pasquale* and *Il barbiere di Siviglia*. Additionally, Mr. Georgescu is the winner of the Kodali-Erkel International Vocal Competition held in Budapest, Hungary, in which singers competed from twenty-seven countries, including the U.S., Canada, Italy and Russia. Mr. Georgescu will return to MOT next season to sing the role of the Duke in *Rigoletto*.

DOMINIC MISSIMI (Director) has enjoyed a long association with MOT, having staged *The Pearl Fishers*, *Carmen*, *Naughty Marietta* and *Die Fledermaus*. For Detroit's Music Hall he directed the critically acclaimed production of Bernstein's *Mazs*, and Dick Shawn in *El Capitan*. Mr. Missimi's work has also been seen at Chicago Opera Theater, Augusta Opera, Piedmont Opera Theatre and Orlando Opera. A former Detroit resident and currently a professor in Northwestern University's Theatre Department, he has garnered critical praise for his direction of numerous musical theatre works including *Gypsy* for Marriott's Lincolnshire Theatre and the 20th anniversary production of *Hair* in Chicago. Future engagements include a major revival of *Carousel* at the Shubert Theatre in Chicago, *Rigoletto* for Gold Coast Opera in Fort Lauderdale and a Russian tour of his production of *Hair*.

MEET THE ARTISTS continued

TIMOTHY NOBLE (Germont) is one of America's leading baritones, and has performed with major opera houses and orchestras throughout North America and Europe. He received critical acclaim from Detroit press for his MOT debut as Horace Tabor in *The Ballad of Baby Doe*. A veteran of numerous Metropolitan Opera productions, Mr. Noble has performed in *Hansel and Gretel*, *Il tabarro* and *La Boheme*, and will return as Amonasro in *Aida* and Leporello in *Don Giovanni*. He has also appeared on the stages of San Francisco Opera as Amonasro in *Aida* and the title roles of *Macbeth* and *Falstaff*, Dallas Opera as Posa in *Don Carlo*, Glyndebourne in the title role of *Simon Boccanegra*, as well as La Fenice, Opera-Comique in Paris, Grand Theatre de Nancy, Frankfurt Opera, Netherlands Opera and Houston Grand Opera. Future engagements include Jack Rance in *La fanciulla del West* at Lyric Opera of Chicago, and the title role of *Falstaff* with the Canadian Opera and Calgary Opera.

ROBERT O'HEARN (Set Designer) is an acclaimed scenic designer for the Metropolitan Opera, beginning with his 1960 debut with *The Queen of Spades*, followed by such successes as *L'Elisir d'Amore*, *Meistersinger*, *Aida*, *Parsifal* and *La nozze di Figaro*. In addition to designs of *My Fair Lady* and *West Side Story* for MOT, Mr. O'Hearn has created designs for productions of *Otello* in Boston and Hamburg; *Porgy and Bess* at the Vienna Volksoper and Bregenz; *La Traviata* in Santa Fe, *La fanciulla del West* for the Houston Opera and Vienna Staatsoper, and *La Traviata* for Miami. Currently he is professor of stage design at Indiana University Music School.

ANDREAS POULIMENOS (Germont) returns to MOT following performances in *Don Giovanni* (1980), *Joan of Arc*, *Anoush*, *Madama Butterfly*, *La Boheme*, *Le nozze di Figaro* and *Hansel and Gretel*. A leading baritone with Saarbrücken Opera, West Germany, Mr. Poulimenos has been heard in *Figaro*, *Bluebeard's Castle*, and this season will sing *Così fan tutte*, *Don Carlos* and *Götterdämmerung*. In the U.S., he has appeared with the opera companies of Boston, Memphis, Mobile, Orlando, Dayton, Grand Rapids and Toledo, where he recently performed the role of Scarpia in *Tosca*.

RICO SERBO (Alfredo) has performed leading bel canto and romantic tenor roles with most of the opera companies in North

America, including the NYC Opera, Canadian Opera, Miami Opera, Cincinnati Opera, San Diego, Houston, Philadelphia, Detroit and Opera Pacific. In Europe he has performed *Rigoletto* with the Welsh National Opera and in Rennes, France, and was principal tenor with the Theater der Stadt Koblenz and the Theater am Gaertnerplatz in Munich. Mr. Serbo reprises his role as Alfredo following performances at Opera Pacific this winter. Mr. Serbo makes his recording debut in the current release of *L'Assedio di Calais* by Donizetti for the Opera Rara label. With Michigan Opera Theatre, Mr. Serbo was heard most recently as Alfred in *Die Fledermaus* and Pinkerton in *Madama Butterfly*.

KENDALL SMITH (Lighting Designer) designed the lighting for MOT's 1988/89 season opener *The Ballad of Baby Doe*, *The Marriage of Figaro*, and returned this season to light *Hansel and Gretel*. He has also designed lighting for *La Boheme* with Dayton Opera and *My Fair Lady* at Opera Pacific. Last summer, Mr. Smith was resident lighting designer for American Stage Festival in New Hampshire, for which he designed productions of *West Side Story*, *The Rainmaker* and *Dracula*. Upcoming productions include *Oil City Symphony* and the U.S. premiere of a new play entitled *Graceland*. Additional credits include assistant lighting designer for the Broadway shows *Welcome to the Club*, *Run for your Wife* and a national tour of Neil Simon's *Rumors*.

NOVA THOMAS (*Violetta*) who has emerged as one of today's most exciting young singers, returns to the Detroit opera stage following acclaimed performances last season in *Norma*. Miss Thomas made her European debut as Micaela in *Carmen* with the Hamburg Opera, and next season will make her Cologne Opera debut as Mimi in *La Boheme*. A winner of the Met's National Council Auditions, Miss Thomas sang all four heroines in Offenbach's *The Tales of Hoffmann* for the companies of Syracuse, Indianapolis and Memphis, and returned to the latter two companies to sing the title role of *Anna Bolena*. She began her first season at the New York City Opera last June in the title role of *La Traviata* in Saratoga, then opened the 1989 Lincoln Center season in her first Donna Annas in a new production of *Don Giovanni*. Following *Les Dialogues des Carmélites* and *La Fille du Régiment* with her mentor Maestro Richard Bonyngue at San Diego Opera in January, she performed *La Traviata* with Opera Pacific. Miss Thomas will make her Santa Fe Opera debut this summer as Fiordiligi in *Così fan tutte*.

Special Thanks to: **River Place Inn**, official artist housing for the 1990 Spring Grand Opera Season.

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For historical background, artist photos and biographical information on *La Traviata*, the 1989/90 season program is available for sale in the lobby.

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Myra Drean
Kathy Ferris
James Kujawski
*Randolph Margitza
Irene Mitri
*Ruth Monson
Janet Murphey
*Alice Sauro
*Marla Smith

VIOLIN II

*Victoria Haltom
Principal
*Angelina Garcone
*Beverly Drukker
*Betsy Hirsch
Ruth Hoffmann
*Brooke Hoplamazian
Velda Kelly
Constance Markwick

VIOLA

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Principal
*Ann Bellino
Jamie Dabrowski
Charlet Givens
*Henry Janzen
*Mark Mutter

VIOLONCELLO

*Nadine Deleury
Principal
*Minka Christoff
Ravenna Helson
*Umit Isogrur
Paul Willington

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*Ann Augustin
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*Charley Lea
Principal
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Roger Stubblefield

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Director

Bernard Uzan

*Set, Costume and
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for L'Opera de Montreal, 1986

Make-up and Hair Designs

Elsen Associates

Chorus Master

Suzanne Acton

Stage Manager

Judith Paika

Fight Choreographer

John Manfredi

Production Assistant

Dru Milligan

CAST

(in order of vocal appearance)

Tybalt: David Jackson
Paris: Lawrence Formosa
Count Capulet: Steven Bryant
Juliette: Ruth Ann Swenson*
Mercutio: Charles Huddleston*
Romeo: Gregory Kunde*
Gertrude: Claritha Buggs
Gregoria: David Ludwig
Friar Laurence: Ara Berberian
Stephano: Susan Graham*
Benvolio: Thomas Laine†
Duke of Verona: Richard Lewis†

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Romeo et Juliette Synopsis

PROLOGUE

A brief orchestral introduction is heard. When the curtain rises, the entire cast is assembled on the darkened stage, and they sing of the feud between the Capulets and Montagues, and of the tragic love of Romeo and Juliette.

PAUSE

ACT I

Scene 1. Ballroom of the Capulets.

Count Capulet, a Veronese nobleman, is hosting a masked ball in honor of his daughter Juliette's entrance into society. Tybalt, his nephew, discusses with Count Paris his cousin Juliette's forthcoming marriage, of which she knows nothing. Juliette and her father enter and she is introduced to the company. When the guests leave for the banquet hall, Juliette stays and expresses her joy and excitement in the festive surroundings in the famous waltz song "Je veux vivre dans ce rêve" (Is the tender dream of youth). After she leaves it appears that the party has been crashed by a group of the hated Montagues — Romeo, Mercutio, and a few companions, all wearing masks. However, Romeo is uneasy, and Mercutio suggests in song that Mab, Queen of the Fairies, is responsible. They draw aside as Juliette and Gertrude, her nurse, enter. Romeo is entranced with Juliette's beauty and falls in love at first sight. When Gregorio, a Capulet retainer, summons the nurse to supper, Romeo is free to address Juliette. Hardly has he stolen his first kiss when Tybalt interrupts their duet, recognizes Romeo as his mortal enemy and vows his death. The young Montague, appalled to find that he has fallen in love with a Capulet, summons his friends and a fight grows imminent. But Count Capulet intervenes. He does not want the festivities spoiled, so he permits Romeo and his friends to leave in peace.

PAUSE

Scene 2. The garden of the Capulets with Juliette's apartment above.

Romeo has again braved the wrath of the enemy for another chance to see Juliette. Gazing up at her balcony, he sings a lovely serenade. "Ah, leve toi, soleil" (Star of the moon, arise). Juliette appears and they sing a love duet. Juliette's nurse calls for her and she reenters her apartment, but after a few moments, she reappears to bid Romeo good night. She tells him if he wishes to marry her, she will give him her life, but if he jests, then he should leave and see her no more. With her hand reaching down to his, the lovers bid each other farewell until the morrow.

INTERMISSION

ACT II

Scene 1. Friar Laurence's cell.

Dawn is breaking when Romeo hastens to meet Juliette in Friar Laurence's bleak cell. The old monk, reflecting that perhaps this union might end the feud between the two families, blesses them and unites the lovers in marriage as they kneel before him with nurse Gertrude as witness.

PAUSE

Scene 2. A street near the Capulet's place.

Romeo's page Stephano is looking for his master and sings an impudent song which rouses the household. Angry at the noise that awakened him, Gregorio rushes out to put an end to the impertinence with his sword. Mercutio finds them fencing and blames the Capulet retainer for drawing on a mere boy. Then Tybalt joins in, engaging Mercutio until Romeo arrives in time to separate them. Romeo does not want to fight a kinsman of his beloved and ignores the insults. But Mercutio and Tybalt resume their quarrel, and Mercutio is desper-

ately wounded, whereupon Romeo flings his scruples aside and avenges the murder of his friend. As Tybalt falls before Romeo's sword, cries of vengeance rise on all sides. The Duke of Verona makes an impressive entrance and banishes the just-married Romeo from Verona.

INTERMISSION

ACT III

Scene 1. Juliette's chamber.

At the risk of his life, Romeo finds his way to his bride's room to bid her a tender farewell. After he leaves, Friar Laurence enters to tell Juliette that plans are being made for her to marry Count Paris. He counsels her to remain patient and gives her a potion to drink which will induce a death-like trance for an extended period. After she awakens, she can escape from her tomb and leave with Romeo. Juliette drinks the potion and waits for the next day.

PAUSE

Scene 2. Juliette's tomb.

In the silent vault of the Capulets, Juliette lies on the bier, still in a trance. Romeo has heard that Juliette has died and he frantically forces in the door to see his bride one last time. The gloom and solemnity of the place and Juliette's beauty untouched by death, stir him passionately and his farewell reflects his torment. He is unaware that she is merely in a trance, but he knows he cannot live without her, so he drinks a phial of poison. He has barely swallowed the potion when Juliette awakes and together they celebrate their short-lived joy. Romeo tells Juliette of the poison which is already numbing his limbs. They have time only to say farewell. Juliette draws a dagger which had been concealed in her burial garments, and stabs herself. Begging God's forgiveness, the two star-crossed lovers enter into their eternal sleep clasped in each others arms.

ARTISTS PROFILES

SUZANNE ACTON (Chorus Master) is currently in her ninth season with MOT. In addition to serving as the company's Chorus Master, she is also MOT's Assistant Director of Music, and Music Director for MOT's Community Program Department. Her conducting credits include *The Pirates of Penzance*, *My Fair Lady*, and *West Side Story* for both Detroit and Dayton Opera. Additional credits include the San Diego Opera, Opera Theatre of St. Louis, and Opera Pacific.

ARA BERBERIAN (Friar Laurence) is currently in his twelfth consecutive season at the Metropolitan Opera, having been featured in over 30 operas including *Abduction of the Seraglio*, *The Bastard Bride*, *The Italian Girl in Algeria*, *The Barber of Seville*, *Moson Lescart*, *Tannhauser*, *Fidelio*, and *Boris Godunov*, which he will return to next season at the Met. He has appeared on television in several "Live from the Met" presentations as well as on the Metropolitan's 100th Anniversary Gala Concert. Mr. Berberian has also performed with the opera companies of NYC, San Francisco, Detroit in *The Barber of Seville* (1987), and most recently with L'Opera de Montreal in *Abduction*.

STEVEN BRYANT (Count Capulet) returns to MOT following his previous performance in *Madama Butterfly* and last season's *Carmen* as Zuniga. He has appeared with such opera companies as St. Louis, Santa Fe, Dayton, Grand Rapids, Madison, Saginaw and Whitewater. A frequent oratorio soloist, he has performed under the baton of Kurt Mazur with the Leipzig Gewandhaus Orchestra, in Avery Fisher Hall, with the Toledo Symphony, St. John Chamber Ensemble, and the University of Michigan Musical Society. He made his Town Hall debut as Lord Sidney in the New York premiere of Rossini's *Il viaggio a Reims*, and repeated the role at the Newport Music Festival. Upcoming engagements include the Center for Contemporary Opera of NYC, Lansing Symphony, and Florentine Opera.

CLARITHA BUGGS (Gertrude) returns to MOT following her 1983 company debut as Siebel in *Faust* and subsequent performances in *Magie Flute* (1984) and as Inez in *Il Trovatore* (1988). In addition to several appearances with Light Opera of Michigan, she was a soloist in the American premiere of Bolcom's *Songs of Innocence and Experience* and recently performed the title role of *Swansea Truth* in Grand Rapids. A former MOT Artist Apprentice and veteran of the compa-

ny's touring productions, Miss Buggs has won numerous vocal awards including first prize in the 1984 Leontyne Price Vocal Scholarship Competition. This fall, Miss Buggs joins the Vocal faculty of Michigan State University.

CLAUDE GIRARD (Sets, Costumes and Lighting Designer) recently completed design of his eighth production for L'Opera de Montreal, in addition to designing productions of *The Merry Widow* for the Nancy and Liège Operas in his native France and *Il barbiere di Siviglia* for Kentucky Opera. He has also designed for the Royal Winnipeg Ballet, Alberta Ballet, National Ballet of Canada, Les Ballets Jazz, Banff Center and more than fifty productions for Les Grands Ballets Canadiens.

SUSAN GRAHAM (Stephano) has been cited as one of the finest young vocal talents on the operatic scene today. A recent Metropolitan Opera National Council winner, she came to national attention with her stunning debut as Erika in *Finezza* with Opera Theatre of St. Louis and has since returned to sing Charlotte in *Werther*. This season, Miss Graham made her Lyric Opera of Chicago debut as Annus in *La Clemenza di Tito*, followed by her Washington Opera debut as Sonia in Argento's *The Aiders Papers*, and concert performances of *Der Rosenkavalier* and *Das Knaben Wunderhorn*. She looks forward to her Santa Fe Opera debut as Donabella in *Così fan tutte* and the Composer in *Ariadne auf Naxos*, and her European debut with the Opera de Nice as Zerlina and Cherubino.

CHARLES HUDDLESTON (Mercutio) is equally at home on the opera and musical theatre stage. He was a member of the prestigious Lyric Opera Center for American Artists at the Lyric Opera of Chicago, singing in mainstage performances as Guglielmo in Jean Pierre Ponnelle's production of *Così fan tutte*. Last spring he was heard nationally in the WFMT-Chicago Lyric Opera broadcasts of both *La Traviata* with Anna Tomowa-Sintow, and the Peter Hall production of *Salome*. Additionally, his career has been highlighted by national tours of *Camelot* in which he played Lancelot to the King Arthur of Richard Harris, *Shenandoah* with John Raitt, and *The Student Prince*. He recently made his New York debut at Town Hall in *La Gazza Ladra* and performed *Faust* with Augusta Opera. He looks forward to appearances as Lescart in *Moson* with Portland Opera.

ARTISTS PROFILES *continued*

DAVID JACKSON (Tybalt) made his highly praised MOT debut last season as Frederick in *The Pirates of Penzance*, followed by Don Basilio in *Le nozze di Figaro* and Don Carlo in *Don Carlo*. Mr. Jackson was also seen as Alfred in the company's touring production of *Die Fledermaus*. A Michigan native, he last season performed the role of Cavaradossi in *Tosca* with the Saginaw Symphony and returned in the fall to sing Rodolfo in *La Bohème*. He has appeared as soloist with the Denver Symphony, the Denver Chamber Orchestra and the Florida Symphony, and has performed leading roles in most of the major Gilbert and Sullivan operettas.

GREGORY KUNDE (Romeo) has garnered critical acclaim for his interpretations of the demanding roles from the French and Italian bel canto repertory. He has performed extensively on both sides of the Atlantic, with the Metropolitan Opera as des Grieux in *Moses*, San Francisco Opera as Vanya in *Katya Kabanova*, Canadian Opera Company in *Merry Widow* and *Die Fledermaus*, Houston Grand Opera in *Madama Butterfly*, The Washington Opera in *Enfance au des Sraai* and *Romeo*, Lyric Opera of Chicago as Laertes in *Hamlet*, Opera Pacific as Alfred in *Die Fledermaus*, Seattle Opera, Opera de Nice and L'Opera de Montreal. During the current season, he was seen as the Duke in *Rigoletto* for the Avignon Opera and Anchorage Opera, *Katya Kabanova* at the Teatro Comunale in Florence, and *Anna Bolina* for VARA Radio in the Netherlands. Next season he makes important debuts with La Scala as Arturo in *Pastorale*, Geneva in *Guglielmo Tell*, and Bilbao in Rossini's *Maometto Secondo*.

DAVID STAHL (Conductor) has established his orchestral and operatic conducting career on four continents. Now in his sixth season as Music Director of the Charleston Symphony Orchestra in South Carolina, Maestro Stahl has had engagements with the North American orchestras of Cincinnati, Dallas, Atlanta, Baltimore, St. Louis, Indianapolis, Winnipeg, Buffalo, Louisville, Edmonton and Pittsburgh, and is a former Assistant Conductor of the New York Philharmonic. He also recently returned to the Orquesta Sinfonica de Sodre, Uruguay, and has appeared with the Seoul Philharmonic, RAI Orchestra in Rome, and L'Orchestra Colonne in Paris. Operatic engagements include the Spoleto Festival USA; Spoleto Festival Italy, whose 1989 season he opened with *Tales of Hoffmann*; NYC Opera; Lake George; Teatro Comunale di Genoa; and Teatro Massimo in Palermo. Maestro Stahl collaborated with Leonard Bern-

stein as assistant conductor of the Grammy-winning operatic recording of *West Side Story*. Next season, he debuts with the Montreal Opera and Leningrad Philharmonic.

RUTH ANN SWENSON (Juliette) has been hailed as one of America's most celebrated operatic artists, and has garnered accolades internationally for her magnificent vocal and dramatic talents. Following her professional operatic debut with San Francisco Opera as Despina in *Gli Innamorati*, she has appeared with most of North America's great opera houses including the Metropolitan Opera, San Francisco, Washington, Chicago Lyric, and Canadian Opera Company, and has made impressive debuts at the Salzburg Festival, Hamburg State Opera, Theatre des Champs Elysees in Paris, Geneva and Netherlands Opera. A frequent guest at the San Francisco Opera, Miss Swenson has been seen as Nanetta in *Pastorale*, Juliette in *Romeo et Juliette* opposite Alfredo Kraus, and returns this fall to sing Gilda in *Rigoletto* and Pamina in *Die Zauberflöte*. Future engagements include Argento's *The Voyage of Edgar Allan Poe* and Musetta in *La Bohème* at Chicago Lyric, her debut with the NY Philharmonic in Mozart's *Davidde Penitente* under Zubin Mehta. European engagements include debuts in Nancy and Lausanne as Amina in *La Sonnambula*, followed by her first Constanze in *Abduction in Cologne*. She will be heard in the Metropolitan Opera's 1991/92 season as Zerlina in *Don Giovanni* and Gilda in *Rigoletto*.

BERNARD UZAN (Stage Director) is the General and Artistic Director of the L'Opera de Montreal, for which he made his company directing debut with *Romeo et Juliette*. He has directed productions for many of North America's leading opera houses including San Francisco, Miami, New Orleans, Philadelphia, Montreal and Edmonton. The French-born director made his U.S. debut in 1982 when he produced *I Pagliacci* for the Lake George Festival. The following year he debuted with MOT directing the 1983 productions of *La Traviata* and *Faust*, and has returned to direct *Merry Widow* and *Tosca*. For San Francisco, Mr. Uzan has directed *Werke* starting Alfredo Kraus and Renata Scotto, and next season makes his San Diego Opera debut staging *La Traviata*, which he recently directed for Opera Pacific. His European directing credits include Palermo, Pisa and most recently a new production of *Romeo et Juliette* in Zurich.

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*Beverly Drukker
*Betsy Hirsch
Ruth Hoffmann
*Brooke Hoplamazian
Velda Kelly
Connie Markwick

VIOLA

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Principal
*Ann Bellino
Jamie Dabrowski
Charlotte Givens
*Henry Janzen
*Mark Mutter

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John Meyer

TIMPANI

*Gregory White
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Principal
Keith Clays

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Diane Lord

French Consultant
Danielle DeFaux

Stage Management Intern
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Michaela Dionne
Kathlyn Faber

Vanessa Ferrisole
Louise A. Fisher
Leah Finschen
Lawrence Formosa
Yvonne Friday
Tim Hamann
Donald B. Hart
Michael Kelley
Kimberly Arnoldi Krebs
Thomas Laine*
Richard Lewis*
Ray Litt
Robin Lounsbury
David Ludwig
Robert Morency
Jennifer L. Oliver
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Denise Ellyson
Darryl Francis
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Thomas Hoagland

Richard Jeryan
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Shar Miller
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Rick Carver (Juggler)
Jeff Cobb (Juggler)
Christopher J. Olstyn (Juggler)
Wendy Shapero (Dancer)
Amy Morrow (Acrobat)
Steve Hadada (Acrobat)

Special thanks to **River Place Inn**, official artist housing for the 1990 Spring Grand Opera Season.

Our thanks to the **On Stage Restaurant** for opening night artists receptions. Visit the On Stage, located at 48 W. Adams in downtown Detroit, before or after the theatre, and receive a 10% discount.

Michigan Opera Theatre gratefully acknowledges the support of its performance sponsors for **Romeo et Juliette**.

May 19	May 23	May 26
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For historical background, artist photos and biographical information on *Romeo et Juliette*, the 1989/90 season program is available for sale in the lobby. Join us for the **Pre-Opera Lecture and Buffet Series** at the Masonic Temple, which includes special mini make-up sessions courtesy of **Hudson's**®. Call 874-7850.

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20

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A playful blend of heroic and comic elements, Richard Strauss' *Ariadne* is a testament to the transforming power of love and is one of the most musically and theatrically challenging works of the repertoire. Featuring the much awaited MOT debut of sensational American soprano *Alexandra Marc* in the title role.



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MADAMA BUTTERFLY

Puccini's classic, recognized as one of the most popular operas of all time with some of the most famous music in opera, returns to the MOT repertoire starring the acclaimed soprano *Yoko Watanabe* who gives "an exquisite portrayal of Puccini's greatest heroine." (*Washington Times*) as Cio-Cio San in her eagerly awaited MOT debut.



Yoko Watanabe