



OPERA SEASONS

MICHIGAN OPERA THEATRE

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MICHIGAN OPERA THEATRE

*Fifteenth Anniversary Season
1985/86 Repertory*

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I PAGLIACCI

MARTHA

WEST SIDE STORY

TURANDOT

*The Michigan Opera Theatre wishes to thank
The Charles W. Warren Jewelers
for underwriting the cost of these pages.*

“Michigan Opera Theatre is a triumph of re



of regional opera.”

Opera News



The triumphal scene from *AIDA* with Leona Mitchell, James McCracken and a cast of hundreds, April 1985.

Contents

Messages from Mayor Young and Governor Blanchard	7
Season Welcome from David DiChiera, General Director	9
1985/86 Board of Directors	11
1985/86 Board of Trustees	12
General Director's Circle	15
Administrative Staff	17
Production, Music and Technical Staff	18
Michigan Opera Theatre Orchestra and Chorus	21
Artists of the Company	23
Young Artists Apprentice Program	36
Gianni Schicchi and I Pagliacci	41
Gianni Schicchi Cast and Synopsis	43
The Creation of Gianni Schicchi	45
I Pagliacci Cast and Synopsis	49
Ruggiero Leoncavallo	51
I Pagliacci and the Verismo Movement	52
Martha	57
Martha Cast and Synopsis	59
The Making of Martha	62
West Side Story	67
West Side Story Cast and Synopsis	69
Between Broadway and the Opera House	72
Turandot	79
Turandot Cast and Synopsis	81
The Riddle of Turandot	84
Michigan Opera Theatre's Community Programs	91
15 Opera Seasons: A Retrospective Photo Album	97
Michigan Opera Theatre Guild	108
1984/85 Contributors	111
Corporate Contributors	113
Foundation Contributors	117
Individual Contributors	119
Memorial Endowments	159
Special Acknowledgements	161
Program Book Acknowledgements	175
Index to Advertisers	176

The 1985/86 Season Program Book

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*"Every genuine
work of art has as much
reason for being
as the earth and the sun."*

Ralph Waldo Emerson
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and enjoins everyone in Michigan to help keep the Lively Arts Alive!

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Coleman A. Young, Mayor

City of Detroit Executive Office

Greetings:

In the explosion of the arts that has occurred in the United States in recent years, music has not been neglected. It's not surprising to note that the opera companies have also been a part of this growth. With your many new and exciting changes to the benefit of an appreciative audience, I am happy to congratulate the Michigan Opera Theatre as you celebrate your 15th anniversary season at the Fisher Theatre.

Ranking among the fifteen largest opera companies in the United States, I commend your efforts to maintain a tradition of cultural betterment for the citizens of Michigan.

Thank you for providing the excellent series to the delight of thousands.

Sincerely,

Coleman A. Young
COLEMAN A. YOUNG
Mayor



STATE OF MICHIGAN
OFFICE OF THE GOVERNOR
LANSING

Dear Patrons/Friends:

As Governor of the State of Michigan, it is a privilege and pleasure for me to extend my sincerest congratulations and best wishes to all affiliated with the Michigan Opera Theatre during this 15th anniversary season.

Michigan citizens are grateful and appreciative of the tremendous cultural entertainment provided by the Michigan Opera Theatre. Throughout its history, the Theatre has remained committed to maintaining high artistic standards and accessibility to all citizens.

The Michigan Opera Theatre was founded fifteen years ago by Dr. David DiChiera. However, MOT's roots go back to 1962. In the very beginning, MOT was established as the Overture To Opera Company which served as an educational program to acquaint Detroiters with the offerings on the annual Metropolitan Opera Tour. The success of this series laid the groundwork for the establishment of Michigan Opera Theatre which launched its first season at the Music Hall Center for the Performing Arts in 1971.

Today, fifteen years later, the Michigan Opera Theatre is continuing to develop and expand as it moves its productions and administrative offices from its founding home, the Music Hall Center for the Performing Arts, to the Fisher Theatre, New Center Area. Beginning in the fall, the Michigan Opera Theatre will embark on its inaugural season at the elegant Fisher Theatre with three opera/musical theatre selections.

Michigan citizens have certainly enjoyed the cultural and entertaining performances of the Michigan Opera Theatre. I am very pleased to extend to the members and staff of the Michigan Opera Theatre my wish for future success, happiness and fulfillment.

Sincerely,

James J. Blanchard

JAMES J. BLANCHARD
Governor

*Come. Let us play
some high notes about Detroit.*

*There's a lot of
wonderful things to say
about our hometown...
not to mention our
love for the arts.*

*Without all of us in
supporting roles, the
song of life would
indeed be out
of tune.*

*So join us. Enjoy the
music and take the time
to smell the flowers.*



Photography: Dick Kahn, Milwaukee

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The General Director

Welcome to the 1985/86 Michigan Opera Theatre season.

Similar to the great excitement of our first season at the Music Hall Center in 1971, our 1985/86 year is indeed auspicious as Michigan Opera Theatre celebrates its 15th Anniversary, a celebration filled with important initiatives.

Our 15th Anniversary Season is highlighted by the company's move to the 2100-seat elegant Fisher Theatre, the new site of our annual fall series presentations. Additionally, the Michigan Opera Theatre company headquarters has moved into newly renovated and expanded facilities in the New Center Area.

The decision to seek a new home was both difficult and emotional, but ultimately determined by a natural course of events due to our momentous growth. The costs of producing opera are greater than any other art form and necessitates that at least 50% of our financial resources be derived from ticket revenues. With the Fisher Theatre, we have been able to take advantage of the increased seating capacity in order to maximize our ticket sales income. In fact, our current season subscription base has grown dramatically, achieving a record level of close to 7,000 subscribers. Similarly, our administrative, volunteer and rehearsal needs have burgeoned to a point that we had to expand in order to successfully carry out both immediate and long range company goals.

As you may recall, the company's humble origins began in 1962 as Overture To Opera, the educational touring arm of the Detroit Grand Opera Association. Overture To Opera's growth led to the formation of a full time professional opera company in 1971, and the founding of the Music Hall Center in 1973, as both a home for Michigan Opera Theatre and a center for the performing arts. Since that time, the Music Hall stage has been graced by a host of aspiring young artists and renowned luminaries including Wilhelmina Fernandez, Cleo Laine, Catherine Malfitano, Leona Mitchell and Victoria Vergara. Simultaneously, Detroit au-



diences witnessed many important revivals and premieries including *Regina*, *Most Happy Fella*, *Anoush* and *Washington Square*.

Upon reflection, it has been both a challenge and a privilege for Karen and myself to have played such an integral role in the growth of a cultural institution whose very existence has been so intertwined with the renaissance of our city. We are most thankful to the many volunteers, patrons and artists who have given so much of their support and tireless work in pursuit of Michigan Opera's vision. While there are many individuals to acknowledge, I do wish to recognize the leadership of Mr. Lynn Townsend, Chairman of the Board of Trustees, and Mr. Robert E. Dewar, Chairman of the Board of Directors, for their outstanding support, wisdom and conviction that Detroit could sustain its own nationally recognized opera company.

Our 15th Anniversary Season is a significant turning point in the history

of the company. With the recent announcement of a prestigious "challenge grant" from the National Endowment for the Arts, the stage is now set for Michigan Opera's next phase — a period of accelerated growth. As we build upon our new fall series at the Fisher, and move ahead at achieving a full international grand opera series at the Masonic Temple next spring, our future is indeed promising and exciting.

To our friends and supporters, thank you for believing in our dream. It is truly a special occasion to share with you our 15th Anniversary Season.

David DiChiera
General Director

We believe that a kiss is still a kiss, a sigh is still a sigh; the fundamental things apply, as time goes by.

People used to respond to friendliness. They still do. Housewives used to respond to helpful information. They still do. Businessmen used to respond to facts that helped them solve a problem. They still do.

People used to smile at gentle humor and warm up to the person who knew how and when to use it. They still do.

Given a choice between the silly and the sincere, people always used to choose the sincere, and they still do.

Given a choice between beauty and ugliness, people always did choose beauty, and they still would.

Ayer makes human contact

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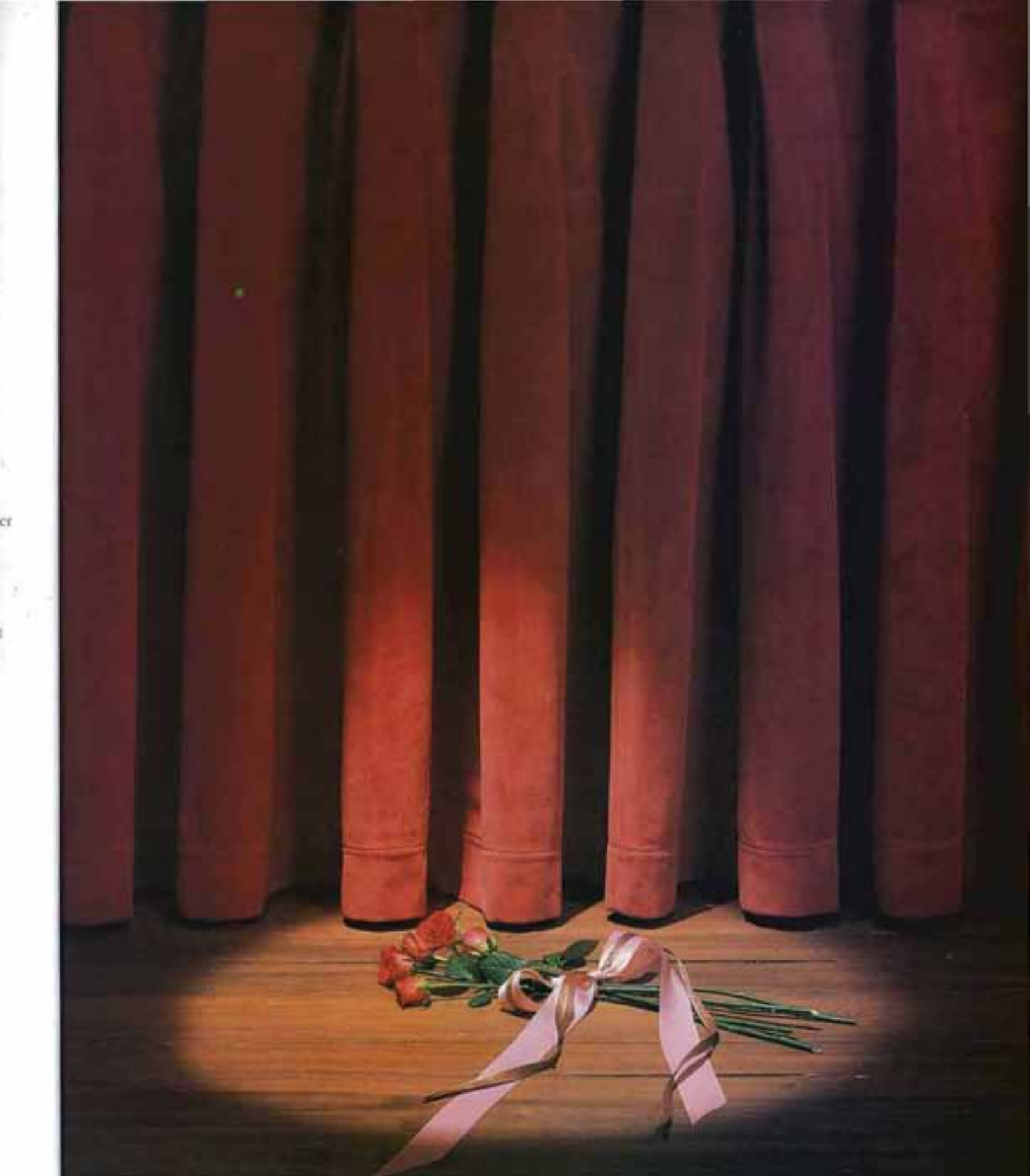
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Michigan Opera Theatre was saddened this year by the recent death of a founding member and devoted trustee, Theodore O. Yntema, whose support and enthusiasm were important factors in our growth.

A photograph of a stage with red curtains. In the foreground, a bouquet of red roses with a pink ribbon lies on the wooden floor. The scene is lit from above, creating a spotlight effect on the flowers.

*Michigan Opera Theatre, 1985-86 season, now at the Fisher Theatre.
A new season, a new stage. And the old, familiar magic.*

hudson's

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*More vital
than a piece of velvet,
the curtain lifted
by the arts
leads to our
humanity.*

*For the arts take us far
into the realm of ourselves.
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to understand
our fears and ambitions.
Our joys and depressions.
And our hopes.
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that make us more
alive.*

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Kathy Stepulla
Kathie Spratt

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Peruz Zerouñian
Principal

Lina Carcone
Brooke Hoplamazian
Mary Stolberg
Wilma Turco
Gretchen Woods

Viola
Ara Zerouñian
Principal

James Greer
Robert Oppelt
Nicholas Waselovich

Violoncello
Nadine Deleury
Principal

Diane Lee Bredesen
Minka Christoff
Debra Lonergan

Contrabass
Marc Haas
Principal

Sarah Lambert
Derek Weller

Flute
Pamela Hill
Principal

Helen Near

Oboe
Ann Augustin
Principal

Carol Guither

Clarinet
Carol Ober
Principal

James Forgey

Bassoon
Jonathan Boyd
Principal

Christine Prince

Trumpet
James Underwood
Principal

Gordon Simmons

Horn
Karen Lane
Principal

Arlene Nixon

Trombone
Maury Okun
Principal

Greg Near

Timpani
Gregory White

Percussion

John Dorsey

Harp
Patricia Terry-Ross

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Rita Pendelton
Jan Phillips
David Podulka
Roderick Reese
Mary Robertson
John Sartor
John Schmidt
Alan Spiller
William Steiner
Stephen Stewart
Judith Szefi
Fran Theis
Dean Unich
Douglas Webber
Lea Woods

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Patricia Balysh
Michael Begian
Jacqueline Barth
Veronica Bell
Tilis Butler
Diane Calhoun
John Campbell
Robyn Canner
Rachel Choate
George Cooney
Larea T. Coulson
Betty DeWilde
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Artists

SUZANNE ACTON

(Chorus Master for the 1985/86 Season) returns to Michigan Opera Theatre for her fifth season as the company's Chorus Master and principal coach/pianist. In addition to her mainstage work, Miss Acton has recently been appointed the company's Music Director for Community Programs including the annual state-wide touring productions and the community-wide Overture To Opera musical programs. Miss Acton, who has garnered unanimous praise from Detroit-area critics, has coached singers in New York City as well as for the opera companies of Dayton, St. Louis and San Diego.



*LAWRENCE ADAMS

(Artist Intern, 1985) joins Michigan Opera Theatre as a member of the company's Young Artist Apprentice Program. In this capacity, Mr. Adams, a baritone, will perform comprimario chorus roles for the company's fall season productions of Gianni Schicchi/ I Pagliacci, Martha and West Side Story. A graduate of the University of Wisconsin at Madison, Mr. Adams has served as an apprentice with the Des Moines Metro Opera, the Lake George Opera Festival and the American Lyric Theatre. His repertory credits include Romeo et Juliette, La Fille du Regiment, Così fan tutte and The Magic Flute.

MARTINA ARROYO

(Title role in Turandot) returns to Michigan Opera following her 1979 performance as Leonore in Il Trovatore. As an international vocal luminary of the first magnitude, Miss Arroyo has performed to great acclaim with the prestigious opera companies of the NY Metropolitan, Vienna State Opera, London's Royal Opera, La Scala, Hamburg and Paris as well as the concert halls of Salzburg, Berlin, Rome and Stockholm. A native of NYC, Miss Arroyo's famed soprano repertory includes Tosca, Turandot, Il Trovatore, La Forza del Destino, Madama Butterfly and the Verdi Requiem.



KAREN AZENBERG

(Choreographer for West Side Story) returns to Michigan Opera Theatre following her choreographic work in last season's highly praised Sweeney Todd. Miss Azenberg's numerous credits include The Music Man, Oliver, They're Playing Our Song, A Funny Thing Happened on the Way To The Forum, and a musical revue of the Truman Administration for the Smithsonian Institute. She has choreographed repertory pieces for the Dance Family and performed for several seasons with The Second Avenue Dance Company, as well as with Stuart Hodes and Rachel Lampert.

*ALICE BAKER

(Nancy in Martha) is a Detroit native, who has recently completed several engagements with the Lyric Opera of Chicago. While in Chicago, Miss Baker debuted in the title role of Rossini's La Cenerentola, Dorabella in Così fan tutte and Ludmilla in The Bartered Bride for the Opera Center's touring productions. For the Lyric Opera's mainstage productions, Miss Baker appeared as Peep-Bo in Peter Sellar's The Mikado and, as Rose in Lakme. Miss Baker has also performed with the LA Philharmonic at the Hollywood Bowl and is a featured soloist in Roger Wagner's recent recording of the Messiah.



MICHAEL BAUMGARTEN

(Lighting Designer for Gianni Schicchi and I Pagliacci) served as the resident Assistant Lighting Designer last season. Mr. Baumgarten is a graduate of the Yale University School of Drama and is currently the Resident Lighting Designer for the Arkansas Opera Theatre. Mr. Baumgarten has just completed lighting the Charlotte Opera's production of Willie Stark, and will repeat his lighting for Shreveport Opera. He has also designed productions for the Santa Fe Opera, Eugene Opera and Opera Memphis.

*PETER DEAN BECK

(Set Designer for Gianni Schicchi and I Pagliacci) has designed scenery and lighting for more than seventy productions since receiving his MFA degree from NYU School of the Arts. Mr. Beck's numerous opera credits include Puccini's Il Trittico for the Juilliard School American Opera Center, as well as productions of Madama Butterfly, Faust, Carmen, Aida, Rigoletto and La Cenerentola for the companies of Baltimore, Rochester, Miami and the Texas Opera Theatre. In addition to his operatic work, Mr. Beck has designed Stravinsky's Firebird and Petrushka for the Eugene Ballet.



*DON BERNARDINI

(Rinuccio in Gianni Schicchi and Beppe in I Pagliacci) is a Metropolitan Opera Regional Finalist and has received accolades in other such competitions as the Rosa Ponselle and Baltimore Opera International Competition. Mr. Bernardini has recently completed an extensive national tour of Verdi's La Traviata and Rossini's The Barber of Seville for the Texas Opera Theatre. His numerous tenor role credits include principal roles in Carmen, Madama Butterfly, The Bartered Bride and The Magic Flute.

* denotes Michigan Opera Theatre debut

Artists

*CHARLES R. CAINE

(Costume Designer for *West Side Story*) was the staff costume designer for the Metropolitan Opera from 1964-79, working with Franco Zeffirelli, Nicola Benois, Marc Chagall and Jean-Pierre Ponnelle. Mr. Caine's vast array of recent designs include *Die Walkure*, *Der Rosenkavalier*, *Turandot*, *Erani* and *Luisa Miller* for many opera companies including the Met, NYC Opera, San Francisco Opera, Opera Theatre of St. Louis, Lyric Opera of Chicago and Miami. His recent musical comedy designs include *Annie Get Your Gun* and *Carousel*.



SHARON CHRISTMAN

(Title role in *Martha*) returns to Michigan Opera following her renowned performances as The Queen of the Night in last season's *The Magic Flute*, a role she has also sung to great success for the NYC Opera, Dayton Opera and the Hawaii Opera Theatre. Miss Christman was recently featured in Pennsylvania Opera's *Così fan tutte* and as Gilda in *Rigoletto* for the New Jersey State Opera. A native of Cincinnati, Miss Christman has sung the title role of *Lakme* with Eve Queler and the Opera Orchestra of New York, and in 1986, will make her Queen of the Night debut with L'Opera de Montreal.



*GHENA DIMITROVA

(Title role in *Turandot*) makes her long awaited North American role debut in Detroit as the oriental princess *Turandot*. A native of Bulgaria and frequent performer with the Sofia Opera, Miss Dimitrova is considered one of the world's most acclaimed Verdi/Puccini sopranos today, prompting critics to liken her unto Tebaldi, Callas and Nilson. Her many highly praised international engagements include La Scala, Munich, Berlin, Salzburg, Verona, London, Paris, Moscow, Buenos Aires and her 1984 Carnegie Hall debut in a concert version of *Nabucco*.



CHRISTINE DONAHUE

(Title role in *Martha*) returns to Michigan Opera Theatre after having appeared with the company in the 1978 spring production of *Madama Butterfly*. A graduate of the Juilliard School, Miss Donahue has sung to great success the role of The Queen of the Night for the Houston Grand Opera and the Sarasota Opera, the title role in *Lucia di Lammermoor* for the Lake George Opera Festival and *Violetta* in *La Traviata* for the Cleveland Opera. She has also performed with the opera companies of Omaha, Annapolis, San Antonio and Texas Opera Theatre.



ANNE EWERS

(Stage Director for *Turandot*) returns to Michigan Opera following her praised stage work with the company's recent successes of *Aida* with Leona Mitchell and, *Anna Bolena* with Joan Sutherland. Recently, Ms. Ewers made her directing debut with the Canadian Opera in a new production of *Tosca* featuring the double cast of Martina Arroyo and Johanna Meier. In addition to her work in Detroit this season, Ms. Ewers will present the East Coast stage premiere of Handel's *Agrippina* in Boston, make her directing debut with the Minnesota Opera in *L'Elixir d'Amore*, and return to Toronto to co-direct *Salome*.



MARK D. FLINT

(Conductor for *Gianni Schicchi* and *I Pagliacci*) returns to Michigan Opera Theatre as the company's Principal Guest Conductor and Director of the Young Artist Apprentice Program. Maestro Flint's extensive operatic credits include recent productions for the NYC Opera of *Rigoletto* and *La Traviata*, a highly acclaimed production of *The Postman Always Rings Twice* for Ft. Worth Opera, *The Crucible* for Chicago Opera Theatre and *La Fille du Regiment* for the Central City Opera Festival. His future engagements include *Aida* with Opera Memphis, and *L'Enfant Prodigue* for the Mobile Opera.



*DAVID GATELY

(Stage Director for *Martha*) has served as Staff Stage Director for the Houston Grand Opera and the Texas Opera Theatre where he has presented such works as *The Daughter of the Regiment*, *Aida*, *Hansel and Gretel*, *Peter Grimes* and *La Traviata*. Mr. Gately's most recent critical acclaim has come from his *Tosca* for Tulsa Opera, *Gianni Schicchi* for Pagliacci for Opera/Omaha, *La Bohème* for the Dayton Opera and *La Traviata* with Opera Comique in Paris. Mr. Gately currently heads the Opera Workshop Program at Westminster Choir College in Princeton, N.J.



*PAUL GEIGER

(Plunkett in *Martha*) returns to the bass-baritone role of Plunkett he recently performed for the 1983 Chicago Opera Theatre revival. Mr. Geiger has garnered national praise for his acclaimed work with the Chicago Opera Theatre in the title role of *The Marriage of Figaro*, Mustafa in *Italian Girl in Algiers* and as Belcore in *The Elixir of Love*. Mr. Geiger's success has taken him to the opera companies of the Chicago Lyric, San Francisco, Opera/Omaha, Des Moines Metro and the Mississippi Opera in such diverse repertory as *Aida*, *Billy Budd*, *Tales of Hoffmann* and *La Forza del Destino*.



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Artists

*FRANK GUARRERA

(Title role in *Gianni Schicchi*) a baritone singer of great distinction, was recently inducted into the American Singers Hall of Fame at the Philadelphia Academy of Vocal Arts.

Mr. Guarrera's illustrious and long standing career with the Metropolitan Opera began in 1948, at the request of Arturo Toscanini and includes many international triumphs on both the operatic and concert stage including La Scala, San Francisco Opera, Santa Fe, Washington and Philadelphia. Mr. Guarrera's famed operatic repertoire includes *Carmen*, *Rigoletto*, *The Barber of Seville* and *Gianni Schicchi*.



*EVANS HAILE

(Conductor for *West Side Story*) currently serves as the company dramaturg and artistic advisor for the Greater Miami Opera. A graduate of the Juilliard School, Mr. Haile is the co-producer and conductor for the "American Music Theatre in Concert" series at New York's historic Town Hall, where he worked with MOT veterans Judy Kaye, Elaine Bonazzi and John Reardon. Mr. Haile's numerous musical theatre credits include *Annie Get Your Gun* for the Miami Opera, *Bernstein!* for the Anchorage Opera and as one of the original producers for Broadway's *Tintypes*.



*THOMAS HAMMONS

(*Simone* in *Gianni Schicchi*) is a bass-baritone and a graduate from the Cincinnati Conservatory of Music. Mr. Hammons has appeared in numerous comic works including *The Barber of Seville*, *The Mikado*, *The Daughter of the Regiment*, *Sousa's El Capitan*, *The Impresario*, *The Marriage of Figaro* and *Don Pasquale*. Mr. Hammons has also had extensive work in contemporary opera including Schoenberg's *Moses and Aron*, *The Doctor in the American* premiere of *Oliver's The Dutchess of Maffi* with the Santa Fe Opera and, the world premiere of Meecham's *Tartuffe* with the San Francisco Opera.



*CYNTHIA HAYMON

(*Liu* in *Turandot*) was recently acclaimed for her performance in the title role of Virginia Opera's world premiere, *Harriet, The Woman Called Moses*. Cited by the critics as a "major discovery," Miss Haymon has appeared in the Santa Fe Opera productions of *Orpheus in the Underworld*, *Der Liebe Der Danae* and *We Come To The River*. Miss Haymon will appear in the title role of *Porgy and Bess* for the 1986 Glyndebourne Festival and subsequent 26 American city tour for 1986/87, and will make her Covent Garden debut in 1987 as *Liu*.



*BERYL HENDERSON

(Artist Intern, 1985) joins Michigan Opera as a member of the Young Artist Apprentice Program. In this capacity, Mr. Henderson, a tenor, will perform comprimario/chorus roles for the company's fall season productions of *Gianni Schicchi*, *Pagliacci*, *Martha* and *West Side Story*. Mr. Henderson is a graduate of the Cincinnati Conservatory of Music where he performed in *The Marriage of Figaro*, *The Lottery* and *I Pagliacci*. For the Brooklyn Opera Theatre, Mr. Henderson has sung Alfredo in *La Traviata*, Luigi in *Il Tabarro* for the Richmond Theatre of Staten Island and Nemorino in *L'Elisir d'Amore*.



PEGGY IMBRIE

(Production Stage Manager, 1965/66 season) returns to Michigan Opera for her seventh season. Recently Ms. Imbrie completed her fifth season with the Lake George Opera Festival and has worked with Ft. Worth Opera and the Opera Theatre of St. Louis where her credits include *Fennimore and Gerda*, *The Postman Always Rings Twice* for the Edinburgh Festival, *Madama Butterfly*, *Paul Bunyon*, *Idomeneo* and *The Barber of Seville*. This season will mark Ms. Imbrie's debut with Opera Memphis, Sarasota Opera, Syracuse Opera and the Indianapolis Opera Company.



*KRISTIAN JOHANSSON

(*Lionel* in *Martha*) is a native of Iceland and made his professional operatic debut as Rodolfo in *La Boheme* with the Icelandic National Theatre. Cited by the Italian press as the "Tenor of the Year," Mr. Johannsson has sung throughout Italy in such opera productions as *Il Tabarro*, *Gianni Schicchi*, *Tosca*, *La Traviata* and in the controversial Ken Russell production of *Madama Butterfly* for the 1983 Spoleto Festival. Recently, Mr. Johannsson performed in Scandinavia, the United Kingdom, France and made his North American debut with the Opera Columbus in *Un Ballo in Maschera*.



*NICKOLAS KAROUSATOS

(*Silvio* in *I Pagliacci*) is a native of Washington, D.C., and a recent graduate of the Juilliard School. Mr. Karousatos has appeared in several leading baritone roles for the American Opera Center productions of *The Magic Flute*, *Menotti's The Hero*, *Sessions' Montezuma* and *Massenet's Manon*. His extensive European credits include *Don Pasquale* in Brussels, *Valentin and Figaro* in Lisbon, *Wolfram in Tannhauser* for the Strasburg Opera and, *Germont in La Traviata* for the Frankfurt Opera. Mr. Karousatos has performed at the Chautauqua Festival, the Kennedy Center and Opera Memphis.



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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.
- Transcendence in beauty and expression, like that achieved by the musical genius of celebrated composers.



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Artists

*STEVEN LARSEN

(Conductor for *Martha*) is the current Music Advisor for the Chicago Opera Theatre, where he has achieved critical acclaim for his work, especially with the 1983 revival of *Martha*.

Besides his many conducting assignments with the Chicago Opera, including the recently successful *The Elixir of Love*, Maestro Larsen has conducted the Dayton Opera's *The Barber of Seville*. Coupled with his operatic work, Maestro Larsen has also conducted the Chicago Symphony Orchestra, the Grant Park Symphony, the Netherlands Radio Orchestra and the Tulsa Philharmonic.



*MARTIN LEWIS

(Artist Intern, 1985) joins Michigan Opera Theatre as a member of the Young Artist Apprentice Program. In this capacity, Mr. Lewis, a baritone, will perform comprimario/chorus roles in the company's fall season productions of *Gianni Schicchi*/*Pagliacci*, *Martha* and *West Side Story*. A recent graduate of the Boston Conservatory of Music, Mr. Lewis has served as an apprentice with the Des Moines Metro Opera and the Santa Fe Opera companies. His operatic credits include *Così fan tutte*, *Ariadne auf Naxos*, *Help! Help! the Globolinks!*, *Don Pasquale* and *Albert Herring*.



CHARLES LONG

(Tonio in *Pagliacci*) returns to Michigan Opera following his two former engagements with the company in *I Pagliacci* and in the title role of *Rigoletto*. As a baritone singer, Mr. Long began his career with the Western Opera Theatre and the San Francisco Opera where he performed such roles as Jack Rance, Iago, Don Giovanni and, created the role of Titus in Floyd's *Bilby's Doll* for the Houston Grand Opera. Mr. Long made his European debut in Menotti's *Marie Golovin* for the Italian Spoleto Festival.



*LEE MAYMAN

(Set Designer for *Martha*) has pursued a multi-faceted career in opera, Broadway and off-Broadway, regional theatre and television since the 1970's. His operatic designs include *Italian Girl* in Algiers and *Don Giovanni* for the Lyric Opera of Kansas City; *Don Pasquale*, *Carmen*, *Don Giovanni* and *Daughter of the Regiment* for the Virginia Opera; and *The Merry Widow* and *Madama Butterfly* for Tri-Cities Opera. In NY, Mr. Mayman has been the art director for NBC-TV's *Saturday Night Live* since 1977, and has won several Emmy Awards for his set designs.



WILLIAM M'ARCH McCARTY

(Stage Manager for *Martha*) is a veteran of numerous Michigan Opera productions including last season's *Faust*, property master for the 1981-83 mainstage seasons, costume designer and director for *Alice in Wonderland* and as technical director/stage manager for the company's state residency tours in 1981-83. Mr. McCarty has recently been a featured performer with the Michigan Renaissance Festival, the Rochester Mime Ensemble, as the property master for the Goodspeed Opera House, and stage manager for Dayton Opera.



MICHAEL MONTEL

(Stage Director for *West Side Story*) returns to Michigan Opera following his previous engagements with the company including last season's hit *Sweeney Todd*, *The Sound of Music*, Copland's *The Tender Land* and *Joan of Arc*. Mr. Montel recently directed *Top Girls* for the University of Connecticut and *Miss Firecracker Contest* at the Cincinnati Playhouse. Last season he directed the world premiere of P.D.Q. Bach's opera *The Abduction of Figaro* for the Minnesota Opera. Mr. Montel is the former Artistic Director for Broadway's New Phoenix Repertory Company.



*ROBERT O'HEARN

(Set Designer for *West Side Story*) 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'Elixir d'Amore*, *Meistersinger*, *Aida*, *Parsifal* and *Le Nozze di Figaro*. 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 and *La Fanciulla del West* for the Houston Opera and Vienna Staatsoper. In the world of ballet, Mr. O'Hearn's works have been designed for ABT, NYC Ballet, San Francisco and Ballet West.



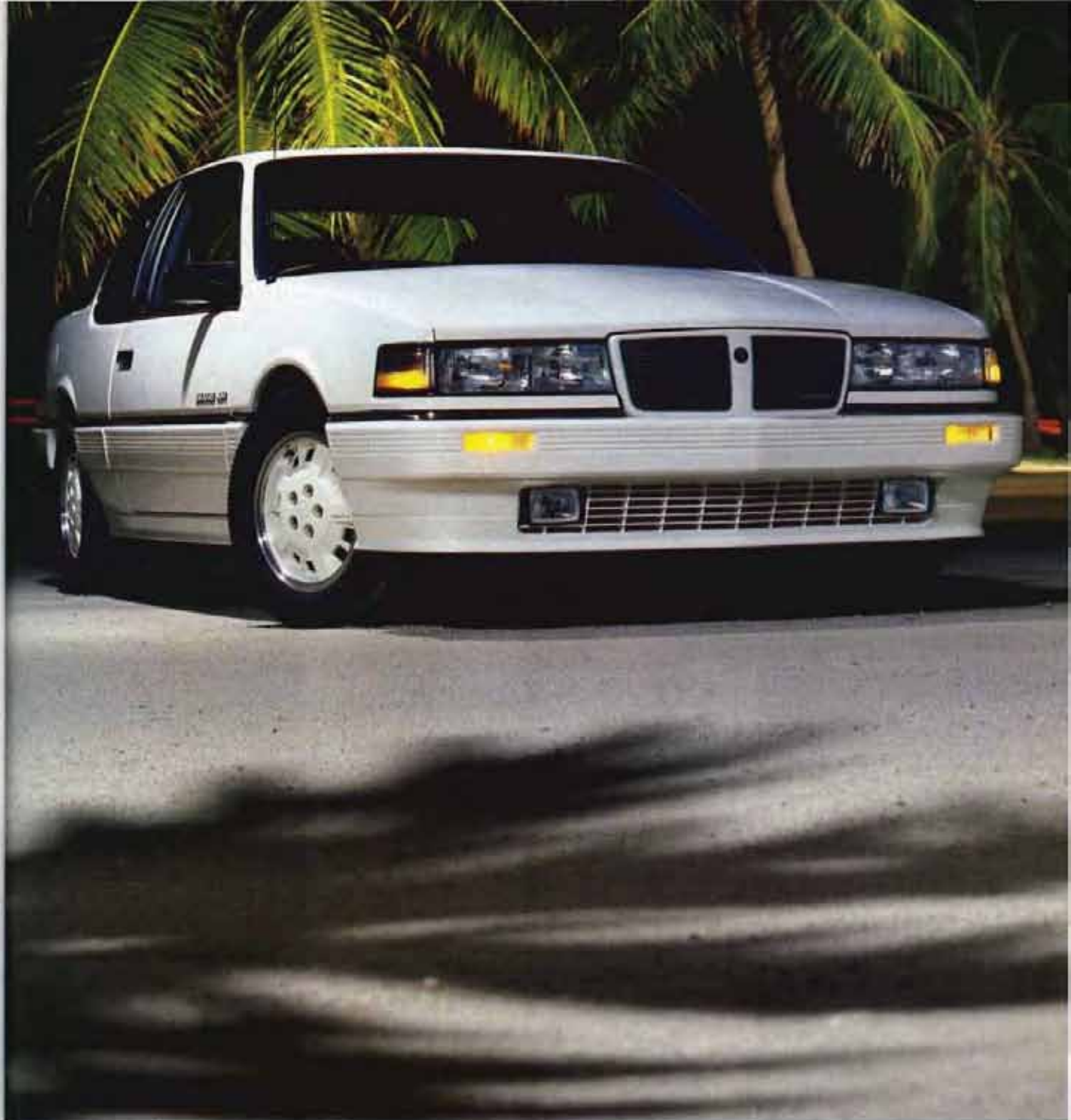
*BRAD PACE

(Costume Designer for *Gianni Schicchi* and *Martha*) is the acclaimed costume designer for the Portland Opera's recent productions of *Martha*, *Un Ballo in Maschera*, *Lucia di Lammermoor* and *The Bartered Bride*. Mr. Pace's additional operatic credits include supervision and construction of costumes for *La Traviata*, *Wuthering Heights*, *Die Fledermaus*, *La Fanciulla del West* and *Così fan tutte*.



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Artists

MARION PRATNICKI

(Zita in *Gianni Schicchi*) returns to Michigan Opera following her debut with the company as Marthe in *Faust* and Annina in *La Traviata*, 1983. Currently an Assistant Professor of Voice at Western Michigan University, Ms. Pratinicki has sung with the opera companies of Syracuse, Indianapolis, Rochester and Chautauqua in such repertory as *The Mikado*, *Faust*, *Otello* and *The Marriage of Figaro*.



*RENEE A. REED

(Artist Intern, 1985) joins Michigan Opera as a member of the Young Artist Apprentice Program. In this capacity, Ms. Reed, a soprano, will perform comprimario/chorus roles for the company's fall season productions of *Gianni Schicchi/Pagliacci*, *Martha* and *West Side Story*. Currently a senior at Dayton Ohio's Wright State University, Ms. Reed has performed in *Manon Lescaut*, *Ernani*, *Carmina* and *Elixir of Love*. For the Dayton Opera, she has sung the role of Berta in *The Barber of Seville* and Mme. Praskovia in *The Merry Widow* and is an active member of Dayton's Opera Funatics.

DAVID REILLY

(Artist Intern, 1985) joins Michigan Opera Theatre as a member of the Young Artist Apprentice Program. In this capacity, Mr. Reilly, a tenor, will perform comprimario/chorus roles in the company's fall season productions of *Gianni Schicchi/Pagliacci*, *Martha* and *West Side Story*. A graduate of the University of Wisconsin and Wayne State University's Hilberry Theatre, Mr. Reilly has enjoyed a diverse background in vocal performance, theatre, dance and scenic design. A recent member of MOT's *Aida* production, Mr. Reilly has performed in such productions as *The Mikado*, *Oklahoma* and *Kiss Me Kate*.



MARILYN RENNAGEL

(Lighting Designer for *West Side Story*) has served as the Staff Lighting Designer for Michigan Opera for the last seven years and has designed for Dallas Opera, Philadelphia Opera, Ft. Worth and Miami Opera. Most recently she designed the lighting for the AIDS Benefit at the Shubert Theatre in NYC and two productions at the Alliance Theatre in Atlanta. Ms. Rennagel's Broadway credits include *Woman Of The Year*, *Clothes For A Summer Hotel*, *Peter Allen - Up In One*, *Do Black Patent Leather Shoes Really Reflect Up?* and John Curry's *Ice Dancing*.

JOSEPH RESCIGNO

(Conductor for *Turandot*) is Artistic Advisor of the Florentine Opera of Milwaukee, as well as a frequent guest conductor of opera and symphony throughout the United States. Last season, Maestro Rescigno conducted *The Merry Widow* and *Aida* in Milwaukee, *L'italiana in Algeri* for Washington Opera, and in St. Louis, *The Barber of Seville* and the world premiere of Minoru Miki's *Joruri*. This year finds Maestro Rescigno at the NYC Opera for *La Fille du Regiment*, Milwaukee for *Rigoletto* and Seattle Opera for *Tosca*.



CHARSIE RANDOLPH

(Artist Intern, 1985) joins Michigan Opera as a member of the Young Artist Apprentice Program. In this capacity, Ms. Randolph, a soprano, will perform comprimario/chorus roles in the company's fall season productions of *Gianni Schicchi/Pagliacci*, *Martha* and *West Side Story*. Ms. Randolph was a resident artist with the North Carolina Opera in such operas as *Cinderella*, *The Pirates of Penzance*, *Faust* and *The Toy Shop*. Last season, Ms. Randolph was awarded the Christine Witter Award by the San Francisco Opera and performed the role of Nanelita in *Falstaff* for the Merola Opera Program.

*PAMELA SOUTH

(Lauretta in *Gianni Schicchi* and Nedda in *Pagliacci*) made her operatic debut in 1975 with the San Francisco Opera where she sang many principal roles. Her recent successes include a NYC Opera debut as Mimi in *La Boheme*, Pamina in *The Magic Flute* for Hawaii Opera, Opera/Omaha and Minnesota Opera and in the title role of *The Merry Widow* for the Colorado Opera. In 1983, Miss South sang Musetta opposite Placido Domingo in *La Boheme* for the Denver Opera. Miss South will sing opposite James McCracken in *Pagliacci* for the Portland Opera and Musetta for the Miami Opera.



*DIANA SOVIERO

(Lauretta in *Gianni Schicchi* and Nedda in *Pagliacci*) has been acclaimed throughout North America and Europe. She has made many important debuts including Ann Trulove in *The Fake's Progress* and Norina in *Don Pasquale* for the San Francisco Opera; Nedda in *Pagliacci* for Houston; Mimi in *La Boheme* for the Chicago Lyric; and, Liu in *Turandot* for Dallas Opera. Miss Soviero was highly praised for her *La Traviata* in Paris and her Liu opposite Dimitrova's *Turandot* in Vienna. In 1986 she sings Juliette for L'Opera de Montreal.

* denotes Michigan Opera Theatre debut

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Artists

*MARIA SPACAGNA

(Liu in *Turandot*) is considered one of today's leading lyric sopranos. Her extensive credits include *Gilda* in *Rigoletto* and *Liu* in *Turandot* for the NYC Opera, *Micaela* in *Carmen* for both the Portland and Dallas Operas, and *Madama Butterfly*, *Don Giovanni* and *L'Elisir d'Amore* for the Opera Theatre of St. Louis. For the Canadian Opera, Miss Spacagna recently sang *Liu* opposite Martina Arroyo's *Turandot*, *Mimi* in *La Bohème* and returns to Toronto this season as *Violetta* in *La Traviata*. Other highlights of her 1985/86 season include *Liu* in Portland, *Gilda* in Milwaukee and *Mimi* in Dallas.



*MAURICE STERN

(Canio in *Pagliacci*) is a dramatic tenor originally from NYC, currently residing in West Germany. Since 1980, Mr. Stern has been a frequent performer with the Deutsche Oper am Rhein in Dusseldorf and has garnered critical praise for his work in *Otello*, *Cavalleria Rusticana*, *Pagliacci*, *Lohengrin* and *Fidelio*. In 1984, Mr. Stern had a great success as *Calaf* in *Turandot* opposite Olivia Stapp, and recently debuted in *La Fanciulla del West* for both the Charleston and Italian Spoleto Festivals. Mr. Stern will appear as *Canio* for the Dayton Opera, Baltimore Opera and as *Otello* for L'Opera de Montreal.

*ALBERT TAKAZAUCKAS

(Stage Director for *Gianni Schicchi* and *Pagliacci*) won an Obie for his direction of David Mamet's acclaimed double bill *Sexual Perversity in Chicago* and *Duck Variations* at the St. Clements and Cherry Lane Theatre in NYC. His extensive Off-Broadway theatre credits include *Riff-Raff Revue* at the Theatre For The New City and, *Piano Bar* at the Chelsea Westside Theatre. His operatic engagements include *The Postman Always Rings Twice* for Ft. Worth, *Madama Butterfly* for Western Opera Theatre and a future *Tosca* for the Seattle Opera.



*CELESTE TAVERA

(Artist Intern, 1985) joins Michigan Opera Theatre as a member of the Young Artist Apprenticeship Program. In this capacity, Ms. Tavera, a soprano, will perform comprimario/chorus roles in the company's fall season productions of *Gianni Schicchi/Pagliacci*, *Martha* and *West Side Story*. A native of Orange County, CA, Ms. Tavera has been critically acclaimed for her performance with the Five Penny Opera in the title role of *Manon*, *The Merry Widow* and *Hansel and Gretel*. She has appeared with the Long Beach Opera in Christopher Alden's renowned *The Coronation of Poppa*.

MICHAEL VAN ENGEN

(Lord Tristram in *Martha*) is a native of Iowa and a graduate of the Cincinnati Conservatory of Music. Mr. van Engen, a bass-baritone, is a former member of the 1980 Michigan Opera Apprentices Program and a recent member of the Cincinnati Opera Ensemble Company. He has sung with the Santa Fe Opera, the San Francisco Opera Merola Program, Western Opera Theatre, Dayton Opera, Pittsburgh Opera and has appeared regularly with the Cincinnati Opera. Mr. van Engen is the recipient of the prestigious National Norman Treigle Memorial Scholarship given by the NYC Opera.



*ERNESTO VERONELLI

(*Calaf* in *Turandot*) makes his North American role debut in Detroit as *Calaf*. He has performed to great success throughout the principal European opera houses including La Scala, Parma, Covent Garden, Vienna, Cologne and Stuttgart. His acclaimed tenor repertory includes *Turandot* opposite Ghena Dimitrova and Eva Marton, and *Cavaradossi* in *Tosca* opposite Dame Kiri Te Kanawa for the Paris Opera telecast. This season Mr. Veronelli will make his Met debut in *Pagliacci* and will sing *Radames* opposite Leona Mitchell's *Aida* for both the Canadian Opera and the 1985 Met touring production.

JON FREDRIC WEST

(*Calaf* in *Turandot*) returns to Michigan Opera following his performance with the company in the 1979 *Pagliacci* and in the 1981 *Tosca*. A native of Dayton, Ohio, Mr. West successfully debuted with La Scala in 1983 as *Canio* in *Pagliacci*, a role he repeated with the NYC Opera as well as the roles of *Calaf*, *Don Jose* and *Cavaradossi*. He has recently performed the title role in *Samson et Dalila* for the Connecticut Opera and has performed with the opera companies of Houston, St. Louis, Miami, Frankfurt, Bogota and the Scottish Opera.

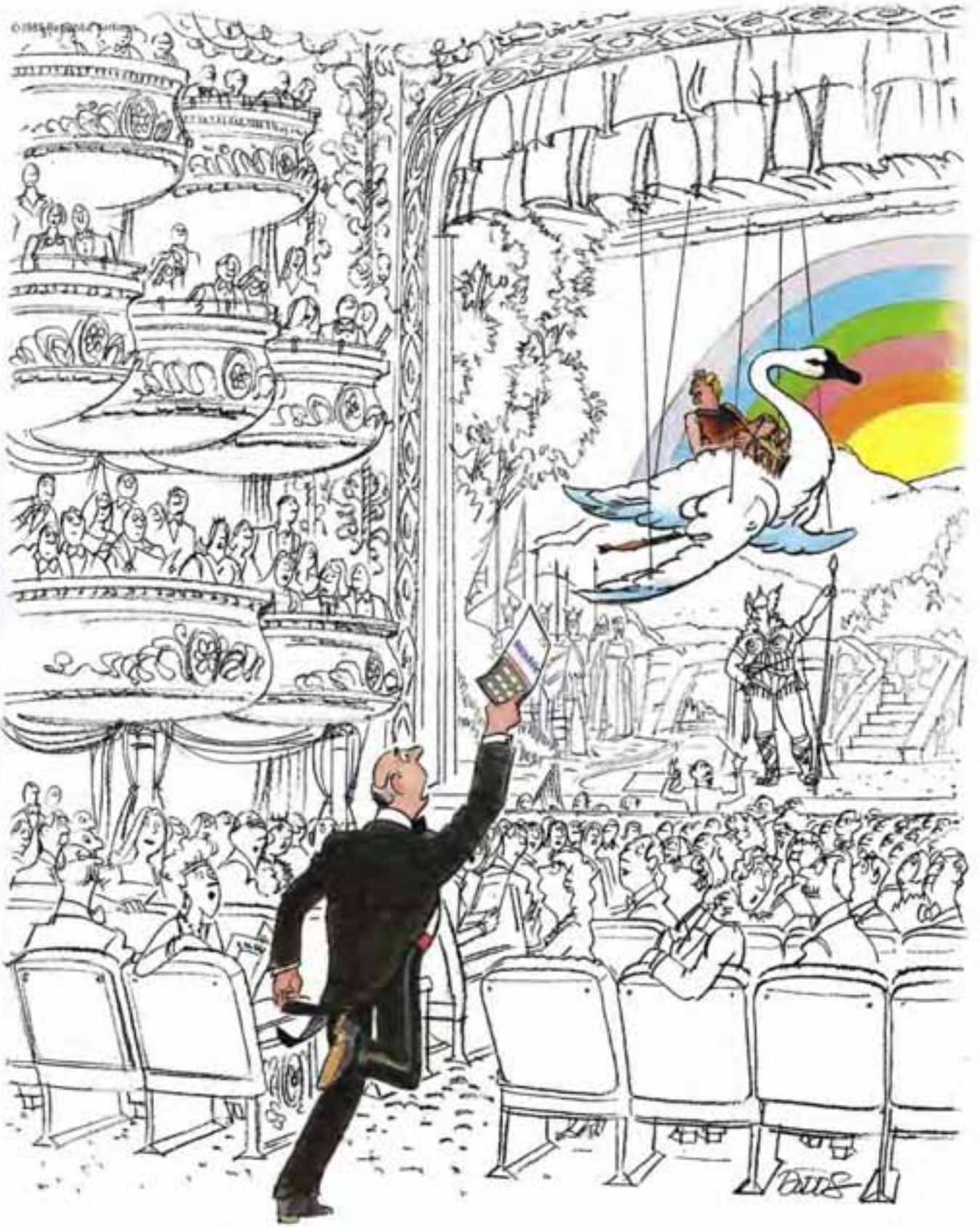


*PETER WEST

(Lighting Designer for *Martha*) is a transplanted New Yorker living in the Pacific Northwest, where for the past twelve years he has designed lighting for theatre, dance and opera. His recent credits with the Portland Operas include *Carmen* and *Martha* and a future engagement with *The Marriage of Figaro*. His dance credits include extensive work with the post-modern Portland Dance Theatre as well as the lighting design for the Pacific Ballet Theatre's *Nutcracker* and *Coppelia*.

We regret that we were unable to print all artist profiles due to publication deadline.

* denotes Michigan Opera Theatre debut



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Young Artists Apprentice Program

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

Apprentices participate directly and fully in all productions. When not engaged in singing supporting roles or acting as covers for major roles, singers attend master classes with the current conductor, director, or expert in another facet of opera. An additional aspect of their busy schedules is weekly classes in movement, drama, make-up, diction, and individual coachings. Production apprentices have the opportunity to perform valuable functions as assistants to established professionals in the fields of stage management, coach/accompanying, wigs and make-up, costuming, technical theatre, and arts administration.

Interns in all categories experience a veritable 'immersion in opera' experience. In retrospect, many former apprentices regard this as one of the most valuable aspects of the program.

Since its inception, MOT has been committed to the development of young American talent, and recognizes with pride those apprentices who have gone on to establish careers in the field. Three alumni of the program, all native to Michigan, have gone on to garner coveted awards from prestigious national competitions as well as continued progress in their careers.

David Parsons, Kathleen Segar, and Claritha Buggs have demonstrated a talent, dedication to the art form, and pursuit of excellence, causing them to be recognized as outstanding artists of the future.

In addition, the Michigan Opera Theatre staff now includes eleven former interns, including the present di-

rectors of Productions and Sales, the Wig and Make-Up Master, the Chorus Master, and the Props Master!

Michigan Opera Theatre is steadfastly seeking to provide opportunities for emerging talent. The list of now prominent artists who made their debut or had an early start with MOT is impressive: Carmen Balthrop, Kathleen Battle, Rockwell Blake, Maria Ewing, Wilhelmenia Fernandez, Catherine Malfitano, Leona Mitchell, Neil Shicoff, and Victoria Vergara, among others.

ARTISTS, FALL 1985

Beryl Anthony Henderson
New York, New York
Tenor

Martin Lewis
Stevens Point, Wisconsin
Baritone

Renee Reed
Dayton, Ohio
Soprano

David W. Reilly
Detroit, Michigan
Tenor

Charsie Randolph Sawyer
Kentwood, Michigan
Soprano

Celeste Tavera
Orange County, California
Soprano

Lawrence Adams
New York, New York
Baritone

Production Interns

Lori Lundquist,
Taylors Falls, Minnesota
Technical

Scott Fields
Huntington, Indiana
Production Staff

T.J. Wilcock
Payson, Utah
Costuming

Cheryl Poteet
Taylor, Michigan
Costuming

Sheryl Turner
Detroit, Michigan
Wigs and Make-Up

Nancy Lynn Rice
New York, New York
Music

Steven Siegelman
Berkeley, California
Technical

Cathy Kubel
Huntington, Indiana
Stage Management

Raymond Fisher
Bridgeport, Connecticut
Stage Management

David Bruce Freiman
Ann Arbor, Michigan
Stage Direction

Judy Barrett
Dearborn, Michigan
Technical

Robert C. Nunez
Dubuque, Iowa
Production Staff

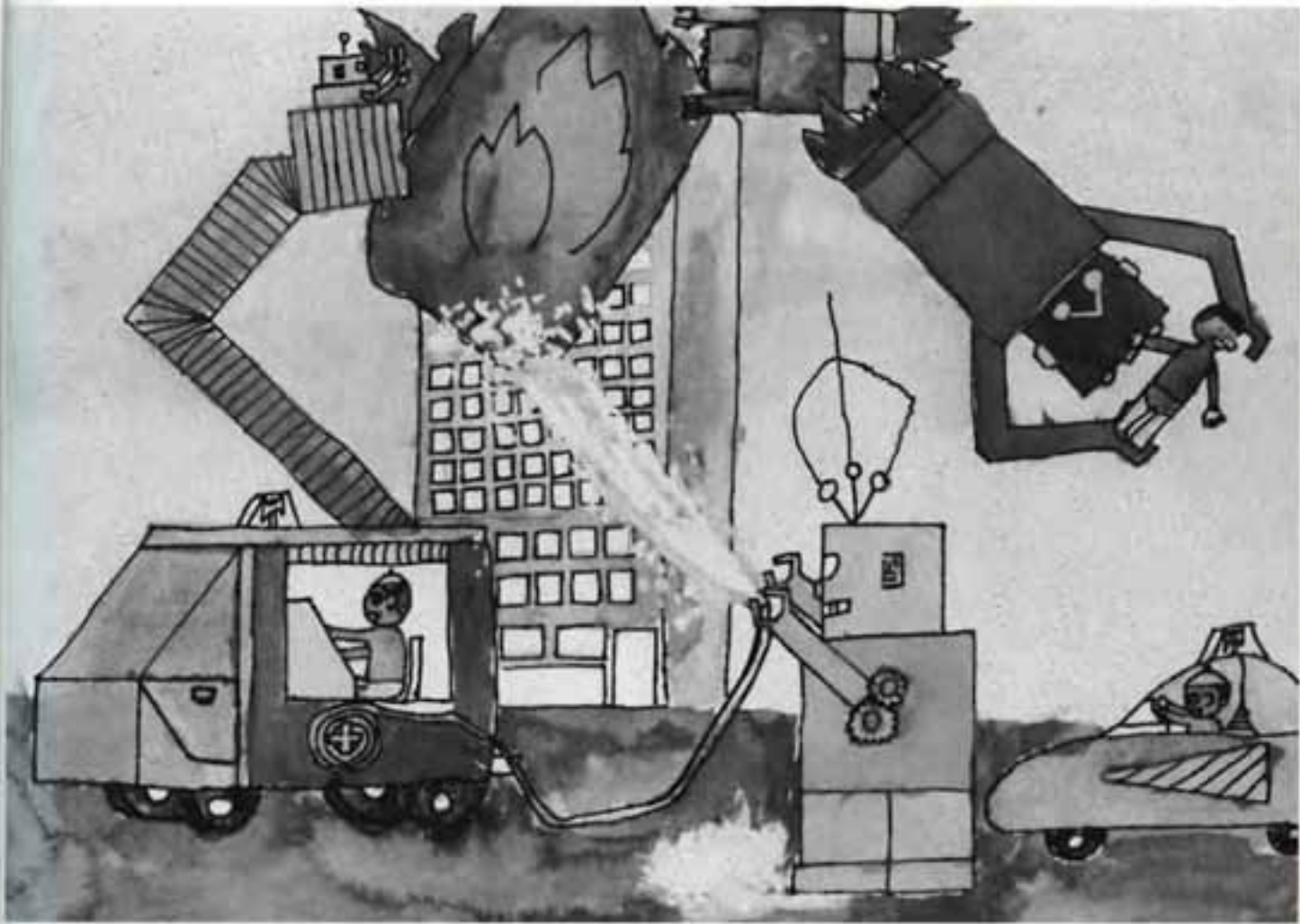
FUNDING FOR THE YOUNG ARTISTS APPRENTICE PROGRAM

Detroit Grand Opera Association
Francis Robinson Professional Engagement Award (Awarded to Sharon Bennett, Soprano)

Rose Cooper Memorial Apprentice Award (Awarded to Celeste Tavera, Soprano)

David L. Gamble Apprentice Award (Awarded to Charsie Randolph Sawyer, Soprano)

Michigan Foundation for the Arts Apprentice Award (Awarded to David Reilly, Tenor)



By Kentaro Matsumoto, Age 7, Tokyo, Japan
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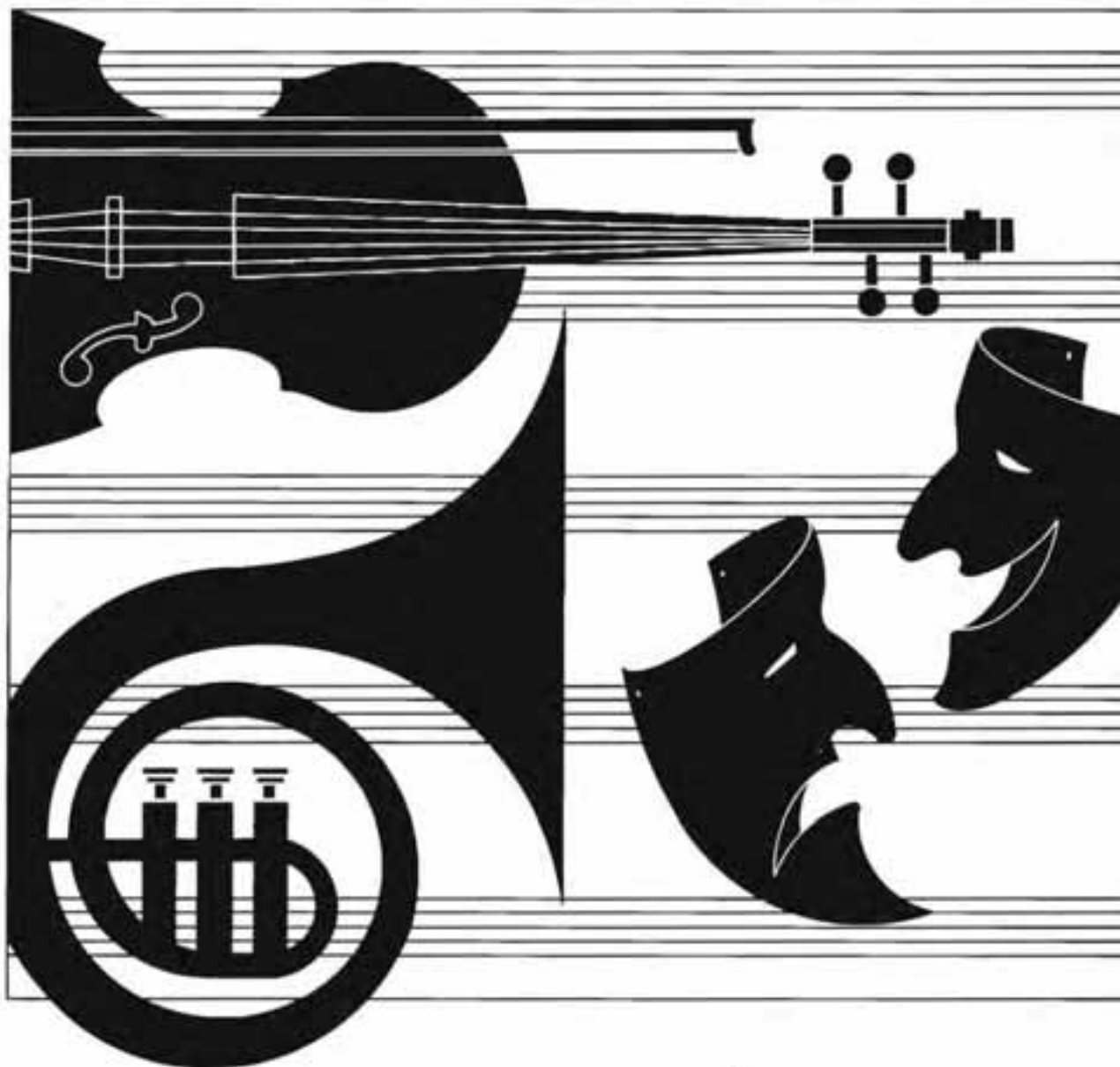
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Giacomo Puccini's

Gianni Schicchi

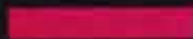
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The original

Comedy in 1 act
Music by Gioacchino Rossini
Libretto by Cesare Storti
English translation by
Anne and Howard Green
First performed
December 1825

THE CAST

Zina, "Old Woman"
MARION P...
La Ciesca, A...
RENEE RE...
Marco, Simo...
MARTIN I...
Rinuccio, Za...
DON BERN...
Simone, Bus...
THOMAS R...
Nella, Ghera...
CELESTE T...
Gherardo, E...
BERYL HE...
Betto, Bus...
LAWRENCE...
Gherardino,
KATIE O'S...
Gianni Schi...
FRANK GU...

Gianni Schicchi



The original *Gianni Schicchi* cast and set of the 1918 world premiere.

Photo courtesy of Metropolitan Opera Archives

Comedy in one act

Music by Giacomo Puccini

Libretto by Giovacchino Forzano

English translation by
Anne and Herbert Grossman

First performance: New York City
December 14, 1918

THE CAST

Zita, "Old Woman," *Buoso's cousin*
MARION PRATNICKI

La Ciesca, *Marco's wife*
RENEE REED

Marco, *Simone's son*
MARTIN LEWIS

Rinuccio, *Zita's nephew*
DON BERNARDINI

Simone, *Buoso's cousin*
THOMAS HAMMONS

Nella, *Gherardo's wife*
CELESTE TAVERA

Gherardo, *Buoso's nephew*
BERYL HENDERSON

Betto, *Buoso's brother-in-law*
LAWRENCE ADAMS

Gherardino, *Gherardo's child*
KATIE O'SHAUGHNESSEY

Gianni Schicchi, *a peasant*
FRANK GUARRERA

Lauretta, *Gianni Schicchi's daughter*
DIANA SOVIERO,

October 11, 13 and 19
PAMELA SOUTH,
October 12, 16m and 18

Master Spinelloccio, *Physician*
DAVID W. REILLY

Amantio di Nicolao, *Notary*
DAVID LUDWIG

Pinellino, *Shoemaker*
RODERICK REESE

Guccio, *Dyer*
DAVID PODULKA

Conductor
MARK FLINT

Stage Director
ALBERT TAKAZAUCKAS

Lighting Designer
MICHAEL BAUMGARTEN

Set Designer
PETER DEAN BECK

Costumes courtesy of Portland Opera
Association, designed by
BRAD PACE

Wig and Make-up Designer
REBECCA WATSON

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Synopsis

Setting: Florence, 1299

Grasping relatives of the wealthy Buoso Donati gather at his deathbed to mourn his passing and investigate his bequests. Rumor has it that the old man has left nearly everything to a monastery, but if his will has not been filed there is still hope for the relatives, who begin a frantic search for the document. Young Rinuccio suggests that his sweetheart's father, Gianni Schicchi, a shrewd selfmade man, can help them: his resourceful peasant stock will be the salvation of Florence, which the young man likens to a tree in flower (*Our Florence is a proud and ancient city*). While Schicchi has been sent for, the will has been located and read by Simone who confirms his greedy clan's worst fears: Buoso's entire fortune has been bequeathed to the monks. Gianni Schicchi now appears with his daughter Lauretta. Disgusted by the hypocrisy and avarice he finds, he starts to leave but softens when Lauretta begs for permission to marry Rinuccio (*O my beloved daddy*).

Reading the will, Schicchi first asserts that nothing can be done, but



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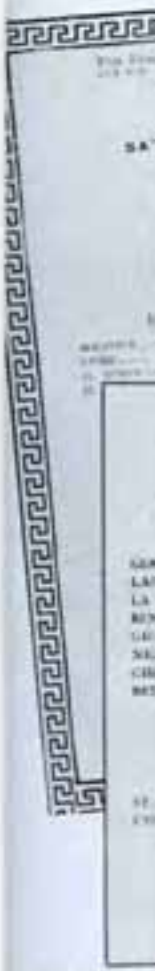
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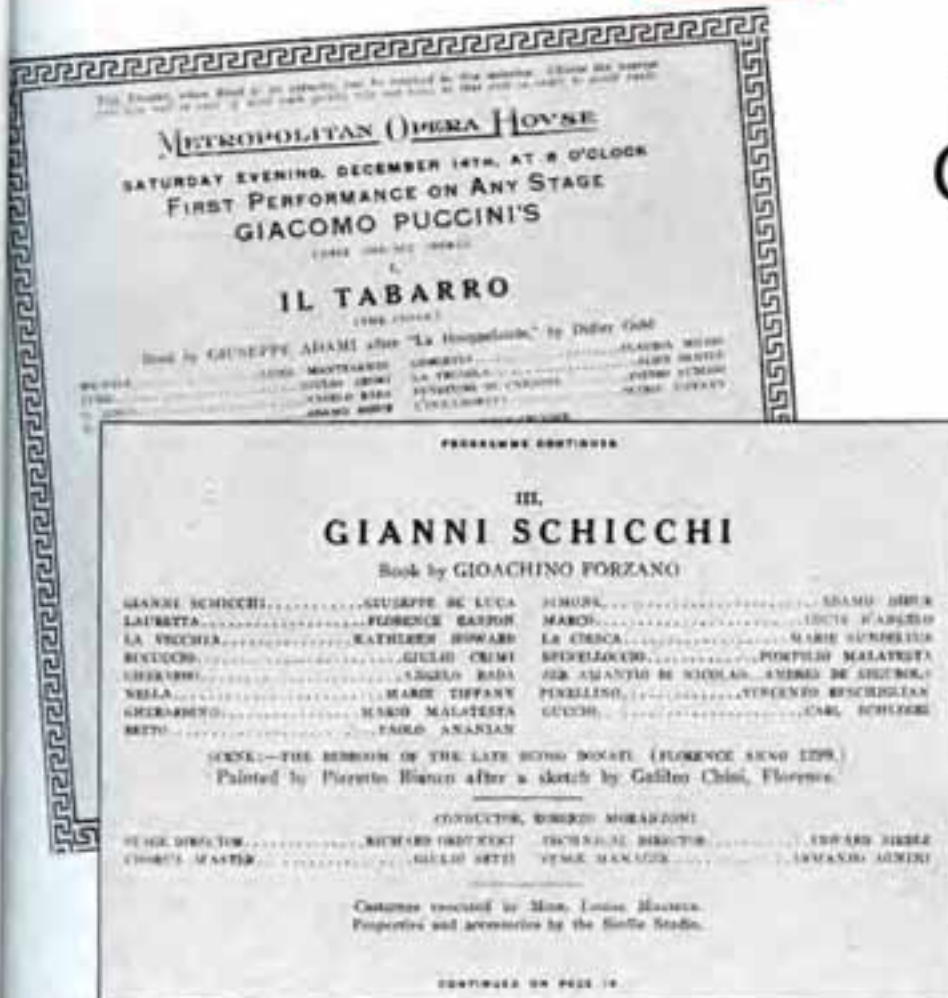


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Gianni Schicchi

The Creation of Gianni Schicchi



The original cast program of *Gianni Schicchi*, 1918.

courtesy of Metropolitan Opera Archives

then conceives of a plan to impersonate the dead man himself. Lauretta is sent from the room while the body is removed from the bed. When the doctor pays a call, he is convinced by Schicchi's imitation of Buoso that the patient is better. Now Schicchi tells the others to send for the notary; donning Buoso's nightshirt and cap, he promises to dictate a new will. The relatives are overjoyed, until they hear the tolling of the death knell. The jig is up, apparently, but it turns out the bell tolls not for Buoso but for the mayor's major-domo. Their greedy hopes renewed, the relatives murmur a delighted *requiescat in pace* and get down to the business of bribing Schicchi to leave them the choicest items. He agrees but warns them they are all accomplices and that the penalty for a

fraud is the loss of a hand and exile from Florence (*Farewell, Florence*).

When the notary arrives with witnesses, Schicchi bequeaths some small property to the relatives but reserves the best of it for "his devoted friend, Gianni Schicchi." The notary is hardly out of the door when the enraged family falls on Schicchi and pillages the house while he chases them out. The lovers Rinuccio and Lauretta, revealed on the terrace gazing rapturously out at the city, are happy. Schicchi asks the audience whether he was not justified in tricking the relatives and condemning his own soul (a reference to the appearance of his name in Dante's *DIVINE COMEDY*) for the sake of the young lovers. He asks for applause and interprets it as a verdict of "not guilty."

Courtesy of OPERA NEWS

The germ idea for Puccini's opera *Gianni Schicchi* was taken from the briefest of references to the Florentine rogue of that name in Canto XXX of Dante's *Inferno*. The excellent libretto was explained and worked up for the composer by that gifted playwright-cum-producer Gioacchino Forzano. In his invaluable study of Puccini, Dr. Mosco Carner states that it is a matter of doubt as to which of the two — composer or poet — first had the idea of amplifying a libretto from this source. The work was completed in April 1918 and first produced at the Metropolitan Opera House in New York on December 14 of the same year.

While based on a fundamentally macabre theme, *Gianni Schicchi* is Puccini's only opera devoted in its entirety to a comic subject, though, in his more dramatic works he shows, by many deft touches, how delightfully he can handle comedy. Gianni Schicchi was an historical personage. He was a member of the Cavalcanti family, originally of peasant extraction. According to one version, the story goes that he offered to impersonate Buoso Donati at the request of the latter's son Simone, who feared that his father might have left a substantial part of his ill-gotten gains to the church, when he undertook to dictate a will in accordance with Simone's wishes, for which service he was to receive as his reward a very beautiful and much-coveted mare. According to another version, he himself it was who bequeathed himself the mare, along with a handsome legacy. This latter version is the one adopted, adapted and elaborated by Forzano and Puccini.

The poet Dante, from whose slight and slighting reference to the genial scoundrel the germ of the idea for the opera originated, held the peasant classes in general and all *nouveaux*

Gianni Schicchi

riches in particular in the greatest contempt. His sympathies lay very naturally with the Donatis, whereas it is made amply clear by the context and slant of the libretto in which direction lay those of Forzano and Puccini. The reference to the Ghibellines in Schicchi's little ditty *Addio Firenze* appears somewhat mystifying until one remembers that, in the prolonged struggle between Guelph and Ghibelline which rent the length and breath of Italy during the Middle Ages, the latter were expelled from Florence for good and all in 1267. Dante, a supporter of the Ghibellines, suffered exile.

Other points which may need some clarification are as follows.

Fiesole, built on an eminence from whence a breath-takingly beautiful panoramic view of Florence may be had, where Rinuccio and Lauretta first declared their mutual affection, is now a mere suburb of Florence, but at one time was an important Etruscan settlement which dominated the entire countryside, till ousted from this proud position by its rapidly expanding neighbour-city. The Ponte Vecchio, celebrated bridge spanning the Arno upon which river Florence is situated, was the centre of the goldsmith's craft and is lined on either side by tiny jewellers' shops, so that one is tempted to wonder why Lauretta felt impelled to go so far afield as Porta Rossa to buy 'the ring'. The Piazza della Signoria was the political centre of Florence, whilst in the Piazza Santa Croce stands the largest and most beautiful of the Franciscan churches, reputed to have been built by Arnolfo di Cambio. Prato, Empoli and so on, where Buoso Donati had his extensive holdings, are, of course, places in the environs of Florence, some of them still noted today.

The second half of the 13th century was a period of tremendous expansion both artistically and materially — Florence, for instance, became the banking centre of Italy — and men of talent of every description flocked to the city. Rinuccio alludes to some of them in his aria *Firenze è un albero fiorito* — Arnolfo di Cambio, from



Giuseppe de Luca as Gianni Schicchi in the 1918 world premiere.

Photo courtesy of Metropolitan Opera Archives

Colle Val D'Elsa, the architect who designed Florence Cathedral built around the old Church of Santa Reparata, to which foundation Buoso Donati had willed the bulk of his fortune, the great painter Giotto, reputed to be a native of Colle in the fertile Mugello valley, and the celebrated and powerful family of Florentine bankers, Medici.

The main characters of the opera are based upon the stock characters of the *Commedia dell'Arte*, with which they can easily be matched up, while two other such — the Spanish Captain and his Blackamoor — are mentioned during the scene of false alarm when, hearing the tolling of a bell, the dismayed relatives fancy the news of Buoso's

death has leaked out prematurely. Thus the action is seen to derive from the mainstream of Italian comedy and adhere to its traditional conventions.

The brilliant, sparkling and audaciously witty score which accompanies this outrageous farce is very different from any other of Puccini's. With the solitary exception of Lauretta's *o mio babbino caro*, gone are the melting lusciously-orchestrated tunes to be replaced by pungent fragmentary themes and motives which crop up throughout the entire course of the droll and caustic intrigue, wherever and whenever called for, with suitable rib-tickling allusiveness.

—Courtesy of Peggie Cochran

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players
MAURICE ST

Beppe, a mem
DON BERNAR

Nedda, Canio's
DIANA SOVIE
October 11, 15
PAMELA SOU
October 12, 16

Silvio, a villag
NICHOLAS K

Conductor
MARK FLINT

Stage Director
ALBERT TAK

Lighting Design
MICHAEL BA

Set Designer
PETER DEAN

Wig and Make
REBECCA W

Chorus Master
SUZANNE AG

Sung in Italia

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The Titles fo
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by Philip K

I Pagliacci

Lyric Drama in two acts

Words and Lyrics by Ruggiero
Leoncavallo

First performance: Milan
May 21, 1892

THE CAST

Tonio, a member of the troupe of strolling
players

CHARLES LONG

Canio, head of a troupe of strolling
players

MAURICE STERN

Beppe, a member of the troupe

DON BERNARDINI

Nedda, Canio's wife

DIANA SOVIERO,

October 11, 13 and 19

PAMELA SOUTH,

October 12, 16m and 18

Silvio, a villager

NICHOLAS KAROUSATOS

Conductor

MARK FLINT

Stage Director

ALBERT TAKAZAUCKAS

Lighting Designer

MICHAEL BAUMGARTEN

Set Designer

PETER DEAN BECK

Wig and Make-up Designer

REBECCA WATSON

Chorus Master

SUZANNE ACTON

Sung in Italian with English Surtitles

Through a generous gift, the opening night performance of *Gianni Schicchi* and *I Pagliacci* is sponsored by ANR PIPELINE Company.

The Titles for *I Pagliacci* are courtesy of the Portland Opera Association SUPERTEXT, Portland, Oregon. Titles written by Philip Kelsey.



Jon Fredric West in Michigan Opera Theatre's 1979 production of *I Pagliacci*

Synopsis

Setting: Outside Montalto, Calabria, in southern Italy, late 1930's.

PROLOGUE: The hunchback Tonio, dressed as the clown Taddeo from commedia dell'arte, steps before the curtain to address the audience (*Sì, puo?*). The author of the drama, he says, wanted to revive the traditional masks and costumes, but with a difference. Instead of the commedia dell-

arte tradition — *it's only a play, we're only acting* — the author and actors want to show that those onstage are human beings of flesh and blood. Do not be deceived by our costumes, says Tonio: underneath we are flesh and blood like you, and the play we bring you offers a *slice of life*.

ACT I. Excited villagers mill around as a small theatrical road company arrives at the outskirts of their Calabrian town. Canio, head of the troupe, describes that night's offering (*Un grande*

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I Pagliacci

spettacolo), and when someone jokingly suggests that the hunchbacked Tonio is secretly courting his wife, Canio warns that he will tolerate no flirting with Nedda (*Un tal gioco*).

Vesper bells call the women to church and the men to the tavern, leaving Nedda alone. Disturbed by her husband's suspicious glances, she envies the freedom of the birds soaring overhead (*Stridono lassu*). Tonio appears and tries to make love to her, but she laughs at him. Enraged, he reaches for her, and she lashes out with a whip, getting rid of him but inspiring an oath of vengeance.

Nedda, in fact, does have a lover — Silvio, who now appears and persuades her to run away with him at midnight. But Tonio, who has seen them, hurries off to tell Canio. Shortly the jealous husband bursts in on the guilty pair; Nedda stops Canio from following Silvio, who has escaped. To Tonio's glee, Canio demands that Nedda tell who her lover is. When the raging Canio pulls out a dagger, Beppe, another member of the troupe, grabs his arm, reminding him that they have a show to give. It is time to put on their costumes, and Canio alone muses bitterly that a clown's face cannot mask his heartbreak, (*Vesti la giubba*).

ACT II. The villagers, Silvio among them, assemble to see the evening's play, "Pagliaccio and Columbine." In the absence of her husband Pagliaccio (played by Canio), Columbine (Nedda) is serenaded by her lover Harlequin (Beppe), who dismisses her buffoonish servant Taddeo (Tonio).

The two sweethearts dine together and plot to poison Pagliaccio, who soon arrives; Harlequin slips out the window. With pointed malice, Taddeo assures Pagliaccio of his wife's innocence, firing Canio's real life jealousy. Forgetting the play, he demands that Nedda tell him her lover's name and says that he is no longer the character Pagliaccio (*No, Pagliaccio non son*). The audience cheers Canio's "acting" as he denounces his wife for her betrayal. Nedda asks why he does not send her away then, and he replies that he will not give her up. Nedda finally defies her

husband openly, enraging him further. Tonio stops Beppe from interfering, but when Silvio (in the audience) sees Canio grab a knife from under the table, he rushes forward to protect Nedda, drawing his own dagger. As Nedda tries to escape, Canio stabs her and when Silvio runs to her side, he

stabs Silvio as well. Horrified by the double murder, the villagers seize Canio who ironically tells the audience, *the comedy is ended*.

— Courtesy of Opera News and John W. Freeman

Ruggiero Leoncavallo



In Leoncavallo's case, the perpetrator of the *crime passionelle*, after having served his prison term, was taken to see the opera.

Born in Naples, Leoncavallo was a few years older than Mascagni and one year older than the most famous of the verists, Giacomo Puccini. Except for the great and unexpected success of *Pagliacci*, Leoncavallo's career was a series of failures. Earning his living as a café pianist in his youth, he traveled extensively. Under the spell of Wagner's epic ideas, he planned a giant trilogy called *Crepusculum*, drawn from Italian Renaissance history, but completed only the first part. Of his numerous operas, the most interesting were *La Bobème* — 1897, which suffered in comparison with Puccini's version, and *Zazà* (1900), an attractive lighter work that served as a vehicle for Geraldine Farrar's farewell to the Metropolitan Opera.

Apologists for Leoncavallo attribute his neglect in part to the fact that he chose the wrong publisher — Sonzogno, instead of the influential Ricordi — and in part to the relative earliness of his death (1919), which marked the end of this stipend that the Italian government paid to theaters presenting operas by living composers. The durable popularity of *Pagliacci*, however, would be the envy of any composer. Its most famous exponent, Enrico Caruso, sang the role of Canio eighty-three times at the Met and forty-three on tour, and his best-selling Victor record of *Vesti la giubba* resounded on thousands of phonographs around the world.

Fate has bracketed two competitors, Pietro Mascagni and Ruggiero Leoncavallo, as standard-bearers of the verismo (realism) movement, because their two short operas *Cavalleria Rusticana* and *Pagliacci* were conceived around the same time and today are usually performed as a double bill. Verismo actually had its roots in Verdi's *Rigoletto*, Bizet's *Carmen*, and Ponchielli's *La Gioconda*; what made verismo seem so novel was the brevity and topicality of the Mascagni/Leoncavallo operas, both of which are on contemporary, local subjects. Whereas Mascagni based *Cavalleria* on a popular short story that also became a play, Leoncavallo for *Pagliacci* chose a trial over which his magistrate father had presided. Both operas revolved around love triangles in which a jealous husband kills his wife's lover.

I Pagliacci

The Verismo Movement and Leoncavallo

By Joseph Kestner

On May 19, 1890, a young man in Rome wrote to his father, "I feel as though I'm losing my mind. It was really overwhelming." The young man was Pietro Mascagni. Two nights before, at the Teatro Costanzi, he had started a revolution. Though Italy had endured a major political upheaval, the Risorgimento, during the nineteenth century under Garibaldi and Mazzini, it took the first performance of *Cavalleria Rusticana* to revolutionize opera. Mascagni's sixty curtain calls would echo, damningly for him, the remainder of his life. Verismo had arrived.

While *Cavalleria Rusticana* was enjoying its unprecedented success, another struggling Italian composer was in great frustration. Ruggiero Leoncavallo, commissioned to compose a trilogy on the Italian Renaissance by the publisher Ricordi, produced *I Medici*, only to have it rejected by Ricordi as too costly for performance. Irritated at Ricordi and inspired by the fact that Ricordi's rival Sonzogno had sponsored *Cavalleria Rusticana*, Leoncavallo in four months composed *Pagliacci*, which Sonzogno accepted. It was mounted in triumph on May 21, 1892, at the Teatro dal Verme, Milan, conducted by Toscanini.

Corresponding to the statements by the Goncourts, Zola and Verga, Leoncavallo gave verismo opera its manifesto in the prologue to *Pagliacci*, following the suggestion of the first Tonio, Victor Maurel. Much influenced by Wagner, in the prelude Leoncavallo establishes four themes — those of the players, of Canio's despair, of love and of suspicion — before Tonio emerges from behind the curtain to address the audience. One recognizes immediately how similar and yet how different are Mascagni and Leoncavallo: the siciliana in *Cavalleria Rusticana* is sung with the curtain down; in *Pagliacci* the prologue breaches the space between



Enrico Caruso as Canio in *I Pagliacci*

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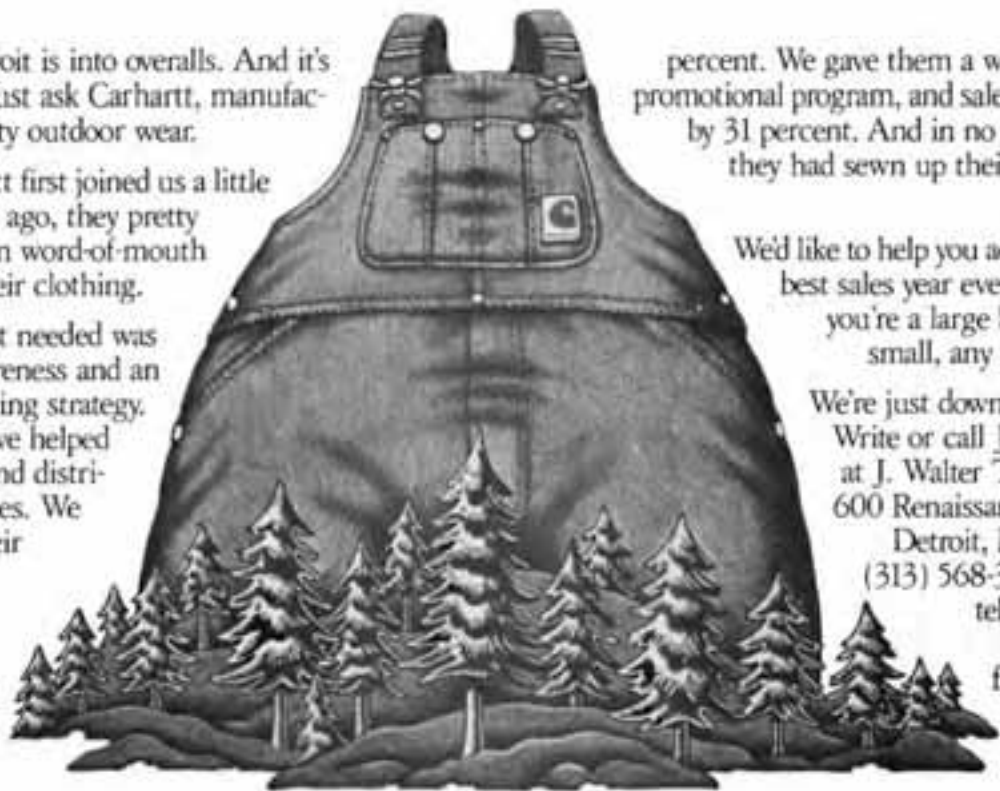
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I Pagliacci

audience and stage, a daring strategy, to enforce the idea that life and art are identical. Leoncavallo titles his opera *Pagliacci* to provide a documentary universal reference, that all mankind are "players." Mascagni, on the other hand, with the title *Cavalleria Rusticana*, describes and interprets rather than documents the action of his opera. Both the prologue and the *siciliana*, nevertheless, have the veristic spontaneity of Verga, intruding into their preludes. This spontaneity is reinforced by confining the action to two holidays, Easter in *Cavalleria* and the Assumption of the Virgin, August 15, in *Pagliacci*.

Costumed as Taddeo for the forthcoming *commedia dell'arte*, Tonio in the prologue declares, "The author has taken a slice of life . . . The artist is a man and writes for men — and he tells the truth." Several words recurring in the prologue, particularly "spasimi" (griefs), "vedrete" (you'll see) and "uomini" (mankind), stress Tonio's — and Leoncavallo's — idea that the stage and life are not separate. The music, he declares, originated "un giorno" (one day), an expression connoting the spontaneous nature of life, the occurrence of the opera on a single day, and especially, the fact that such events happen every day. That life and the stage are one is emphasized by Leoncavallo's brilliant idea of having Nedda's lover, Silvio, be not a part of the troupe but one of the village spectators.

Leoncavallo had not only the illusion of reality but actuality itself on his side when he composed *Pagliacci*. After the performance of *Pagliacci*, Catulle Mendès charged that Leoncavallo had plagiarized from his drama *La Femme de Tabarin* (1887), involving a murder by a man playing a role on the stage. In 1874, however, Paul Ferrier had produced his own *Tabarin*. Leoncavallo noted, in a response to these charges in 1894, that the idea of a man in stage character committing murder was quite old, dating as far back as *Drama Nuevo* by the Spanish writer Estabenez earlier in the century. In this same letter to Sonzogno, furthermore, Leoncavallo re-

vealed, "In my childhood, while my father was a judge at Montalto in Calabria (the scene of the opera), a jealous player killed his wife after the performance." At the trial, presided over by his father, young Leoncavallo had heard the enraged husband declare, "I repent nothing! If I had to do it over again, I'd do it again!" Those words he never forgot. The murderer in fact offered to defend Leoncavallo

Leoncavallo titles his opera *Pagliacci* to provide a documentary universal reference, that all mankind are "players."

if Mendès pressed his accusation. Verga's story "The Mystery Play," moreover, recounts how Nanni killed Venera's lover Cola, with whom she fell in love while he was performing in a play during Easter. The fact that Leoncavallo knew of one actual murder gave him the impetus to compose the prologue to *Pagliacci*.

It is from the prologue that the tension of *Pagliacci* emerges. In his address to the villagers ("Un tal gioco"), Canio declares, "The stage and life are not the same thing." This assertion, clearly made in ignorance, shows how far Canio is from the brutal truth revealed in the prologue. His "Vesti la giubba," therefore, has unbearable power, because a masker, and actor, has been unmasked — about life. Leoncavallo makes this particularly evident in Canio's repetition of words from the prologue, "uom," "singhiozzo" (sob) and "spasimo." His confused identity from "Tu se' Pagliaccio" to "No, Pagliaccio non son" exposes the terrifying similarity between the stage and life. The original score and Leoncavallo's widow attest that the final line of *Pagliacci*, "La commedia è finita!" was to be sung, not spoken, by Tonio, ending the opera as he began it. When uttered by Canio, however, its bitter truth is revealed. In fact *Pagliacci* uses the ancient comedic

characters of the *alazon* (braggart, Canio) and the *etron* (ironist, Tonio) to subvert comedy itself: life is not what it seems.

The contrasts between *Cavalleria Rusticana* and *Pagliacci* indicate that the term *verismo* is relative and arbitrary. Veristic operas ultimately are a created, not a representational truth. Puccini, even in *Il Tabarro*, never used street or regional language and was never attracted to genuine *paesani*. Mascagni rarely dealt with Italian subjects, and few *verismo* operas ever had their setting in Italy or among the lower classes. It is true that *verismo* cornerstones like *La Bohème*, *Tosca*, *Adriana Lecouvreur* and *Andrea Chénier* depict artist figures ruined by sordid life, but their contexts scarcely correspond to the *paesanism* of *Cavalleria* or *Pagliacci*.

"I found your successor in your predecessor, Verdi," Hans von Bülow once remarked to Mascagni. From the perspective of the twentieth century, one realizes that the revolution inspired by *Cavalleria Rusticana* and *Pagliacci* had marked antecedents. From *Rigoletto* came the idea of the "jester jested" in *Pagliacci*; atmospheric music and a romanticized "low life" appear in *Carmen*; *Cavalleria Rusticana* with its impassioned passage recalls *Il Trovatore* and in its local color even *Aida*. Opera in modern dress had already taken place with *La Traviata*, while the exchanges between Canio and Tonio in *Pagliacci* parallel in *Otello*.

"It is a pity I wrote *Cavalleria* first. I was crowned before I became king." So confessed Mascagni later in life. But the revolution he initiated remains one landmark of the transition from the nineteenth to the twentieth century, with *La Bohème*, *Il Tabarro*, *Andrea Chénier*, *Tiefstand*, *Louise*, even *Wozzeck* and *Katya Kabanova*, revealing its significance. In his story "Ieli" Verga wrote, "Anybody who knows how to write is one who keeps words in a tinder box." Like Mt. Etna brooding over Sicily, such explosions occur — as did *Pagliacci* and *Cavalleria Rusticana*.

— Courtesy of Opera News.

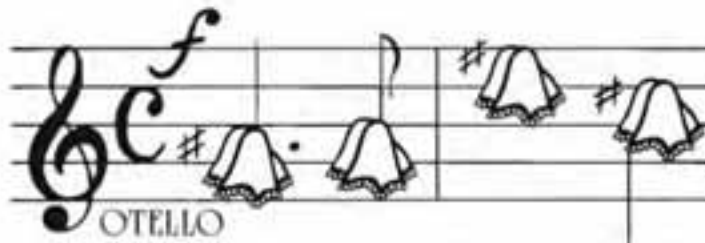
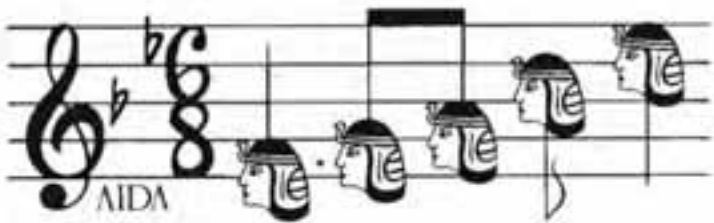
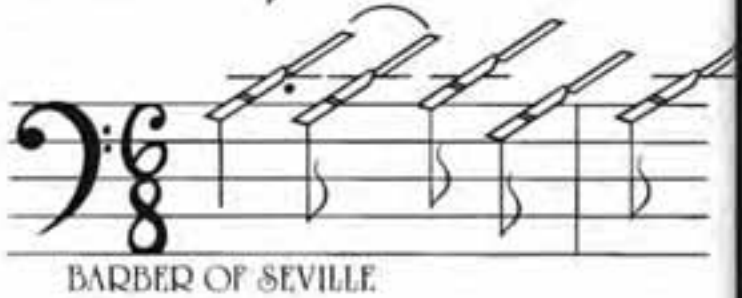
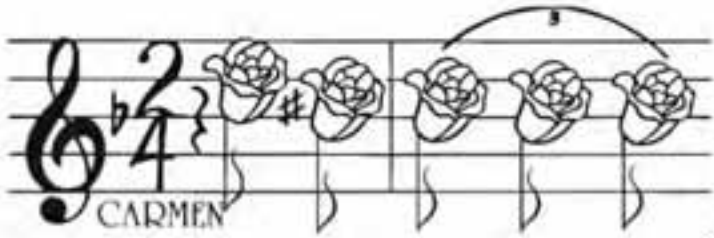
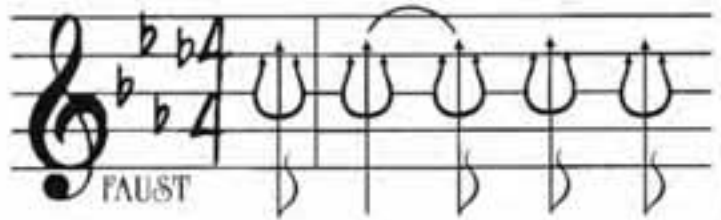
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Friedrich von Flotow's

Martha

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Libretto by Tom Landry

English translation by George and Margaret Landry
 Publisher and Producer: Michigan Opera Theatre

First performance: November 14, 2010

THE CAST

Nancy/Julia,
a friend of Nancy
 ALICE BAKER

Lady Harriett
Lady-in-Waiting
 SHARON COOPER
 November 14, 2010
 CHRISTINE COOPER
 November 15, 2010

Sir Tristram
Lady Harriett's Servant
 MICHAEL COOPER

Martha



A scene from Act I, the Fair at Richmond

Photo by Rick Adams

Romantic Comedy in three acts

Music by Friedrich von Flotow

Libretto by W. Friedrich Riese

English translation by
George and Phyllis Mead, used by arrangement with G. Schirmer, Inc.,
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First performance: Vienna
November 25, 1847

THE CAST

Nancy/Julia,
a friend of Lady Harriet Durham
ALICE BAKER

Lady Harriet Durham/Martha,
Lady-in-Waiting to Queen Victoria
SHARON CHRISTMAN,
November 1, 3 and 8
CHRISTINE DONAHUE,
November 2, 6m and 9

Sir Tristram Mickleford,
Lady Harriet's cousin
MICHAEL VAN ENGEN

Plunkett, *a wealthy farmer*
PAUL GEIGER

Lionel, *a friend of Plunkett*
KRISTIAN JOHANSSON

Conductor
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Chorus Master
SUZANNE ACTON

Through a generous gift, the opening night performance of *Martha* is sponsored by Cadillac Motor Car.

Synopsis

ACT I, Scene I. The residence of Lady Harriet Durham near Richmond, England.

Lady Harriet Durham, Lady-in-Waiting to Queen Victoria, is in her boudoir with a group of her friends in attendance. They comment on the fact that she seems to have lost interest in the pleasures of the Court. She asks them to leave; then confides to her maid Nancy that she is bored and needs some new diversions.

Sir Tristram Mickleford, Lady Harriet's cousin and admirer, arrives to invite her to the cockfights and races. From the street outside comes a song of a group of young women who are on their way to the Richmond Fair to hire out as maidservants to the local farmers.

This gives Lady Harriet the idea for an amusing escapade: she and Nancy will go to the Fair dressed as farm girls.



*“When MOT sings,
E.F. Hutton listens.”*

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ACT II

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Although Sir Tristram objects, Lady Harriet persuades him to come along and gives each of them a new name. Nancy will be "Julia," Sir Tristram will be "Bob," and Lady Harriet herself will be "Martha."

Scene 2. The Richmond Fair.

A crowd is waiting for the opening bell. Among them are Plunkett, a prosperous farmer, and his foster brother, Lionel, who are discussing the possibility of hiring two good maidservants. Lionel expresses his gratitude to Plunkett for his kindness through the years, ever since Lionel's father brought him to live at the Plunkett farm. The father, an exile from the Court, never revealed his true identity. Plunkett reminds Lionel of his father's deathbed message: the ring he gave to Lionel is, in time of danger, somehow to be shown to the Queen.

The fair opens and the Sheriff reads the law to the waiting crowd: 1) a servant must agree to be hired for a year for a sum agreed to by both parties, and 2) the contract becomes binding when money changes hands. Lady Harriet, Nancy and Sir Tristram arrive too late to hear the Sheriff's proclamation. The two women, who are in a holiday mood, agree to be hired by Lionel and Plunkett, and accept their money. At Sir Tristram's urging, they then try to leave. Lionel and Plunkett assert their legal rights and the Sheriff affirms them. The two farmers take "Martha" and "Julia" home with them.

ACT II, Scene 1, Plunkett's Farmhouse.

Lionel and Plunkett arrive with their new "servants." However, the men soon discover that the women are not ordinary servants. They don't even know how to spin; their employers are forced to teach them. Meanwhile, Lionel has fallen in love with "Martha." She complies with his request that she sing for him (*The Last Rose of Summer*). He declares his love and asks her to marry him. Although Lady Harriet is also attracted to Lionel, she forces herself to reject him because of the supposed difference in their stations. At midnight Plunkett decides it is time to retire for the night, and locks



A scene from the Metropolitan Opera's 1915 production, featuring Margarethe Ober, Giuseppe de Luca, Enrico Caruso and Frieda Hempel.

Photo courtesy of Metropolitan Opera Archives

the women in. When Sir Tristram arrives in a carriage, they are able to escape through a window.

Scene 2. An Inn, A Hunting Forest Near Richmond.

The Queen's hunt is in progress. Plunkett and a group of friends are enjoying themselves and celebrating the qualities of British ale. Nancy arrives with a group of ladies of the Court. Plunkett recognizes her as "Julia" and insists that she return to his service. The ladies rudely send him away. Lionel appears, thinking sadly of his lost love (*In My Dreams*). He encounters Lady Harriet walking by herself. Although he is confused by her elegant attire, his feelings of joy at seeing her again lead him to renew his declaration of love. Lady Harriet is deeply moved, but deliberately insults him to discourage his impossible hopes. Lionel angrily asserts his rights as "Martha's" master, and she calls for help. Lady Harriet's men arrive and put Lionel under restraint. When he hears Nancy address "Martha" as "My Lady," he realizes that he has been the victim of a hoax.

Plunkett, knowing that the Queen is nearby, and worried about the danger that Lionel is in, takes the ring from his foster brother and hurries away to see what can be done.

ACT III, Plunkett's Farmhouse.

Outside the farmhouse, Lady Harriet muses on her love for Lionel and resolves to win back his heart. Lionel steps from the house and resists her apologies, even when she explains that through his ring he has been identified as the long-lost heir to the Earl of Derby, unjustly banished from court. As Harriet and Lionel part, Nancy enters telling Plunkett that she would never be separated from her love, whereupon the two resolve to marry.

Evening falls as the ladies and gentlemen of the court, disguised as peasants, set up a replica of the Richmond Fair outside Lionel's house. Harriet, dressed as "Martha," cites her qualifications as a servant of true love and wins Lionel's forgiveness. The entire company joins the reunited couple in a toast to eternal love.

— Courtesy of Portland Opera and Opera News.

Martha

The Making of Martha

by Stanley Johnson

There is no character named "Martha" in the opera of that name, except under disguise; and the best-known excerpt from the opera — indeed, the only one that most people know, "The Last Rose of Summer" — is not the work of the opera's composer, but is an old Irish folk tune that was borrowed and inserted at random, even though it has nothing whatsoever to do with anything in the opera.

Add to these oddities a plot so lightweight that it makes the old Jeanette MacDonald-Nelson Eddy movie musicals seem like profound philosophical treatises by comparison — and you have the ingredients of an unlikely but endearing work by a German composer whose musical influences were French and who used an English setting he knew nothing about.

The man who created this work, Friedrich von Flotow, came from an old and long-established German land-owning family. Like many of the Euro-

pean landed gentry in the early nineteenth century, the family fell on hard times, and was virtually impoverished by the Napoleonic wars. Friedrich, born in 1812, was destined for a governmental or diplomatic career; but he quite early developed an interest in music, and when he was sixteen his family allowed him to go to Paris to study composition at the Paris Conservatoire.

He became a student of Anton Reicha, the Czech composer, an exact contemporary and an intimate friend of Beethoven, who had settled in Paris. Though Reicha's own chamber works are still performed occasionally, he is probably best remembered for his influence as a teacher on a whole generation of young French composers. Hector Berlioz was one of his outstanding pupils; others were Charles Gounod and Cesar Franck.

Although his formal musical studies emphasized piano and composition, Flotow was strongly attracted to opera. In Paris he attended performances of works by Boieldieu, Auber, Rossini, Meyerbeer, Donizetti, and Halévy. He

began to move in fashionable society and was a guest in private homes where Chopin and Liszt played — both of them almost exactly Flotow's age. He came to know Gounod and particularly Jacques Offenbach, who was both a personal friend and a musical influence. So completely did Flotow become absorbed into Parisian musical life that he was often introduced as "Monsieur de Flotteaux."

Meanwhile he began to produce his own compositions. It is known that he composed string quartets, violin sonatas, at least one mass, and a large quantity of solo piano works of various kinds; but many of these compositions have been lost and are known only from entries in diaries or letters. The surviving Flotow corpus consists almost entirely of vocal works — a few operas and many songs.

Actually he was very prolific as an opera composer, producing approximately thirty works in this form. Many of them, however, do not survive in any form. Some of them had no public performance, being intended only as private entertainment for friends, and



A scene from Act II, an inn near Richmond.

Photo by Rick Adams

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Rick Adams

Martha



A scene from Act I, Lady Harriet's boudoir.

Photo courtesy of Chicago Opera Theatre

some were lost in a fire in 1842 that destroyed several of Flotow's manuscripts. Only *Martha* still holds the stage.

Flotow's most notable success before *Martha* came with *Alessandro Stradella* in 1844. This was an opera based on the life of the seventeenth-century Italian composer. The work premiered in Hamburg in 1844 and the next year was performed simultaneously at two theaters in Vienna. Its libretto was by F.W. Reise, a German journalist living in Paris, who wrote under the pseudonym of W. Friedrich. Later he also collaborated with Flotow on *Martha* and other works.

It was as a result of the success of *Alessandro Stradella* that Flotow was invited to compose a new opera for the Court Theater in Vienna. It was a story based on a ballet that had been performed at the Paris Opera early in 1844, to which Flotow had contributed the music for one act. Then it had been called *Lady Harriet, or The Servant of Greenwich*, and told in dance form substantially the same story as

Martha. Reise began working on the libretto and Flotow on the music. It was finished and first offered to the public on November 25, 1847, in Vienna.

Martha turned out to be Flotow's greatest success, perhaps his only lasting one. It became highly popular in Vienna, and within a year was also performed at Weimar, Munich and Berlin. Within a decade it had been done repeatedly in London, first in German, then in Italian, and finally in English. Its first production in the United States came in New York in 1852, in the English version that has been used ever since.

Flotow lived on for many years without ever achieving another similar success, though he never gave up trying. Meanwhile Flotow had married twice and fathered two sons. He and his family lived for some years in or near Vienna, where he was often consulted about the staging of operas. Finally he moved to the German city of Darmstadt, where he died in 1883.

Today *Martha* is Flotow's single

claim to fame. If not a profound work, it is at least a merry and good-humored one which sends audiences away in the same cheerful mood as an MGM musical or a Broadway show by Jerome Kern or Cole Porter. If its pretensions are not great, at least it does what it sets out to do very well. It is another variation on the old story of bored, well-born ladies who set out in disguise to find adventure. As soon as they encounter two enterprising young farmers who are looking for servant maids, the outcome is predetermined. The two couples will be paired off, as soon as the ladies are able to realize that true love is more important than baubles and social status. There are no real complications, no barriers to their lives — just enough delays to make them as eager as the audience for the final curtain that signifies that all is well at last, that the Queen's attendants can easily transform into farmers' wives.

There is no pretense of reality here, no suggestion that life could turn out other than wonderfully for any of the four young lovers. Lady Harriet, the Lady-in-waiting to the Queen, finds that, just like the whole chorus of farmers' wives, she can sew and mow and bake and brew, all at a moment's notice, as required by turns of the plot. So the harsh realities of life are suspended; even the melancholy Irish tune, "This the last rose of summer," takes a happy turn when it is incorporated into this plot. As Lady Harriet reminds us at the end, "In the bright rays of spring-time, the rose blooms anew."

As if this excursion into a world where it is perpetual spring were not optimistic enough, the whole cast joins at the end in the jubilant lines that might summarize the whole spirit of *Martha*:

"The birds are all singing in heaven above,
All nature invites us to join and
to love."

Reprinted from the Portland Opera Encore Magazine, courtesy of Stanley Johnson, Professor of English at Portland State University.

What if you think it's shocks and it's not?



Your suspension system has springs, spring shackles, control arms, stabilizer bars, bushings, shock absorbers and, sometimes, MacPherson struts. It's not simply shocks. So if your car isn't handling right—or riding right—don't just assume it needs shocks.

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Stop for a brief moment to savor a truth about theatre: Theatre is a team effort. It requires the players to play, the audience to respond. Both give and both take.

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LEONARD

Lyrics by
STEPHEN S

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West Side Story

Musical Drama in two acts

Based on a conception of Jerome Robbins

Book by
ARTHUR LAURENTS

Music by
LEONARD BERNSTEIN

Lyrics by
STEPHEN SONDHEIM

Entire Original Production Directed
and Choreographed by
JEROME ROBBINS

Originally produced on Broadway by
Robert E. Griffith and Harold S. Prince
by arrangement with Roger L. Stevens.

First performance: New York City
September 26, 1957

Conductor
Evans Haile

Stage Director
Michael Montel

Choreography
Karen Azenberg

Lighting Designer
Marilyn Rennagel

Set Designer
Robert O'Hearn

Costumes
Charles R. Caine

Wig and Make-up Design
Rebecca Watson

Chorus Master
Suzanne Acton

WEST SIDE STORY is presented
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Through a generous gift, the opening
night performance of *West Side
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Composer Leonard Bernstein conducting a recent recording session of *West Side Story*.
Photo by S. Baynt

Synopsis

Setting: 1957, the West Side
of New York City

ACT I. A danced Prologue indicates the bitter tensions between the Jets, a self-styled "American" street gang, and the Sharks, a group of young Puerto Ricans. The leader of the Jets, Riff, swears to drive the Sharks, led by Bernardo, from the streets (*Jet Song*). Riff determines to challenge Bernardo that night at a dance in the gym, and prevails upon his best friend and co-founder of the Jets, Tony, to help him. Tony has been growing away from the gang and feels the stirrings of other emotions (*Something's Coming*), but he agrees.

Bernardo's sister, Maria, newly arrived from Puerto Rico to marry his friend Chino, attends the dance (*The Dance At The Gym*) and despite the ob-

vious hatred between the gangs, meets Tony, who at once falls in love with her (*Maria*). Later, after the dance, while the gangs begin to assemble at Doc's drugstore to choose a place and weapons for their rumble — a gang fight — Tony visits Maria on the fire escape of her apartment, and they pledge their love (*Tonight*), promising to meet the next afternoon at the bridal shop where Maria works. As he departs, the Sharks are taking their girls home before going off to the drugstore; a playful argument develops between Anita and a homesick Puerto Rican girl over the relative merits of life back home and in Manhattan (*America*).

At the drugstore, the Jets are nervous about the approaching meeting with the Sharks, but Riff advises them to play it cool (*Cool*); and when the Sharks arrive an agreement is reached,

BBDO INK.

Advertising Age, March 28, 1985

Ad Age honors BBDO as Agency of the Year

By STEWART ALTER

Generation" campaign. The long Coke vs. Pepsi battle over which one could sing a better jingle or portray people having more fun at

more money to spend, could not in the foreseeable future continue to see who could come up with a better song and prettier pictures.

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"I really agreed very much with

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By IAN BLAIR

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BBDO Dodges All the Roles in Car Spots

By Howard Rosenberg

BBDO's new Dodge commercials are a perfect example of the agency's ability to handle multiple roles in a single spot. The agency has taken on the roles of producer, director, and writer for the new Dodge Daytona, Omni, and Convertible spots.



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AN EDUCATION/October 1984

T V C U T S

The Dodge Boys Make a Deal With Magazines

By Howard Rosenberg

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BBDO Takes Dodge On High-Tech Ride

By Christy Randall

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COMMERCIAL OF THE MONTH

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ACT II preparing (I Feel Pr has happ her room has been gun, he r Tony, he escape to her grie away. Cl they env be free fr the street police, p Two of th have alre they expl to handl Krupke).

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West Side Story

at Tony's insistence, to have a fair, bare-handed fight — each gang to pick its best man — the next night under the highway. Next day, Tony visits Maria at the shop, and among the mannequins they enact a touching wedding ceremony (*One Hand, One Heart*). Maria makes him promise to stop the fight between his gang and her brother's. In the quintet (*Tonight*), Tony and Maria sing of their love, Anita, who is Bernardo's girl, makes plans for a big evening, and Bernardo and Riff and their gangs make their own plans for the rumble.

In a deserted area under the highway, the gangs meet for the fight. As it is about to get under way, Tony hurries in and begs them to stop, as he has promised Maria. Bernardo, enraged that Tony has been making advances to his sister, pushes him back furiously. Suddenly switch-blade knives appear, and Riff and Bernardo begin to fight (*The Rumble*). In the ensuing action, Riff is knifed and Tony, grabbing his weapon, in turn knifes Bernardo. Frenzied, the gangs join the battle until they are interrupted by a police whistle. They flee, leaving behind the bodies of Riff and Bernardo.

ACT II. In her room, Maria is gaily preparing for her meeting with Tony (*I Feel Pretty*). She is unaware of what has happened until Chino bursts into her room and tells her that her brother has been killed by her lover. Seizing a gun, he rushes out in search of Tony. Tony, however, has climbed the fire escape to Maria's room, and in spite of her grief she is unable to send him away. Clinging together desperately they envisage a place where they can be free from prejudice (*Someewhere*). In the streets and alleys the gangs flee the police, panic-stricken by the killings. Two of the Jets, Action and Snowboy, have already been questioned, and they explain to the rest of them how to handle the adults (*Gee, Officer Krupke*).

The sorrowing Anita knocks at Maria's door, and Tony leaves by the window, taking refuge in the basement of Doc's drugstore. Anita upbraids Maria for allowing Tony to come near her (*A Boy Like That*), but Maria's

answer (*I Have A Love*) carries its irrefutable force, and at length Anita agrees to go warn Tony that Chino is gunning for him. She goes to the drugstore but is brutally taunted by the Jets for her nationality, and finally in hysteria she spits out a different message for Tony: that Chino has killed Maria in revenge.

Doc tells Tony what Anita has said, and Tony leaves his hiding place and wanders numbly on the streets, calling for Chino to come and get him too. At midnight he runs into Maria, who has

been searching for him, but their moment is brief: Chino appears from behind a building and shoots Tony dead. The stunned gangs, the Jets and the Sharks, appear from the shadows and, through Maria, drawn together by the tragedy, lift up the body of Tony and carry him off.

Reprinted from the notes to the Original Broadway Cast recording by courtesy of CBS Masterworks, 1957 CBS Inc.

MUSICAL NUMBERS

ACT ONE

PROLOGUE	Instrumental
JET SONG	Riff and Jets
SOMETHING'S COMING	Tony
THE DANCE AT THE GYM	Instrumental
MARIA	Tony
TONIGHT	Maria and Tony
AMERICA	Anita, Rosalia and Girls
COOL	Riff and Jets
ONE HAND, ONE HEART	Maria and Tony
TONIGHT	Maria, Tony, Anita, Riff and Bernardo
THE RUMBLE	Instrumental

ACT TWO

I FEEL PRETTY	Maria and the Girls
SOMEWHERE	Maria and Tony
GEE, OFFICER KRUPKE	Jets
A BOY LIKE THAT	Maria and Anita
I HAVE A LOVE	Maria and Anita
FINALE	Maria and Tony

West Side Story

Between Broadway and the Opera House

David Patrick Stearns

Now that the repertoire of America's commercial musical theatre is being increasingly accepted as a durable artistic statement, a recording of *West Side Story* cast with opera stars is perhaps less an anomaly than an inevitability. Both this work and Leonard Bernstein's *Candide* have been produced by opera and operetta houses for years now, and Stephen Sondheim's *Sweeney Todd* made its opera debut in 1984, only five years after opening on Broadway. In fact, the fine line between opera and Broadway has rarely before been so blurred. And since *West Side Story* has a direct responsibility for this situation, the piece begs to be reappraised in a fresh and broader context.

One may well ask how something so popular, so deeply ingrained in our collective musical consciousness, as *West Side Story* could become associated with a theatrical medium so encumbered with elitist associations. Yet one need only think of Gershwin's *Porgy and Bess*, restored to its operatic full length after decades of popularity in a truncated version with spoken dialogue, to realize how blind even sympathetic audiences can be to the true nature of a work of art. Those who have been waiting for the great American opera may have missed several because of looking in the wrong place.

In writing *West Side Story*, Bernstein and his collaborators set out to create a work of operatic power but using musical comedy techniques. The result was initially acclaimed for having fulfilled Broadway's long-standing desire for an integrated expression of drama, music and dance. Bernstein's musical *On the Town* had already accomplished much the same thing in 1944, even addressing the issue of emotional alienation in the modern world which would later become an earmark of his



Composer and conductor Leonard Bernstein.

Photo by Neumeister

stage works. And though he achieved a thorough musical integration in *Wonderful Town* (1952), *West Side Story* had the universal resonance of the Romeo and Juliet theme, and it realized the ideal of total theatre more fully and fluidly than anything Bernstein had written before, with a score more unified, personal and modern than he had previously dared to compose for the Broadway stage. Bernstein the eclectic, for whom a line from his Offenbach-flavored *Candide* of the

previous year, "I am easily assimilated", may have had a special personal significance, is nowhere to be found in *West Side Story*, in which his so-called popular style is merged with that of his symphonic works.

But *West Side Story*'s clean break with Broadway's lighthearted past was at first met with puzzlement. As with the reception that first greeted Bizet's *Carmen*, critics asked why such prodigious theatrical talent had been put at the service of such unsavory

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BUCKLE UP FOR SAFETY.

West Side Story



A scene from the film *West Side Story*.

characters. One even decried the score for lacking potential "hits." After the initial shock waves had subsided, the show went on to inspire a sporadic but ambitious series of musicals — *Gypsy*, *Company*, *Cabaret* and *Sweeney Todd* — which turned their back on Broadway's unwritten rule that entertainment was synonymous with escapism and proved that Broadway audiences could be challenged both musically and dramatically — and like it.

Meanwhile, in the 1950s and '60s, many opera houses were going through a period in which music dominated all other artistic concerns. Only in the last decade have they consistently sought to redress the balance between music and theatre, partly through technological advances in stagecraft and the expanded role of stage directors. In these changed circumstances, opera companies now find themselves equipped to open up their repertoire to the previously uncategorizable, whether early music-theatre experiments by Poulenc, Stravinsky and Weill, or the newer non-linear theatre of Robert Wilson and static and iconographic works of Philip Glass. All these pieces have been accepted on the opera stage: they re-

quire the musical and theatrical resources that such companies possess.

Viewed in this light, *West Side Story* may seem to be at least as much at home in the modern opera house as in a Broadway theatre, whose means the show has always strained to their limits. Simply from a logistical standpoint, the music's near-symphonic scoring requires an orchestra that so over-crowded the pit of New York's Winter Garden Theatre in the original production that wind players were forced to double several different instruments. Besides calling for dancers with ballet training, *West Side Story* makes vocal demands in the two principal roles that are seldom to be found outside the sphere of opera. The song (or aria) "Maria", for example, contains an extended high B flat. But even setting the question of tessitura aside, it is frequently to the operatic voice that Bernstein's writing is grateful, rather than the chest voice of show music.

Where *West Side Story* diverges most obviously from what is traditionally called opera is in its juxtaposition of "serious" and "popular" singing styles in the secondary roles. This is essential to the work's dichotomy of enlightenment vs. primitivism, exalta-

tion vs. the commonplace. Purely in terms of credibility, how could trained voices be expected to do justice to the "grit" of "Gee, Officer Krupke!"? But how can other than formally trained voices be heard in the opera house? This is more a matter of performance practice than of genre. Not dissimilar problems have been resolved in certain vocal works of Mussorgsky, Weill and Schoenberg. Naturally one might ask how many international opera stars could pass on the stage for New York teenagers, though related questions about *Madame Butterfly* have never stood in the way of productions of Puccini's opera.

What most clearly separates opera from lighter forms of musical entertainment is the function of music in unfolding the drama and portraying its characters — the element that allows *The Magic Flute* to transcend its humble singspiel genre and keeps *Carmen* from being any less an opera now that it is performed, as Bizet intended, with spoken dialogue rather than sung recitatives. Considered thus, the score of *West Side Story* can fairly stake a claim to operatic status. It possesses strong thematic unity; it is fired by enormous rhythmic subtlety and variety, fleshed out with chords built on harmonically unstable augmented fourths, most apparent in the confrontations of the gangs (including the song "Cool"), but also strongly present in the music's most lyrical passages, as befits a story of volatile bigotry and short-lived romance. A more specific kind of musical symbolism is found in "Something's Coming" and "Maria," both based on the same three-note motif — first heard (as D-G#-A) when Tony sings "Who knows?" in the earlier number and then taken up in the later one, setting the name "Maria" (Eb-A-Bb). It is the second note of this motif, the raised fourth degree, that gives it its special piquancy and eloquence — a yearning appoggiatura that urgently demands resolution as Tony is drawn irresistibly toward Maria. By introducing adumbratively the plaintive germ cell of "Somewhere" in the closing bars of "Tonight," Bernstein suggests that the lovers are sealing their tragic fate along with their relationship.

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West Side Story

And by creating the lyrical, resigned "I Have a Love" almost completely out of the thematic material in the fiery and acerbic "A Boy Like That" which precedes it, the music reflects Anita's fateful changing of loyalties, from which the rest of the drama unfolds.

In the Quintet, which juxtaposes the various elemental forces of the drama as they careen toward a climactic confrontation, Bernstein conspicuously declines to differentiate the rival gangs, thus underscoring the work's most important ideological point: it doesn't matter if, as both groups sing on their way to the gang war, "they began it." Violence is violence, and it cannot be justified.

It is Bernstein himself, however, who finally concedes that *West Side Story* is, after all, not an opera. "At the denouement, the final dramatic unraveling, the music stops and we talk it. Tony is shot and Maria picks up the gun and makes that incredible speech, 'How many bullets are left?' My first thought was that this was to be her biggest aria. I can't tell you how many tries I made on that aria. I tried once to make it cynical and swift. Another time like a recitative. Another time like a Puccini aria. In every case, after five or six bars, I gave up. It was phony . . . But I don't love [the work] any less. That doesn't make it a stepchild or a foundling. It is what it is."

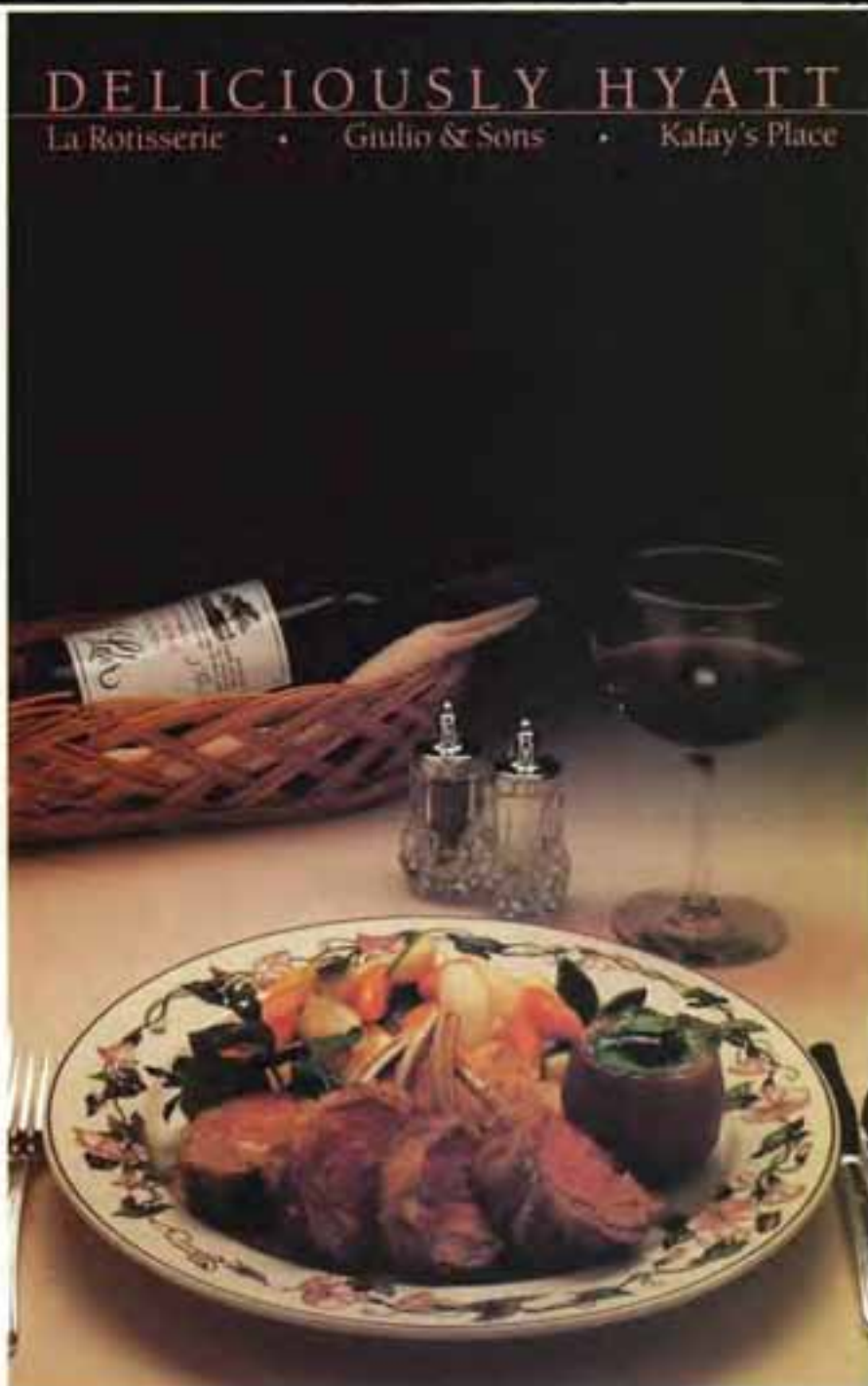
More important, ultimately, is *West Side Story*'s universality, as witnessed by its adaptability to changing surroundings, in theatres and opera houses around the world. Less surprising, perhaps, is how well it lends itself to updating: in a 1984 production in Atlanta, the choreographer-director Michael Rivera successfully introduced the more angular popular dance styles of the 1980s. Why, for that matter, can't these Manhattan street kids of the 1950s be South Bronx graffiti gangs of the '80s? "Alas," says Bernstein, "the materials of the work have not become dated. Would that they had, for the sake of our world."

At the risk of implying that *West Side Story* has a Faustian relationship with the muses of the theatre, some critics have tentatively suggested that its music adjusts so well to modern times,

it actually seems to grow younger. Bernstein couldn't resist making this observation himself during the recording sessions. "It sounds as if I just wrote it yesterday. I know I'm not wrong because of the orchestra. I didn't expect to find so early on in the proceedings . . . beaming, radiant

faces. I didn't expect to hear such warmth as I've been hearing. I'm feeling very up and young, identifying with this almost three-decade-old piece and feeling rather like the way I felt when I was writing it."

— David Patrick Stearns is a Music Critic with USA Today.



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Turandot



A scene from Act II of *Turandot* with Martina Arroyo

photo courtesy of the Canadian Opera Company

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THE CAST

Princess Turandot
GHENA DIMITROVA,
March 5 and 8
MARTINA ARROYO,
March 7

Liu, a young slave girl
MARIA SPACAGNA,
March 5 and 8
CYNTHIA HAYMON,
March 7

Calaf, the unknown prince
ERNESTO VERONELLI,
March 5 and 8
JON FREDRIC WEST,
March 7

Conductor
JOSEPH RESCIGNO

Stage Director
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Synopsis

Setting: Peking in legendary times
ACT I. At sunset before the Imperial palace, a Mandarin reads the crowd an edict; any prince seeking to marry the Princess Turandot must first answer three riddles. If he fails, he must die. The latest suitor, the Prince of Persia, is to be executed at the moon's rising; the bloodthirsty citizens rush forward to kill him in a surge of mass hysteria, but are repulsed by the guards. In the tumult a slave girl, Liu, kneels by her aged master, who has fallen from exhaustion. A handsome youth, Calaf, recognizes the old man as his long-lost father, Timur, vanquished king of Tartary.

When Timur reveals that only Liu has remained faithful to him Calaf asks her why; she replies it is because once long ago he smiled at her. As the sky darkens, the mob again cries for blood, but greets the moon with sudden, fearful silence (*La sui monti dell'Est*). The



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Turandot

onlookers are further moved when the Prince of Persia passes by, and call upon the princess, hidden in the palace, to spare him. Calaf, too, demands that she appear; as if in answer, Turandot steps onto her balcony, with a contemptuous gesture bidding the execution proceed.

The crowd falls prostrate, and Turandot withdraws. As the death cry is heard, Calaf — who has been transfixed by the beauty of the unattainable princess — strides to the gong that announces a new suitor. Turandot's ministers, Ping, Pang and Pong, attempt to discourage him. When Timur and the tearful Liu also beg him to reconsider (*Signore, ascolta!*), Calaf seeks to comfort them; but as their pleas reach new intensity (*Ab! Per l'ultima volta!*), he strikes the fatal gong and calls Turandot's name.

ACT II. Scene 1. In a palace pavilion, Ping, Pang and Pong lament Turandot's bloody reign, praying that love will soon conquer her icy heart and peace return. The three let their thoughts dwell on their beautiful and peaceful country homes, but the noise of the populace gathering to hear Turandot question the new challenger calls the ministers back to harsh reality.

Scene 2. Before the palace, the aged Emperor, seated on a high throne, vainly asks Calaf to reconsider. Turandot enters to describe how her beautiful ancestor, Princess Lou-Ling, was brutally ravished by the Tartar King when he conquered China centuries before (*In questa Reggia*); in revenge, she has turned against all men and determined that none shall ever possess her (*Mai nessun m'avrà*).

Then, facing Calaf, she asks the first riddle: What phantom is born every night and dies every morning in the human heart? "Hope," Calaf answers correctly. Unnerved, Turandot continues: What flickers red and warm like a flame, yet is not fire? "Blood," replies Calaf after a moment's pause. Visibly shaken, Turandot delivers her third riddle: What is like ice yet generates fire, enslaving you if you go free, making you a king if it takes you as a slave?



Ghena Dimitrova as Turandot

Photo by Zoe Dominic

A tense silence prevails until Calaf triumphantly cries, "Turandot!"

While the crowd voices thanks the princess begs her father not to give her to the stranger, but to no avail. Calaf, hoping to win her love, offers Turandot a challenge of his own: If she can learn his name by dawn, he will forfeit his life. Turandot accepts, as the crowd repeats the Emperor's praises.

ACT III. Scene 1. In the palace gardens, Calaf hears a proclamation: On pain of death no one in Peking shall sleep until Turandot learns the stranger's name. The prince muses on his impending joy (*Nessun dorma*), then Ping, Pang and Pong try unsuccessfully to bribe him to leave the city. As the fearful mob threatens him with drawn daggers to learn his name, soldiers drag in Liu and Timur; Calaf tries to convince the mob that neither knows his secret. When Turandot appears, commanding the dazed Timur to speak, Liu cries out that she alone knows the stranger's identity but she will never reveal it (*Tanto amore segreto, inconfessor*). Though she is tortured, she remains silent. Impressed by such endurance, Turandot asks Liu's secret: "love," replies the girl (*Tu che di gel sei cinta*). When the princess signals the ministers to intensify the torture, Liu seizes a dagger and kills herself.*

Following the procession carrying her body, everyone leaves except Turandot and the prince. He demands she look on the innocent blood shed for her sake (*Principessa di gelo*). Haughtily, she warns him not to touch her, but he embraces her passionately and kisses her. She confesses that of all her suitors he was the first she feared, and it is he who has drawn her first tears (*Del primo pianto*). Now that he has won, she begs him to leave without demanding more. He makes her a gift of his life: His name is Calaf, son of Timur. She too has won, he says, as she summons him before the emperor and the populace.

Scene 2. Outside the Imperial palace, Turandot brings Calaf in triumph. For a moment it appears she might announce his name and demand his death. Instead she says his name is Love. The crowd hails love as the light of the world.

— *Courtesy of Opera News*

*"Here ends the opera, terminated by the death of the Maestro (Puccini)," said conductor Arturo Toscanini to the La Scala audience at the world premiere in 1926.

Turandot

The Riddle Of Turandot

by George R. Marek

Turandot is the quiz opera par excellence.

The asking of riddles, the test by questioning, the challenge by conundrum — these are devices used in the arts from time immemorial. Almost always the game is played for high stakes. It was fortunate for Oedipus that he knew the answer to the Sphinx's riddle — "What is it that walks on four legs in the morning, two at noon, and three in the evening?" — for had he not replied "Man" the Sphinx would have devoured him alive. In mythology and legend, in drama and novel, the hero is confronted with some sort of quiz: he must know a recondite fact, interpret an arcane meaning, or choose the right casket. (One suspects, however, that Portia led Bassanio to the lead casket by winks and hints and sighs.)

Nor is the quiz unknown in the operatic field. Mime is allowed to ask Wotan three questions. Wotan retaliates by asking three, knowing perfectly well that the dwarf cannot answer the last question. Here is a fixed quiz if ever there was one.

At least the quiz in *Turandot* is an honest one. The prize is the Princess and the stake is the stake on which is impaled the head of the unfortunate suitor who cannot solve the riddles. The results are frightful. Not only does the Prince of Persia lose his head (at the beginning of the opera), but later, as the courtiers Ping, Pang and Pong reminisce, they draw up a list of no fewer than twenty-six previous victims, all princes, all unable to answer the questions, all dead.

Three enigmas are propounded. "The riddles are three — death is one." But outside of the opera itself, in the history of its creation, there lies a further enigma, the solution to which we can only guess at. The question is, why did Puccini take so unconscionably



Martina Arroyo as Turandot

Photo by Robert C. Ragsdale, F.R.P.S.

long a period to compose this work? What was it that held him back? Why did he, a careful but certainly not a dilatory craftsman, require more than three years to create three-quarters of an opera, in total length a little shorter than *La Bobème*, which he completed in about two and a half years? What were the difficulties which so protracted the task that death intervened?

The question is not an idle one. For had the work not progressed at a snail's pace, had he taken no more time with *Turandot* than with the

preceding work, the "Triptych," Puccini might have lived not only to finish the opera but, what is equally important, to make the corrections, the shaping and smoothing and cutting, the adjustments in balance, the clarification of the character of the Princess, in short the creative improvement of detail which a masterpiece requires to make it a masterpiece.* *Turandot*

*Puccini kept revising *La Bobème* up to and even after its première. Consequential revisions were made in *Madama Butterfly* after its initial failure.

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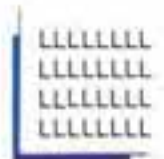
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Turandot

could have been, as Puccini intended it to be, the capstone of his edifice. As it is, it is an opera containing astonishing greatness. But it is a capstone with rough edges.

The answer that while Puccini worked on *Turandot* he was a sick man, that the labor proceeded under the shadow of death, is not satisfactory. Health is not a requisite for the completion of great works, as innumerable examples — Watteau and Renoir, Robert Louis Stevenson and Friedrich Schiller — can testify. On the contrary, ill health often acts as a spur. What, then, is the answer?

We must examine the many letters which Puccini wrote to his two librettists, Giuseppe Adami, a successful playwright, and Renato Simoni, another playwright and something of an authority on China; we must read carefully Puccini's other statements about his final aims and ambitions. He wanted to go beyond the "slight" music (the word is his own) he had composed and, produce a work of grand proportions, a new kind of opera, one of epic breadth and seriousness. That seriousness was to be leavened, contrasted with and relieved by comic elements taken from the *commedia dell'arte*. Both elements, the heroic and the comic, were present in the original play of *Turandotte*, written by the eighteenth-century playwright Carlo Gozzi. There the comic figures are four, because the company of actors for which Gozzi wrote included four actors who specialized in comic parts and were masters of improvisation. Puccini reduced the four figures to three and instilled in those three traits of modern nervousness and melancholy, traits which characterized the composer himself.

Ping, Pang and Pong, the three ministers who take so lively a part in *Turandot's* action, emerge as ambivalent characters. Some hint of this development is to be found in a later play, based on Gozzi, by Schiller. The German poet added philosophic seriousness to the comic figures. Puccini knew Schiller's play. But the composer

goes further: his three courtiers are mercurial fellows: now sentimental and gentle, now harsh and cynical. They berate Turandot, yet do her bidding; they try to save the Prince, yet do their best to make him betray his secret. They are mystics — and contradictory. Not an easy challenge to meet for a man who had never before created contradictory characters, nor composed music in divided styles, nor attempted to juggle the comic and the tragic masks (which Strauss and Hofmannsthal had done in *Ariadne auf Naxos*).

But there is more: Puccini required

"Put all your strength into it, all the resources of your hearts and heads, and create for me something that will make the world weep."

a third element. Neither the heroic nor the comic sufficed. He could not altogether abjure the theme which in his previous operas had served as the mainspring of his inspiration. Call her Manon or Mimi or Cio-Cio-San, it was always the same character who accelerated his romantic pen. Without her he could not compose, the charming fragrant little creature who meets love, is destroyed by it, suffers melodiously, and expires not with a shout but with a sigh. So he added to the old fable of the man-hating goddess the character of Liù, the faithful and loving slave girl with her full heart and blind adoration. Liù is his invention: you will not find her in Gozzi.

When we have said all that, we still have not catalogued the task. For the first time in any of his operas, Puccini made the crowd, the chorus, a protagonist. It is possible that he was inspired to do so by Moussorgsky's *Boris Godunov*, with which he had become acquainted late in life. Puccini had previously used choruses for musical effects: he had used them well in the third act of *Manon Lescaut* and the

second act of *Bobème*. But up to *Turandot* they had always been incidental or atmospheric additions. For the first time the chorus takes part in the action itself, and indeed in the first act of the opera it has the leading role.

Four themes there are: the legendary-icy, the cynical-comic, the softly romantic, and the theme of the people, exotic and barbarous. Two of the themes were new to him, one was familiar, one only half familiar. We can understand why he proceeded so hesitatingly. He may have known that it was the last composition he was to undertake; even before he began it he told his wife that he was suffering strange pains in his chest and had lost his voice. If then it was to be his swan song, Puccini, always exigent with his librettists, turned into a despot who demanded the impossible, scowled at every word and regarded every line of the text with hypercritical eye, changed his mind, fumed, fretted, complained, stopped the work, put it aside, could not rest, started over again. He begged Simoni and Adami: "Put all your strength into it, all the resources of your hearts and heads, and create for me something that will make the world weep." He asked Simoni to drink coffee at night. "You won't be able to sleep and you'll think of *Turandot*."

Though Puccini took an active part in the shaping of all his librettos, it is truer of this one than of any other that he virtually wrote it himself, and it might have been a lot easier had he in fact written it himself. As it was, he used to send Adami detailed prose versions, and when the poets returned the verses he was not satisfied or wanted to alter a particular dramatic situation. Ping, Pang and Pong gave him especial trouble. He instructed Adami: "Do a little of what Shakespeare often does, when he brings in three or four extraneous types who drink, use bad language, and speak ill of the King. I have seen this done in *The Tempest*, among the Elves and Ariel and Caliban."

The dramatic plan pivoted on Turandot's conversion into a human be-

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Richard Wagner

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ing. This was to be accomplished in a final duet, to which the composer attached the utmost importance. "It must be a great duet. These two almost superhuman beings descend through love to the level of mankind, and this love must at the end take possession of the whole stage in a great orchestral peroration." This he did not live to accomplish.

What a pity! What cause for regret that libretto and music were so long in the making! For had the opera — begun in the summer of 1920 and left unfinished by the winter of 1924 — been truly finished and revised by this genius of the theater, we might now be in possession of one of the greatest of the music dramas of the twentieth century. Francis Toye says that *Turandot* "brings a particularly vivid realization of what the world lost by Puccini's premature death."

Even as it is, *Turandot* is a wonderfully fascinating work and contains some of Puccini's finest music. Ernest Newman thought that it was the composer's masterpiece. Similarly, Mosco Carner, who recently published a critical biography of the composer, believes that *Turandot* "represents the consummation of his whole creative career."

The consummation, yes; but to repeat, not a "finished opera," neither in the actual nor the psychological sense. Because the conversion of the Princess from an iciness which is so inhuman as to be symbolic to a humanity which Puccini no doubt intended to be as warm and loving as are the hearts of his other heroines — because that conversion is insufficiently motivated and occurs too suddenly, it leaves us but half-convinced. Because that all-important last scene, which must "take possession of the whole stage," was never finished, we leave the performance with a sense of frustration. Yet *Turandot* is an opera we would not willingly do without. The unfinished can offer artistic satisfaction, as works by Dickens or Schubert, Leonardo or Michelangelo prove.

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The composer Giacomo Puccini



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structural adhesives that may one day be used to join its body panels. And David, a Senior Design Engineer in the Advanced Product Engineering Department, will build a computer model of the design and perform analytical studies on it.

These are only three of the thousands of young people helping to guide us into the future, sustaining our high level of quality by helping us integrate new knowledge into new products for our rapidly changing world. We're proud of them and their important, innovative work. They give our Mark of Excellence more meaning every day.



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Community Programs

*The Michigan Opera Theatre wishes to thank
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Serving Communities State-wide

Michigan Opera Theatre has gained national recognition for its diverse fifteen years of musical triumph on the mainstage. Equally significant in regional and national acclaim is the company's extensive community programs as developed by its director, Karen DiChiera. Taking its cue from the company's original name, Overture To Opera, MOT's Community Programs Department has continued

"Michigan Opera Theatre's Overture to Opera Company had the audience in the proverbial palm of their collective hands."

Independent Newspaper,
December 1984

to adhere to the early company philosophy of providing year round professional opera entertainment in any and all settings, and to all segments of the population.

Simply put, Michigan Opera Theatre's Community Programs is not limited to only performances for children or for that matter, only operatic performances. Rather, this unique program has continued to broaden its out

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Pictured above: a musical duet from *The Magic Flute*; center: a scene from last season's touring production of *The Beggar's Opera*; bottom right: Overture to Opera performers Russelle Hunter and Rochelle Rosenthal.

Previous page: Mark Vondrak, Claritha Buggs and Ron Williams from *The Musicians of Bremen*.



reach mandate; expand its musical offerings to include not only one-act operas for children and adults, but also musical revues paying homage to Broadway, Jerome Kern and popular operettas; provide on-going aesthetic education assistance and workshops for Michigan's different school systems' needs; develop and take the lead nationally in accessibility programs for the hearing impaired and the "504,

"This is a youthful exuberant company of singing actors (and teachers), who not only entertained, but educated as well."

South Haven Daily Tribune,
April 1985

New Audiences, New Avenues" program; and, carry the MOT banner for week-long residencies into communities throughout the Great Lakes region as well as the prestigious John F. Kennedy Center in Washington, D.C.

While we celebrate the company's many important operatic and musical successes here in Detroit, we also recognize the invaluable accomplishments and services of our acclaimed state-wide Community Programs Department.

Overture To Opera

Michigan Opera Theatre's popular Overture To Opera Company is a year round program devoted to introducing community and school audiences to the magical world of opera and vocal entertainment. Students of all ages can explore music throughout history, journey to the magical land of Bremen or go on a musical adventure that is specially designed to teach students the hazards of smoking, entitled *The Night Harry Stopped Smoking*. Composed by John Davies and Ross Dabrusin for the Syracuse Opera, this new anti-smoking musical will be sponsored by the American Lung Association of Southeastern Michigan.

For adult audiences, the Overture To Opera Company offers a year-round variety of traveling musical revues to accommodate even the most discriminating musical tastes. During our current season, the company will offer its acclaimed *Broadway '86* with

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the spotlight on American composer Jerome Kern plus such popular favorites as *The Original Broadway Revue*, *Operetta Encores*, *As Time Goes By* and the one-act opera *The Telephone* by famed composer Gian Carlo Menotti. From Detroit's river front Chene Park to the Calumet Theatre in the Upper Peninsula, MOT's Overture To Opera Company is a smash hit!

Michigan Opera Theatre-In-Residence

FAERIE TALES, FABLES and FOLKLORE is the theme of the Opera in Residence '86. In honor of the Grimm Brother's bi-centennial, Humperdinck's *Hansel & Gretel* will be the featured production for this year's state tour, complimented with in-school programs about the Brother's Grimm.

"Witnessing the talents of the Michigan Opera Theatre Residency was a genuine 'SPRING LIFT!'"

The Delta Reporter, April 1984

Michigan Opera Theatre-In-Residence, now in its 12th year, makes opera an intimate part of each com-



Metropolitan area students attending last season's sold-out student matinee of *Sweeney Todd*.

munity by involving area residents in workshops, assemblies, ensembles and an actual opera production. Working through schools and civic groups, Michigan Opera Theatre's professional opera company acquaints young people and adults with all aspects, both creative and technical, of opera production. Climaxing the week's activities is the performance of a complete opera for the general public. Michigan Opera Theatre artists sing the principal roles and community residents are choristers and technical aides.

In each community a local sponsor is responsible for hosting Michigan Opera Theatre and planning opera-related activities in the school and community.

Sponsors also sell tickets for the opera performance and pay a fee for the week's activities. This funding as well as support from the Michigan Council for the Arts, the W.K. Kellogg Foundation, and the National Endowment for the Arts, ensures that Michigan Opera Theatre enjoys a high quality artistic production.

"... rave reviews are still coming in from parents, students and staff."

Daily Tribune, May 1985

Docents and Volunteers

Michigan Opera Theatre welcomes the participation of men and women in the many educational activities of the Community Programs Department. These services range from lectures to office assistance.

A special word of thanks this season goes to Rita Settimo who has devoted countless hours to MOT's Community Programs. Rita has visited many schools to prepare students for an opera performance or to discuss careers in the arts, and has worked diligently in the office keeping files up to date. Our hats off to the special support Rita has given the Community Programs!

Accessibility

Interpreted performances for the hearing impaired are a part of the main season's offering. Two performances of *West Side Story* will be interpreted



Mary Wells interpreting *Faust* for the hearing impaired.

by John Ray and Mary Wells on November 26 and 29, Mary and John have interpreted previous productions of *Faust* and *The Magic Flute* both in Detroit and Dayton. Their interpretations have made the opera experience more meaningful for the hearing impaired and the hearing audience as well. This year's signing of *West Side Story* has been brought about by special request from the hearing impaired community.

Michigan Opera Theatre has been selected to conduct a special research project sponsored by the National Endowment for the Arts and OPERA America. The purpose is to determine whether surtitles or interpreting is most useful for the hearing impaired audience. The study will be based on a signed performance of *Gianni Schicchi* and a surtitled production of *I Pagliacci* on October 13. Members of the hearing impaired audience will be asked to respond with their preferences.

For further information about the MOT Community Programs and booking reservations, contact Mary Pratt Cooney, 313/874-7850, or write to: MOT Community Programs, 6519 Second Avenue, Detroit MI 48202.

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OPERA SEASONS

A RETROSPECTIVE PHOTO ALBUM

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“When Detroit goes to the opera the

“This *Aida* was a wonderful spectacle . . .”

Detroit News

“How does the Michigan Opera Theatre spell success?”

C-L-E-O L-A-I-N-E.”

Detroit Free Press

“*Sweeney Todd* . . . one of Michigan Opera’s great triumphs - a distinguished musical theatre production.”

Oakland Press



James Dietsch, Bianca Berini, Edmund Toliver, James McCracken and company in *Aida*



Cleo Laine in *The Merry Widow*



David Cryer and Judy Kaye in *Sweeney Todd*

The 1984/85 Season
The Merry Widow
The Magic Flute
Sweeney Todd,
The Demon Barber
of Fleet Street
Aida

14

Dame Jo

Benita Val



Dame Joan Sutherland in *Anna Bolena*



Benita Valente in *La Traviata*

13

The 1983/84 Season

La Traviata

Faust

A Little Night Music

Anna Bolena

“Super Sutherland . . . *Bolena*
Triumphs”

Detroit News

“*Anna Bolena* tops opera list.”

Birmingham Observer/Eccentric

“MOT has become the focal point of a



Wilhelmenia Fernandez and Scott Reeve
in *The Marriage of Figaro*

12

The 1982/83 Season

Haunted Castle

Lucia di Lammermoor

Treemonisha

The Marriage of Figaro

The Sound of Music

"Wilhelmenia Fernandez was a
superb Countess."

Michigan Chronicle

"Fine Polish opera adds its charm to
the Detroit Scene."

Cleveland Plain Dealer



A company scene from *Haunted Castle*

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The 1981/82 Season

Tosca

Carmen

Anoush

The Mikado

Porgy and Bess

11



Ellen Kerrigan as Anoush

“The American premiere of *Anoush* ... one of the best MOT has done.”

Detroit News



Lawrence Cooper and Robert Moulson in *Of Mice and Men*

10

The 1980/1981 Season

Die Fledermaus

Of Mice and Men

Don Giovanni

Rigoletto

“MOT has grown into a regional opera company to be



A dance scene from *The Most Happy Fella*, the MOT revival subsequently taken to Broadway

9

The 1979/80 Season

The Most Happy Fella

Il Trovatore

La Bobeme

Joan of Arc

“Michigan Opera’s revival of *The Most Happy Fella* is an enjoyable edition of Loesser’s hit musical.”

Variety



Catherine Malfitano in *La Traviata*



“MOT
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A scene from



A scene from

8

The 1978/79 Season

The Pearl Fishers

Show Boat

La Traviata

I Pagliacci

The Emperor Jones

“MOT’s new production of *The Pearl Fishers* . . . Bizet would have been ecstatic with the results.”

Detroit Free Press



A scene from *The Pearl Fishers*



A scene from *Faust*

7

The 1977/78 Season

Regina

Carmen

The Student Prince

Faust

Amahl and the

Night Visitors

“This *Faust* is one of MOT’s most memorable efforts.”

Detroit News

“Nothing testifies to the growing up of a regional American opera

6

The 1976/77 Season
Washington Square
Madame Butterfly
Naughty Marietta
The Magic Flute



Elaine Bonazzi, Richard Cross and Catherine Malfitano in the world premiere of *Washington Square*



Kathleen Battle in *The Magic Flute*

“Kathleen Battle’s Pamina was what Mozart must have dreamed of.”

Detroit News

5

The 1975/76 Season
Porgy and Bess
La Bobeme
Lucia di Lammermoor
The Barber of Seville



Catherine Malfitano and Neil Shicoff in *Lucia di Lammermoor*

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The 1974/75 Season
La Traviata
Boris Godunov
The Elixir of Love
Die Fledermaus

“Jerome Hines, one of the greatest ‘Borises’ of all times.”
Detroit Free Press

“This premiere (*Washington Square*) is a milestone for Detroit and Michigan.”
Variety

“A new star shines brightly in *Lucia* ... Catherine Malfitano.”
Detroit Free Press

“A resplendent *Porgy and Bess*.”
Macomb Daily



Jerome Hines in *Boris Godunov*



Leona Mitchell in *Porgy and Bess*

“The opera company thrives under DiCh

3
The 1973/74 Season
Rigoletto
Madame Butterfly
The Merry Widow

Michigan Opera Theatre offers opera in English, with young but established singers and first-rate productions.

Christian Science Monitor



Kyo Do Park in *Madame Butterfly*

2
The 1972/73 Season
Così fan tutte
Tosca
The Telephone
The Medium



Sol Mineo and Muriel Costa-Greenspon in *The Medium*

Phyllis C

Opening n



"Greenspon's New *Medium* - An Opera Tour de Force."

Detroit Free Press

"Performance of *Tosca* is Termed Outstanding"

The Flint Journal

Phyllis Curtin in *Tosca*



Opening night marquee for the first season

The 1971/72 Season

Joseph and the Amazing Technicolor Dreamcoat
La Rondine
The Perfect Fool

As a member of the Michigan Opera Theatre Guild, you are a part of a very special opera family. In addition to supporting one of the fastest growing opera companies in North America, MOT Guild members have the unique opportunity to go behind the scenes and become involved with many of the creative talents, both on-stage and off, who are responsible for the exciting performances and varied activities of the company.

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

Membership in the Michigan Opera Theatre Guild entitles you to a year's subscription of BRAVO, the company's news publication; exclusive invitations to festive cast parties and special events; advance notification of the Guild's opera trips both abroad and nationally, as well as information about the company's many special programs, lectures and community wide activities.

During this year's 15th Anniversary Season, the Guild will participate in several of the subscriber afterglow and cast parties; will launch a new series of fund raising projects entitled Opera To Go; host two opera trips including one to the opera houses of Eastern Europe; provide assistance for the annual OPERATHON project with radio station WQRS; manage a very active hospitality and transportation program for the many seasonal artists; and continue with its second annual and most unique fund raiser, The Grand Estate Sale.

Be a part of this year's special 15th Anniversary Season and give yourself a chance to become closer to one of the finest opera companies in the Great Lakes Region. Join today by sending in your contribution of \$25 and travel with us beyond the footlights:

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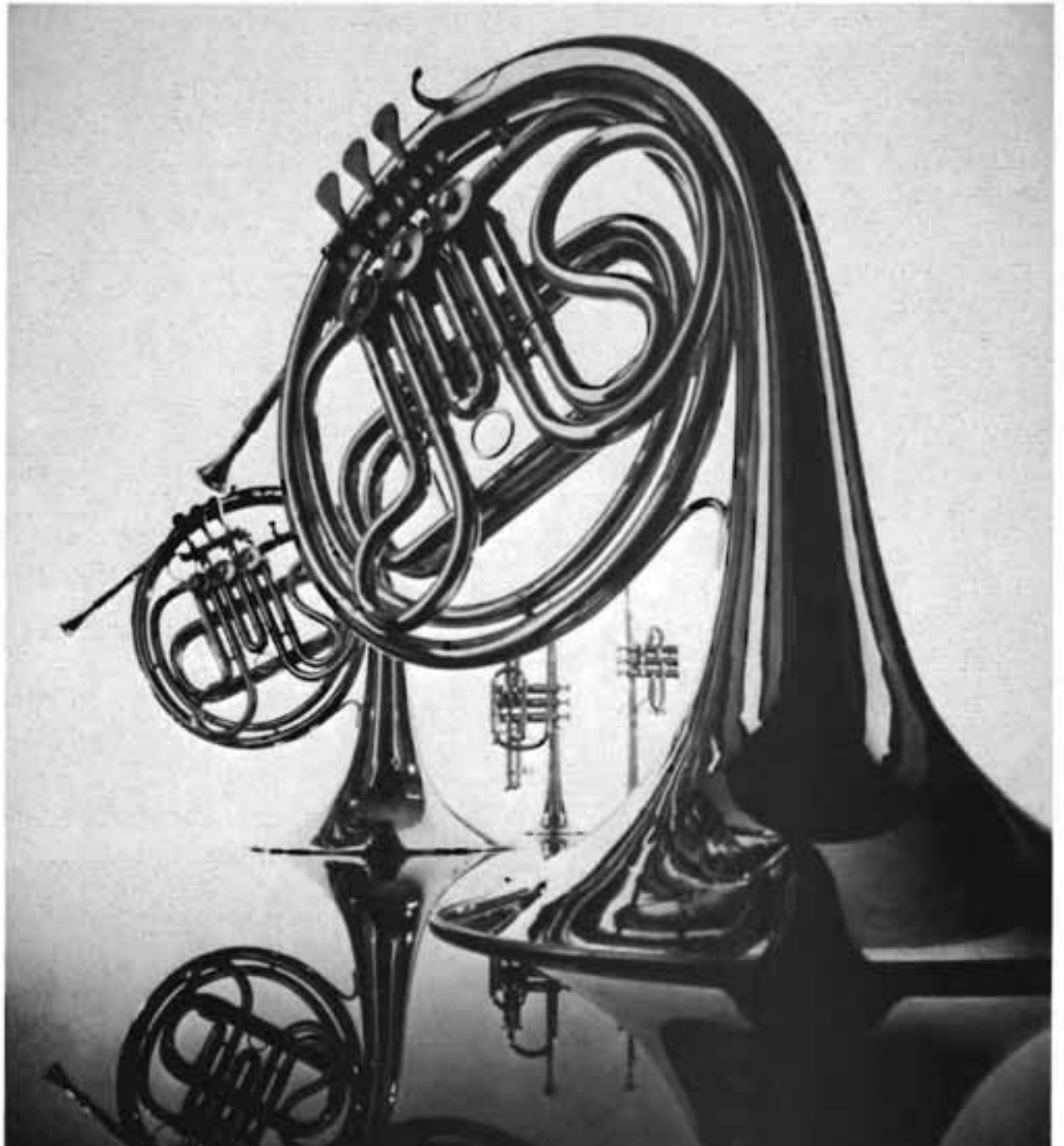
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— Anonymous

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JENNY DRIVALA in *La Traviata*, 1983.

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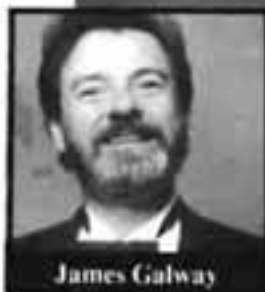
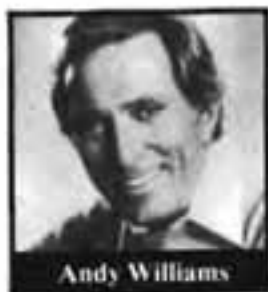
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A New Season of International Presentations 1985-1986

Fine Arts String Quartet Raphael Hillier, Violist	Tuesday, Oct. 13
Nathan Milstein, Violinist	Thursday, Oct. 24
Aterballets	Fri. & Sat., Oct. 25 & 26
Western Opera Theatre, "Don Giovanni"	Sunday, Oct. 27
The Western Opera Theater, acclaimed touring branch of the San Francisco Opera Center, brings its new product of the Don Juan legend, dramatized in this operatic masterpiece of Mozart. Beautiful melodies, famous opera scenes, mystery, intrigue, and the triumph of good over evil — an evening of musical theater at its finest. 8 pm, Power Center.	
Munich Philharmonic Lorin Maazel, Conductor	Tuesday, Oct. 29
National Folk Ballet of Yugoslavia	Thursday, Oct. 31
Cleveland Octet	(4:00) Sunday, Nov. 3
Carlos Montoya, Flamenco Guitarist	Saturday, Nov. 9
Vienna Symphony Orchestra Wolfgang Sawallisch, Conductor	Wednesday, Nov. 13
New Philadelphia Quartet Richard Woodhams, Oboist	(4:00) Sunday, Nov. 24
Shura Cherkassky, Pianist	Tuesday, Nov. 26
Handel's Messiah	Fri.-Sun. (2:00), Dec. 6-8
Pittsburgh Ballet Theater, Tchaikovsky's "Nutcracker"	Fri.-Sun. (2:00), Dec. 13-15
Jessye Norman, Soprano	Wednesday, Jan. 8
The Cracow Philharmonic Krzysztof Penderecki, Conductor	Saturday, Jan. 11
Yo-Yo Ma, Cellist	Wednesday, Jan. 15
The English Concert	Wednesday, Jan. 15
Detroit Symphony Orchestra Gunter Herbig, Conductor	(4:00) Sunday, Feb. 2
Heinrich Schiff, Cellist	Wednesday, Feb. 5
Murray Louis Dance Company and Dave Brubeck Quartet	Friday, Feb. 7
André Watts, Pianist	(4:00) Sunday, Feb. 9
Songmakers' Almanac	Thursday, Feb. 13
Michala Petri, Recorder	Tuesday, Feb. 18
Guarneri String Quartet	Tuesday, Mar. 11
San Francisco Symphony Herbert Blomstedt, Conductor	Wed., Mar. 12 & Thur. 13
Berlin Ballet	(4:00) Sunday, Mar. 16
Beaux Arts Trio	Mon., Mar. 24 & Tues. 25
Lewitzky Dance Company	Wednesday, Mar. 26
Ruggiero Ricci, Violinist	Tuesday, April 1
St. Paul Chamber Orchestra Pinchas Zukerman, Conductor & Violinist	(4:00) Sunday, Apr. 6
Beau Wind Quintet	(4:00) Sunday, Apr. 13
Philip Jones Brass Ensemble	Wednesday, Apr. 16
John Williams, Guitarist	Wed.-Sat., Apr. 30-May 3
1986 May Festival	



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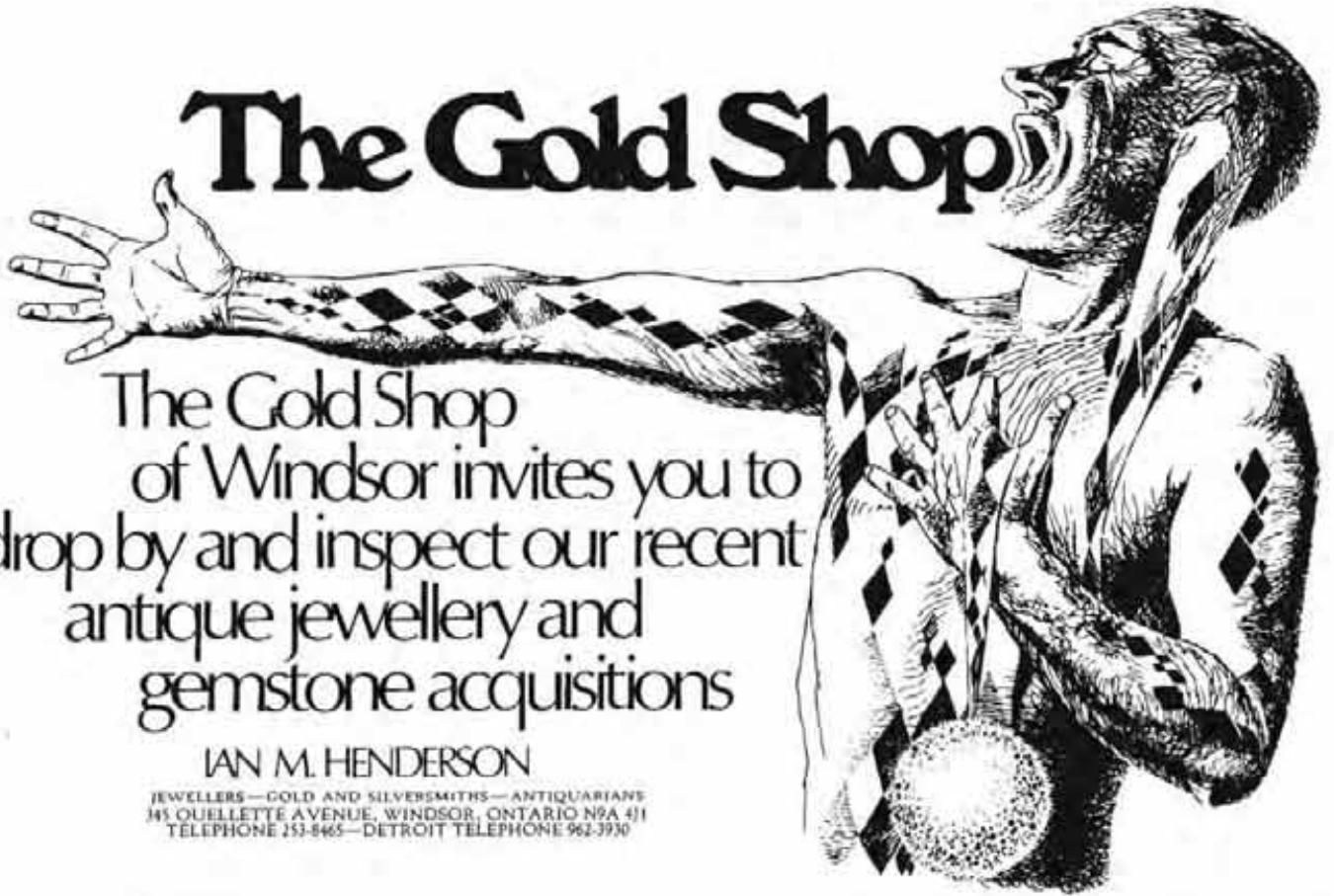
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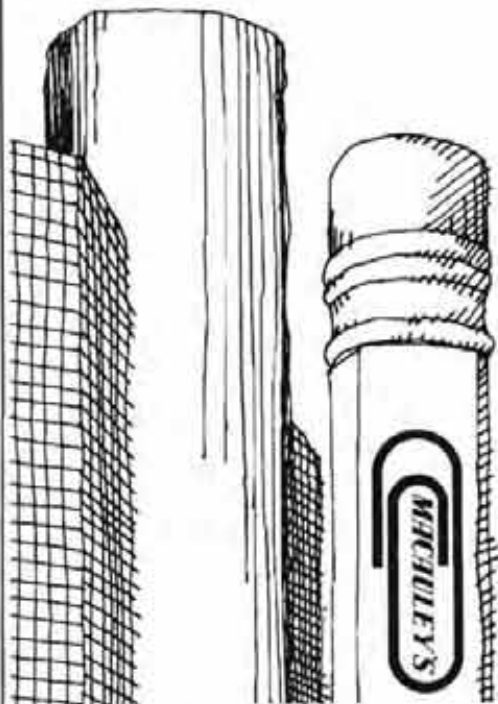
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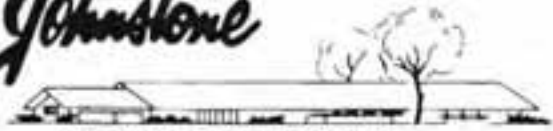
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A Tribute

To Alice Haidostian



For over five years, Alice B. Haidostian has been associated with the Michigan Opera Theatre and in that brief span has raised over \$400,000 for the company.

Beginning in 1980, Mrs. Haidostian personally assumed the responsibility to raise \$40,000 toward the extraordinary costs of producing the Armenian opera, Armen Tigranian's *Anoush*. This historic production — the first professional performance outside the Soviet Union and the first time *Anoush* has ever been performed in English — owes its existence on the Michigan Opera Theatre stage to the dedication of this remarkable woman.

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

She was recruited by David DiChiera in the spring of 1982 to head the Michigan Opera Theatre Advertising Committee for the season program book. A monumental task, Mrs. Haidostian raised over \$65,000 her first year, \$75,000 her second year and \$86,000 her third year. This year she agreed to head the same committee and surpassed her 1984-85 goal by



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\$23,000, securing over \$104,000 of advertising revenue for the 1985-86 season program book.

Her dedication to supporting and promoting the arts in Detroit are to be applauded — *Brava!*

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Aactron, Inc.	165	Florist's Transworld Delivery	44	Miller Parking Company	164
Allied Automotive	38, 39	Ford Division, Ford Motor Company	Back Cover	Minowitz Manufacturing	173
Allied Florists Association	155	Ford & Earl Associates Inc.	165	Mobile Parking Systems, Inc.	168
American Express Company	82	Henry Ford Hospital	147	Motors Insurance Corporation (MIC), General Motors Corporation	58
ANR Pipeline Company	2	Ford Parts & Service	109	National Bank of Detroit	14
Amerisure Companies-Michigan Mutual Insurance	145	Ford Tractor Operations	129	Newsweek, Inc.	75
Aquarian Age Tea Room	168	Forster - Laidlaw Florist, Inc.	168	N.S.S. Industries, Inc.	157
Atlas Tool, Inc.	167	Fruehauf Corporation	80	Oakland Mall & Oakland Plaza	110
Audio Dimensions, Inc.	168	Gail's General Office Supply Company	167	Oldsmobile Division, GMC	96
Autobahn Motors, Inc.	166	General Motors Acceptance Corporation	50	Omni International Hotel—Detroit	164
Automatic Data Processing, Inc.	155	General Motors Parts & Service	65	Paychex	172
Automobile Club of Michigan	33	General Motors Corporation Special Publications Advertising	90	Claire Pearone, Inc.	163
N W Ayer Incorporated	10	GMC Truck and Coach Division	47	Pegasus Taverna	166
Azar's Gallery of Oriental Rugs	171	The Gnome Restaurant	173	Peggy S. Pierce, Realtor Associate	173
The Baker's Loaf, Inc.	166	The Gold Shop	139	Pontiac Motor Division	31
Batten, Barton, Durstine, Osborn, Inc.	70	Greater Detroit Landscape Service Company	173	The Print Gallery	157
Harry M. Berberian	159	Grinders for Industry, Inc.	169	The Professional Plaza	168
Birmingham Chrysler Plymouth	151	H & H Tube & Manufacturing Company	157	Prutsmann-Tuckmar	157
Bloomfield Plaza Shopping Center	153	Hagopian & Sons, Inc.	139	Randolph Travel & Tours	143
Blue Cross & Blue Shield of Michigan	76	Frank B. Hall & Company of Michigan	172	Republic Airlines	35
Borg Warner Automotive	48	Harmony House Records & Tapes, Inc.	158	Rhinoceros	165
Jack Bott Sales, Inc.	171	Health Alliance Plan	117	Rockwell International	29
The Budd Company	6	David & Doreen Hermelin	91	Roma Cafe	168
Buick Motor Division	27	Highland Appliance Company, Inc.	1	Roney & Company	115
Burroughs Corporation	37	Hotel St. Regis	78	Ross Roy, Inc.	169
Burwood Business Machines Company, Inc.	147	E. F. Hutton & Company, Inc.	60	Saperstein Associates Corporation	165
Cadillac Motor Car Division, GMC	Inside Front Cover	Hutzel Hospital	149	R. P. Scherer Corporation	123
Carl's Chop House	170	Hyatt Regency Dearborn	77	Security Bank & Trust Company	172
Ceresnie & Offen Furs	170	Hygrade Food Products Company	169	Severo School of Ballet	173
Chevrolet Division, GMC	22	I Browse Books, Inc.	155	Sibley's Shoes	160
Chrysler Corporation	87	International House of Pancakes	171	Sign of the Mermaid	171
Chrysler-Plymouth Division of the New Chrysler Corporation	63	Jacobson Store, Inc.	137	Somerset Inn	166
Clutter Control, Inc.	170	Joe's Wine and Liquor Shoppe	170	Somerset Mall	42
Comerica, Inc.	66	Johnstone & Johnstone, Inc.	172	Stroh Brewery Company	Inside Back Cover
The Connelly Company	168	Josef's French Pastry Shop	169	TAS Graphics	93
Creative Graphics	163	Kaufmann Window and Door Corporation	160	Tamaroff Buick-Honda-Isuzu, Inc.	160
D-M-E Company	160	Kelman, Rosenbaum, Levitsky & Rollins, P.C.	168	Taubman Companies	40
Dayton-Hudson Department Store Company	13	Kenyon & Eckhardt Advertising, Inc.	163	J. Walter Thompson USA, Inc.	53
Dearborn Bank & Trust Company	158	Masako Kondo Flowers & Gifts, Inc.	171	Ticket World	88
The Dearborn Inn	164	Lazare's Fur	141	Traffic Jam & Snug Restaurant	151
Dearborn Piano & Organ Company, Inc.	168	Lewis & Thompson Agency, Inc.	48	USAir	24
Deloitte Haskins & Sells	145	Liberty State Bank & Trust	158	U.S. Mutual Financial Corporation	135
Detroit Airport Advertising Company	171	Lincoln-Mercury Division	16	United Technologies Automotive	56
Detroit Athletic Club	168	Lutz Associates, Inc.	85	University Musical Society	131
Detroit Ball Bearing Company	173	Macauley's Office Products	143	Janet Varner, Inc.	173
Detroit Free Press	116	Maccabees Mutual Life Insurance Company	8	Vickers, Incorporated	163
Detroit Gallery of Contemporary Crafts	173	Machus Restaurants	172	WJR-AM	120
Detroit Symphony Orchestra	125	Macomb Community College	80	WJZZ-FM	174
Margaret Diamond Shop, Inc.	167	Jerome Magid Photography, Inc.	168	WQRS-FM	112
L.H. Dickelman Company	159	Malter Furs, Inc.	167	WWJ/WJOL Radio	127
Dodge Division of the New Chrysler Corporation	73	Alex and Marie Manoogian	97	David Wachler & Sons	19
Douglas Cleaners	172	Manufacturers Bank	20	Hiram Walker	55
Douglas & Lomason Company	155	Mario's Restaurant	168	Charles W. Warren Jewelers	3
Elias Brothers Restaurants Inc.	153	Jack Martin & Company, P.C.	169	Warren Bank	170
Empire of America Federal Savings Bank	170	The Metro Times	133	Wayne Bolt & Nut Company	172
Evans Industries, Inc.	135			White Chapel Memorial Cemetery	118



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First Performance: NYC,
December 14, 1918

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Zita, "Old Woman," Buoso's
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La Cieca, Marco's wife
Renee Reed*

Marco, Simone's son
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October 11-19, 1985

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Rinuccio, Zita's nephew
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I Pagliacci

Lyric Drama in two acts

Words and lyrics by
Hugueno Leoncavallo

First performance: Milan
May 21, 1892

THE CAST

Tonio, a member of the
troupe of strolling players
Charles Long

Cario, head of a troupe
of strolling players
Maurice Stern

Beppe, a member of the troupe
Don Bernardini

Nedda, Cario's wife
Diana Soviero,

October 11, 13 and 19
Pamela South,
October 12, 16th and 18

Sivino, a village
John Grandstetter

The titles for *I Pagliacci* are courtesy
of the Portland Opera Association
Supertext, Portland, Oregon

Titles written by Philip Kelsey

*MOT Young Artist Apprentice

Cast subject to change in
case of unforeseen
necessities

Opera Synopses

Gianni Schicchi

Setting: Florence, 1299

Rucola Donati has died and left his considerable estate to the friars. His grasping relatives, deeply shocked, decide to accept Rinuccio's advice and ask help of Gianni Schicchi, a well-known local rogue and the father of Rinuccio's sweetheart, Lauretta. Schicchi's approach is direct: the deceased is removed and Schicchi takes his place in bed. When even the doctor is fooled, the delighted relatives call in a notary to bear "Donati" make a new testament. The delight turns to helpless rage, however, as the resourceful Schicchi wills the bulk of the old man's property to himself. He chases them all out of his newly acquired house, except, of course, his son-in-law to be, Rinuccio, who remains with Lauretta in their future home.

I Pagliacci

Setting: southern Italy late 1930's

The audience is addressed in a Prologue in which they are told of the drama, both "theatrical and real," which is about to unfold.

The villagers of a Calabrian town greet a company of actors who have arrived there to perform. Canio, head of the troupe, describes that night's presentation (*Un grande spettacolo*). A villager jokingly suggests that the hunchback actor Tonio is secretly courting Canio's wife, Nedda. Canio reveals his jealous nature and warns that he would tolerate no infidelity from his wife (*Un tal gioco*). As Canio and the villagers depart for a pub, Nedda remains behind. Disturbed by her husband's suspicion, she expresses her envy of the birds who soar freely overhead (*Stridono lassù*). The deformed Tonio approaches and declares his love for her, which she scornfully rejects. Enraged, he reaches for her but she strikes him with a whip. Humiliated, he leaves swearing vengeance. Silvio, a young villager, and Nedda's secret lover, arrives and in an impassioned confrontation, asks her to go away with him. Tonio has overheard them. He runs off to warn Canio of her deception. Urged by Tonio, Canio surprises the lovers, but Silvio manages to escape. Canio threatens Nedda, but she refuses to reveal her lover's

name.

The play is about to begin. Alone, Canio begins to prepare for his "role" as the cuckolded husband. He laments that he must play the clown though his heart is breaking (*Vestì la giubba*).

The villagers, Silvio among them, assemble to see the play *Pagliaccio and Colombina*. In the absence of her husband, Pagliaccio (played by Canio), Colombina (Nedda) is serenaded by her lover Harlequin (Reppe), who dismisses her servant Taddo (Tonio). Colombina and Harlequin plot to poison Pagliaccio. Pagliaccio enters. As Harlequin slips away, Colombina utters the very same words Canio overheard. Nedda speak to her lover that afternoon (*A stanotte, e per sempre tua sarò*). Suddenly, Canio finds himself torn between real life and the comic play. His mask of pretense forgotten, Canio violently demands that Nedda tell him her lover's name (*No, Pagliaccio non son!*). Nedda tries to continue on with the play while the audience applauds the "realistic" acting. Deirious with rage, Canio stabs Nedda. As Silvio rushes forward to help her, he too is killed by the enraged Canio.

As the villagers stare in horror, the audience is given the grim and immortal benediction — *La commedia è finita*.

MICHIGAN OPERA THEATRE CHORUS

Lawrence Adams*
Patricia Balysh
Jacqueline Barth
Veronica Bell
Tina Butler
Robyn Canner
Lara T. Coulson
Elizabeth Evans
Vanessa Fornio
Louise Fisher
Lawrence Formosa
Yvonne Friday
Roxyline Harding, Jr.
Beryl Henderson*
Armond Jackson
Jennifer Johnson
Martin Lewis*
Ray Litt
David Ludwig
James Moore
Richard Mox
Anthony Noto
David Podulka
Jan Phillips
Cherie Randolph*
Renee Reed*
Roderick Reese
David Reilly*
John Schmidt
Alan Spiller

Stephen Stewart
Jedith Szei
Celeste Tavera*
Fran Thies
Dean Unick
Douglas Womber
Lea Woods

CHILDREN'S CHORUS

Stacey Barnett
Car Doll
Kelly Boozer
Jed Cohen
Leah Duncan
Stephen Guerra
Vito Guerra
Danny Gurwin
Christopher Jones
Andrew Nagrant
George Nagrant
Joshua Nees
Colleen O'Shaughnessy
Kate O'Shaughnessy
Rolanda Posley

* MOT Young Artist
Academy

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SPECIAL THANKS

Comedia Costumes for this production were designed by Georgia Baker for TRACITIES OPERA COMPANY, INC.

Peter Bamford for
Trizec Properties, Inc.

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Coming up next at the Fisher:
Martha, November 19.

PLUS, *West Side Story*,
November 15-December 8

CALL 313/874-SING for
tickets and charge by phone.

The Michigan Opera Theatre
1985/86 Program Book is
available in the lobby for further
historical information on *Gianni
Schicchi/I Pagliacci* and for artists
profiles of this evening's cast.



MICHIGAN OPERA THEATRE

David DiChiera, General Director

PRESENTS

*Friedrich von Flotow's
Romantic Comedy*

Martha

*November 1-9, 1985
Fisher Theatre*

Music by
Friedrich von Flotow

Libretto by
W. Friedrich Riese

English translation by
George and Phyllis Mead,
used by arrangement with
G. Schirmer, Inc., Publisher
and copyright owner.

First performance: Vienna
November 25, 1847

Conductor
Steven Larsen

Stage Director
David Gately

Lighting Designer
Peter West

Scenery courtesy
of Portland Opera
Association, designed by
Lee Mayman

Costumes courtesy
of Portland Opera
Association, designed by
Brad Pace

Wig and Make-up Designer
Rebecca Watson

Chorus Master
Suzanne Acton

CHORUS

Daniel Aggas
Diane Aron-Calhoun
Jacqueline Barth
Michael Begian
Veronica Bell
Tillis Butler Jr.
John Campbell
Rachel Choate
George Cooney
Betty DeWilde
Vanessa Ferriole
Louise A. Fisher
Yvonne Friday
Rosaline Guastella
Roxythe L. Harding, Jr.
Madeline Harrold
Joan Irwin
Carol Jimines
Clarence E. Jones
Michael McCormick
Barbara E. Martin
James Moore
Robert Morency
Richard Mox
William Pelto
Rita Pendleton
Mary Robertson
John D. Sartor
John Schmidt
William Steiner
Stephen Stewart
Judith Szefi
Alan Seiler

CAST

Nancy/Julia,
*a friend of Lady
Harriet Durham*

Alice Baker

Lady Harriet Durham/Martha,
*Lady-In-Waiting
to Queen Victoria*

Sharon Christman,
Nov. 1, 3 and 8

Christine Donahue,
Nov. 2, 6m and 9

Sir Tristram Mickleford,
Lady Harriet's cousin
Michael van Engen

Lionel, *a friend of Plunkett*
Kristian Johannsson

Plunkett, *a wealthy farmer*
Paul Geiger

Sheriff
Lawrence Adams*

Servants
Beryl Henderson*

Martin Lewis*
David Reilly*

Maidservants
Renee Reed*
Charsie Sawyer*
Celeste Tavera*

Supernumeraries
Stacy Barrett
Jed Cohen
Leah Duncan

And, introducing the
Royal Hunting Beagles
Sir Blue
Lady Christie
Lady Honey
Sir Joe
Lady Lucy
Sir Morgan
Sir Sam
Sir Sparky

Sir Paul Horn, the
Royal Beagle Handler

*MOT Young Artist Apprentice

Cast subject to change
in case of unforeseen
exigencies

Synopsis

ACT 1, Scene 1. The residence of Lady Harriet Durham near Richmond, England.

Lady Harriet Durham, Lady-in-Waiting to Queen Victoria, is in her boudoir with a group of her friends in attendance. They comment on the fact that she seems to have lost interest in the pleasures of the Court. She asks them to leave; then confides to her maid Nancy that she is bored and needs some new diversions.

Sir Tristram Mickleford, Lady Harriet's cousin and admirer, arrives to invite her to the cockfights and races. From the street outside comes a song of a group of young women who are on their way to the Richmond Fair to hire out as maidservants to the local farmers.

This gives Lady Harriet the idea for an amusing escapade; she and Nancy will go to the Fair dressed as farm girls. Although Sir Tristram objects, Lady Harriet persuades him to come along and gives each of them a new name. Nancy will be "Julia," Sir Tristram will be "Bob," and Lady Harriet will be "Martha."

Scene 2. The Richmond Fair.

A crowd is waiting for the opening bell. Among them are Plunkett, a prosperous farmer, and his foster brother, Lionel, who are discussing the possibility of hiring two good maidservants. Lionel expresses his gratitude to Plunkett for his kindness through the years, ever since Lionel's father brought him to live at the Plunkett farm. The father, an exile from the Court, never revealed his true identity. Plunkett reminds Lionel of his father's deathbed message: the ring he gave to Lionel is, in time of danger, somehow to be shown to the Queen.

The fair opens and the Sheriff reads the law to the waiting crowd: 1) a servant must agree to be hired for a

year for a sum agreed to by both parties, and 2) the contract becomes binding when money changes hands. Lady Harriet, Nancy and Sir Tristram arrive too late to hear the Sheriff's proclamation. The two women, who are in a holiday mood, agree to be hired by Lionel and Plunkett, and accept their money. At Sir Tristram's urging, they then try to leave. Lionel and Plunkett assert their legal rights and the Sheriff affirms them. The two farmers take "Martha" and "Julia" home with them.

Act II, Scene I. Plunkett's Farmhouse.

Lionel and Plunkett arrive with their new "servants." However, the men soon discover that the women are not ordinary servants. They don't even know how to spin; their employers are forced to teach them. Meanwhile, Lionel has fallen in love with "Martha." She complies with his request that she sing for him (*The Last Rose of Summer*). He declares his love and asks her to marry him. Although Lady Harriet is also attracted to Lionel, she forces herself to reject him because of the supposed difference in their stations. At midnight Plunkett decides it is time to retire for the night, and locks the women in. When Sir Tristram arrives in a carriage, they are able to escape through a window.

Scene 2. An Inn, A Hunting Forest Near Richmond.

The Queen's hunt is in progress. Plunkett and a group of friends are enjoying themselves and celebrating the qualities of British ale. Nancy arrives with a group of ladies of the Court. Plunkett recognizes her as "Julia" and insists that she return to his service. The ladies rudely send him away. Lionel appears, thinking sadly of his lost love (*In My Dreams*). He encounters Lady Harriet walking by her-

self. Although he is confused by her elegant attire, his feelings of joy at seeing her again lead him to renew his declaration of love. Lady Harriet is deeply moved, but deliberately insults him to discourage his impossible hopes. Lionel angrily asserts his rights as "Martha's" master, and she calls for help. Lady Harriet's men arrive and put Lionel under restraint. When he hears Nancy address "Martha" as "My Lady," he realizes that he has been the victim of a hoax.

Plunkett, knowing that the Queen is nearby, and worried about the danger that Lionel is in, takes the ring from his foster brother and hurries away to see what can be done.

ACT III. Plunkett's Farmhouse.

Outside the farmhouse, Lady Harriet muses on her love for Lionel and resolves to win back his heart. Lionel steps from the house and resists her apologies, even when she explains that through his ring he has been identified as the long-lost heir to the Earl of Derby, unjustly banished from court. As Harriet and Lionel part, Nancy enters telling Plunkett that she would never be separated from her love, whereupon the two resolve to marry.

Evening falls as the ladies and gentlemen of the court, disguised as peasants, set up a replica of the Richmond Fair outside Lionel's house. Harriet, dressed as "Martha," cites her qualifications as a servant of true love and wins Lionel's forgiveness. The entire company joins the reunited couple in a toast to eternal love.

— *Courtesy of Portland Opera and Opera News.*

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MICHIGAN OPERA THEATRE

David DiChiera, General Director
PRESENTS

West Side Story

Based on a conception of JEROME ROBBINS

Book by **ARTHUR LAURENTS**

Music by **LEONARD BERNSTEIN**

Lyrics by **STEPHEN SONDHEIM**

Entire Original Production Directed and

Choreographed by **JEROME ROBBINS**

Originally produced on Broadway by
Robert E. Griffith and Harold S. Prince
by arrangement with Roger L. Stevens

November 15 - December 8, 1985
Fisher Theatre

*A musical drama
in two acts*

*First performance:
New York City
September 26, 1957*

Conductor

Evans Haile

Stage Director

Michael Montel

Choreographer

Karen Azenberg

Lighting Designer

Marilyn Rennagel

Set Designer

Robert O'Hearn

Costumes

Charles R. Caine

Wig and Make-up Master

Rebecca Watson

Principal Pianist/Coach

Suzanne Acton

The Jet Girls

Graziella

Kathleen Turak

Velma

Christina Ljungman

Minnie

Deborah Tobias

Clarice

Nancy Carroll

Anybodys

Cynthia Marotti

The Shark Girls

Rosalía

Charsie Randolph*

Consuelo

Suzanne Karle

Teresita

Carmen Vazquez

Francisca

Celeste Tavera*

Estella

Gina St. Clair

Margarita

Leesa Humphrey

Swing Girl and Boy

Constance Houghton

Chester Jamison

Soprano Soloist for
'Somewhere'

Celeste Tavera

CAST

*(in order of
appearance)*

The Jets

Riff, the leader

Rick Negron +

Tony, his friend

Stephen Bogardus +

Action

Paul Dobie

A-Rab

Richard Toda

Baby John

Kevin Cooper

Snowboy

Rodney Luck

Big Deal

David Reilly*

Diesel

Jeff Williams

Gee-Tar

Adam Shankman

The Sharks

Bernardo, the leader

Luis Perez +

Maria, his sister

Beverly Lambert +

Anita, his girl

Diane Fratantoni +

Chino, his friend

Martin Lewis*

Pepe

Ovidio Vargas

Indio

Aaron Reed

Luis

Andrew Crawford

Anxious

Carmen Yurich

Nibbles

Rob Rodenhiser

Juano

James Borstelmann

The Adults

Doc

Harvey Keith

Schrank

David Jeffrey +

Krupke

Harry Carlson

Glad Hand

Michael Mullinger

*MOT Young Artist Apprentice
+ Artist appears through the
courtesy of Actors' Equity
Association

Artists' Profiles



STEPHEN BOGARDUS (Tony) made his Broadway debut in the 1980 revival of *West Side Story* and later performed the role of Tony in Paris and at the Hamburg State Opera. Mr. Bogardus appeared as a soloist on the *Live From Wolf Trap* series entitled *Leonard Bernstein 60: An Appreciation*. Mr. Bogardus created the leading role in William Finn's *March of The Falsettos* at Playwright's Horizons and repeated his performance for Los Angeles audiences. Additional theatre credits include *The Umbrellas of Cherbourg* at the New York Shakespeare Festival, the musical *Kicks*, and *She Loves Me* at Center Stage in Baltimore. He has been a guest star on CBS' "Cagney and Lacey," and can be heard on the recent Bernstein recording of *West Side Story* in the role of Baby John.



DIANE FRATANTONI (Anita) comes to MOT directly from the Baltimore Center Stage where she performed the role of Amalia Balash in *She Loves Me*. For her portrayal of Grizabella, the Glamour cat, in the first National Company of *Cats*, Ms. Fratantoni received the Helen Hayes Award for Best Actress in a touring company. She made her Broadway debut in *A Chorus Line* in the role of Dana Morales, having previously performed that role with both the National and International companies. Her additional credits include *The Grand Duchy* at the Playwright's Horizons, *No Place To Be Somebody*, *Ring Around The Moon*, and *Bus Stop*. Ms. Fratantoni has appeared in concert with Marvin Hamlisch and Ricky Van Shelton.



BEVERLY LAMBERT (Maria) has appeared in the Broadway productions of *Nine*, directed by Tommy Tune, and *Showboat* starring Donald O'Connor. Off Broadway, she has starred as Louisa in *The Fantasticks* and as Hilda in *Main and Fancy* at the Tony Award-winning Equity Library Theatre. Ms. Lambert has also starred in productions of *The Gift of The Magi*, *From Berlin to Broadway*, *Kismet*, *The Sound of Music*, *Shenandoah*, *Pirates of Penzance*, *Carousel* and *West Side Story* in such theatres as Actor's Theatre of Louisville and the Goodspeed Opera House. She portrayed Laura Benson on *One Life to Live* and Martha Henderson on *The Guiding Light*.



RICK NEGRON (Riff) born and raised in San Juan, is the first Puerto Rican to play a Jet. He recently performed the role of Action in the national touring company of *West Side Story*, starring Rex Smith. He made his Broadway debut earlier this season in the Tony-nominated musical *Leader of The Pack*, and off Broadway's *Streetheat* and *Street Dreams*. He performed on National television in the 1984 Tony Awards, and can be seen in commercials for Budweiser, Schaefer Beer, and HBO's *Make the Magic Shine*.



LUIS PEREZ (Bernardo) is a former member of the Joffrey Ballet, having received national acclaim in a variety of principal roles, including "Mercutio" in John Cranko's *Romeo and Juliet*, The Moor in Jose Limon's treatment of Othello, entitled *The Moor's Pavane*, The Champeen Roper in Agnès de Mille's *Rodeo*, The Lead Male in Twyla Tharp's "Deuce Coupe II" and several ballets created for him by Gerald Arpino. His television credits include featured appearances on CBS' "The Body Human," "On Stage America" and PBS' "Great Performances" series. Mr. Perez portrayed the role of Bernardo in the first National Touring Company of *West Side Story*.

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The Jets

KEVIN COOPER

(Baby John)

recently finished his second season with Candlewood Playhouse in Connecticut, appearing in *Barnum*, *Evita* and *Music Man*.

PAUL DOBIE

(Action)

has also performed the role of Riff in *West Side Story*, as well as Tom in *No, No, Nanette*, Barnaby in *Holly Dolly* and the title role of *Pippin*.

RODNEY LUCK

(Snowboy)

has appeared on national TV in the Chaka Kahn video *This Is My Night* and was recently in *Barnum* and *Evita* at the Candlewood Playhouse.

DAVID REILLY

(Big Deal)

is currently an intern with MOT. A graduate of Wayne State, he has performed in *Oklahoma*, *Kiss Me Kate* and *The Mikado*.

ADAM SHANKMAN

(Gee-tar)

is a native of Los Angeles now living in NYC. He has studied at the Juilliard School, and HB Studios, and is a frequent performer in various NYC area theatre/cabaret productions.

RICHARD TODA

(A-Rab)

a recent graduate of Syracuse University's Music Theatre program, appeared as Pepe in *West Side Story* and the Finzee in *Cabaret* at the Landmark Theatre.

JEFF WILLIAMS

(Diesel)

has performed at the Keene Theatre in *Merrily We Roll Along*, *Candide* and *A Day in Hollywood: A Night in the Ukraine*. He is a graduate of Syracuse University.

Artists' Profiles

The Jet Girls

NANCY CARROLL
(Clarence)

a graduate of the N.C. School of the Arts, has performed the role of Cissy in *Calbacks*, an original off-off Broadway play. She was seen recently in *Camelot* at the Shawnee Playhouse.

CHRISTINA LJUNGMAN
(Velma)

received a full dance scholarship to the Arvin Ailey American Dance Center. Since then, she has toured with dance companies throughout Mexico, the Caribbean and Japan.

CYNTHIA MAROTTI
(Anybodys)

has appeared with Jacques D'Amboise and the National Dance Institute in *The Event of the Year*. She recently played Diana Morales in *A Chorus Line* at the Zeiterion Theatre.

DEBORAH TOBIAS
(Minnie)

is a graduate of the Interlochen Arts Academy in dance, and has performed in off-off Broadway and regional theatre.

KATHLEEN TURAK
(Graziella)

returns to MOT after performing in the 1985 production of *Aida*. She has performed with the Detroit City Dance Company and Wayne State University Dance Company.

The Sharks

JAMES BORSTELMANN
(Juana)

received a full scholarship to the Harkness House for Ballet Arts, and recently appeared in *Evita* at the Candlewood Playhouse.

ANDREW CRAWFORD
(Luis)

actor, model, dancer and choreographer, has appeared with major companies around the country, including national TV networks, Kids are People Too, commercials, and *Ebony* and *Essence* magazines.

MARTIN LEWIS
(Carm)

is currently an intern with MOT. A graduate of Boston Conservatory, he has appeared in *Così fan tutte*, *Don Pasquale* and *Albert Herring*.

AARON REED
(Lucio)

a resident of New York City, has appeared in such musical theatre works as *Shenandoah*, *Damn Yankees*, *No, No, Nanette* and most recently, *Bugadoun*.

ROB RODANHISLER
(Nibbles)

is a member of the Detroit City Dance Company. He has received scholarships to study at the Harkness House Ballet and the Stuttgart Ballet.

OVIDIO VARGAS
(Pepe)

is a graduate of the Boston Conservatory of Music. His future engagements include an appearance in a feature film entitled *Taps in the Park*.

CARMEN YURICH
(Anxious)

has appeared with the Joffrey Concert Group in *Romeo and Juliet* and *West Side Story*. He recently performed in *Evita* and *Barnum* at the Candlewood Playhouse.

The Shark Girls

LEESA HUMPHREY
(Margarita)

a graduate of the N.C. School of the Arts in dance, is a member of the Detroit City Dance Company, where she began studies at age 7.

SUZANNE KARLE
(Consuelo)

has been a member of the Detroit Dance Company for three years, and has appeared as the lead dancer in *Carole Morrissau's Aite of Spring*.

CHARSIE RANDOLPH
(Rosalia)

is currently an intern with MOT. A former member of the San Francisco Merola Opera Program, she has appeared in *Falstaff*, *Cinderella* and *Faust*.

GINA ST. CLAIR
(Estelita)

was a scholarship recipient of the Joffrey Ballet and has performed with Dennis Wayne's Dancers. She is featured in a production of *Flashman*.

CELESTE TAVERA
(Francisca)

is currently an intern with MOT. A native of California, she has appeared in the role of *Manon*, *The Merry Widow* and *Hansel and Gretel*.

CARMEN VAZQUEZ
(Teresita)

has danced in the Dominican Republic with Jacksonmania. As a member of Michigan and Dancers, she toured Japan and appeared at Lincoln Center and Riverside Theatre.

The Adults

HARRY CARLSON
(Kruke)

returns to MOT after appearing as Mr. Peachum in *The Beggar's Opera*. In addition to musical theatre, he is featured in several Detroit area commercials.

DAVID JEFFREY
(Schrank)

has appeared locally at the Meadowbrook and Alric Theatres, as well as nationally in *Freedom of the City*, *Country Girl*, and in television commercials.

MICHAEL MULLINGER
(Giac Hand)

a frequent performer in various Detroit area theatre productions, received an "Edie" from the East Detroit Civic Theatre for the dual roles of Grobs and Lt. Rooney in *Arsenic and Old Lace*.

HARVEY KEITH
(Doc)

a resident of Grosse Pointe, Michigan, is the co-author of the play *Children* which was presented to great success in NY and Cleveland. A graduate of the Yale School of Drama, he has appeared as Giac Hand in *West Side Story*.

Swings

CONSTANCE HOUGHTON
(Swing girl and dancer)

is a member of the Hartinger Dance Company, and has appeared with Dance Detroit and Maria del Carmen's Grupo Espanol.

CHESTER JAMISON
(Swing Boy)

returns to MOT after appearing in the 1985 production of *Aida*. He has performed with the Prince Street Players in *Cinderella*.

Artists' Profiles

SUZANNE ACTON

(Principal Pianist/Coach)

returns to Michigan Opera Theatre for her fifth season as the company's Chorus Master and principal coach/organist. In addition to her mainstage work, Miss Acton has recently been appointed the company's music Director for Community Programs including the annual state-wide touring productions and the community-wide Overture To Opera music programs. Miss Acton, who has garnered unanimous praise from Detroit-area critics, has coached singers in New York City as well as for the opera companies of Dayton, St. Louis and San Diego.

KAREN AZENBERG

(Choreographer)

returns to Michigan Opera Theatre following her choreographic work a last season's highly praised *Sweeney Todd*. Miss Azenberg's numerous credits include *The Music Man*, *Oliver*, *They're Playing Our Song*, *A Funny Thing Happened On The Way To The Forum*, and a musical revue of the Truman Administration for the Smithsonian Institute. She has choreographed repertory pieces for the Dance Family and performed for several seasons with The Second Avenue Dance Company, as well as with Stuart Hodas, Rachel Lampert, Deborah Jowitz and Patricia Birch.

CHARLES R. CAINE

(Costume Designer)

was the staff costume designer for the Metropolitan Opera from 1964-79, working very closely with such major directors and designers as Franco Zeffirelli, Nicola Bonner, Marc Chagall and Jean-Pierre Ponnelle. Mr. Caine's vast array of recent designs and preparations include *Die Walkure*, *Der Rosenkavalier*, *Turandot*, *Ernani*, and *Luisa Miller* for many opera companies including the Met, NYC Opera, San Francisco Opera, Opera Theatre of St. Louis, Lyric Opera of Chicago and Miami. His recent musical comedy designs include *Annie Get Your Gun* and *Cirque du Soleil*.

EVANS HAILE

(Conductor)

currently serves as the company's dramaturg and artistic advisor for the Greater Miami Opera and as co-producer and conductor for the "American Music Theatre in Concert" series at New York's historic Town Hall. Mr. Haile's numerous musical theatre credits include *Born Free!* for the Anchorage Opera and original co-producer for Broadway's *Tiny Tim*. A frequent conductor of new music, Mr. Haile has premiered such works as Conrad Susa's *Love of Don Quixote*, Richard Wargo's *Seduction of a Lady*, the third act of Berg's *Lulu* for the Santa Fe Opera Festival, and Bartok's ballet *Hubertus*. Mr. Haile's opera credits include *Die Fledermaus* for Ft. Worth Opera, associate conductor for the Seattle Opera's Ring Cycle and work with the companies of Tulsa and Washington, D.C.

MICHAEL MONTEL

(Stage Director)

returns to Michigan Opera following his previous engagements with the company including last season's hit *Sweeney Todd: The Demon Barber of Fleet Street*, Copland's *The Tender Land* and Jean de la Motte. Montel recently directed *Country Girl* with Faye Dunaway and Dick Van Dyke for Showtime cable television station and *Miss Firecracker Contest* at the Cincinnati Playhouse. Last season he directed the world premiere of P.D.Q. Bach's opera *The Abduction of Figaro* for the Minnesota Opera. Mr. Montel is the former Artistic Director for Broadway's New Phoenix Repertory Company and has extensive credits with the NY Hudson Guild, NY's historic Town Hall, the Goodspeed Opera House and Miami 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*, *Die Meistersinger*, *Aida*, *Parsifal* and *Le Nozze di Figaro*. A native of South Bend, Indiana, 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 and *La Fanciulla del West* for the Houston Opera and Vienna Staatsoper. In the world of ballet, Mr. O'Hearn's works have been designed for American Ballet Theatre, NYC Ballet, San Francisco Ballet and Ballet West.

MARILYN RENNAGEL

(Lighting Designer)

has served as the Staff Lighting Designer for Michigan Opera Theatre for the last seven years and has designed for Dallas Opera, Philadelphia Opera, Ft. Worth and Miami Opera companies. Most recently she designed the lighting for the A-OS Benefit at the Shubert Theatre in NYC and two productions at the Alliance Theatre in Atlanta. Ms. Rennagel's Broadway credits include *Woman of the Year*, Tennessee Williams' *Clothes For A Summer Hotel*, *Peter Allen*, *Up In One*, *Do Black Patent Leather Shoes Healy Reflect Up?* and John Curry's *Ice Dancing*.

REBECCA WATSON

(Wig and Make up Master)

returns to Michigan Opera Theatre for her third season as the company's Wig and Make up Master, a position she has held simultaneously with the Dayton Opera. While on staff with both companies, she designed wigs and make up for such productions as *A Little Night Music*, *Sweeney Todd*, *The Merry Widow*, *Aida* and, most recently, *Madha*. A former student of Richard Steed at the prestigious San Francisco Opera Wig and Make up Training Program, Ms. Watson's theatre credits include *The Merry Wives of Windsor*, *Twelfth Night* and *Anthony and Cleopatra* for the Utah Shakespeare Festival, and *A Lion in Winter* and *Gypsy* for the Santa Rosa Repertory Theatre.

Synopsis

Setting: 1957, The West Side
of New York City

ACT I. A Jazzy Prologue indicates the bitter tensions between the Jets, a self-styled "American" street gang, and the Sharks, a group of young Puerto Ricans. The leader of the Jets, Riff, swears to drive the Sharks, led by Bernardo, from the streets. *(Jet Song)* Riff determines to challenge Bernardo that night at a dance in the gym, and persuades upon his best friend and co-founder of the Jets, Tony, to help him. Tony has been growing away from the gang and feels the sting of other emotions. *(Something's Coming)*, but he agrees.

Bernardo's sister, Maria, newly arrived from Puerto Rico to marry his friend Chino, attends the dance. *(The Dance at the Gym)* and despite the obvious hatred between the gangs, meets Tony, who at once falls in love with her. *(Maria)* Later, after the dance, when the gangs begin to assemble at Doc's drugstore to choose a place and weapons for their rumble—a gang fight—Tony visits Maria on the fire escape of his apartment, and they pledge their love. *(Tonight)*, promising to meet the next afternoon at the bridal shop where Maria works. As he departs, the Sharks, and taking their girls home before going off to the drugstore, a playful argument develops between Anita and a handsome Puerto Rican girl over the relative merits of the back home and in Manhattan. *(America)*

At the drugstore, the Jets are nervous about the approaching meeting with the Sharks, but Riff advises them to play it cool. *(Cool)*, and when the Sharks arrive, an agreement is reached, at Tony's insistence, to have a fair, bare-handed fight—each gang to pick its best man—the next night under the highway. Next day, Tony visits Maria at the Shop, and among the hurried plans they enact a touching wedding ceremony. *(One Hand, One Heart)*. Maria makes him promise to stop the fight between his gang and her brother's. In the quarters. *(Tonight)*, Tony and Maria sing of their love. Anita, who is Bernardo's girl, make plans for a big evening, and Bernardo and Riff and their gangs make their own plans for the rumble.

In a deserted area under the highway, the gangs meet for the fight. As it is about to get under way, Tony hurries in and begs them to stop, as he has promised Maria. Bernardo, enraged that Tony has been making advances to his sister, pushes him back furiously. Suddenly switch-blades appear, and Riff and Bernardo begin to fight. *(The Rumble)*. In the ensuing action, Riff is wounded and Tony, grabbing his weapon, in turn knives Bernardo. Frenzied, the gangs join the battle until they are interrupted by a police whistle.

Tony flees, leaving behind the bodies of Riff and Bernardo.

ACT II. In her room, Maria is gaily preparing for her meeting with Tony. *(I Feel Pretty)*. She is unaware of what has happened until Chino bursts into her room and tells her that her brother has been killed by her lover. Seizing a gun, he rushes out in search of Tony. Tony, however, has climbed the fire escape to Maria's room, and in spite of her grief she is unable to send him away. Clinging together desperately they envisage a place where they can be free from prejudice. *(Somewhere)*. In the streets and alleys the gangs flee the policeman's strokes by the killings. Two of the Jets, Action and Snowboy, have already been questioned and they explain to the rest of them how to handle the adults. *(Officer Krupke)*.

The sorrowing Anita knocks at Maria's door, and Tony leaves by the window, taking refuge in the basement of Doc's drugstore. *(A Boy Like That)*. Anita comes to Maria's apartment, and at length Anita agrees to go warn Tony that Chino is gunning for him. She goes to the drugstore but is brutally taunted by the Jets for her nationality, and finally in hysterics she spots our old friend's message for Tony: that Chino has killed Maria in revenge.

Doc tells Tony what Anita has said, and Tony leaves in a daze, wandering numbly on the streets, calling for Chino to come and get him. At midnight he runs into Maria, who has been searching for him, but their moment is brief. Chino appears from behind a building and shoots Tony dead. The stunned gangs, the Jets and the Sharks, appear from the shadows and through Maria, drawn together by the tragedy, lift up the body of Tony and carry him off.

Musical Numbers

ACT ONE

PROLOGUE	Instrumental
JET SONG	Riff and Jets
SOMETHING'S COMING	Tony
THE DANCE AT THE GYM	Instrumental
MARIA	Tony
TONIGHT	Maria and Tony
AMERICA	Anita, Rosalia and Girls
COOL	Riff and Jets
ONE HAND, ONE HEART	Maria and Tony
TONIGHT	Maria, Tony, Anita, Riff and Bernardo
THE RUMBLE	Instrumental

ACT TWO

I FEEL PRETTY	Maria and the Girls
SOMEWHERE	Maria and Tony
OFFICER KRUPKE	Jets
A BOY LIKE THAT	Maria and Anita
I HAVE A LOVE	Maria and Anita
FINALE	Maria and Tony

Doc tells Tony what Anita has said, and Tony leaves in a daze, wandering numbly on the streets, calling for Chino to come and get him. At midnight he runs into Maria, who has been searching for him, but their moment is brief. Chino appears from behind a building and shoots Tony dead. The stunned gangs, the Jets and the Sharks, appear from the shadows and through Maria, drawn together by the tragedy, lift up the body of Tony and carry him off.

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SHADES OF THE DEPARTED - THE CROWD

SYNOPSIS

Setting: Peking in legendary times

ACT I At sunset before the imperial palace, a Mandarin reads the crowd an edict; any prince seeking to marry the Princess Turandot must first answer three riddles. If he fails, he must die. The latest suitor, the Prince of Persia, is to be executed at the moon's rising; the bloodthirsty citizens rush forward to kill him in a surge of mass hysteria, but are repulsed by the guards. In the tumult a slave girl, Liu, kneels by her aged master, who has fallen from exhaustion. A handsome youth, Calaf, recognizes the old man as his long-lost father, Timur, vanquished king of Tartary.

When Timur reveals that only Liu has remained faithful to him, Calaf asks her why; she replies it is because once long ago she smiled at her. As the sky darkens, the mob again cries for blood, but greets the moon with sudden, fearful silence (*La sui monti dell'Est*). The onlookers are further moved when the Prince of Persia passes by, and call upon the princess, hidden in the palace, to spare him. Calaf, too, demands that she appear; as if in answer, Turandot steps onto her balcony, with a contemptuous gesture bidding the execution proceed.

The crowd falls prostrate, and Turandot withdraws. As the death cry is heard, Calaf — who has been transfixed by the beauty of the unattainable princess — strides to the gong that announces a new suitor. Turandot's ministers, Ping, Pang and Pong, attempt to discourage him. When Timur and the tearful Liu also beg him to reconsider (*Signore, ascolta!*), Calaf seeks to comfort them; but as their pleas reach new intensity (*Ah! Per l'ultima volta!*), he strikes the fatal gong and calls Turandot's name.

ACT II Scene i In a palace pavilion, Ping, Pang and Pong lament Turandot's bloody reign, praying that love will soon conquer her icy heart and peace return. The three let their thoughts dwell on their beautiful and peaceful country homes, but the noise of the populace gathering to hear Turandot question the new challenger, calls the ministers back to harsh reality.

Scene ii Before the palace, the aged Emperor, seated on a high throne, vainly asks Calaf to reconsider. Turandot enters to describe how her beautiful ancestor, Princess Lou-Ling, was brutally ravished by the Tartar King when he conquered China centuries be-

fore (*In questa Reggio*); in revenge, she has turned against all men and determined that none shall ever possess her (*Mai nessun m'avrà*).

Then, facing Calaf, she asks the first riddle: What phantom is born every night and dies every morning in the human heart? "Hope," Calaf answers correctly. Unnerved, Turandot continues: What flickers red and warm like a flame, yet is not fire? "Blood," replies Calaf after a moment's pause. Visibly shaken, Turandot delivers her third riddle: What is like ice yet generates fire, enslaving you if you go free, making you a king if it takes you as a slave? A tense silence prevails until Calaf triumphantly cries "Turandot!"

While the crowd voices thanks the princess begs her father not to give her to the stranger, but to no avail. Calaf, hoping to win her love, offers Turandot a challenge of his own: If she can learn his name by dawn, he will forfeit his life. Turandot accepts, as the crowd repeats the Emperor's praises.

ACT III Scene i In the palace gardens, Calaf hears a proclamation: On pain of death no one in Peking shall sleep until Turandot learns the stranger's name. The prince muses on his impending joy (*Nessun dorma*), then Ping, Pang and Pong try unsuccessfully to bribe him to leave the city. As the fearful mob threatens him with drawn daggers to learn his name, soldiers drag in Liu and Timur; Calaf tries to convince the mob that neither knows his secret. When Turandot appears, commanding the dazed Timur to speak, Liu cries out that she alone knows the stranger's identity but she will never reveal it (*Tanto amore segreto, inconfessato*). Though she is tortured, she remains silent. Impressed by such endurance, Turandot asks Liu's secret: "love," replied the girl (*Tu che di gel sei cinta*). When the princess signals the ministers to intensify the torture, Liu seizes a dagger and kills herself.

Following the procession carrying her body, everyone leaves except Turandot and the prince. He demands she look on the innocent blood shed for her sake (*Principessa di gelo*). Haughtily, she warns him not to touch her, but he embraces her passionately and kisses her. She confesses that of all her suitors he was the first she feared, and it is he who has drawn her first tears (*Del primo pianto*). Now that he has won, she begs him to leave without demanding more. He makes her a gift of his life: His name is

Calaf, son of Timur. She too has won, he says, as she summons him before the emperor and the populace.*

Scene ii Outside the Imperial palace, Turandot brings Calaf in triumph. For a moment it appears she might announce his name and demand his death. Instead she says his name is Love. The crowd hails love as the light of the world.

— Courtesy of Opera News

*"Here ends the opera, terminated by the death of the Maestro (Puccini)," said conductor Arturo Toscanini to the La Scala audience at the world premiere in 1926.

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