

*Michigan Opera Theatre 1988-89 Season*



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*Michigan Opera Theatre*  
*The 1988-89 Season Repertory*



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**The Ballad of Baby Doe**

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**Follies**

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**The Pirates of Penzance**

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**Norma**

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**The Marriage of Figaro**

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**Carmen**

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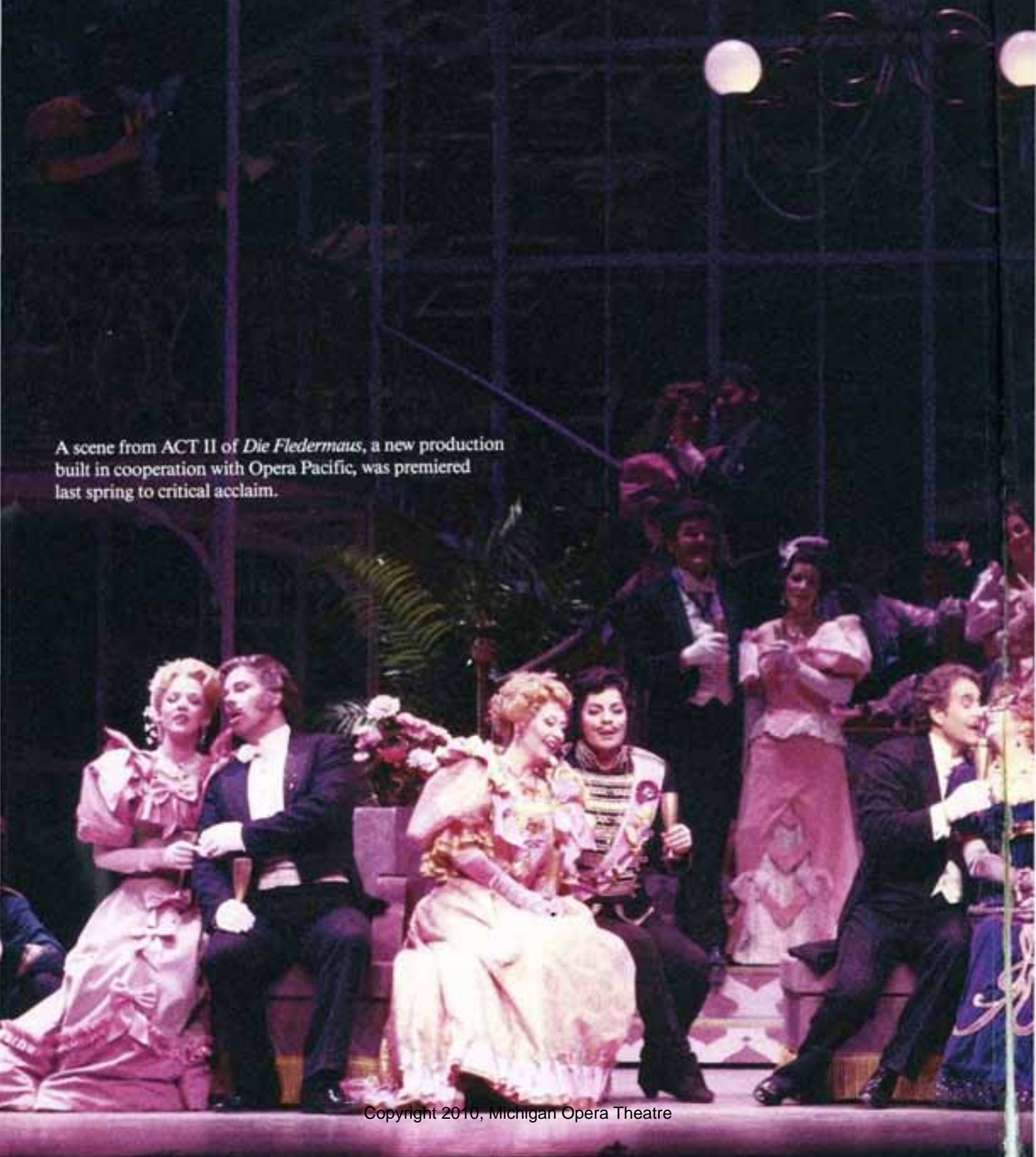
**Plus, George Frederick Handel's  
*Orlando in Concert***



“Michigan Opera Theatre . . .

One of three major jewels glittering in Detroit’s cultural setting”

A scene from ACT II of *Die Fledermaus*, a new production built in cooperation with Opera Pacific, was premiered last spring to critical acclaim.



—Channel 2, WJBK-TV

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## 1988/89 MICHIGAN OPERA THEATRE PROGRAM BOOK

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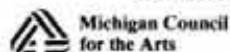
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Michigan Opera Theatre is supported in part by grants from the National Endowment for the Arts, a federal agency, and from the State of Michigan through the Michigan Council for the Arts. Michigan Opera Theatre is an equal opportunity employer.

The 1988/89 Michigan Opera Theatre Season is presented in cooperation with classical radio station WQRS, FM 105.

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# Foreword

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

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

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

*As you stroll through this year's book, we hope that you feel the thunder of applause from the past and are enticed to read and learn more about what lies ahead with this year's repertory and company activities. It is our privilege to share with you, the 1988/89 Season Program Book.*



# Season Welcome

It is indeed an honor for me to welcome you to Michigan Opera Theatre's 1988/89 season, our 18th anniversary. I am both surprised and amazed that opening night of this new season should historically coincide with the company's 500th public performance.

Upon reflection of those previous 499 performances, it seems like yesterday the company's humble genesis began with the grateful help of so many of you. During the past seventeen years, we have witnessed on our stage operatic world premiere productions, American premieres, debuts of young American artists such as Kathleen Battle and Maria Ewing, along with such critically acclaimed role debuts of Ghena Dimitrova, Victoria Vergara and Catherine Malfitano. Additionally, our company heritage includes an impressive array of neglected American works whose revivals have found further expression on either the Broadway stage or on national PBS television. I believe that this all encompassing variety of our past productions, as similarly reflected in this year's offerings, is in part responsible for our continued vitality and public appreciation we enjoy.



It is in this spirit that I am most proud to present to you the long awaited return of one of the great American operatic dramas, Douglas Moore's *The Ballad of Baby Doe*, last presented in Detroit in 1960 shortly after the work's world premiere. It is an outstanding work of verismo opera with a distinctive American style. I know that you will not only be drawn to the opera's arresting plot, but you will be enchanted by its beautiful melodies as sung by debuting artists Cheryl Parrish, Claudette Peterson and Timothy Noble, along with returning MOT stars Cynthia Munzer and Chester Ludgin.

Our rich musical theatre tradition is highlighted by the Detroit premiere of *Follies*, one of the very best works ever to be created by Broadway genius Stephen Sondheim. And among our repertory for 1988/89, I know you join with me in welcoming back to our city the greatest bel canto singer of our age, Dame Joan Sutherland in a spectacular new production of the great bel canto masterpiece *Norma*, as designed by John Pascoe. Later in the season our stage will be graced by the lovely artistry of returning soprano Benita Valente in *The Marriage of Figaro*, and climaxed

with the fiery debut of Romanian mezzo Cleopatra Ciuca as Carmen.

Finally, I wish to thank all of you for your continued support and financial assistance as both subscriber and contributor. Your own tradition of encouraging and supporting our continued growth as a vital cultural resource is heartwarming. Thank you for joining us this season.

A handwritten signature in dark ink that reads "David DiChiera". The signature is written in a cursive, flowing style.

David DiChiera  
General Director

*"The renowned guru of the arts (David DiChiero) has another masterpiece on his hands."*

**Dearborn Times Herald**

Chris Callen as Aldonza in *Man of La Mancha*.



Marianna Christos and John Fiorioto in Act I.



*"Michigan Opera Theatre has given us a Falstaff which has wit, style and a main character whose dreams are as large as his belly."*

**Ann Arbor News**



Marianna Christos, Kathleen Segar, Li Chan Chen and Eileen Koyl in *Falstaff*.



# 1987-88 Photo Album

The Fall Season  
Falstaff  
Man of La Mancha  
Kismet



Brent Barrett as the Caliph opened Act II with the beautiful "Night of my Nights".

"Kismet is sexy, funny"  
Grasse Pointe News



Richard Fredricks as Don Quixote dreams the "Impossible Dream."



Kim Criswell as Lalume sings the praises of Baghdad in "Not Since Ninevah".

"MOT stages a superior Man of La Mancha"  
Detroit Free Press

"When Detroit goes to the opera, the rest of the country watches."

Toronto Star

## The Spring Grand Opera Season

Il Trovatore  
Die Fledermaus  
La Boheme

# Photo Album

Jo Anne Worley and Evelyn de la Rosa in Act II.

*"The opening performance of Die Fledermaus was one of the most satisfying the company has given in a long time."*  
Detroit Free Press



Lando Bartolini as Manrico with Livia Budai as Azucena.

*"It was that special kind of evening — endless numbers of curtain calls and the kind of excitement we have come to associate with grand opera."*  
Birmingham



Leona Mitchell returned to the MOT stage as Leonora.

Vyacheslav M. Polozov and Stephanie Friede  
as the lovers Rodolfo and Mimì.



*"They (Friede and Polozov) make a splendid pair, believable as lovers-at-first-sight and satisfying as vocal peers."*

Detroit News



Comedienne Jo Anne Worley made her company debut as the party-throwing Russian Prince Orlofsky.



*"La Bohème, the final production in the Michigan Opera Theatre's Spring Grand Opera Series, has everything: an exceptional cast, witty staging and a lively, colorful production."*

Ann Arbor News

*La Bohème's colorful Act II, set in Paris' Cafe Momus.*

# Pavarotti in Detroit

Ford Motor Company executives Mr. and Mrs. Philip E. Benton, Jr. and Mr. and Mrs. Harold A. Poling pause with Luciano Pavarotti during the 1988 Opera Ball. Ford Motor Company served as the corporate sponsor of the Pavarotti gala and Opera Ball.

*"Pavarotti conquers an adoring audience at Joe Louis."*  
Detroit Free Press



*"Eat your heart out, Toledo. You've got Panda bears. Detroit got Pavarotti!"*  
Detroit News

*"Pavarotti's encores 'Return to Sorrento,' 'O Sole Mio,' and 'Nessun Dorma,' ... brought something bordering on pandemonium in the audience."*  
Detroit News



Following the Luciano Pavarotti concert, more than 500 patrons attended the lavish 1988 Opera Ball at the Riverfront Ballroom.

Michigan Opera Theatre and the Detroit Public Library presented the world premiere of Luciano Pavarotti's one man painting exhibition prior to its three year international tour.



Karen and David DiChiera pause with guest of honor Luciano Pavarotti at the 1988 Opera Ball.

*“And the night shall be  
filled with music.”*

*— Longfellow*



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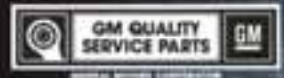
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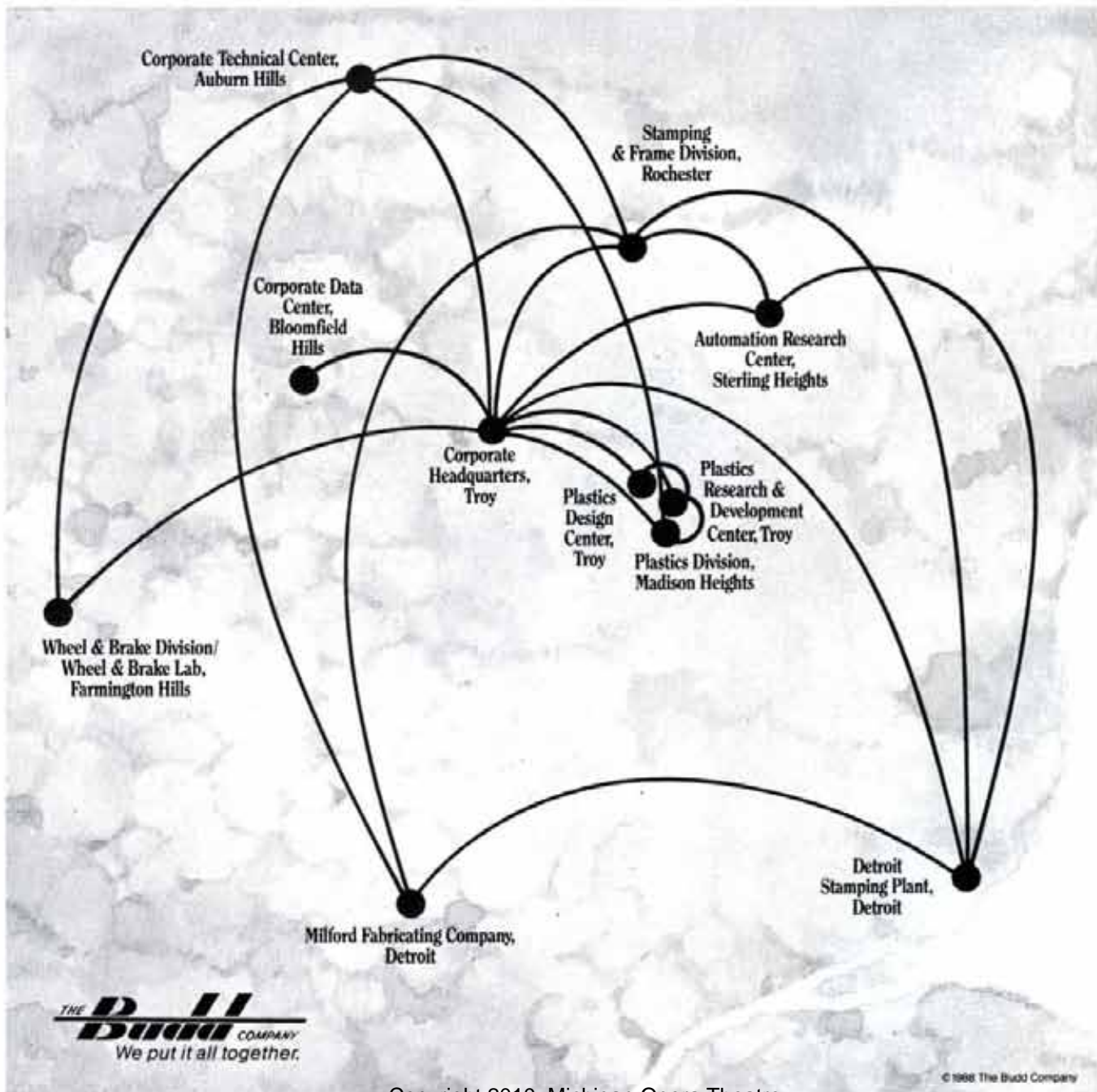
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Moscow State Symphony  
Yevgeny Svetlanov, *Conductor*  
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Vienna Symphony  
Georges Prêtre, *Conductor*  
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Yo-Yo Ma, *Cellist*  
Monday, December 5, 8 p.m.

Kathleen Battle, *Soprano*  
Monday, January 9, 8 p.m.

Montreal Symphony  
Charles Dutoit, *Conductor*  
Wednesday, January 25, 8 p.m.

Israel Philharmonic  
Zubin Mehta, *Conductor*  
Tuesday, March 14, 8 p.m.

Alicia de Larrocha, *Pianist*  
Thursday, March 30, 8 p.m.

Munich Philharmonic  
Sergiu Celibidache, *Conductor*  
Thursday, April 13, 8 p.m.

St. Louis Symphony  
Leonard Slatkin, *Conductor*  
Thursday, April 20, 8 p.m.

## CHAMBER ARTS SERIES

Rackham Auditorium

Paillard Chamber Orchestra  
Shigenori Kudo, *Flutist*  
Saturday, October 15, 8 p.m.

Musica Antiqua Köln  
Tuesday, November 1, 8 p.m.

"Quartet for the End of Time"  
by Olivier Messiaen  
Tuesday, November 29, 8 p.m.

I Solisti Veneti  
Claudio Scimone, *Conductor*  
Tuesday, December 6, 8 p.m.

Beaux Arts Trio  
Saturday, February 4, 8 p.m.

The Folger Consort and The Western Wind  
Monday, March 6, 8 p.m.

Emerson String Quartet  
Wednesday, March 29, 8 p.m.

Stuttgart Wind Quintet  
Dennis Russell Davies, *Pianist*  
Wednesday, April 5, 8 p.m.

## CHOICE SERIES

Ballet West, Prokofiev's  
"Romeo and Juliet"  
Monday, Tuesday, October 10 & 11  
Power Center, 8 p.m.

Royal Ballet of Flanders  
Wednesday, Thursday, October 26 & 27  
Power Center, 8 p.m.

Vienna Choir Boys  
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Hill Auditorium, 8 p.m.

Klezmer Conservatory Band  
Saturday, January 14 Power Center,  
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Mazowsze  
Monday, January 30 Hill Auditorium,  
8 p.m.

The Canadian Brass  
Thursday, February 2  
Hill Auditorium, 8 p.m.

Osipov Balalaika Orchestra  
Thursday, February 9  
Hill Auditorium, 8 p.m.

Mummenschanz,  
Mask-Mime Company  
Saturday, February 11, 8 p.m. Sunday,  
February 12, 3 p.m. Power Center

New York City Opera  
National Company  
Verdi's "La Traviata"  
Saturday, February 18, 8 p.m.  
Sunday, February 19, 3 p.m.  
Power Center

"New York Counterpoint"  
Richard Stoltzman  
and Friends  
Wednesday, February 22  
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Paul Taylor Dance Company  
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The Chieftains  
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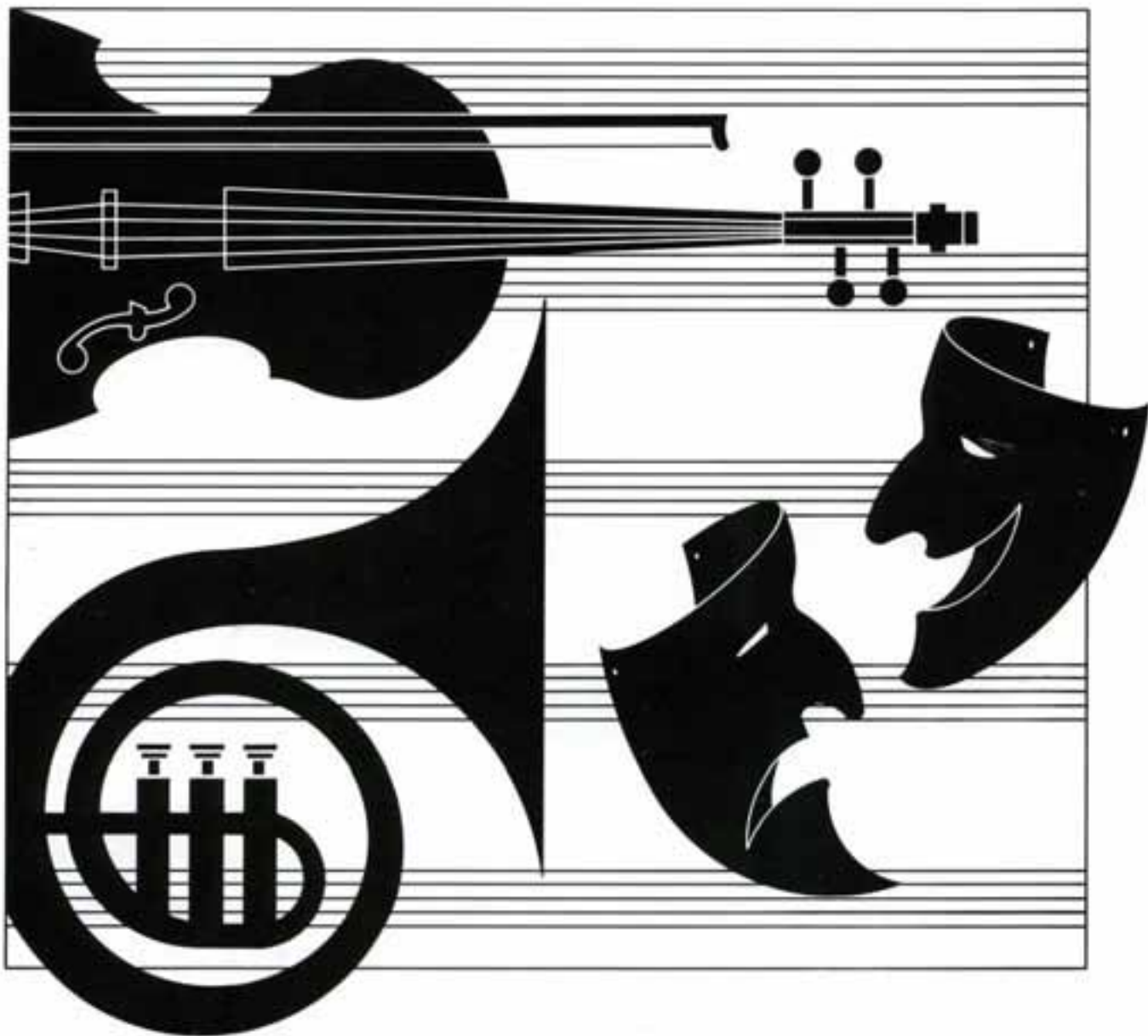
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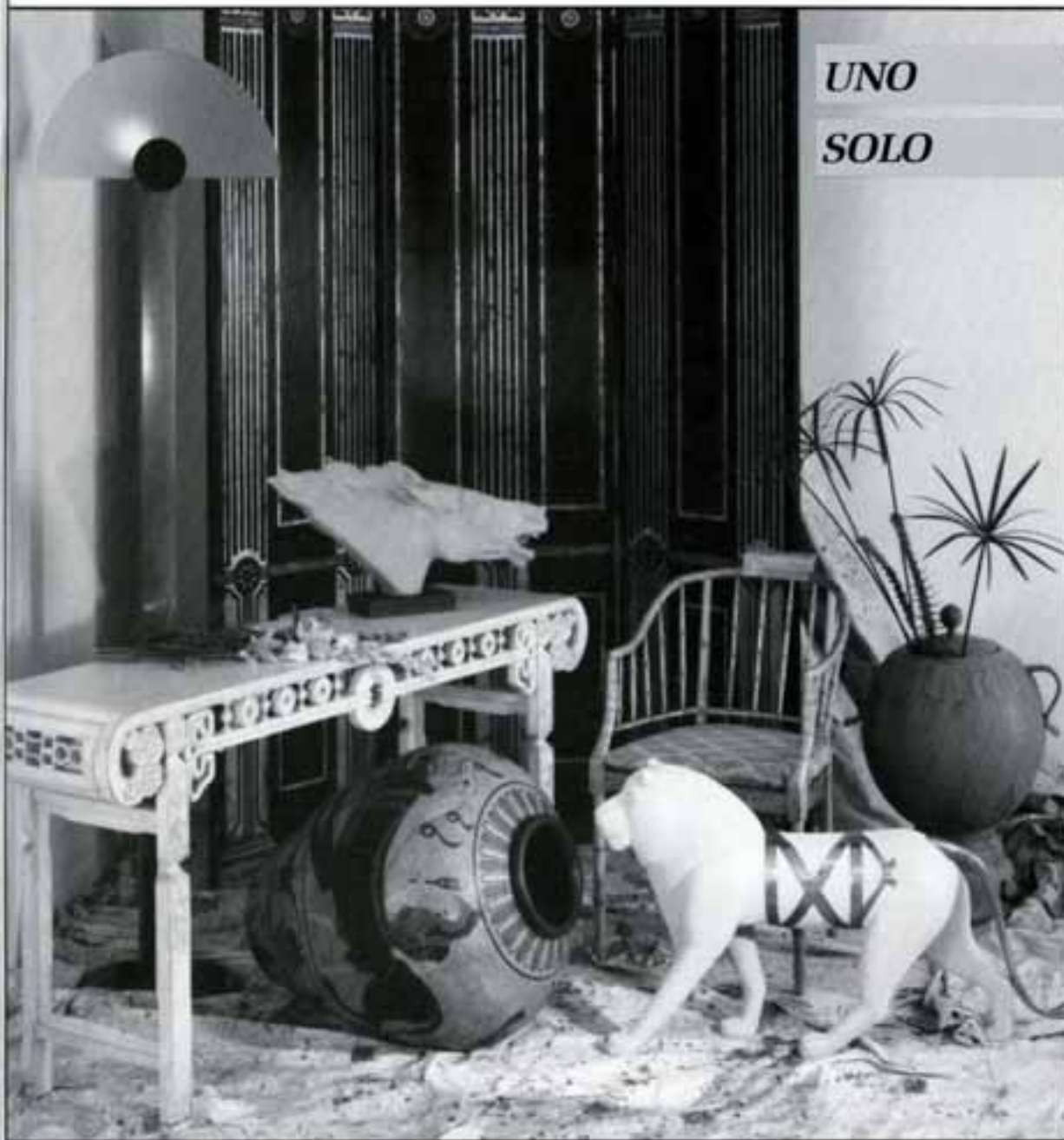
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JANE DOE	10/18/00	AMERICAN EXPRESS	290.00	TRAVEL	PAID
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JOHN SMITH	10/21/00	AMERICAN EXPRESS	130.00	TRAVEL	PAID
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JOHN SMITH	10/23/00	AMERICAN EXPRESS	150.00	TRAVEL	PAID
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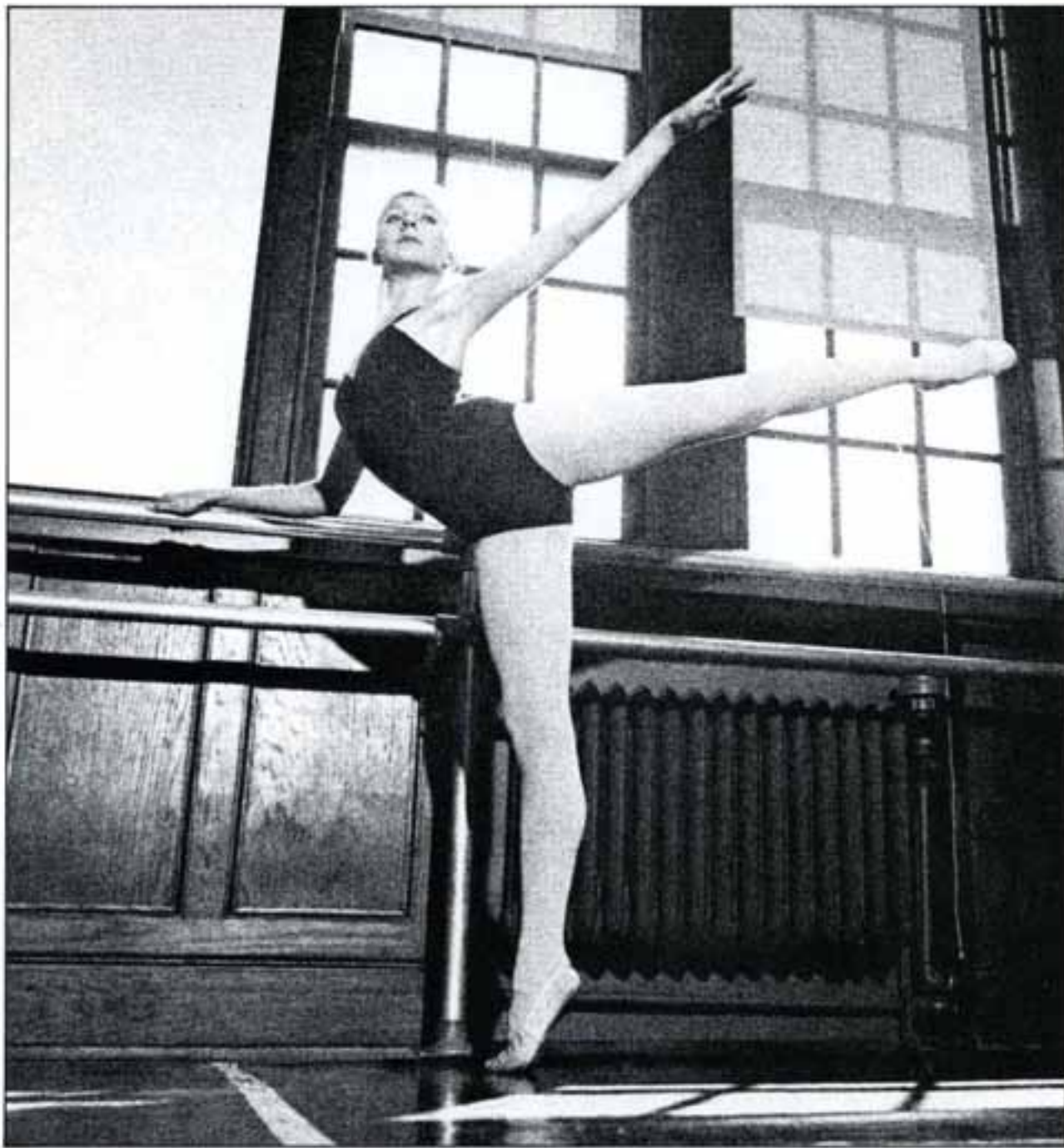
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# Michigan Opera Theatre

## A Brief History

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

Within its brief 18 year history, Michigan Opera Theatre has offered the Detroit community outstanding mainstage repertory ranging from the comedy of Mozart to the drama of Verdi to the verismo of Stephen Sondheim. Additionally, the company boasts the presentation of neglected works that garnered national PBS telecasts, a musical theatre revival that was seen to Broadway, the world premiere of Pasajeri's *Washington Square*, and the American premiere of two works rich in the tradition of the Armenian and Polish opera heritage.

The company's legacy of offering young aspiring artists performance opportunities is well regarded, with particular recognition of emerging Black American singers including Kailleen Battle, Maria Ewing, Leona Mitchell, Carmen Bulshrop, Wilhelmina Fernandez, Vinson Cole, Andrew Smith and conductor Willie Waters. The spirit of this opportunity is kept alive annually with the Young Artist Apprentice Program, a nationally recruited program offering singers and production personnel performance and career opportunities.

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

Under the guidance and nationally recognized leadership of educator and composer Karen DiChiera, Michigan Opera Theatre's popular and successful winter residency program is now enjoying its 15th annual year of touring the state, bringing opera to communities in both the Upper and Lower Peninsulas. Further, the company's 10 year old education department has taken the national lead in providing performance pieces that both educate and entertain families and young audiences about the perils of substance abuse, smoking and a variety of social issues.

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

As a non-profit company, Michigan Opera Theatre derives its annual income from a variety of sources including the sale of tickets, both season subscriptions and single performances; through the generosity of private donors, corporations, foundations, state and federal institutions, and through a myriad of special fund raising events coordinated by a body of dedicated volunteers. Together, the company's \$5 million plus budget is deficit free and remains in the black, having been recently cited by the Ford Foundation as one of the most fiscally responsible arts organizations in the country. While the company's day to day operations are directed by a professional staff of 35 administrators, the organization is governed by a 33 member Board of Directors with further guidance provided by the 276 member Board of Trustees.

Art: Music Hall Center for the Performing Arts facade.

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### Autumn Season, 1988 Fisher Theatre

#### The Ballad of Baby Doe

fri	oct	7	8:00 PM
sat	oct	8	8:00 PM
sun	oct	9	6:30 PM
wed	oct	12	1:00 PM
fri	oct	14	8:00 PM
sat	oct	15	8:00 PM

#### Follies

fri	oct	21	8:00 PM
sat	oct	22	8:00 PM
sun	oct	23	1:30 PM
sun	oct	23	6:30 PM
wed	oct	26	1:00 PM
thu	oct	27	8:00 PM
fri	oct	28	8:00 PM
sat	oct	29	1:30 PM
sat	oct	29	8:00 PM
sun	oct	30	1:30 PM
sun	oct	30	6:30 PM
wed	nov	2	1:00 PM
thu	nov	3	8:00 PM
fri	nov	4	8:00 PM
sat	nov	5	1:30 PM
sat	nov	5	8:00 PM
sun	nov	6	1:30 PM

#### The Pirates of Penzance

fri	nov	11	8:00 PM
sat	nov	12	8:00 PM
sun	nov	13	1:30 PM
sun	nov	13	6:30 PM
tue	nov	15	10:00 AM**
wed	nov	16	1:00 PM
thu	nov	17	8:00 PM
fri	nov	18	8:00 PM
sat	nov	19	1:30 PM
sat	nov	19	8:00 PM
sun	nov	20	1:30 PM

### Spring Season, 1989 Masonic Temple

#### Norma\*

sat	apr	15	8:00 PM
wed	apr	19	8:00 PM
sat	apr	22	8:00 PM

#### The Marriage of Figaro\*

sat	apr	29	8:00 PM
wed	may	3	8:00 PM
sat	may	6	8:00 PM

#### Carmen\*

sat	may	13	8:00 PM
wed	may	17	8:00 PM
sat	may	20	8:00 PM
sun	may	21	2:00 PM

\*Production sung in original language and features English Surtitles.

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# The 1988-89 Opera Season



## Casts

## Synopses

## Repertory Notes

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

# The Ballad of Baby Doe

Dramatic Opera in Two Acts

Music composed by Douglas Moore

Libretto in English by John Latouche

Commissioned in honor of the Columbia University's  
Bicentennial by the Koussevitzky Foundation  
of the Library of Congress

First Performance:  
Central City, Colorado  
Central City Opera Association  
7 July 1956

## dramatis personae

Mrs. Elizabeth (Baby) Doe:	Cheryl Parrish Claudette Peterson
Horace A. W. Tabor:	Timothy Noble Chester Ludgin
Augusta Tabor, wife of Horace:	Cynthia Munzer
Mama McCourt, Baby Doe's mother:	Candace de Lattre
William Jennings Bryan:	Paul Schmidt

Conductor:	Mark D. Flint
Director:	Lou Galerio
Settings:	Peter Dean Beck
Costumes:	Charles Caine
Lighting Designer:	Kendall Smith
Settings:	Peter Dean Beck
Choreographer:	Nira Puffin
Chorus Master:	Suzanne Acton

7 - 15 October 1988  
Fisher Theatre



Baby Doe

## The Real Baby Doe Story

Horace Austin Warner Tabor, known quite universally at the peak of his fame as H.A.W., was a stonecutter in his native Vermont when the news of huge gold strikes in Colorado during the Fifties electrified the east. Like thousands of others, he sold his belongings and travelled west immediately, taking along his prim and practical New England wife, Augusta. While Horace hunted for gold and dreamed of wealth, Augusta remained realistic and frugal. She looked after their son and kept the family fed by operating a series

## The Story

### ACT I - SCENE I

Outside the Tabor Opera House, Leadville, 1880, Tabor and his cronies escape the concert and mix with the girls from the next-door saloon. Augusta and her friends come in search of their husbands. Baby Doe arrives on the scene from Central City.

### SCENE II

Outside the Clarendon Hotel, later

that evening, the Tabors return from the concert. Augusta retires but Tabor lingers outside, and a romantic meeting with Baby Doe awakens their passion.

### SCENE III

The Tabor apartment, several months later. Augusta discovers evidence of Tabor's affair with Baby Doe. She determines to destroy the relationship.

### SCENE IV

The lobby of the Clarendon Hotel,

shortly thereafter. Baby Doe is about to leave Tabor, and writes her mother to explain why. Augusta enters, and Baby Doe tells her the innocent adventure has ended, but begs understanding for Tabor. Augusta reacts derisively to her young rival's idealization of her husband; her stinging exit makes Baby Doe decide she will remain with Tabor after all.

### SCENE V

Augusta's parlor in Denver, a year later. Augusta's friends bring her

news that Tabor is divorcing her. They goad her into revenge.

### SCENE VI

A suite in the Willard Hotel, Washington, D.C., 1883. Tabor, during his thirty-day senatorship in the capitol, marries Baby Doe. At the reception, the bride's family chat with young dandies from the State Department as they await the couple. Only the wives of the foreign ambassadors are present; the Washington women have refused to attend. When the Tabors arrive, the



of boarding houses, bakeries and a grocery store. The lavish life which H.A.W. sought did not appeal to her.

After twenty years of poverty, Horace made his fortune in Leadville by purchasing a third interest in the Little Pittsburgh silver mine. With a bonanza strike in the Little Pittsburgh, everything Tabor had and touched turned to wealth. At the end of 1879, H.A.W. sold his interest in this mining company for a million dollars, bought the burgeoning Matchless Mine for about one hundred thousand dollars and purchased a half interest in the First National Bank of Denver. He was netting \$100,000 a month at the time and putting money into every mine and prospect around him.

As Horace grew increasingly rich and prominent, dour Augusta grew more unhappy. She felt that all of this wealth was undeserved and continued to live in her old thrifty fashion, wearing plain dresses, setting a simple table and generally avoiding entry into the sort of flashy living Horace loved. When H.A.W. insisted that his wife wear the expensive clothes and jewelry befitting their position, Augusta declared that rings would get in the way of her needle. Horace bought a \$40,000 mansion in Denver and spent another \$20,000 to decorate and furnish it. When he asked Augusta to move into it, it is said that she replied: "Horace, will never go up those steps if you think I will have to go down them again." As Augusta drew more distant, Horace spent more and more time with his wealthy cronies.

About this time, Baby Doe moved to Leadville. Born Elizabeth McCourt in Oshkosh, Wisconsin, she was ambitious as well as beautiful and had married the mayor's son, Harvey Doe. Shortly after their marriage, the Does moved from Oshkosh to Central City, Colorado to manage the Fourth of July Mine, which was owned by Harvey's father. Lost in this new life, Harvey became discouraged. The mine wasn't paying off and he was tempted to give it up. But, Lizzie donned miner's clothing and managed one-half of the property herself, the first woman on record working a mine in those parts. Although the Fourth of July produced for a while, Harvey failed again and again. He took several jobs only to lose them quickly and began spending more and more time in beer parlors. Eventually, Baby Doe left him.

When she moved to Leadville, Baby Doe was just twenty and at the height of her fresh beauty. She already had her nick-name, Baby, which had been applied to her by miners in tribute to her soft blonde hair. Having heard about fiftyish H.A.W. Tabor and his millions, she immediately engineered a "chance" meeting. Her love of luxurious living and expensive clothes matched Tabor's extravagant tastes perfectly and he began showering her with the gifts Augusta



had always refused. He moved her into the Clarendon Hotel in Leadville and then to the Windsor in Denver. Later, he talked of making her his wife, but Augusta would not grant a divorce. H.A.W., however, arranged the matter politically and a secret divorce ceremony in St. Louis. But, after their return to Denver, Tabor, who expected the marriage would make Baby acceptable socially, found local society had turned against him in protest of his treatment of Augusta.

Tabor went on to more and more wealth and, ambitiously, finally decided to run for the United States Senate. Although he did not win the six-year term he wanted, probably because of the Baby Doe scandal, he did fill a thirty-day interim term in 1883 as an appointee. He took his beautiful Baby Doe to Washington with him and records show that they spent over \$300,000 during their single month in the capital. Wishing to make his marriage respectable, he arranged with a Catholic priest for a second ceremony. The wedding was one of the most luxurious affairs ever held in the city. President Chester A. Arthur was guest of honor and, on the strength of his attendance, many other important Washington officials attended along with several foreign diplomats. But, most of their wives stayed home. Later, when news leaked out that both Tabor and his bride had been

fact that they are both divorced is revealed. The priest who married them stalks out scandalized. The exodus of the other guests is prevented by the timely arrival of President Arthur.

#### INTERMISSION

#### ACT II - SCENE I

The Windsor Hotel, Denver, 1893. At the Governor's Ball, Augusta's friends snub Baby Doe, despite their husband's protests. Baby Doe, inured to this treatment during the

past ten years, is startled by the unexpected arrival of Augusta Tabor. She has conquered her pride in order to warn her successor about the impending collapse of the silver standard. Tabor must sell out or be ruined. Tabor, entering, misunderstands Augusta's meaning and orders her out. He asks Baby Doe to promise, no matter what happens, never to sell the Matchless Mine.

#### SCENE II

Two years later. Tabor whose

fortune is involved in the collapse of silver, appeals to his former cronies for financial help. When he tells of William Jennings Bryan who is a candidate for President on a free silver platform, they greet him with derision. Tabor angrily replies that they have betrayed the source of their wealth.

#### SCENE III

The Matchless Mine, Summer 1896. Bryan addresses the voters and rouses them to a high pitch of optimism.

#### SCENE IV

Augusta's Parlor, November 1896. Newsboys announce Bryan's defeat. Augusta is visited by Maria McCourt who asks her to help Tabor in his hour of defeat. But Augusta's hurt is too deep; she can do nothing.

#### SCENE V

The stage of the Tabor Grand Theatre, April 1899. Tabor, old and ill, returns unrecognized to the stage of the theatre he built. In his dying thoughts, he relives the night it was

divorced, the city buzzed with gossip. President Arthur and the priest who had performed the ceremony expressed indignation publicly.

Tabor laughed at them all, secure in his fabulous wealth, and took Baby Doe back to Denver in high style. He bought a pretentious home and engaged a large staff of servants. But, no one came to call. Baby Doe could never win a place in Denver society.

Financial troubles began for Tabor during the panic of 1893 and the struggle over free gold and silver coinage. His fortune collapsed completely in 1896, after a futile attempt at backing William Jennings Bryan for the presidency on a "Free Silver" platform. An almost joyful Denver expected Baby Doe to leave him immediately. But, she remained loyal, not only through his lifetime, but until her death in 1935.

Tabor died penniless in 1899 and, with his dying words, pleaded with Baby Doe to "hang on to the Matchless. It will make millions yet." His widow clung to this hope and moved into a cabin at the mine site, deserted even by her daughter, Silver Dollar Tabor, who drifted into alcoholism and prostitution. In later years, Baby Doe became a familiar, eccentric figure around Leadville, dressed in cast-off men's clothing with gunnysacks wrapped around her feet and a cap pulled down over her hair. She tramped the streets, trying to interest someone in putting up backing for the Matchless. On March 7, 1935, she was found frozen to death on the floor of her cabin at the mine.

The cabin at Leadville has been marred by tourists. But, some of Baby Doe's fragile gold furniture and her jewel box, relics of her heyday, are on display in the Baby Doe Room at the Teller House in Central City. Other souvenirs of her life are preserved in the Colorado Historical Museum in Denver.

*Courtesy of MGM Stereo Records*

## The Ballad Of Baby Doe And Its Place In American Opera

Opera is notoriously the most difficult medium a composer can choose to work within—and notoriously the medium the vast majority long most to master. With American creative musicians especially, the successful wooing of the operatic muse has been a sometime thing—at least until about the beginning of the Thirties. Before that, to be sure, we did not lack for examples of operas by Americans. There were dozens upon dozens—some quite distinguished—by composers like Converse, Parker, Damrosch, Cadman, Hadley, Herbert, Taylor and others. The problem with most of these almost to the last word, quite aside from the fact that



Augusta Tabor

dedicated; a politician presents him with a gold watch-fob that recreates scenes from his life. Augusta moves through these scenes like a prophetic figure, as his realization of failure grows. Adrift in time, he sees how even his beloved little Silver Dollar will end up in tragic degradation. He cries out desperately for one thing which has not failed him, and Baby Doe appears, real among the images of despair. As she sings a lullaby to her dying husband, the

song grows into a celebration of their love.

Reprinted with permission of Central City Opera House Association which commissioned and presented the world premiere July 7, 1956, Central City, Colorado.

few had the substance to age well, was the lack of anything approaching an idiomatically "American" expression. Even in those works based upon native subjects and occasionally employing actual folk or Indian melodies, the American elements seemed a thin veneer coating basic and traditional European operatic structures. There was nothing like the nationalistic touches which characterized, say, Russian opera as distinctly Russian, Czech opera as Czech, German as German, Italian as Italian, and so on. This lack of nationalistic distinction, of course, was not limited solely to American attempt at opera—we still had not yet begun to develop anything like a native vocabulary in symphonic and instrumental music. In the Twenties, a few composers, as for example Howard Hanson in *Merry Mount*, were a little more successful in introducing American color into an operatic setting with complete

professionalism. Still, operas like these often seemed almost as if they were imports translated from some foreign language into rather stilted English.

But, then in the Thirties, along came a whole string of works which, to varying degrees, mirrored our American heritage and/or idiom and/or scene with a certain accuracy—Gershwin's *Porgy and Bess*, Blitzstein's *The Cradle Will Rock*, Thomson's *Four Saints In Three Acts*, Bowles' *Denmark Vesey*, Copland's *The Second Hurricane*, Gruenberg's *The Emperor Jones*, to name a few. Some of these, of course, are hardly operas in the traditional sense, often even bare flirtations with the form. But, their effect upon what was to evolve as an American opera movement within the next three decades was overwhelming. In American operas that followed, there was sometimes experimentation with folk themes, jazz and "pop" music

Part of the reason why our opera could thus become "grand", but "grand" in an American fashion, reaching epic peaks in tragic settings and lusty, warm reality in less serious moments, was because American composers began tapping the main-springs of our folklore and history as well as the color and excitement of our contemporary scene. Librettos, too began improving in quality—works of distinguished American playwrights like Lillian Hellman (Blitzstein's *Regina*) and Elmer Rice (Weill's *Street Scene*) were adapted superbly to the lyric stage, noted poets and novelists entered into collaboration with composers and a new school of writers devoting their energies almost solely to the creation of libretti sprang up. "American" opera has just about come of age—and any musical literature which can boast exciting works in the medium by such a string of composers as Menotti, Copland, Barber, Bernstein, Blitzstein, Moore, Weill, Floyd, Wilder, Antheil, Glanville-Hicks, Dello-Joio, Foss, Bucci, Thomson, Weisgall and others is a healthy one, young or not.

The operatic works of Douglas Moore are of extreme importance within the record of growth of American opera thus far. They are urgently lyrical, solidly based in folk tradition, dramatically sound, thoroughly theatrical—and, above all, both entertaining and moving. Among these to date (1959), the most important seems *The Ballad of Baby Doe*, in spite of the deserved recognition a Pulitzer Prize which went in 1951 to the composer's earlier opera *Giants In The Land*. In "Baby Doe", Dr. Moore has created a sturdy musical frame for a gripping, true-to-history tale of our West which is triumphant in its evocation of time, place and character. As Miles Katendieck, the music critic of the *New York Journal-American* wrote in beginning his enthusiastic review of the opera's first New York performances on April 3, 1958: "Hats off, ladies and gentlemen, to the most authentic American opera yet produced in this country." And, his colleague, Douglas Watt of the *Daily News*, in the typically brash style of that newspaper, echoed: "So long, European culture. This morning, we kiss you off . . . with a fine work, 'The Ballad of Baby Doe'".

Critical praise for the opera was universal. Howard Taubman wrote of it in the *New York Times*: ". . . To one who saw it in Colorado two years ago it was not a letdown on reacquaintance. A country that can produce an opera that grows lyrical about politics can accomplish anything, even American opera deserving the suffrage of Americans." Jay S. Harrison wrote in the *New York Herald-Tribune*: ". . . The truth is that 'Baby Doe' belongs to us, to each of us who feels that our history and the proud and sordid places where it was made are a fit topic for the lyric state. The leathery legends of the West, the dark stories of the South, the muted tales of the North constitute America's literary heritage; and domestic opera, if it is to flourish, must call on these and give them voice. Douglas Moore and John Latouche have. They have given us the West in ringing song. The result is original and noble and gripping. As to its musical style, 'Baby Doe' is in no way problematical, and it should, for this reason, serve as an ideal music-theatre introduction for those who regard opera as a torture instrument on a par with the rack. The airs are all floated on an ingenious and easily accessible orchestral base and even the recitative has a willowy suppleness to make it communicate with pace and power. The scoring, as ever with Moore, is appropriate and as fresh as the open air it depicts, and the composer's sense of prosody enlivens every syllable and word." From another quarter, "the bible of show business," *Variety*, came the accolade: ". . . it is superbly vital and richly native 'lyric drama' which sings its head off and is surprisingly exciting theatre."

But, the critical reaction seemed summed up for all concerned by Winthrop Sargeant writing in the urbane, demanding *The New Yorker*: "The New York premiere . . . turned out to be all I had hoped for and expected—a very important event in the current history of music. It is both a genuine opera and a genuine expression of our peculiarly American way of looking at things—a combination that might seem a bit incongruous to those who think of opera as a formal outgrowth of the European romantic drama



Horace Tabor

styles, techniques adapted from the Broadway stage. Dozens of stylistic offshoots of a definite American cast emerged. Composers like Blitzstein, Thomson and Copland could go on to bigger, often better works in the medium. Younger composers—and sometimes even composers older than the three just mentioned—were encouraged by developments to enter the field. As an American operatic literature and vocabulary built up between the Thirties and the Fifties, it became possible for our composers to forget a bit a self-conscious, thorough-going, "American-above-all" attitude and relax into personal truthfulness. A break with traditional grand opera, which had always been stifling to American creativity, had been basically effected. Now, it was possible for composers to relax and to adapt European techniques and even musical styles to the end of nationalistic expression as desired.

but one that Dr. Moore has proved is as normal, natural and thoroughly enjoyable as anything else in the contemporary theatre. If any of the habitués of the Broadway playhouses wandered in to see the performance (and no doubt a few did), they must have found themselves on fairly familiar ground. The tunes Mr. Moore provided are as beautiful as those in any musical show, differing from them only in the operatic complexity of their structure and in the challenge they pose to singers of a highly cultivated sort. The drama . . . but for the fact that it ends in poignant tragedy and includes several penetrating studies of human character, does not stray far from the conventions of popular show business. What the visitors from Broadway probably did not realize, however, is how new all this is in the world of opera, and the extent to which Mr. Moore, in grafting a healthy American shoot onto the age-old operatic tradition, has furthered what is beginning to look like an artistic revolution. The work is, actually, a sort of declaration of independence—independence from all the fashionable highbrows fiddle-faddle and mysterious technical mumbo-jumbo that during the past forty years have tended to reduce the art of opera to a feeble caricature of itself. Mr. Moore, who is as learned a composer as you are likely to find, has renounced all this pretentiously learned clutter and returned to fundamentals. He has a distinguished melodic gift—something very rare among contemporary opera composers—and he is not afraid to exercise it in vocal writing of the purest and most revealing sort. His arias and ensembles are all deft and graceful, and they succeed in making you like, and sympathize with, the characters involved. The result is a completely enchanting work of art—one that points to a bright future in which people will attend contemporary opera not out of a grim sense of cultural duty but simply because it is so infectious that they can't bear to stay away from it."

Yes, critical reaction to "The Ballad of Baby Doe" has been universal—but the acid test has been performed with the public. Those ambitious for the course of native American opera can take pride in the fact that "Baby Doe" has, whenever performed played to enthusiastic, "sell-out" houses since its Central City premiere in 1956—and the end of its bright career seems no-where in sight.

Courtesy of MGM Stereo Records



Interior of The Tabor Opera House

## Douglas Moore



The composer was born in Cutchogue, New York on August 10th, 1893. After attending Hotchkiss School, he entered Yale University, studying under Horatio Parker. He received his Bachelor of Arts degree in 1915 and his Bachelor of Music in 1917. In the latter year, he joined the United States Navy, serving as a lieutenant during the first world war. During this period, he composed as much as time would allow, mostly miniatures and songs, including one amusing cycle entitled *Songs My Mother Never Taught Me*. Upon discharge from the service, he went to Europe for study with Vincent D'Indy and Nadia Boulanger. He was appointed Musical Curator of the Art Museum of Cleveland in 1921, the first of several distinguished administrative and educational posts he has held since. During his Cleveland sojourn, he worked in the master classes of Ernst Bloch.

Among several prized, grants and awards he won subsequently over the years were a Pulitzer Fellowship for further study in Europe and a Guggenheim Fellowship. These achievements were crowned in 1951 when he won the Pulitzer Prize in Music for his opera *Giants In The Earth*, written in collaboration with librettist Arnold Sundgaard. Dr. Moore has been on the faculty of Columbia University since 1926 and since 1952 has acted as Director of the Department of Music at that institution, also filling the MacDowell Professorship.

In the field of orchestral music, his suite *Farm Journal* (1947) for chamber orchestra has received numerous performances both here and abroad. Other distinguished works in the medium include *Pageant of P. T. Barnum* (1924), *Moby Dick* (1928), *A Symphony of Autumn* (1930), *In Memoriam* and *Village Music* (both 1942), and the *Symphony In A Major* (1945), the latter standing as one of the finest works in symphonic form yet added to the repertoire by an American composer. Among his contributions to chamber music, Dr. Moore can boast several much-praised compositions, including the widely-performed *Quintet for Clarinet and Strings* (1946).

The composer's activities in the lyric theatre, however, perhaps represents his major interest in that he has served the form with such operas, aside from *The Ballad of Baby Doe* and the afore-mentioned *Giants In The Earth*, as *White Wings* (1935—libretto by Philip Barry), *The Devil and Daniel Webster* (1938—libretto by Stephen Vincent Benet) *Pass-In-Boots* (1950—libretto by Arnold Sundgaard) and *Gallantry: A Soap Opera* (1958—libretto by Raymond Abrashkin). There are also two opeattas: *The Headless Horseman* (1937—libretto by Stephen Vincent Benet) and *The Emperor's New Clothes* (1948—libretto by Raymond Abrashkin, after the tale Hans Christian Anderson). One of Dr. Moore's distinguished composer-colleagues, Peggy Glanville-Hicks, has written of him:

"Douglas Moore's music is highly melodic in its basic nature, though it has also a rich often unusual harmonic texture. There is a certain American folk sound to it, as though the composer had absorbed, digested and forgotten the whole rich American folk heritage; or as though it had become a spring, deep underground. There is a fresh spontaneity and romanticism about his work that has perhaps caused it to be underestimated during recent periods when certain 'modern-at-all-costs' groups have held the stage; but the fine craftsmanship, real eloquence, dignity and true inspiration behind Moore's music have marked a steady growth both in estimation."

# Follies

Musical Theatre in Two Acts  
Music composed by Stephen Sondheim  
Libretto in English by James Goldman

First Performance:  
Winter Garden Theatre, New York City, USA  
4 April 1971

Originally directed on Broadway by  
Harold Prince & Michael Bennett  
1972 Tony Award Winner

## dramatis personae

Phyllis Stone:	Juliet Prowse
Ben Stone:	Ron Raines
Sally Plummer:	Nancy Dussault
Buddy Plummer:	John Charles Kelly
Carlotta Campion:	Eddie Adams
Hattie Walker:	Thelma Lee
Roscoe:	Philip Hawk
Dimitri Weissmann:	Whit Vernon
Solange La Fitte:	Henrietta Hermelin
Stella Deems:	Mary Ellen Ashley

Conductor:	Glen Clugston
Director:	Charles Abbott
Choreographer:	Mary Jane Houdina
Lighting Designer:	Clark Thornton
Settings:	Ken Holamon
Costume Coordination:	Charles Caine

21 October - 6 November 1988  
Fisher Theatre



## The Making of a Legend

It started out as a gleam in the eye of James Goldman soon after he had won success with his mockingly semi-historical play, *The Lion in Winter*, in 1966 (He won an Oscar for his film-script of this play in 1968).

Remembering the time when, turning twenty, he had been a stage-door John, waiting for an alluring show-girl to emerge and go dancing with him after her performance in a big musical revue, Goldman began to evolve a story about what might have happened to a pair of young men like himself and the two girls they double-dated—thirty years later.

It was the kind of story that demanded to be told in musical comedy terms—with chorus girls and their husbands, arrived at middle age, meeting at a 30-years-later re-union, all recalling and once more performing the song-and-dance routines of their slim and lithe days, when all the possibilities of their lives were open.

As he planned it, it would have to begin with the memory that remained most vividly of his youth—the tense excitement of the young men waiting at that stage door for their lovely dates to change out of their costumes and come downstairs to meet them. That idea is incorporated in *Follies* as one of its most haunting songs, *Waiting for the Girls Upstairs*. Goldman called the first draft of the libretto that he turned out, *The Girls Upstairs*.

Goldman decided to try to get his libretto staged by going at it—not via producers, but via a song-writer. *He* would put it all together, and *then* interest a producer.

Goldman approached Stephen Sondheim who, as a composer and lyricist, took fire. Sondheim brought the idea to Harold Prince, who

## Synopsis of Musical Numbers

Scene: A party on the stage of the Weissman Theatre, Time: 1971

### ACT I

"Beautiful Girls"	..... Roscoe and Company
"Don't Look at Me"	..... Sally and Ben
"Waiting for the Girls Upstairs"	..... Buddy, Ben, Sally, Phyllis Young Buddy, Young Ben, Young Sally, Young Phyllis
"Listen to the Rain on the Roof"	..... Emily and Theodore Whitman
"Ah Paris"	..... Solange La Fitte
"Broadway Baby"	..... Hattie Walker
"The Road You Didn't Take"	..... Ben

"Bolero D'Amour"	..... Danced by Vincent, Vanessa Young Vincent, Young Vanessa
"In Buddy's Eyes"	..... Sally
"Who's That Woman"	..... Stella Deems, with Phyllis, Sally, Carlotta, Meredith, DeeDee, Christine and their young versions.
"I'm Still Here"	..... Carlotta Campion
"Too Many Mornings"	..... Ben and Sally

had produced Sondheim's *West Side Story* for which Sondheim had written the lyrics to Leonard Bernstein's music. "Fine", said Prince, enjoying the leverage he had just gained. If you'll do the songs for *Company* first, we'll do *The Girls Upstairs*.

No bad bargain for Sondheim and Prince—they each won a Tony Award and a Critics' Circle Award for *Company* which attained a glorious 706-performance run in New York beginning in the spring of 1970. Not immediately so fine for Goldman, however, who then had to wait a year and a half to see his libretto produced, but it was fine for him too, eventually, when his show, re-titled *Follies*, with Sondheim's songs, became a Broadway hit.

But before that Goldman did no less than thirteen re-writes. Originally he had thought to give his story some "action" by having a backstage murder in it. Harold Prince recommended removal of the murder, and quite a lot of other action as well, so that the show ended up as an almost plotless mood-piece about forks-in-the-road taken at 20 and where they had led to at 50.

The show took its essential conception from a photograph Prince remembered—Eliot Elisofon's picture of Gloria Swanson amid the ruins of New York's Roxy Theatre, the great baroque movie palace of the 30's and 40's, when it had been half-way demolished in 1960 to make way for an office building. *Follies* was shifted into a reunion in a theatre where great revues had once been presented, on the night before it was to succumb to the final attacks of a wrecking-ball.

*Follies* opened in New York on April 4, 1971, and proved to be worth Goldman's waiting for. It won large and enthusiastic audiences and a generally enraptured critical welcome—with only one fly in the ointment: Clive Barnes, critic of the vitally important New York Times, wrote a dissenting minority report. "It's the kind of musical," he wrote acidly, "that should have its original cast album on 78's. It carries nostalgia to where sentiment finally engulfs it in its sickly maw." (Mr. Barnes also admitted that he had not liked *Company* or *West Side Story* either).

This outraged many people (apart from those connected with the show). The Times had to carry three columns of letters of protest from readers a week or so later—one of them a virulent attack on Barnes as an unqualified critic of plays and musicals reflecting American life because he was born and raised in England (and, by implication, should be sent back there)—this from Arthur Schlesinger, Jr., a one-time Presidential advisor.

The Times found it advisable to propitiate the storm by prominently printing a long, contradictory opinion a few weeks later by a critic from another paper, Martin Gottfried, in which Gottfried calls *Follies* an instance of "monumental theatre" and said he wanted to declare this in the Times because "if this truly great work is not recognized in these pages, a part of reality will have gone unrecognized here."

Thus the Barnes negative review did not hurt *Follies*; instead the wide-spread rally of support and admiration helped it. The show ran 15 months to July 1, 1972, for a total of 522 performances, and then

was taken to Los Angeles to be the brilliantly-received opening attraction in July 1972 of the newly-built Shubert Theatre there, where it flourished for many weeks.

After its brief Los Angeles stint, *Follies* disappeared. But not forever for it lived on in recordings and the record books. By which time, it had all the makings of legend; critical acclaim, a lot of quality and no popular success to speak of. That is until the fabled concert evenings of September 6 and 7, 1985, when the work was properly recorded. (Following its 1971 Broadway opening, the original recording of *Follies* was reduced to one record and thus deleted many songs from the original score. With the 1985 concert version recorded, the work was now complete.)



Follies girl Drusilla Strain.

The *legendary* recording of *Follies* at Avery Fisher Hall in Lincoln Center was a sell-out affair for Sondheim devotees. The star-studded cast featured Barbara Cook, Lee Remick, Carol Burnett, Elaine Stritch, Phyllis Newman, George Hearn, Mandy Patinkin and Licia Albanese. No sooner was the concert over and the new recording produced, than English producer Cameron Mackintosh (of *Les Mis* fame) approached Sondheim and librettist James Goldman about a London revival of *Follies*. They agreed instantly. But Cameron suggested in the mildest way that the original material be looked at with an eye for some possible changes.

## ACT II

"The Right Girl" ..... Buddy and Young Buddy  
 "One More Kiss" ..... Heidi Schiller and Young Heidi

## LOVELAND

Scene: Uncharted territory in the mythical Land of Love

### The Folly of Love

"Loveland" ..... The Company

### The Folly of Youth

"You're Gonna Love Tomorrow" ..... Sung by Mr. Ben Stone  
 (Young Ben) and Miss Phyllis Rogers (Young Phyllis)  
 "Love Will See Us Through" ..... Sung by Mr. Buddy Plummer  
 (Young Buddy) and Miss Sally Durant (Young Sally)

## Buddy's Folly

"The God-Why-Don't-You-Me-Blues" ..... Sung by  
 Mr. Buddy Plummer

## Phyllis' Folly

"The Story of Lucy and Jessie" Sung by Mrs. Phyllis Rogers Stone  
 Danced by Mrs. Stone and the Male Dancing Ensemble

## Sally's Folly

"Losing My Mind" ..... Sung by Mrs. Sally Durant Plummer

## Ben's Folly

"Live, Laugh, Love" ..... Sung by Mr. Ben Stone  
 Danced by Mr. Stone and the Ensemble

Finale ..... The Company

"And so we went back, confident that we could make a fiddle here, a small adjustment there and that would certainly be that. Wrong. *Follies* is essentially an introspective show. It deals with how its characters perceive themselves, the lives they lead and how they feel about the past," said the award winning composer/librettist team. However, changes were made for the new London version and the production opened last summer in London's West End and is still going strong.

And while the rights to the London version have not yet become available in the USA, the authors have agreed to release the rights to the original 1971 version and it is that Tony Award Winning version that Michigan Opera Theatre presents to the Detroit community, a local premiere at that.

Courtesy of Package Publicity



Ziegfeld girls portray months of the year in the 1915 "Follies."

## Notes on "Follies" by Bert Fink

*Good times and bum times.  
I've seen them all and, my dear,  
I'm still here . . .*

*Follies* is still here. Despite an initial Broadway run of little more than a year, despite the release of an original cast album which severely edited and misrepresented the score, despite a lavish production concept which makes a Broadway revival virtually impossible, *Follies* has survived.

Still, *Follies* contradicts. While it is a symbol of survival, both literally and metaphorically, its theme highlights defeat. While it solidifies our perceptions of what is, it does so by illustrating the flaws in our perceptions of what was. Finally, it celebrates the present by confronting the past. *Follies*, in the words of Stephen Sondheim, "is about the collapse of the dream."

Although its story is rooted in the past found in that dream, *Follies* is not an effort to revive the past. Any attempt in that regard would be nostalgic, and *Follies* is profoundly anti-nostalgic. It brings the past directly into the center of the musical, not to warm us in its nostalgic glow but rather to burn us in the heat of the lies revealed.

As it was originally written by James Goldman and Stephen Sondheim in 1971, produced by Harold Prince and co-directed by Prince and Michael Bennett, *Follies* was a grandiose production

which our tendencies to glorify the past were taken literally. The dreamworld depicted in *Follies* was so oversized and Felliniesque in its proportions as to verge on the nightmarish, and the end result was a vision of the past as it clearly never, ever was. "I wanted it all to look bigger than life," said co-director Michael Bennett. "I wanted those girls to be bigger than the Ziegfeld girls could ever have been. It was like looking into a mirror and seeing the past — not the reality of the past, but a glorification of it."

In addition to this exaggerated glorification of the dreams of the past, *Follies* achieves the startling — and sobering — effect of bringing the reality of the past forward, into the present; and in the present light it is clearly evident that the past has aged. Simply, and unsentimentally, *Follies* suggests that the past belongs in the past.

Nowhere was this point more effectively demonstrated in the original production of *Follies* than in its shrewd choice of casting. Prince and Bennett assembled a company which featured many well-known veterans of the pre-World War II era, still fabulous performers all, but no longer the fresh young beauties or dashing tenors that they once had been.

"Their beaten faces, their cruel elegance," wrote John Lahr in *The Village Voice*, "are constant reminders of how much pain has filtered through these symbols of happiness." In his book *Better Foot Forward*, Ethan Mordden reported that the *Follies* audience greeted its old favorites with warm applause, "not realizing the trap it was falling into, reconforming the old glamorous images only to see them shattered."

*Follies* does not condemn the past. However, it does force us to examine a past stripped of all its nostalgic embellishments. In this way, it condemns our tendency to hide a false depiction of the past rather than let ourselves be confronted by the reality of the present. ". . . If you live on regret and despair you might as well pack up," said Stephen Sondheim, "for to live in the past is foolish."

Stylistically, James Goldman's book for *Follies* runs the course from near-realism to a finale of metaphorical, fantastic surrealism. The four principal characters — two former *Follies* girls and their husbands, each a former stage-door Johnny — meet at a *Follies* reunion. As the party chatter gives way to deeper and more introspective reflection, we discover in these four a microcosm of middle-aged disappointment, frustration, and bitterness.

The present appears bleak and frightening to these people and so, falling into the very trap that *Follies* warns against, they attempt to flee from the present by running into a past that seems safer, marked by a time when — as they see it today — their love was sincere, their ambitions were noble, and their motives were pure.

However, the four main characters are denied the chance to escape into the past, for in *Follies* the past comes to them: ghosts of their former selves appear throughout the course of the evening, hovering about them, shadowing them, echoing them, at times even confronting them.

As the evening moves on, the hysteria mounts: faced with a present filled with pain, and a past that is even more painful in what it ultimately reveals, the two couples become increasingly desperate in their attempt to outrun it all. Instead, they fall into the follies created by their own self-deluding dreams, and along with their younger selves, are hurled into an overwhelming, Wonderland-like *Follies* production of their own.

*Follies* is not only a metaphorical examination of our approach to the past. Through its particular choice of genre, *Follies* is also a statement critical of an art form, the platitudinous musical, which endorses, even legitimizes, our love affair with the past. As much as it exposes the myth past, so *Follies* exposes the myth propagated by the musicals of a bygone era, which celebrated and reflected the naivete of their own time.

The exaggerated production numbers, then, serve not only to emphasize the distorted perspective of our nostalgia, but to highlight the flaws inherent in the musical genre itself. In *The*

*Village Voice*, John Lahr said that “*Follies* is the first Broadway musical to examine its genre as the myth machine. This is a brutal business, but the effects can only be healthy.”

Stephen Sondheim’s Tony Award-winning score for *Follies* draws its inspiration from an era many consider to be the heyday of American musical comedy — specifically that time between the wars when men such as Irving Berlin, Jerome Kern, and George Gershwin wrote Broadway’s melodies. He discussed his score for *Follies* in a *Time Magazine* cover story on the musical in May of 1971:

I truly love the body of musical comedy of that period . . . It could be parody, but obviously it’s done with such affection and . . . in each of the pastiche songs, there’s always something of me added to the imitation of Kern or Arlen or whoever it is. That’s something I couldn’t avoid — my own comment on the style.

A contradiction once again: while it is deeply immersed in the distinct musical styles of the past, *Follies* is very much a contemporary score and, like the thrust of the show itself, achieves its powerful effect by bringing a bygone world into ours.

The original cast recording of *Follies* was released in 1971 but, in order to fit the entire musical onto one disc, nearly half of the score was omitted; the resulting album gave little indication as to what the musical and its score were about. Three years after the release of this cast album, veteran record producer Thomas Z. Shepard was interviewed by Craig Zadan for his book *Sondheim & Co. Speaking* on the subject of cast albums, Shepard said:

I would love to have recorded *Follies* . . . I think the show presented enormous challenges to a recording producer to try and capture the past and present on record, to separate them and juxtapose and intermingle them would have been a real challenge.

A little more than ten years later Shepard has gotten his wish, although back in 1974 not even he could have anticipated the scope of sheer talent that has been gathered for this one, unprecedented event: some of the greatest names from Broadway, Hollywood, and Lincoln Center, joined together on the same stage with America’s oldest, and finest, Philharmonic Orchestra. This concert provided us with a chance to have the completed score of *Follies* preserved on record; but more than that, this concert is a tribute to a previously neglected masterwork of the American musical theatre.

So *Follies* has survived. There is poetic justice in that, for the message of *Follies* is one of survival. In concept, in theme and in story, *Follies* is passionate, often angry, in its eradication of the past. The final effect, however, is neither grim nor defeatist; it is, in fact, quite exhilarating, for when the past is removed, what is left? The present, of course, and the future.

*Lord knows, at least I’ve been there,  
And I’m here!*

Reprinted from RCA Records, 1985

The original *Follies* poster art was designed by New York artist, David Byrd. Working with Sondheim and Prince’s concept that the work was based on the Gloria Swanson photo of her standing in a gown amid the ruins of the Roxy Theatre, David Byrd sketched a *Follies* girl at the top of a staircase in the rubble of the New York skyline. It was rejected. While back at the drawing board, Byrd came across a photo of Marlene Dietrich from the *Empress of Shanghai*. From this photo came the idea of the above *Follies* lady with the headdress being the logo adding the crack in the face to represent the rubble. Alexis Smith, star of the 1971 Broadway *Follies* was convinced that Byrd used her face for the inspiration of the now celebrated *Follies* poster. Byrd never revealed it was actually Dietrich who served as his muse.

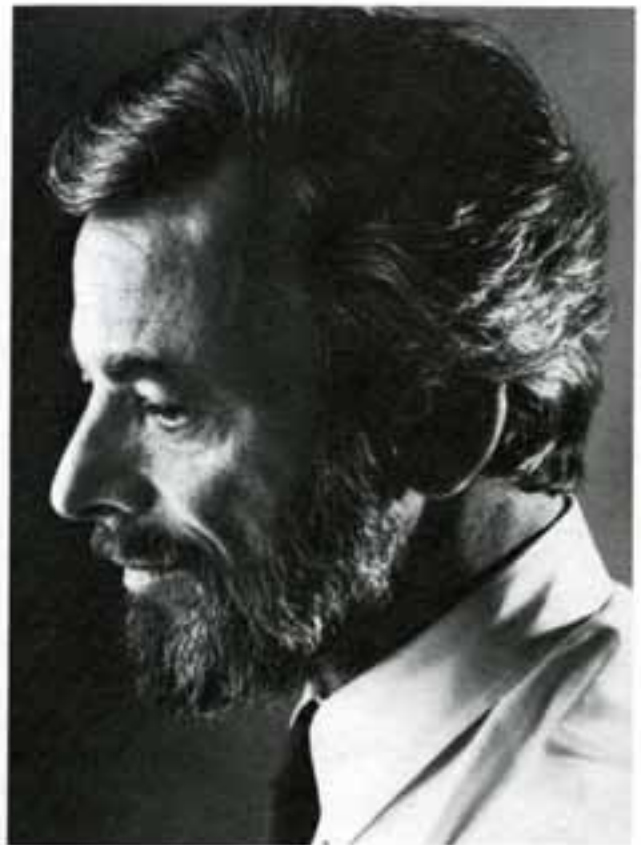




## Stephen Sondheim

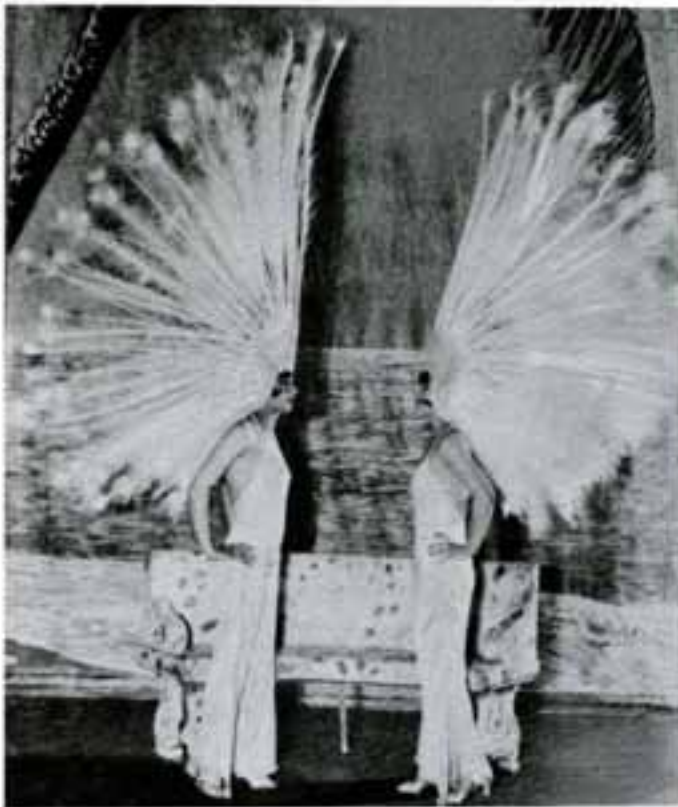
### Composer

Stephen Sondheim wrote the music and lyrics for *Into The Woods* (1987), *Sunday In The Park With George* (1984), *Merrily We Roll Along* (1981), *Sweeney Todd* (1979), *Pacific Overtures* (1976), *The Frogs* (1974), *A Little Night Music* (1973), *Follies* (1971), *Company* (1970), *Anyone Can Whistle* (1964) and *A Funny Thing Happened On The Way To The Forum* (1962), as well as the lyrics for *Do I Hear A Waltz?* (1965), *Gypsy* (1959) and *West Side Story* (1957), and additional lyrics for *Candide* (1973). *Side By Side By Sondheim* (1976) and *Marry Me A Little* (1981) are anthologies of his work as composer and lyricist. He composed the film scores for *Starvisky* (1974) and *Reds* (1981), songs for a television production, *Evening Primrose* (1966), and co-authored the film *The Last Of Sheila*. He provided incidental music for Broadway's *Twigs* (1971), *Girls Of Summer* (1956) and *Invitation To A March* (1961). He won Tony Awards as Best Composer and Lyricist for *Sweeney Todd*, *A Little Night Music*, *Follies* and *Company*. All of these musicals won the New York Drama Critics' Circle Award, as did *Pacific Overtures* and *Sunday In The Park With George*, the latter also receiving the Pulitzer Prize in 1985. Mr. Sondheim was born and raised in New York City and graduated from Williams College, winning the Hutchinson Prize for Music Composition. After graduation he studied theory and composition with Milton Babbitt. He is on the council of the Dramatists Guild, the national association of playwrights, composers and lyricists, having served as its president from 1973 to 1981, and was elected to the American Academy and Institute of Arts and Letters in 1983.



Composer Stephen Sondheim

International News Photos, Inc.



Peacock Costumes - Follies of 1925

## James Goldman

### Author

James Goldman's career has given us distinguished and successful work in an unusual variety of fields. For theatre, he has written *The Lion In Winter*; *They Might Be Giants*; *Blood, Sweat and Stanley Poole* (with his brother, William); the original *Follies*; and the musical *A Family Affair*, for which he also wrote the lyrics (with John Kander). He has also written lyrics for ballads for two of his films (music by John Barry) *Robin and Marian* and *The Lion In Winter*. For the latter he received an Academy Award and Best Screenplay Awards from the Writers Guilds of America and Great Britain. His other films are *Nicholas and Alexandra*, *They Might Be Giants* and *White Nights*. His output as a novelist includes *Waldorf*, *The Man From Greek and Roman* and *Myself As Witness*. For television, he has written *Evening Primrose* (with Stephen Sondheim), *Oliver Twist*, *Anna Karenina* and the mini-series *Anastasia*. He also authored many articles on food and wine and is a contributor to "Where To Eat In America." Mr. Goldman has served on the Councils of the Dramatists Guild and the Authors' League of America since 1966. He is currently at work on a novel for Simon and Schuster, an 8-hour mini-series based on Jackie Collins' *Lucky and Chances* and the feature film *Family Business*. Mr. Goldman lives in New York City and is married to film and television producer Barbara Goldman.

# The Pirates of Penzance

Operetta in Two Acts

Music composed by Arthur Sullivan

Libretto in English by W. S. Gilbert

First Performances:

Fifth Avenue Theatre, New York City, USA

31 December 1879

dramatis personae

Major-General Stanley:	Zale Kessler
The Pirate King:	Gary Sandy
Frederic, the pirate apprentice:	Sal Viviano
Mabel, General Stanley's daughter:	Mary Callaghan-Lynch
Ruth, a pirate maid-of-all-work:	Jocelyn Wilkes
Edward:	Lara Teeter

Director & Choreographer:	Lara Teeter
Associate Director:	Steven Minning
Settings:	Peter Dean Beck
Lighting Designer:	Marilyn Rennagel
Costumes:	Glimmerglass Opera
Chorus Master:	Suzanne Acton

11 - 20 November 1988  
Fisher Theatre



Queen Victoria of England

## The Story

### ACT ONE

On the rocky coast of Cornwall, a band of pirates are employed in toasting the newly won piratehood of their apprentice, Frederic, who today is freed from his indentures. Frederic alone is despondent, and Ruth, the piratical maid of all work, explains why. It seems that *When Frederic Was A Little Lad* she was his stupid nursery maid, on breakers always steering, and she did not catch a word aright through being hard of hearing. She apprenticed Frederic to a pirate instead of to a

pilot, as his father had requested. Frederic is thoroughly cast down, since he feels that he must go back to the world of honest men and that it is his duty to devote himself heart and soul to the extermination of his beloved pirates. He pleads with them to forswear their evil trade, but to the Pirate King it is *Oh Better Far To Live and Die* under the brave flag they fly than play a sanctimonious part with a pirate head and a pirate heart. Ruth begs Frederic to take her with him, but although he believes her to be beautiful, having never seen another woman, he declines, mentioning that a lady of forty-

seven might possibly be too old a wife for a lad of twenty-one. Unfortunately for Ruth, Frederic just then sees true beauty for the first time as a bevy of maidens trips lightly in, picnic-bound, *Climbing Over Rocky Mountain*. They are shocked by his pirate attire and he pleads in vain, *Oh, Is There Not One Maiden Breast* that will be moved by such a one as he? There doesn't appear to be one, no, no—not one. Yes, one! Mable! Entering, she courageously volunteers to sacrifice her future to save Frederic's piece of mind, berates her sisters, and bids Frederic, *Poor Wandering One*, to

take heart—her heart, in fact. The pirates enter stealthily. Each seizes a girl, all having been struck with the happy thought that here is a first-rate opportunity to get married with impunity. This fell plan falls foul of the fact, which Mabel announces, that all the girls are wards in chancery, their father being a major-general. This is substantiated by the arrival of Mabel's father, who drives the point home by making it quite clear that I am the very *Model Of A Modern Major-General*. While this impresses the pirates, they persist in demanding General Stanley's daughters in marriage. But

## The Slave of Duty

While the ostensible reason for Gilbert and Sullivan's trip to America was to stage the authorized version of *Pinafore*, it was not the principal one. Here is Sir Arthur Sullivan's own account of why they went:

"Of course Gilbert and myself had been kept informed of the unique business which *Pinafore* was doing in America, and our visit was prompted by the notion that, as authors of the piece, we ought to profit by it. Meanwhile, we did not trust the *Pinafore* opera to do us any material monetary good in America; we determined to produce our next opera in the States first and in Great Britain afterwards. The Americans acknowledged work in the same way that he could lay claim to his own personal apparel or any other form of property, and only lost his prerogative after it had been published. So all we could do was to follow the course I have indicated, and produce our piece in America first, and get our own company well under way before others could bring out their imitations."

Between the United States and Russia today there is no reciprocal copyright arrangement. Any American can take any piece of music published in Russia and print it or perform it without paying a cent of royalty and without danger of successful prosecution for violation of copyright (the converse is equally true in Russia, of course). If, on the other hand, a Russian should bring to this country a piece of manuscript music, and an American should get hold of it and print it or exploit it, then the Russian could prosecute him for stealing his personal property.

Such was precisely the condition of affairs existing between Great Britain and the United States in the days of Gilbert and Sullivan. Their only means of protecting their performing and publishing rights in an operetta was to keep the libretto and score in manuscript and produce it here themselves. This, as Sullivan points out, they had decided to do. When they arrived in New York, they brought a new operetta with them—or, at any rate, most of it. Gilbert had finished the libretto in England, and Sullivan had composed most of the music for the second act. His music for the first act, however, existing only in the form of sketches. These he had, unbelievably, forgotten to bring with him, so that he had to rewrite Act I from memory.

he plays upon their softheartedness by announcing that he is an orphan (the news has got about that the Pirates of Penzance, being orphans themselves, are very tenderhearted about all others). They allow him to go in peace with his daughters and with Frederic, while poor Ruth remains reluctantly behind.

### ACT TWO

In a ruined chapel, before the tombs of his ancestors (he is their descendant by purchase, since he has bought the estate just recently), General Stanley shamefacedly confesses to Frederic and Mabel that he is not really an orphan.

Frederic comforts him, tells him of his preparations for the coming pirate purge, and is proposing to Mabel when the policemen, who are to exterminate the pirates, enter and put off their expedition somewhat by explaining how uncomfortable they feel *When the Foeman Bares His Steel*. Frederic is about to join them in their glorious exploit when Ruth and the Pirate King arrive, announcing that they have just discovered a most ingenious paradox. Frederic was born on leap-year day and thus won't reach his twenty-first birthday until 1940. He is, therefore, still legally apprenticed to the pirates.

# Fifth Ave. Theatre.

JOHN T. FORD  
The Grand St. Theatre, Philadelphia, Grand Opera House, Baltimore  
THEATRE MANAGER

LESLIE AND MANAGER,  
First-Class Theatre, Washington  
ARTIST MANAGER

NEW OPERA, NOVEMBER 21, 1910

FIFTH SEAS OF THE  
*Gilbert & Sullivan Opera Season*  
D'OYLY CARTER LONDON OPERA CO.

**The Pirates of Penzance;**  
Or, **THE SLAVE OF DUTY.**

LIBRETTO BY  
W. G. GILBERT     MUSIC BY  
ARTHUR SULLIVAN

RECAST BY JOHN FORD     NEW COSTUME DESIGN  
CASTING BY JOHN FORD     NEW SCENIC DESIGN  
RECAST BY JOHN FORD     NEW SCENIC DESIGN  
RECAST BY JOHN FORD     NEW SCENIC DESIGN

The Opera is presented under the personal direction of  
**Mr. W. G. Gilbert and Mr. Arthur Sullivan.**

The *London* Company, consisting of the following Artists, will appear in the *Pirates of Penzance* at the Fifth Avenue Theatre, New York, on Monday, November 21, 1910, and on Tuesday, November 22, 1910.

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The stagebill for the world premiere of *The Pirates of Penzance*.

Being a slave of duty, Frederic again resumes his indentures and is forced in all honor to tell the pirates that General Stanley is not really an orphan. Ah, *Leave Me Not To Pine*, Mabel begs him, but Frederic's sense of duty wins out. The police return and, explaining that *A Policeman's Lot Is Not A Happy One*, reluctantly plan to arrest the pirates. Hearing a pirate chorus in the distance, they conceal themselves. The pirates enter, stealing *With Carlike Tread* upon their prey, General Stanley. Just as the pirates are about to do away with the Major-General, the constabulary springs into action—

and is rapidly overwhelmed. All are about to be dispatched when they play their trump card, drawing small Union Jacks from their bosoms and charging the pirates to yield, in Queen Victoria's name. Naturally, the pirates yield immediately, because with all their faults, they love their Queen. Ruth secures their pardon by revealing that they are not common criminals at all, but are noblemen who have gone wrong. So of course they are forgiven, and General Stanley invites them all to resume their ranks and legislative duties and to marry his daughters.

Courtesy of *A Treasury of Gilbert and Sullivan*

There were rumors that the famous pair were at work on a new piece, and Gilbert, upon being questioned by the press, didn't deny them. The general impression was that it would be called *The Robbers* and that it contained one situation wherein six burglars make love to the six daughters of the man whose house they are robbing. As you can see, by reading the plot synopsis, there was a grain of truth in the assumption.

The authorized *Pinafore* did enormous business at first; but, after all, Americans had been seeing *Pinafore* productions for eighteen months. From terrific, business fell off to excellent, then to pretty good. Obviously the production would not run indefinitely, and if the authors were not to be faced with a darkened theater the new piece must be ready before the new year.



The original London cast of *Pirates* included Richard Temple as the Pirate King, Marion Hood as Mabel and Rutland Barrington as the Sergeant.

Gilbert's work having already been completed, this meant work, hard work, for Sullivan. The job would have looked formidable enough under any conditions; as things were, with Sullivan conducting *Pinafore* every night (Cellier had to rehearse what there was ready of the new piece), attending public dinners, and receiving dinners, it looked impossible. To make matters worse, he was suffering agonies from recurrent attacks of his old kidney complaint. Somehow, however, between the beginning and the end of December, 1879, he managed to compose the first act and orchestrate the entire score.

There is a sidelight on the orchestration that seems to explain how he was able to accomplish the seeming impossible. One day, thirty-odd years ago, I was discussing Sullivan's first visit to America with my old music teacher, Oscar Coon (he was then about seventy-five years old), when he remarked, casually, "You know, I scored several numbers in that show for Sullivan."

I pricked up my ears. Here was news! Naturally, I wanted details, and he explained. Sullivan was living in a hotel in East Twentieth Street, composing and scoring at the same time. He would send for Coon, and hand him the sketch for a number, together with an incomplete score, some of it written out in full, some of it with the instrumentation merely indicated. Coon would then fill in the orchestration, in accordance with Sullivan's directions. The old man may have been embroidering, of course. If he was, it was the first lie I ever heard him tell. As a matter of fact, there would have been nothing perfunctory or unethical in Sullivan's doing such a thing. In light opera, which consists largely of melody and simple accompaniment, there inevitably occur passages, of from eight or sixteen or even thirty-two measures in length, where the instrumentation, once set, naturally continues unchanged for some time. The composer usually fills in such passages himself. On the other hand, he can save himself a lot of manual labor by leaving them to be filled in by almost any competent arranger. The result, in sound, will be the same.

However he may have done it, he finished just in time. After the dress rehearsal, on the night of December thirtieth, he went home and started the overture, finishing it at five in the morning and rehearsing it at eleven. At eight, on the evening of December 31, 1879, he was back in the pit of the Fifth Avenue Theatre to conduct the first performance anywhere of *The Pirates of Penzance: or, Love and Duty*. The cast was as follows:

<i>Major-General Stanley</i>	J.H. Ryley	<i>Sergeant of Police</i> . . . .	F. Clifton
<i>The Pirate King</i>	Mr. Broccolini	<i>Mable</i> . . . . .	Blanche Roosevelt*
<i>Samuel</i> . . . . .	Furneaux Cook	<i>Edith</i> . . . . .	Jessie Bond*
<i>Frederic</i> . . . . .	Hugh Talbot*	<i>Kate</i> . . . . .	Rosina Brandram*
		<i>Isabel</i> . . . . .	Billie Barlow
		<i>Ruth</i> . . . . .	Alice Barnett
			*Imported from England

The night before, at the Bijou Theatre in Paignton, England, a first British performance of *The Pirates* had taken place. This was a scratch affair, produced by a traveling *Pinafore* company, put on "for one time only" before an audience of about fifty, solely to protect the British performing rights. One historical feature of the performance, which went unnoticed at the time, was that Richard Mansfield, destined later to be one of America's great dramatic stars, played the role of Major-General Stanley.

Sullivan's poor health was not the only handicap under which the New York opening labored. Soon after the orchestra rehearsals had begun, the musicians again went on strike, claiming that the score came under the head of grand opera rather than operetta and that they should, accordingly, be paid more. The manager of the Fifth Avenue Theatre sought to settle the dispute by the happy device of reminding the players that they were playing the music of England's greatest living composer. So they used that fact, too, as an argument for getting higher pay.

Sullivan then stepped in. First declaring his pleasure at being afforded the privilege of conducting such a brilliant orchestra, he regretfully announced that the orchestra of Covent Garden, in London, while not so brilliant, perhaps, did happen to be at liberty for the time being and was prepared to sail to America as soon as he should cable. The musicians finally decided that the new piece was operetta, after all.

The opening night in New York was a triumph. No such music had ever been heard before in a light opera, and even the authorized *Pinafore* production had not prepared the spectators for the elaborate settings and perfect direction that the new work presented. There could be no possible doubt of its success.

But *The Pirates of Penzance* (by the way, do you realize that, to a British audience, that title sounds as *The Pirates of Atlantic City* would to an American one?) had not conquered the *Pirates* of New York. Remember that the producer of a pirated version of words or music was criminally liable only if he took possession of the actual

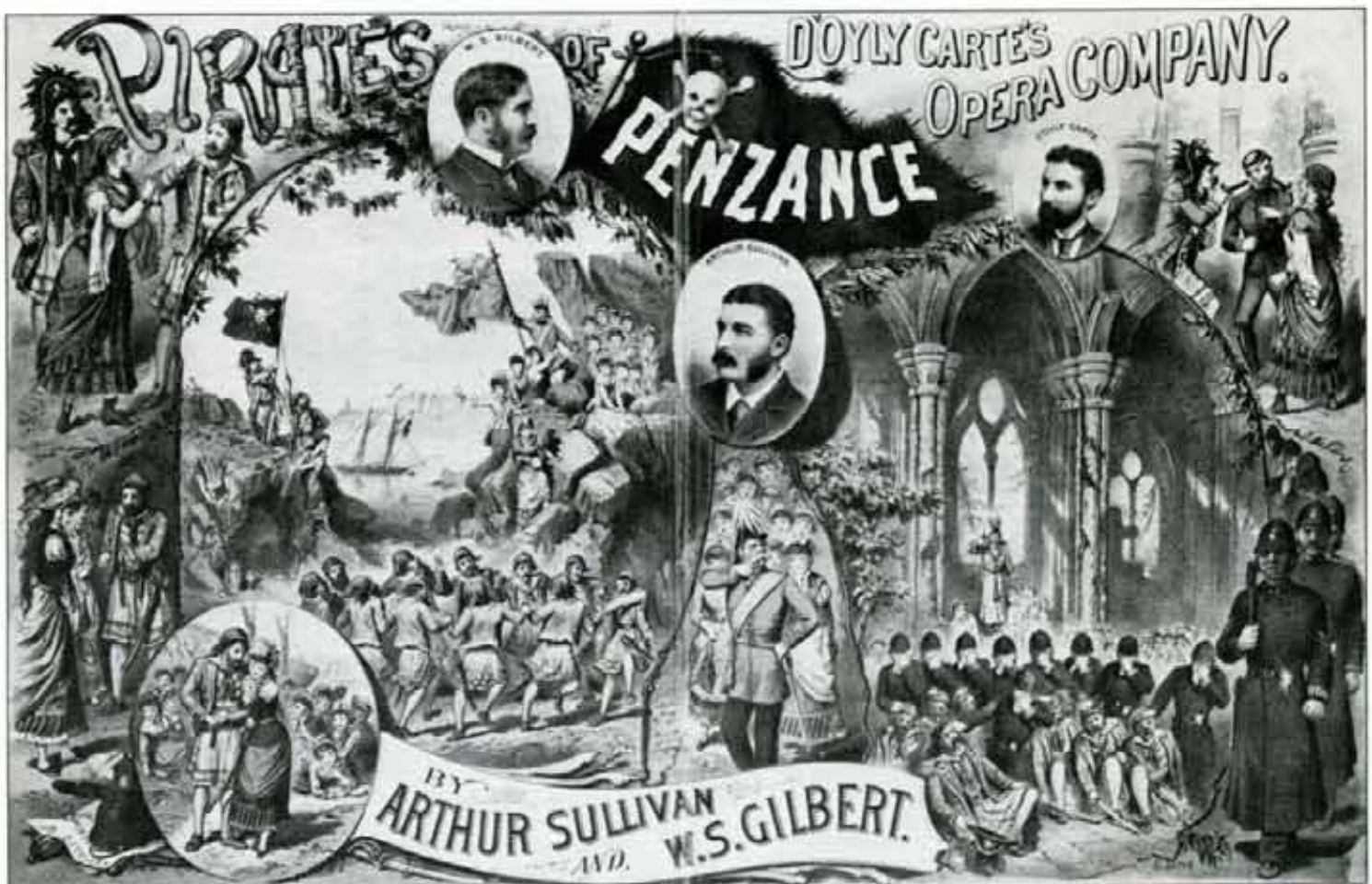
manuscript. So long as he gave the authors credit, he was safe from prosecution, particularly as one American court had ruled that a public performance was tantamount to publication and therefore made the work public property. The theater began to be haunted by musical spies, copyists and transcribers who had been hired to take down the airs as they were sung or played. Not only did certain freebooters produce abbreviated and distorted versions of the piece, but publishers issued albums, described as "Recollections" or "Impressions" of *The Pirates of Penzance*. Every night, after the performance, the score and parts were locked up in a safe. Even so, someone offered the concertmaster of the orchestra a hundred dollars for a copy of the first-violin part.

Gilbert and Sullivan accordingly decided that the best thing to do was to skim the cream of the American market while the skimming was good. They rehearsed three or four road companies and sent them out on tours that, as a whole, returned them a highly substantial profit. During this part of their stay Sullivan went up to Boston, where he conducted his cantata, *The Prodigal Son*, with the Handel and Haydn Society. The last of the road companies started from Buffalo, and the author-producers profited by the occasion to visit Niagara Falls; after which, Sullivan went for a brief visit to Canada, and Gilbert returned to New York to wind up some business affairs. The pair sailed for England on March 3, 1880.

Arriving in London, they immediately started rehearsals for the British production, *Pinafore* just having closed after a record-smashing run of something over 675 performances. In as much as there was no longer any point to keeping the music in manuscript, Sullivan gave the vocal score to his publishers. In less than three weeks all was in readiness, and on the evening of April 3, 1880, *The Pirates of Penzance; or, The Slave of Duty* (notice the changed subtitle) opened at the Opera Comique. Grossmith was General Stanley, Barrington was the Sergeant, and Richard Temple was the Pirate King. The day after the opening, Sullivan wrote to his mother that the libretto, "wonderfully funny in parts, is beautifully written for music, as is all Gilbert does. The music is infinitely superior in every way to the *Pinafore*—'tunier' and more developed, of a higher class altogether. I think that in time it will be more popular."

Sullivan was not a good guesser as regards the ultimate fate of the *Pirates* score; but at the moment one thing was certain; Gilbert and Sullivan had another hit on their hands.

*Courtesy of A Treasury of Gilbert and Sullivan*



An American poster for *The Pirates of Penzance* 1880.

## The Precarious Partnership of G & S

In the world of opera, it is rare indeed for composers and librettists to be elevated to the enviable realm of household fame. But such is the case with Messrs. Gilbert and Sullivan, who are no more in need of identification than Shakespeare.

Actually Shakespeare seems in greater need of identification for controversy still rages over who actually wrote the plays that are ascribed to him. There is no argument, however, that W.S. Gilbert wrote the librettos and lyrics and Arthur S. Sullivan composed the tunes for the enduringly famous *Pirates of Penzance* and eight other of the gayest and most charming operettas in the English language, as popular now as when first written around 80 years ago.

But two mysteries about these two gifted men continue to intrigue the millions of people who are enchanted each year by the works they contributed to the world's treasure of theatrical entertainment.



Sir Arthur S. Sullivan and Sir William S. Gilbert

One of the mysteries is the strange chemistry that enabled these two men, who never really liked each other, to achieve as collaborators a greatness that neither was able to even approach when working alone.

The other mystery is why, despite their quarrels, they so unfortunately broke off their partnership when they were at the height of their powers, and so cost the world a number of other operettas they might have written if they had managed to remain teamed up. Gilbert and Sullivan were men of Victorian England who formed the most effective pair of collaborators in writing stage entertainment in theatrical history or at least until Rodgers and Hammerstein came along.

W.S. Gilbert was born in London of a wealthy family in 1836. The willful temper that was so characteristic in his maturity, manifested itself early. He quarrelled with his parents at 20 and huffily left their home and eventually became a lawyer. But while waiting for clients he wrote a torrent of light verse which began to be published in magazines. By the time he was 30 he had become one of the

outsanding playwrights of the English Theatre. But his plays, while pleasing Victorian tastes, seem pompous and dull today.

Similarly the work of Arthur Sullivan was being well-received at this time. He was writing an abundance of songs, operetta music, hymns, sonatas and other compositions. But his hymn *Onward Christian Soldiers* and song *The Last Chord* are the only pieces he wrote by himself that are still remembered today.

If Gilbert had continued to pour forth words, and Sullivan to jot down music notes, apart from each other, it is unlikely that their names would be remembered today. For they made an enduring world-wide reputation only when they teamed up together.

They began collaborating as the result of a shrewd move by theatrical producer Richard D'Oyly Carte, a move which came about by accident. Another producer had paired Gilbert and Sullivan to write an operetta called *Thespis* in 1871, but the show failed due to bad casting, and the collaboration seemed merely another of hundreds of temporary partnerships that occur in the world of theatre.

But a quirk of fate was to bring them together again four years later to make a huge mark in stage history. Gilbert had written the libretto for a short operetta called *Trial by Jury*, a travesty of court-room procedures. A composer named Carl Rosa had been assigned by producer D'Oyly Carte to write the music. But when Rosa's wife died he felt incapable of writing any gay music and begged off. D'Oyly Carte, remembering how much he had been impressed with *Thespis*, arranged for Arthur Sullivan to write the music instead.

*Trial by Jury* became such a success in 1875, that D'Oyly Carte persuaded the two men to stay together and write more operettas. *H.M.S. Pinafore* was their first full-length work, and it reached a peak of popularity in England, America and other parts of the world never before attained. In 1879 Gilbert and Sullivan gave Carte *The Pirates of Penzance* to produce, followed by *Patience*, *Iolanthe*, *Princess Ida*, *The Mikado*, *Ruddigore*, *The Yeomen of the Guard*, and in 1889 *The Gondoliers*. All were enormous hits which audiences still love today.

The conflicting temperaments of the two men had brought them to grate on each other's nerves, and a serious quarrel disrupted their partnership after the production of *The Gondoliers*.

Their rupture was as startling a piece of news to theatregoers of the time as a declaration of hostilities between nations. The newspapers were full of it, all around the world. But the two men had said things and written things to each other as the quarrel arose, that neither could forgive in the other.

In 1893 D'Oyly Carte managed to patch up the quarrel, but the dispute had apparently spoiled their capacity to work together effectively. *Utopia, Limited* presented in 1893, was only a fair success, and so also was their final joint work. *The Grand Duke* in 1896.

In the Nineties each was collaborating with others so that those two comparatively unsuccessful operettas had an air of temporary expediency about them. But none of their ventures with other composers or librettists had more than momentary interest.

Sullivan's charming manners and connections with the nobility plus his achievements, led to his being knighted in 1883. Gilbert's crustiness served to delay his being honored similarly with the right to put "Sir" before his name, until 1907. Sullivan died of a heart attack in 1900, Gilbert was drowned in 1911 while trying to rescue a young girl who panicked and unnecessarily cried help in the swimming pool of his estate.

But during the 14 years that Gilbert and Sullivan worked together at the height of their powers, they produced some of the most immortally lovely operettas in any language, that seem destined to delight theatre audiences forever.

*Courtesy of Package Publicity*

# Norma

Dramatic Opera in Two Acts

Music composed by Vincenzo Bellini

Libretto in Italian by

Felice Romani

Based on Alexandre Soumet's tragedy

*Norma, ou L'Infanticide*

First Performances:

Teatro alla Scala, Milan, Italy

26 December 1831

Philadelphia, USA

11 January 1841



dramatis personae

Norma, high priestess of the Druids:	Dame Joan Sutherland
Adalgisa, virgin of the temple:	Nova Thomas
Pollione, Roman Proconsul of Gaul:	Cesar-Antonio Suarez



Conductor:	Richard Bonyng
Production:	John Pascoe
Lighting Designer:	Natasha Katz
Chorus Master:	Suzanne Acton

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## Bellini and Norma

By William Weaver

A little group of Vincenzo Bellini's letters tell, in synthesis, the story of *Norma's* composition. On 23 July 1831, the composer wrote to his friend, Alessandro Lamperi: "I have already chosen the subject of my new opera, and it is a tragedy entitled *Norma, or the infanticide* by Soumet, just performed in Paris and with resounding success."

On 1 September of that same year, Bellini wrote to the singer Giuditta Pasta, who was to be the protagonist of the new opera:

"Now I must apply myself to the opera, whose outline Romani (Felice Romani, Bellini's librettist) gave me only yesterday. I hope this subject will be to your taste. Romani believes it very effective and just right for your encyclopaedic character, since Norma's character is the same. He will arrange the situations in such a way that they will arouse no reminiscences of other subjects, and will retouch and even change the characters, if necessary, to derive greater effect from them . . ."

Pasta's character was, indeed, encyclopaedic. Only a few months before, she had been the first Amina, in Bellini's *Sonnambula*, a part at the other interpretative pole from the noble Norma. Meanwhile on 7 September, the composer wrote his mistress, Giuditta Turina:

"I've almost finished the opera's Overture and have sketched an opening chorus, and I am not displeased with them."

On 12 December, a letter not from Bellini, but from his slightly older contemporary, the composer Saverio Mercadante, takes the story a stage farther. Mercadante writes to Bellini's old friend Francesco Florimo, saying that he has just heard from Bellini, and adding: "I think you'll be interested in a passage I'll quote for you: 'Monday I'll begin the rehearsals of my opera *Norma* . . .'"

In a little over three months, from early September to mid-December, Bellini had completed the work that was to be his greatest and most enduring achievement, his undisputed masterpiece.

Undisputed now. On the opening night at La Scala, 26 December, the Milanese audience was cold, if not outright hostile. On returning from the theater, the distraught composer sat down and poured out his heart in a letter to Florimo, in Naples:

### The Story

**ACT I.** Deep in a forest, Druids and warriors of Gaul gather at the altar of the god Irminsul, where their priest, Oroveso, leads them in a prayer for revenge against the conquering Romans. When they have left, the Roman pro-consul, Pollione, enters with his centurion, Flavio, to whom he confesses his love for the young Druid priestess Adalgisa ("Meco all'altar di Venere"). This passion complicates his relationship with the high

priestess, Norma, Oroveso's daughter, who betrayed her vows of chastity for Pollione and secretly bore him two children. Trumpets herald the Druids' return, but Pollione declares his love will arm him against their wrath ("Me protegge, me difende"); Flavio nonetheless persuades him to leave: The Gauls now assemble, and Norma replies to Oroveso's demands for war with a prayer to the chaste moon goddess for peace, cutting the ritual mistletoe ("Casta Diva"). The others echo her words while she muses privately on her

love for her Roman enemy ("Ah! bello a me ritorno"). After the company disperses, Adalgisa arrives to pray for the strength to resist Pollione ("Sgombra e la sacra zelve"), and when he appears she repulses him. Reproached for her cruelty, the girl relents and agrees to leave with him the next day for Rome ("Vieni in Roma").  
**ACT II.** In her hidden retreat, Norma tells her confidante, Clotilde, that she fears Pollione may desert her. The children are led away as Adalgisa enters to confess that she has a lover ("Sola, furtiva, al

tempio"). Recalling her own weakness, Norma reassures the girl and releases her from her vows ("Ah! sì, fu core e abbracciami"); but this kindness turns to fury when Pollione appears and Norma realizes he is Adalgisa's lover. Adalgisa is bewildered and Norma majestic as she denounces the man whose treachery has victimized another woman ("Oh non tremare"). Shocked at the story she hears, Adalgisa joins Norma's plaint in sympathy ("Oh, di qual sei tu vittima"), while Pollione, unimpressed, advises Norma to



John Pascoe's rendering of Dame Joan Sutherland's Act I costume for *Norma*.

"I write you under the impression of grief, a grief I can't express to you. I have just come from La Scala: first performance of *Norma*. Would you believe it? . . . Fiasco!! absolute fiasco!! To tell you the truth, the audience was severe; it seemed to have come deliberately to pass judgement on me; and with haste (I believe) wanted to make my *Norma* undergo the same fate as the Druidess. I could no longer recognize those dear Milanese who had welcomed, with joy in their faces and exultation in their hearts, *Il Pirata*, *La Straniera*, *La Sonnambula*; and yet I thought that, with *Norma*, I had given them a worthy sister!"

And, as if justifying himself, the composer went on to list the numbers that seemed to him particularly valid: *Norma's* opening aria ("Casta diva"), the duet between the two women, the whole second act. And he concluded, stiffening his upper lip: "I am young, and I feel in my spirit the strength to avenge this terrible failure."

Of course, *Norma* was not a failure. Already with the second performance, the public began to change its mind, greeting the individual scenes with applause and calling the composer to the footlights for bows. By the end of the 1831-32 season at La Scala, *Norma* had been sung thirty-nine times. And it had considerable competition, in that season, when La Scala revived the Rossini *Otello* with success, then Donizetti's year-old *Anna Bolena* and his brand-new *Ugo conte di Parigi*.

In 1831, at the time of *Norma's* fall and rise, Bellini was just thirty (he was born in Catania, Sicily, on 3 November 1801), but he was already considered a leading Italian composer, since his first Milanese success with *Il Pirata* in 1827. He was not only talented, but remarkably handsome, popular in society, and without financial worries. Now he was ready for international fame, and in fact, early in 1833, he was to leave Italy for London and Paris, where—after creating his final great work, *I Puritani*—he died, on 23 September 1835.

His career, from his first student opera to *I Puritani*, lasted barely a decade; but he left an indelible mark not only on the Italian opera of his time (Donizetti's *Lucia* owes a clear debt to Bellini) but on other non-Italian and non-operatic music (Chopin admired him and was influenced by him).

spare the girl her imprecations. He would escape with Adalgisa, but she protests she would rather die than steal him from Norma. When a gong of defiance to Rome sounds in the forest, Pollione angrily rushes off.

**ACT III.** That night, dagger in hand, Norma tries to bring herself to kill her children in their sleep to keep them from Pollione ("Teneri figli"). But she cannot, instead summoning Adalgisa to take them to Pollione ("Deh! con te li prendi"). The girl refuses, pleading with the despairing mother to pity

her children ("Mira, o Norma"). Norma embraces Adalgisa, overcome by her offer of friendship to go to Pollione and plead for Norma.

**ACT IV.** The Druids assemble at their altars to hear Oroveso's announcement that Pollione is being replaced by a crueler commander. He rages at Rome's hateful bondage ("Ah! del Tevere al gorgo indegno") but counsels submission for the moment, to make ultimate revolt more certain of success. Awaiting her lover's return, Norma is stunned to learn from Clotilde

that Adalgisa's entreaties to him have been in vain. In a fury the priestess calls the Druids and tells them the gods decree war. She strikes the war shield three times, and her battle cry is taken up by the people ("Guerra! Guerra!"). Oroveso demands a sacrificial victim, and just then Pollione is dragged in, having profaned the sanctuary. Alone with him, Norma vaunts her power over him ("In mia man affin tu sei"), but he steadfastly refuses to give up Adalgisa, preferring death. Jealously the priestess vows to destroy the girl

instead. Her people return as she announces the sacrificial victim, a priestess who broke her vows and betrayed her country - Norma herself. In the horrified silence, she tells Pollione that despite everything that has passed between them they are bound even beyond the grave ("Qual cor tradisti"). Moved by her nobility, he insists on sharing her fate. After begging her father to watch over her children ("Deh! non volerli vittime"), Norma leads her lover to the pyre while all pray the gods may be pacified.

Courtesy of Opera News





Bellini's life was romantic, and his early biographers romanticized it even more. But his operas, and especially *Norma*, have a classical simplicity and purity. This quality makes his music singularly personal, immediately recognizable; and, at least in part, this quality was derived also from the talents of the composer's most frequent, preferred librettist, Felice Romani, the poet of *Norma*. Thirteen years older than Bellini, Romani considered himself, with some reason, the composer's mentor. And though they quarreled at one point (they made up just before Bellini's death), Bellini always remained impressed by Romani's sober taste and his staid personality. It may well have been Romani who chose the French tragedy *Norma* for Bellini, since in the field of literature, the poet-librettist was a convinced classicist, an anti-romantic. And Alexandre Soumet's dramatic style was consonant with Romani's literary criteria. When the occasion demanded it, Romani could forget his private preferences and turn even seething romantic dramas—like Hugo's *Lucrece Borgia*—into librettos; but he was happier with less violent, more stately works. In fact, he considerably tempered the tragedy *Norma*, which in the original Paris version included a mad scene and ended with the protagonist's suicide and murder of her two children. Romani and Bellini invented the finale of noble self-sacrifice for the opera.

The adjective "lunar" has been applied to *Norma*; and the opera is, indeed, a nocturne. If "Casta diva," with its direct appeal to the moon-goddess, is the work's most celebrated aria, and one of the most beautiful ever written for the soprano voice, the great *scena* of the second act's opening ("Dormono entrambi . . .") is perhaps an even more striking musical and dramatic achievement, with its subtle shifts of mood, its sensitive depiction of a rich and profound character. In fact, *Norma*, as a whole, is far more varied than the

superficial listener might think. Though it is supremely coherent musically, the opera can contain pages as disparate as Oroveso's solemn opening aria and the furious "Guerra! guerra!" war chorus, the awed dream of Pollione, and the melting duet of Norma and Adalgisa, with its impassioned "friendship" cabaletta, to say nothing of the heart-piercing conclusion.

*Norma* has been called a "protagonist-opera," and undoubtedly the central role is a prima donna's delight (if she has the vocal skill and stamina and the courage to tackle it). But the other roles are not negligible. The first Adalgisa was Giulia Grisi (Bellini's Juliet in his *I Capuleti ed I Montecchi* and, later, the first Elvira in *I Puritani*); the role has now become mezzo soprano property, but the mezzo who essays it must equal the Norma in range and dramatic ability. And while Domenico Donzelli, the first Pollione, didn't please Bellini (he hadn't studied his part enough), subsequent tenors have proved that, though essentially passive, the Roman warrior can cut a stirring, amorous figure. Like previous and subsequent operatic high priests and fathers, Oroveso has little to do but sing. What he sings, however, is unerringly and austere beautiful.

From the beginning, *Norma* has had its detractors (Berlioz in the lead) and its convinced admirers. Of these, the most unexpected is Richard Wagner, who said, succinctly: "Of all Bellini's creations, *Norma* is the one which unites the richest flow of melody with the deepest glow of truth." The opera could not be described more aptly.

*Originally printed in San Francisco Opera Magazine.*



Relief Carving of a Maenad (or a Faun), Graeco-Roman.  
Courtesy of The Detroit Institute of Arts.

# Norma

Richard Bonyage

Why is it that *Norma* has such an attraction for prima donnas? Its difficulties are legion, and no great secret has been made of them. Lilli Lehmann declared that it was more difficult to sing one *Norma* than three *Isoldes*. (She was one of the few who sang both, and she knew whereof she spoke!). Rosa Ponselle told me it was her most beloved and most difficult role, and Zinka Milanov that it was the greatest challenge of all. Even the first *Norma*, Giuditta Pasta, had problems with "Casta diva," and transposed it glamorous. Then why does almost every soprano with a ghost of a chance want to try it?

I suppose it's rather like mountain-climbing: they sing it because it is there. The role has always had an aura about it; most singers feel it's the greatest of all bel canto parts, so there's a tremendous temptation to give it a try. In addition, it's certainly the most intensely dramatic of the bel canto characters. This noble Druidess, living in a country conquered by the Romans is caught in an illicit and tragic love for a Roman soldier, contemplates murdering her two children, and is finally heroically burned at the stake. The drain on the emotions of the performer is considerable, and this is both one of the attractions and one of the difficulties of the role.

Of course most of the difficulties are vocal. For one thing, it's a very long role; by the time you get through the third act, you feel like you've sung an entire opera — and you still have a long act to go.

(Rather like singing *Cavalleria* as an encore after a performance of *Lucia*!) For this heroic character, Bellini envisaged a soprano capable of everything — perhaps a soprano who could never really exist. She must have power in the high, middle, and bottom registers, as well as agility for the coloratura passages. It's both a very high and a very low role. A light soprano will have trouble with the middle and bottom registers, a heavy one with the coloratura. The great *Normas* of this century — Ponselle, Milanov, Callas, and Sutherland — have all brought the greatest facets of their art to the role, and I doubt that any of them ever felt they had conquered every aspect.

I heard Maria Callas sing *Norma* in eleven performances and innumerable rehearsals. This was before her tremendous weight loss, which I believe was the beginning of her tragedy. (In shedding two-thirds of her weight, she lost a great deal of the volume and fullness of tone, and subsequently damaged her vocal cords by pressuring them to still do what she had formerly been able to do easily.) Her *Norma* was sublime; she got so inside the role that the emotional impact was almost unbearable. Joan had the great fortune to sing on the same stage with her — the tiny parts of Clotilde in *Norma* and the Priestess in *Aida* — and she was a great example to a young singer. She rarely marked at rehearsals, singing out constantly, for she realized that a singer must train like an athlete, and build stamina by using the voice correctly. Her *Norma* was not unlike her *Medea*, and she was always uncomfortable in the first act, but she paid great attention to the text, making every word tell.

This is particularly important in Bellini, because he took so much trouble in setting the words. I can't think of many composers who set the word as well as he, and his recitatives were written with great



72 *Minerva*, Roman, late third century A.D. Courtesy of The Detroit Institute of Arts.



*Jugoslav Statua of a Youth*, possibly Nero, Roman, ca. A.D. 50. Courtesy of The Detroit Institute of Arts.

care. This is one of the reasons Wagner admitted to being strongly influenced by Bellini; he wrote that "Bellini is one of my predilections, because his music is so strongly felt and intimately bound up with the words."

There is, of course, much else to admire about this great composer. His melodic invention is unlike that of any of his colleagues. Those marvelous long lines of melody were something very new in the early nineteenth century, and were a strong influence on many others, especially Chopin and Liszt.

Above all, he was one of the greatest composers for the human voice — to me, in fact, the greatest. He understood voices better than anyone, not only in his vocal writing, but in his orchestration. He scored to allow the voice to come out over the orchestra, and at the same time those orchestrations have great color and liveliness; they are sparse, but never underwritten. Later, in *Puritani*, they become richer (and more difficult for singers), because Rossini got to him and told him he had better change with the times. Even at the richest, compare them to Puccini's, where the orchestra doubles the voices and singers have to scream to be heard.

Joan and I had our eye on *Norma* for quite a long time before we finally performed it. We had long conversations with Ponselle, Milanov, and Callas about it, and they all advised that the role would be hers, but she was sensible enough to be terrified of it. When our old friend Irving Guttman asked her to sing it at the Vancouver Opera in 1964, she accepted, feeling it was wiser to tackle a role of such proportions away from the limelight. Irving's production was simple and real, and we had the great luck at that time to begin our association with Marilyn Horne, who was the Adalgisa in that and many of our later productions. Although Rudolf Bing asked Joan to sing *Norma* before Vancouver, it took her quite a while to agree, and even then she had second thoughts and did not actually sing the role at the Met until 1970. By then the time was right, and we were very glad we had waited.

*Norma* is a constant in Joan's repertory, and she has probably sung more performances of it than any other singer in this century. (In 1970 alone, she sang it forty times.) We both love it, and I find that Joan constantly grows in the role.

For the conductor, the most difficult aspect of this opera is keeping the drama propelled; it can be very slow and stately, and if you let the singers indulge themselves it can last all night. The conductor must hold the drama, and shape the acts dramatically. We recently recorded the opera for the second time, with a cast including Joan, Montserrat Caballe, Luciano Pavarotti, and Samuel Ramey, and if you compare this to our 1964 recording I think you'll find that our approach is now more dramatic.

Others have expressed pessimism regarding the future of *Norma*, and it is true that there are not many singers around who can perform it well. But this has been true for the last 150 years, and I suppose will always be so. *Norma* will always be performed because singers will always want to sing it. And the best of them will succeed.

Courtesy of *The Metropolitan Opera Encyclopedia*



## Vincenzo Bellini

The composer was born in Catania, Sicily on November 3, 1801 and died in Puteaux, near Paris, September 23, 1835. The son and grandson of composers, Bellini studied with his grandfather Vincenzo Tobia Bellini and at Naples Conservatory with Giovanni Furno and Nicola Zingarelli. His first opera, *Adelson e Salvini* (Naples, 1825), was a graduation exercise. International fame came quickly with *Il Pirata* (1827), his first collaboration with Felice Romani, who was to be the librettist of six Bellini operas, including *La Sonnambula* (1831) and *Norma* (1831). Bellini's close association with the tenor Rubini also dates from 1827, that with the soprano Giuditta Pasta from 1830. Bellini lived in Milan until 1833, making his living solely from opera commissions, then went to London and Paris to supervise productions of his operas; his Parisian successes led to the commissioning of *I Puritani* (Jan. 1835), his last and greatest triumph.

In Paris, Bellini became friends with Rossini and Chopin, among many other musicians. The former's rhythmic vitality and florid writing had already strongly influenced Bellini; Chopin, in turn, based his own cantabile piano style on Bellini's concise yet highly ornamented, Romantically colored melodies. These are not only shapely enough in instrumental terms; they are also matched to the text, phrase for phrase, in a way that gave them remarkable power onstage. Although Bellini never aspired to the individual musical characterization later practiced by Verdi, the sensuality of vocal line and the withholding of the melodic climax till the end of the aria—familiar features of later Italian opera—virtually originated with him. By blurring certain formal conventions such as the distinction between recitative and aria, he imparted to his scenes a natural flow and direct emotional appeal that perfectly suited the tastes of the first generation of the Romantic era.

Other operas: *Bianca e Gerardo* (1826), *La Straniera* (1829), *Zaira* (1829), *I Capuleti e i Montecchi* (1830), *Beatrice di Tenda* (1833).

Courtesy of *The Metropolitan Opera Encyclopedia*

# The Marriage of Figaro

Grand Opera Buffo in Four Acts

Music composed by Wolfgang Amadeus Mozart

Libretto in Italian by Lorenzo da Ponte

Based upon *La Folle Journée, ou Le Mariage de Figaro*  
by Pierre-Augustin Caron de Beaumarchais

First Performances:

Burgtheater, Vienna, Austria

1 May 1786

New York City, USA

10 May 1824

dramatis personae

Susanna, the Countess's maid:	Cheryl Parrish
Countess Almaviva:	Benita Valente
Count Almaviva:	Andreas Poulimenos
Cherubino, a young page:	Kathleen Segar
Dr. Bartolo:	David Kline

Conductor:	Raffi Armenian
Director:	Nicholas Muni
Settings & Costumes:	Festival Ottawa Opera
Chorus Master:	Suzanne Acton

Presented in Italian with  
English Surtitles

29 April - 6 May 1989  
Masonic Temple



*The Wedding Dance*, Pieter Bruegel the Elder. Courtesy of  
The Detroit Institute of Arts.

## The Story

**ACT I.** Figaro, former barber of Seville, measures the room he will occupy after his marriage to Susanna. Both are in the service of Count Almaviva, and when Susanna warns Figaro that the Count has amorous designs on her, he vows to outwit his master (*"Se vuol ballare"*). Into the now empty room comes Dr. Bartolo, the

Countess' one-time guardian and suitor, eager for revenge on Figaro (who made him lose his ward to Almaviva), with his housekeeper, Marcellina. Since Figaro once gave Marcellina his promise of marriage as collateral on a loan, Bartolo persuades Marcellina to press charges (*"La vendetta"*) and leaves; she then trades insults with Susanna (*"Via resti servita"*). Marcellina gone, the skirt-chasing page Cherubino steals in, begging

Susanna's protection from the Count, who found him flirting with Barbarina, the gardener's daughter. After pouring out his amorous enthusiasm (*"Non so più"*), he hides as the Count enters to woo Susanna. When the gossiping music master Don Basilio hints that Cherubino has a crush on the Countess, Figaro brings in a group of fellow servants to salute the Count for abolishing the *droit du seigneur*, an old custom giving the local lord the first night

with any bride among his retainers. The Count drafts Cherubino into his regiment and leaves Figaro to cheer the boys up (*"Non più andrai!"*).

**ACT II.** In her boudoir the Countess laments the waning of her husband's love (*"Porgi, amor"*) but plots to chasten him, encouraged by Figaro and Susanna. Cherubino, disguised as Susanna, will meet with the Count. The page comes to

## Quote, Unquote Love and Marriage



### COUNTESS — *Marriage of Figaro*

That is the way  
Of modern husbands on principle  
unfaithful, by nature fickle,  
and by pride all jealous

### WILLIAM CONGREVE 1670-1729

Courtship to marriage, as a very witty prologue to a very dull play.

### The Old Bachelor

Marriage, indeed, may qualify the fury of his passion, but it very rarely mends a man's manners.

Women are like tricks by sleight of hand, which to admire,  
we should not understand.

### Love for Love

### DISRAELI

Every woman should marry — and no man  
Lothair

### GENESIS

It is not good that the man should be alone; I will make a helpmeet for him.

Therefore shall a man leave his father and his mother, and shall cleave unto his wife: and they shall be as one flesh.

And Jacob served seven years for Rachel; they seemed unto him but a few days, for the love he had for her.

### PROVERBS XII

A virtuous woman is a crown to her husband

### FIRST EPISTLE OF ST. PAUL TO THE CORINTHIANS

It is better to marry than burn.

### EPISTLE OF ST. PAUL TO THE EPHESIANS

Wives submit yourselves unto your husbands, as unto the Lord.

### JOHN GAY — *The Beggar's Opera*

**Macheath:** I am ready, my dear Lucy, to give you satisfaction — if you think there is any in marriage.

**Polly:** Then all my sorrows are at an end.

**Mrs. Peachum:** A mighty likely speech, in troth, for a wench who is just married.

serenade the Countess with a song of his own composition (*"Voi che sapete"*). While dressing the boy in girl's clothes, Susanna goes out for a ribbon, and the Count knocks, furious to find the door locked. The Countess locks Cherubino in a closet. The jealous Count hears a noise; the Countess insists it's Susanna, but he doesn't believe her. He takes her out to fetch some tools to force the lock, giving the eavesdropping Susanna a chance to

help Cherubino from the closet and out a window, entering the closet herself and thus baffling the Count and the Countess when they return. As the gardner, Antonio, appears with crushed geraniums, Figaro, who has run in to say the marriage is ready, claims he jumped from window to flowerbed, faking a twisted foot. When the Count questions a paper found among the flowers, Figaro identifies it as Cherubino's commission, given him

for sealing. Marcellina, Bartolo and Basilio burst in and show Figaro's loan contract to the Count, who is delighted to postpone the wedding.

**ACT III.** In the palace audience room Susanna promises the Count a rendezvous (*"Crudell' perche finora"*) but fires his suspicions when he overhears her laughing with Figaro. Enraged, he vows revenge (*"Verdo ment'io sospiro"*). Marcellina now demands that

Figaro pay his debt or marry her, but a birthmark proves he is her long-lost son by Bartolo, and the parents call off their suit, confounding the Count (*sexter; "Riconosci in questo amplesso"*). Alone, the Countess hopes to revive her husband's love (*"Dove sono"*).

She dictates a note to Susanna, inviting the Count to the garden (*"Che soave zeffiretto"*). Peasants bring flowers to their lady,

**RUDYARD KIPLING 'The Mary Gloster'**

For a man he must go with a woman, which women don't understand — Or the sort that say they can see it, they aren't the marrying brand.

**ELIZABETH I**

I would rather be a beggar and single, than a Queen and married . . . I should call the wedding ring the yolk ring.

**BERTRAND RUSSELL**

Male domination has had some very unfortunate effects. It has made the most intimate of human relations, that of marriage, one of master and slave, instead of one between equal partners.

**BENJAMIN FRANKLIN**

One good husband is worth two good wives; for the scarcer things are, the more they are valued.

**OGDON NASH Marriage Lines**

A husband is a man who two minutes after his head touches the pillow is snoring like an overloaded minibus.

**SAMUEL BUTLER 1612-1680**

For in what stupid age or nation was marriage ever out of fashion  
**Hudibras**

**SAMUEL JOHNSON 1709-1784**

Marriage has many pains, but celibacy has no pleasures—*Rasselas*

Marriages would in general be as happy, and often more so, if they were all made by the Lord Chancellor.

**Boswell's Life of Johnson**

A gentleman who had been very unhappy in marriage, married again immediately after his wife died. Johnson said it was the triumph of hope over experience.

**GEORGE BERNARD SHAW**

Marriage is popular because it combines the maximum of temptation with the minimum of opportunity.

**Maxims for Revolutionists**

What is virtue but the Trade Unionism of the married.

**Man and Superman**

Those who talk most about the blessings of marriage and the constancy of its vows are the very people who declare that if the chains were broken and the prisoners left free to choose, the whole social fabric would fly asunder. You cannot have the argument both ways. If the prisoner is happy, why lock him in? If he is not, why pretend that he is?

**Man and Superman**



Mrs. Clark Gayton, John Singleton Copley. Courtesy of The Detroit Institute of Arts.

**GEORGE GRANVILLE, BARON LANSDOWNE 1667-1735**

Marriage, the happiest bond of love might be, if hands were only joined when hearts agree.

**ROBERT LOUIS STEVENSON *Virginibus Puerisque***

Lastly (and this is perhaps the golden rule) no woman should marry a teetotaler, or a man who does not smoke.

Marriage is a step so grave and decisive that it attracts light headed, variable men by its awfulness.

Marriage is like life in this—that it is a field of battle, and not a bed of roses.

surrounding the disguised Cherubino, whom Antonio spots. But the Count is distracted by the wedding, and Susanna slips him the note, sealed with a pin.

**ACT IV.** The pin is meant to accompany the Count's reply, and Barbarina, his messenger, has lost it in the dusky garden. Figaro is hurt to hear of Susanna's treachery but gives her another pin, planning to ambush his bride with the Count.

Marcellina tries to calm her son, but the crafty Basilio says it pays to play the fool. Figaro curses women (*"Aprite son po' "*), and Susanna rhapsodizes on her love for Figaro (*"Deh! vieni"*). The concealed Figaro is beside himself, assuming she means the Count. Susanna and the Countess secretly exchange dresses, and in the darkness both Cherubino and the Count woo the Countess, thinking her to be Susanna (*"Pian, pianin le andro piu presso"*). Figaro at last perceives the

joke and gets even by wooing Susanna in her Countess disguise. Now the Count returns, seeing (or so he thinks) Figaro with his wife. He calls the whole company to witness his judgment but is silenced when the real Countess reveals the ruse. She grants the Count's plea for forgiveness (*"Contessa, perdono"*), and everyone celebrates.

*Courtesy of Opera News*

Times are changed with him who marries, there are no more by-path meadows, where you may innocently linger, but the road lies long and straight and dusty to the grave.

To marry is to domesticate the Recording Angel. Once you are married, there is nothing left for you, not even suicide, but to be good.

**JOHN FORD** (late Elizabethan playwright)

The joys of marriage are the heaven on earth, Life's paradise, great princess, the soul's quiet, Sinews of concord, earthly immortality, Eternity of pleasures; nor restoratives Like to a constant woman.

**ALGERNON SWINBURNE** *Dolores*

And love is more cruel than lust. Time turns the old days to derision, Our loves into corpses or wives; And marriage and death and derision Make barren our lives.

**MARY WOLLSTONECRAFT** (*A Vindication of the Rights of Women*)

The divine right of husbands, like the divine right of kings, may, it is hoped, in this enlightened age, be contested without danger.

**SIR JOHN VANBRUGH** (1664-1726) *The Relapse*

No man worth having is true to his wife, or can he be true to his wife, or ever was, or ever will be so.

**WILLIAM SHAKESPEARE** 1564-1611

Let me not to the marriage of true minds  
Admit impediments. Love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove:  
Or nor is it an ever fixed mark,  
That looks on tempests and is never shaken;  
It is the star to every wandering bark,  
Whose worth unknown, although his height be taken.  
Love's not time's fool, through rosy lips and cheeks  
Within his bending sickle's compass come;  
Love alters not with his brief hours and weeks,  
But bears it out even to the edge of doom.  
If this be error, and upon me prov'd,  
I never writ, nor no man ever lov'd

**SONNET III**

*Concert in a Garden*, Filippo Falciatore. Courtesy of The Detroit Institute of Arts.



A young married is a man that's married

**Alls well that ends well**

Men are April when they woo, December when they wed;  
Maids are May when they are maids, but the sky changes  
When they are wives.

**As you like it**

**DR JOHNSON** *Letter to Sir Joshua Reynolds*

It is far from being natural for a man and woman to live in a state of marriage that we find all the motives which they have for remaining in that connection and the restraints which civilised society imposes to prevent separation, are hardly sufficient to keep them together.

**COLERIDGE**

The most happy marriage that I can picture or imagine to myself would be the union of a deaf man to a blind woman.

**JONATHAN SWIFT** 1667-1745 *'Thoughts on various subjects'*

The reasons why so few marriages are happy, is because young ladies spend their time in making nests, not in making cages.

**SOPHIA LOREN** *Interviewed in the Sunday Telegraph*

... it is always the woman who must keep the thread straight, to save the marriage. Women must choose for the family — though sometimes they must sacrifice themselves.

**HELEN ROWLAND** *Violets and Vinegar*

Never trust a husband too far, nor a bachelor too near  
When a girl marries she exchanges the attentions  
of many men for the inattention of one.

**NANCY ASTOR**

I married beneath me — all women do.

**MAE WEST**

Give a man a free hand and he'll run it all over you

**JACKIE COLLINS**

However much men say sex is not on their minds all the time, it is most of the time.

**EDWARD DAHLBERG** *Reasons of the Heart*

What men most desire is a virgin who is a whore.

**JOAN FONTAINE**

One thing puzzling about men — they allow their sex instinct to drive them to where their intelligence never would take them.

**ARNOLD HAULTAIN** *Hints for Lovers*, 1910

Women know women, and women know that women know men. And women know that men do not know women.

**MARILYN MONROE**

Husbands are chiefly good lovers when they are betraying their wives.

**JANE AUSTEN**

It is always incomprehensible to a man that a woman should ever refuse an offer of marriage

**OSCAR WILDE** *The Picture of Dorian Grey*

Young men want to be faithful and are not;  
Old men want to be faithless and are not

**ANON MALE**

Men . . . have no perceptive power, no intuition and no control. How can we help acting stupid.

*Courtesy of Opera North*

## Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart was born on 27 January 1756 to Leopold Mozart, a violinist in the service of the Prince Archbishop of Salzburg. Both Wolfgang and his sister Nannerl, were encouraged to play both the harpsichord and the violin and made their first public appearance when Mozart was aged 5.

In 1762 the Mozart family set out on their first tour, performing in many of the courts of Europe. The following year, the Mozart family reached Paris, where Mozart's compositions were first published—2 sets of sonatas for harpsichord and violin. It was also in Paris that Mozart's organ playing was even more admired than his harpsichord.

By April the following year, Mozart and his family were installed in rooms in London. The child prodigy was a huge success, and his ability to read any music set before him was particularly admired. Mozart published a third set of sonatas dedicated to Queen Charlotte, for whom he played privately on a number of occasions.

From England, they travelled through Holland to Vienna, where Emperor Joseph II commissioned Mozart to write his first opera *La Finta semplice*, a musical success although it never reached the stage due to court intrigue. Despite the intrigue, the imperial interest roused the Archbishop of Salzburg to appoint Mozart one of his concertmasters.

Thus feted, Mozart and his family left Austria to gather further honors in Italy. In Rome he was made a Knight of the Golden Spur by the Pope, after his astonishing feat of transcribing the entire Sistine Chapel 'Miserere' after one hearing. This caused a particular stir as the choristers were forbidden on pain of excommunication ever to transcribe it.

In Bologna he was admitted to the Accademia Filarmonica, despite being 6 years under age. In Milan he was commissioned to write an opera for the following season.

*Mitridate, Re di Pontie*, was an opera seria based on a play by Racine. It was well received and resulted in a commission to compose a serenata, *Acanto in Alba* for the wedding of Archduke Ferdinand. His final work for Milan was another opera seria *Lucio Silla* in 1772.

His departure from Milan marked the end of his career as a child prodigy. He was now based in Salzburg as an unpaid Kapellmeister to the unpopular Archbishop Hieronymus Collaredo. For the rest of his life he remained in Austria confronted by lack of interest, patrons and money. Ironically, his success would have been assured if he had moved to another court such as Berlin, but when asked he declined.

His next opera, *La Finta Giardiniera* was composed for Munich in 1775. At the same time he was producing concertos, masses, symphonies, sonatas and other important works both vocal and instrumental. In 1777 he asked the Archbishop for leave of absence to earn some money. After some months wrangling, Mozart left for Munich, stopping briefly in Mannheim, where he met the Weber family and fell in love with Aloysia. Aloysia later confessed that 'she could not love him at that time, she was not capable of appreciating his talent and amiable character. From there he was ordered by his father to Paris, escorted by his mother.

The visit was not a success and within three months of their arrival, his mother died, leaving Mozart bereft and very alone. He returned home via Mannheim only to be rebuffed by Aloysia. On his return to Salzburg the Archbishop offered to pay him a small salary with leave of absence should he be asked to write an opera anywhere else.

He had to wait two years before his next opportunity arose. *Idomeneo* was written for Munich and was a triumphant success, breaking the moulds of opera seria by introducing agonisingly real emotional situations. This success led indirectly to his final break with Archbishop Collaredo, who wanted him at his beck and call. Mozart resigned and left for Vienna, freedom and penury. It also resulted in an almost complete break with his family.

On his arrival in Vienna, he took lodgings with the Weber family and the following year he married Constanze, Aloysia's younger sister. The summer of 1782 was also the premiere of *The Abduction from the Seraglio*, commissioned by the Archduke Maximilian. It was Mozart's first German opera.



Due to the success of *Seraglio*, Mozart wanted to write another opera buffa and had read literally hundreds of libretti. The search was without success until he asked Da Ponte if he would be able to adapt *Le Mariage de Figaro* by Beaumarchais. It was a magnificent success though Da Ponte had to promise the Emperor that he and Mozart would reduce the subversive elements, which had caused the play to be banned in France. The success was repeated in Prague, everywhere people were whistling and singing excerpts from *Figaro*. He was subsequently commissioned to compose an opera for the following season. This was *Don Giovanni*. Again the libretto was by Da Ponte, based on a Spanish tale. The premiere was on 28 October 1787 and was very well received, though it raised little enthusiasm when it was performed in Vienna later that year.

His final collaboration with Da Ponte came two years later with *Così fan Tutti* commissioned by the Emperor. It was a great musical success, though it was forced to close after only 20 performances due to the death of the Emperor.

From then on Mozart struggled to survive, the number of patrons declined. For his last series of concerts, there was only one subscriber. Both Constanze and he were ill; so Mozart borrowed yet more money to send her on a cure to Baden, while he remained in Vienna to work.

In the spring of 1791 Mozart was commissioned to write a singspiel for his friend Schikaneder, an impresario with a small theatre on the outskirts of Vienna. This was *The Magic Flute* and a huge popular success. Later that year he was commissioned to write *La Clemenza di Tito* for the coronation of Emperor Leopold II in September. He was also under pressure from a mysterious stranger who had asked Mozart to write a Requiem for him. Mozart was haunted by this request sensing that it would probably be his last, as he was mortally ill. He was desperate to finish it and was still working on the Requiem as he lay dying, issuing instructions to his pupil Süssmayr on how it was to be completed.

Mozart died on 5 December 1791 and was buried outside the gates of Vienna in a pauper's grave.

Courtesy of Opera North, Leeds, England



# Carmen

Dramatic Opera in Four Acts

Music composed by Georges Bizet

Libretto in French by Henri Meilhac & Ludovic Halevy

First Performances:

Opera Comique, Paris, France

3 March 1875

Academy of Music, New York City, USA

23 October 1878

=====  
dramatis personae

Carmen, a gypsy girl:	Cleopatra Ciurca
Don Jose, Corporal of Dragoons:	Peter Kelen
Escamillo, Toreador:	E. Mark Delavan
Micaela, a village maiden:	Stephanie Friede

=====  
Conductor: Joseph Rescigno  
Director: Roman Terleckyj  
Chorus Master: Suzanne Acton

Presented in French with  
English Surtitles  
13 - 21 May 1989  
Masonic Temple



World acclaimed mezzo Victoria Vergara made her Carmen debut with MOT in 1975.

## The Spell of Spanish Music

To borrow and build upon popular tunes of various countries has been a conventional procedure of musical composition since the very dawn of the art. In the polyphonic period Masses were written on the themes of folk songs not necessarily confined to the geographical limits of the composer's country. Later certain dances of popular origin, incorporated in the instrumental "suites," became the common property of all composers, constituting a sort of international musical baggage. Notwithstanding their Hispanic origin, little national significance was eventually attached to such dance forms as the *chacóna*, the *zarzanda*, the *pavana*, and the *pasacalle*. Indeed, the development of musical art preceded that of nationalism, and it is only in the nineteenth century that the latter term acquires a definite significance with regard to music.

Spanish national music, in spite of its widespread popularity from the beginning of the nineteenth century, was slow to take its place in the standard symphonic and operatic repertoire because of the lack of orchestral technique of its composers. Thus it happened that "the Spanish idiom" in symphonic and operatic music first attracted serious international attention in the works of non-Spanish composers. In opera Bizet led the way—and still holds the lead—

### The Story

**ACT I.** In a square in Seville, townspeople and soldiers relax in the sun. A pretty country girl, Micaela, comes in looking for her sweetheart, Corporal Don Jose; an officer, Morales, tells her Jose will be there later, and she leaves. As the guard is changed, a band of children parade around, imitating the soldiers ("Avec la grande montanie"), whose number now includes Jose. To the sound of the noon bell, girls from the nearby

cigarette factory wander in to smoke and chat, as passers-by look on in fascination ("Dans l'air"). Carmen enters last, flirting, joking and explaining her philosophy of life; love is a wild bird that cannot be tamed (*Habanera: "L'amour est un oiseau rebelle"*). Jose sits apart, sullen and distracted; drawn by his indifference, Carmen tosses him a flower as the work bell calls the girls back. The square grows quiet, and Micaela returns to give Jose news of his mother ("Parle-moi de ma mere"). No sooner has she left than a disturbance is heard in the factory;

Carmen is involved in a fight, and the girls run out arguing over who started it. Captain Zuniga orders Jose to arrest Carmen, but she resists their questions with brazen nonchalance. Her wrists bound, she sings "to herself" about Lillas Pastia's inn and the rendezvous she might arrange with Jose (*Seguidilla: "Pres des ramparts de Seville"*). Falling under her spell, he loosens her bonds. The crowd returns to see Carmen led to prison, roaring with delight when she escapes; Jose is arrested for letting her get away.

**ACT II.** A month later at Pastia's inn, Carmen joins her companions in a gypsy song ("Les tringles des sistres tintaient") and exerts her charms on the matador Escamillo, who boasts of his exploits in the arena ("Votre toast"). When the inn closes, Carmen tells four friends—Frasquita, Mercedes, Dancaire, Remendado—that love for Jose keeps her from going along on their next smuggling trip (quintet: "Nous avons en tete"). They laugh at her, then hide as Jose is heard approaching. Carmen sings and dances for him, but a bugle is heard

# Carmen

Dramatic Opera in Four Acts  
Music composed by Georges Bizet  
Libretto in French by Henri Meilhac & Ludovic Halevy  
First Performances:  
Opera Comique, Paris, France  
3 March 1875  
Academy of Music, New York City, USA  
23 October 1878

## dramatis personae

Carmen, a gypsy girl:	Cleopatra Ciurca
Don Jose, Corporal of Dragoons:	Peter Kelen
Escamillo, Toreador:	E. Mark Delavan
Micaela, a village maiden:	Stephanie Friede

Conductor: Joseph Rescigno  
Director: Roman Terleckyj  
Chorus Master: Suzanne Acton

Presented in French with  
English Surtitles  
13 - 21 May 1989  
Masonic Temple



World acclaimed mezzo Victoria Vergara made her Carmen debut with MOT in 1975.

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cigarette factory wander in to smoke and chat, as passers-by look on in fascination (*"Dont l'air"*). Carmen enters last, flirting, joking and explaining her philosophy of life; love is a wild bird that cannot be tamed (*Habanera: "L'amour est un oiseau rebelle"*). Jose sits apart, sullen and distracted; drawn by his indifference, Carmen tosses him a flower as the work bell calls the girls back. The square grows quiet, and Micaela returns to give Jose news of his mother (*"Parle-moi de ma mere"*). No sooner has she left than a disturbance is heard in the factory;

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Courtesy of The Detroit Public Library.

with *Carmen* (1875). In the very same year Lalo's *Symphonie Espagnole* appeared, followed by Chabrier's *Espana* (1883) and Rimsky-Korsakoff's *Capriccio Espagnol* (1887), all three quickly becoming favorite items of the symphonic repertoire.

### BIZET AND CARMEN

Less than a month after the first performance of Lalo's *Symphonie Espagnole*, Bizet's *Carmen* was produced at the Opera-Comique (March 3, 1875). Exactly three months later Georges Bizet died, unaware that he had just written one of the world's most popular operas. From the Hispanic point of view, *Carmen* was in all respects a secondhand affair. The original story was written by a Frenchman

sounding the retreat, and he starts to return to his barracks. This angers her, and he pauses to show her the flower she threw at him, telling what it meant to him in prison ("*La fleur que tu m'envais jetee*"). She invites him to join her wild mountain life, but he refuses. Suddenly Zuniga breaks in, provoking an attack by Jose. Carmen calls the gypsies who seize Zuniga. Jose is now forced to join the outlaws.

**ACT III.** In their mountain hideout, the smugglers congratulate themselves on their successful

career, but Jose is unhappy in their midst. Carmen finds his homesickness tiresome and busies herself with her friends in telling their fortunes at cards. Frasquita sees an ardent lover, Mercedes a wealthy husband, Carmen only death ("*En vain pour eviter*"). The gypsies leave, and Micaela enters in search of Jose ("*Je dis que rien ne m'epouvante*"). A shot rings out, and she flees. It was Jose's gun, aimed at Escamillo, who has come looking for Carmen. The two start to fight with knives and are separated by the gypsies. Escamillo

(Prosper Merimee), and the libretto concocted therefrom was by two Parisians, Meilhac and Halevy. Bizet himself had never set foot in Spain. How, then, did he manage to compose a work that, rightly or wrongly, has stood in the minds of millions as the prototype of a "Spanish opera"?

Though he was no traveler—his Italian sojourn as Prix de Rome laureate was his sole taste of foreign life—Bizet had an innate knack for absorbing exotic experiences vicariously. While leading his routine-ridden existence in Paris, his imagination roamed to the far-off places which he made the locales of his operas, and he was often able to free his music from the atmosphere of the boulevards and the salons, capturing colors that no Frenchman had been able to seize before. The fact remains that only when he turned his attention to Spain was he able to command the enduring enthusiasm of posterity.

When Bizet decided to write a Spanish opera, he simply went to the Library of the Conservatoire and wrote on a slip of paper, "I request a list of the collections of Spanish songs in the possession of the Library." There were not many available in Paris at the time, and, according to Julien Tiersot, the collection most likely to have been consulted by Bizet was one entitled *Echos d'Espagne*, which had been published in 1872. It includes *seguidillas*, *boleros*, *tiranas*, *habaneras*, a *malagueña*, a *jota aragonesa*, and a *polo*. All but the last are anonymous. This piece, to quote from the preface, is none other than "the admirable *polo* composed by the celebrated Garcia," that is, the song beginning *Cuerpo bueno, alma divina*, included by Manuel Garcia in his theatrical tonadilla *El Criado Fingido*. Here, then, we have the main source upon which Bizet drew for the Spanish themes in *Carmen*.

The other composition by an identified author embodied in the score is the *Habanera* which Carmen sings after her entrance in the first act. The story goes that Bizet heard this melody sung by a lady in Paris, and, thinking it was a Spanish folk song, wrote it down for use in his opera. After the production of the work the song was recognized as being by Sebastian Yradier, the publisher (Heugel of Paris) protested, and in the printed score acknowledgment of the source was made. Whether Bizet really acquired the song in this manner, or whether he took it from one of the published collections of Yradier's songs, the fact remains that he was greatly indebted to the relatively obscure composer of *La Paloma*, for Carmen's *Habanera*, from the standpoint of popular success, is one of the big moments of the opera. Contrary to his usual practice, Bizet copied the tune almost literally, and such slight changes as he made were not always an improvement on the original (viz., the banality of the final cadence). In the Yradier collection published by Heugel the song in question is entitled *El Arreglito*, and, like *La Paloma*, it is a love song addressed to the ubiquitous "Chinita"

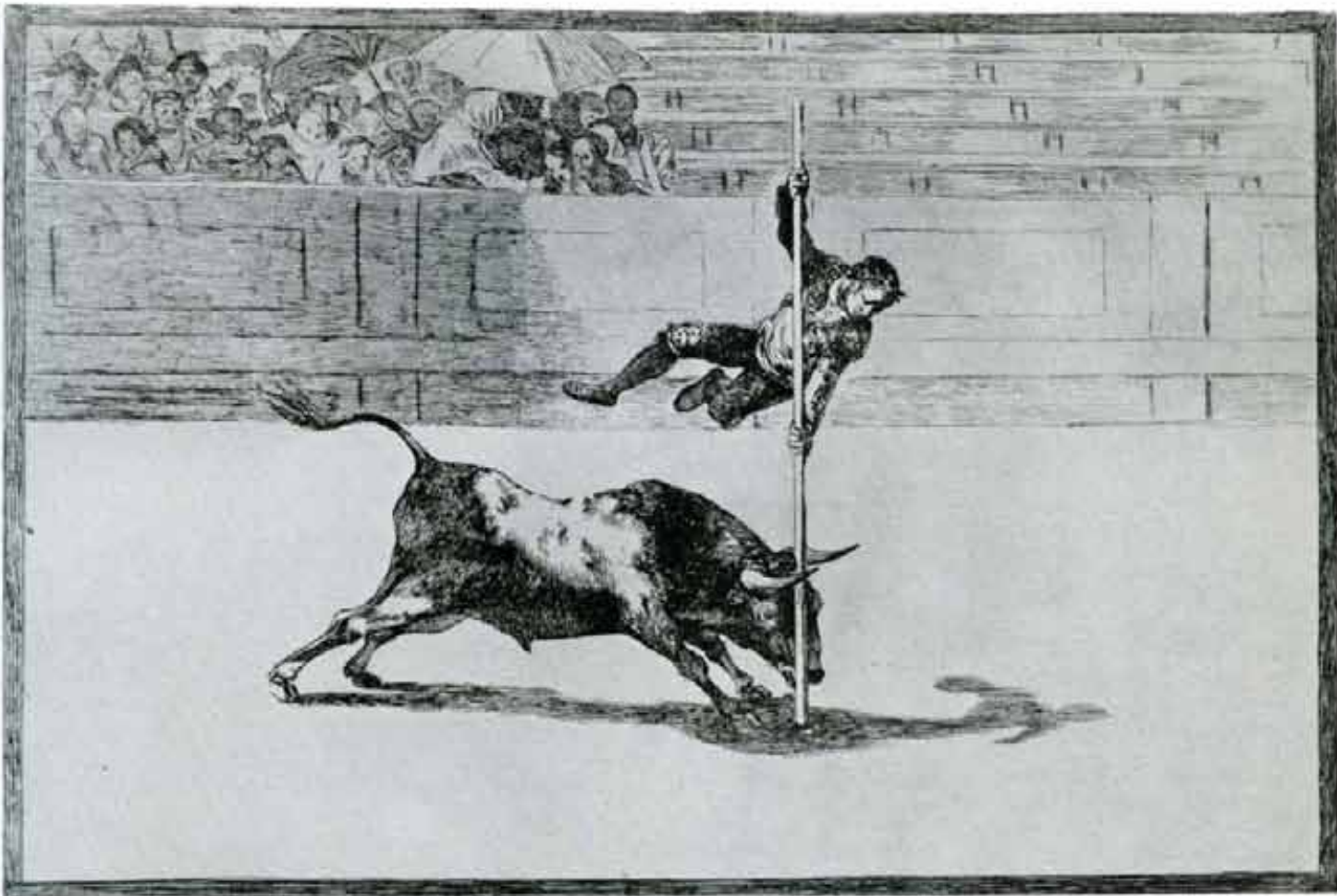
Bizet evidently steeped himself in the spirit of the Spanish popular songs he could secure in Paris, but rarely did he attempt to reproduce them exactly. The nearest he came to doing this was in the *seguidillas* of Act I, *Pres des ramparts de Seville*, a fairly close

invites them all to his next bullfight and leaves after insulting Jose, whose jealousy is reaching dangerous bounds. Remendado brings in Micaela, and she begs Jose to return home. Carmen, tired as she is of him, agrees, but he knows what's in her mind and vows to find her after he has seen his mother.

**ACT IV.** In Seville's Plaza de Toros the crowd gathers for the bullfight, hailing Escamillo. Carmen is with him and assures him of her love; she waits in the square, though her girl friends warn that

Jose has been seen prowling around, looking desperate. Carmen is a fatalist; she knows she must face Jose eventually. Sure enough, he enters ("*C'est toi? C'est moi!*"), demanding that she give up Escamillo. But she and Jose are finished, she says, tossing his ring in his face as the crowd is heard cheering for Escamillo. When Carmen tries to run past Jose into the arena, he stabs her, falling in despair by her body.

Courtesy of Opera News



*La Tauromaquia: Ligereza y Atrevimiento de Juanito Apinani en la de Madrid*, Francisco Jose de Goya Lucientes  
 Courtesy of the University of Michigan Museum of Art.

imitation of the original. He observed that the vast majority of the songs and dances were in triple time and made the most of this observation in his score. He absorbed some of the harmonic and rhythmic traits of the flamenco guitar style, as may be seen, for instance, in the accompaniment of the *Chanson Boheme* in Act II. The places in the score, however, where actual imitations or reminiscences of Spanish themes occur may be counted on the fingers of one hand. We have already mentioned three of them and will presently come to the fourth and most important. Let it be said here that the bulk of the score of *Carmen* is pure Bizet and thoroughly French. The vivid life and passion that he put into his music causes most of it to blend with the Andalusian background, but occasionally, as in Jose's aria *La fleur que tu m'avais jetee*, he sets us squarely in a Parisian salon. The same is true of the music for Micaela, an entirely superfluous character. As for the famous and incredibly vulgar "Toreador Song" which Bizet himself is said to have called a *Cochonnerie*, it surely cannot be pinned upon Spain.

#### THE "GRANDFATHER" OF CARMEN

With the entr'acte that precedes Act IV we come to what is really vital and authentic, from a Spanish point of view, in *Carmen*. It is here that the spirit of cante jondo suffuses the scene and envelopes the characters with colors and moods reflecting no whit of Paris. The real soul of Carmen, as a character, and of *Carmen*, as an opera, springs from the music of this entr'acte. And this music, in turn, springs straight from Andalusia via the polo of Manuel Garcia.



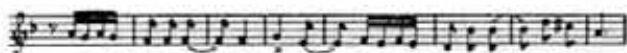
Galli-Marie, the first Carmen.



For those who wish to compare the actual musical documents, we quote the chief melodic elements of Garcia's polo. The first period as follows:



Then comes this:



And finally there are the prolonged melismatic flourishes on the syllable *Ay*, leading always to a cadence on the dominant.



Bizet handled this song much more freely than he did Yradier's *Habanera*, which, of course, has not half the character of Garcia's composition. Nevertheless, his entr'acte music has exactly the same tonality (D minor) and time signature (3/8) as Garcia's song, and while he introduced certain rhythmic modifications, the essential notes of the melody are kept intact and the number of measures is equal in both cases. The vocalization on *Ay* he transfers to the instruments in a higher register, changing only one chromatic inflection and keeping the characteristic descent to the dominant. This termination on the dominant is the very essence of *cante jondo*, and it is in these cadences above all that Bizet leans most heavily upon his unwitting collaborator. Any musician can write a cadence on the dominant; only an Andalusian can do it as though it were in his blood. Garcia's ghostly hand guided Bizet infallibly here.

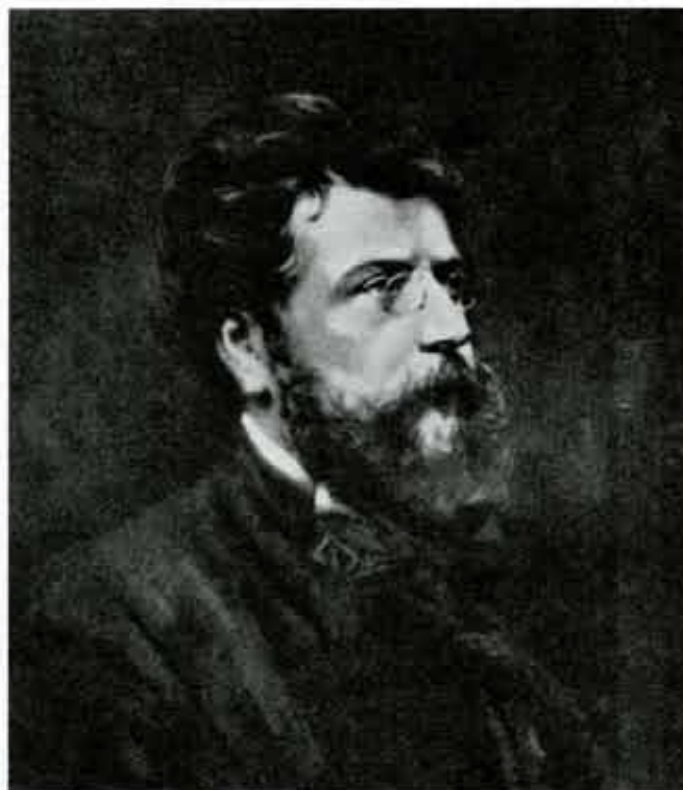
*Carmen* in any case would be an effective opera; if it is also a great opera, that is due principally to the last act. And the last act draws its vital sustenance from the entr'acte music. Bizet's truly marvelous skill in transforming his thematic material so as to give it new and heightened significance is most apparent in these pages. For the most significant feature of all, for the kernel of *Carmen*, we must return to the initial prelude of the opera, and specifically to the third and final theme included there, that strangely dramatic and fatalistic theme associated throughout the work with *Carmen*, warning always of impending doom.



It is characterized by the interval of the augmented second, which gives to Andalusian music much of its Oriental character. Observe that it is in the key of D minor and that the melodic phrase represents a descent to the dominant. Observe, moreover, that its five notes are embodied in the first phrase from Garcia's polo, and especially in one of the variants of that phrase used by Bizet in Act IV. Can we doubt that this *Carmen*-theme, containing the musical essence of the character, has its roots in Garcia's composition? To recognize this is not to detract from Bizet's achievement. To borrow like this is to create. It is genius.

Manuel Garcia has aptly been called "the grandfather of *Carmen*. It is a further title to fame, and not the least.

Courtesy of Mr. Gilbert Chase *The Music of Spain*



## Georges Bizet

Georges Bizet studied composition at the Paris Conservatoire with Halevy, and was also influenced by Gounod. Opera was the branch of composition in which he was most interested. His one-act *opera comique*, *Le Docteur Miracle* (1857) won a prize offered by Offenbach, and was produced in Offenbach's theatre. Having won the *Prix de Rome* in 1857 Bizet spent nearly three years in Rome and there composed *Don Procopio*, a two-act comic opera in the style of Donizetti.

Bizet's earlier mature and individual work for the stage is *Les Pecheurs de Perles* (1863), which was followed by *La Jolie Fille de Perth* (1867). Other stage works were either unsuccessful or remained unperformed. Bizet finally achieved lasting success with what proved to be his final opera, *Carmen*, composed in 1873-4, and staged only a few weeks before his death.

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

## George Frederick Handel's opera

# Orlando

in concert



The composer George Frederick Handel



The Academy of Ancient Music, under the direction of Christopher Hogwood, presents Handel's opera *Orlando* in concert at Detroit's Music Hall Centre.

## The Academy of Ancient Music

In this fifteenth year of The Academy of Ancient Music, it is surprising and invigorating to see the development in period instrument performance that has taken place since that day in 1973 when the whole operation began with "what if . . . ?"

The initial idea was to assemble the leading British players of historical instruments in the first truly orchestral-sized formation to perform the great Baroque literature. With the subsequent support of an extended schedule of recordings for Decca's Florilegium series on their L'Oiseau-Lyre label and our first international tours, the AAM quickly came to provide a frame of reference for music lovers with a sense of "historical awareness".

The performers valued the flexibility of the ensemble whose repertoire varied from chamber music to symphonies and included collaborations with guest artists such as Emma Kirkby, David Thomas, James Bowman and cathedral choirs such as New College and Christ Church Oxford.

A major turning point in the Academy's development, and indeed in the development of the "early music" movement, was the complete Mozart symphony project for Decca/L'Oiseau-Lyre which initiated a fruitful collaboration with Professor Neal Zaslaw from Cornell University and the Dutch violinist and classical specialist Jaap Schroeder. Comprising 64 symphonies, the series has been described as "a triumph" and "the best thing that has happened to Mozart on disc". Since the Mozart project, further research in the classical period has led the AAM towards some revelatory projects: the "non-Sussmayr" Mozart Requiem, the original basset-clarinnet version of the Mozart concerto and most recently the Beethoven symphonies and piano concertos. To define further the AAM's classical profile, Decca will begin, in this anniversary year, a monumental series: the complete Haydn symphonies. Scheduled over the next few years, these recordings also mark the 200th anniversary of Haydn's own visits to England in the 1790's.

Music must exist in the present tense. The AAM does not aim to transport you back to the past, but to bring all we can from historical legacy and make it part of a lively, modern music experience. The present generation of musicians is unique in being able to explore many masterworks *for the first time* with historical accuracy. We are proud that the AAM has been for 15 years at the cutting edge of this pioneering work and we are excited by the prospect of the *next* 15 years of discovery.

## Sunday, 19 March 1989

## Music Hall Center call 313/874-SING for tickets

# Artists of the Company

Michigan Opera Theatre proudly presents its 1988/89 roster of artists. Personally invited by company impresario David DiChiera to perform in the Detroit opera season, each artist is profiled in the following pages with some of their most outstanding credits.

Due to publication deadline, not all artists could be represented in this year's commemorative book.

## CHARLES ABBOTT

Director (New York)  
Theatre Under the Stars  
Long Beach Civic Light Opera  
Walnut Street Theatre, Philadelphia  
Alliance Theatre, Atlanta  
Equity Library Theatre, NY  
Off-Off Broadway  
Playwrights Horizons  
Minnesota Opera Company  
Broadway/National Tours  
Alabama Shakespeare Company  
MOT debut 1988/89 season:  
*Follies*



## EDIE ADAMS

Singer/Actress (New Jersey)  
Broadway (*Wonderful Town*, *Lil' Abner*)  
Film (*The Apartment*, *Lover Come Back*, *Anyone for Venice?*, *The Oscar*, *Made In Paris*, *It's a Mad . . . World*, *Under The Yum, Yum Tree*, *Love With The Proper Stranger* and *Call Me Bwana*)  
Birmingham Theatre, *Best Little Whorehouse*, 1984  
Regional/Stock Theatre  
Las Vegas & NYC nightclubs  
MOT debut 1988/89 season:  
Carlotta, *Follies*



## MARY ELLEN ASHLEY

Soprano (New York)  
Broadway (*Yentl*, *Annie Get Your Gun*, *Suddenly the Music Starts*, *Innocent Voyage*)  
National Tours (*Tintypes*, *Brigadoon*, *Finian's Rainbow*, *Oklahoma*)  
Hartman Theatre  
Center Stage  
Equity Library Theatre  
TV (*Search for Tomorrow*)  
Artpark  
MOT debut 1988/89 season:  
Stella Deems, *Follies*



## SUZANNE ACTON

Chorus Master/Coach (Michigan)  
Dayton Opera  
Opera Theatre of St. Louis  
San Diego Opera  
Michigan Opera Theatre  
MOT credits:  
*Falstaff* 1987  
*Kismet* 1987  
*Il Trovatore* 1988  
Chorus Master/Assistant Music  
Director 1988/89 season  
Conductor, *The Pirates of Penzance* 1988



## RAFI ARMENIAN

Conductor (Canada)  
L'Opera de Montreal  
Montreal Symphony  
Kitchner-Waterloo Symphony  
Canadian Opera Company  
CBC TV & Radio Broadcasts  
Belgian Radio Orchestra  
Stratford Festival  
MOT credits:  
*Anoush* 1981 American premiere  
Conductor, *The Marriage of Figaro* 1989



1978 T

**CATHERINE BARRON**  
Soprano (New York)  
Off-Broadway  
Light Opera of Manhattan  
(*The Mikado, The Sorcerer,*  
*The Grand Duke*)  
Regional Theatre (*Hello Dolly!,*  
*Godspell, George M!*  
*The Coronation of Poppea*)  
Television (*All My Children*)  
Television commercials  
MOT debut 1988/89 season:  
Young Sally, *Follies*



**PETER DEAN BECK**  
Set Designer (New York)  
Juilliard School American Opera  
Center  
Baltimore Opera  
Greater Miami Opera  
Texas Opera Theatre  
Eugene Ballet  
MOT credits:  
*Gianni Schicchi/I Pagliacci* 1985  
*The Ballad of Baby Doe* 1988  
*The Pirates of Penzance* 1988

**DENNIS BERGEVIN AND  
JEFFREY FRANK**  
Co-Directors, Elsen Associates  
(New York)  
Washington Opera  
Pittsburgh Opera  
Spoleto Festival USA, Italy,  
Australia  
Edinburgh Festival  
Television, PBS and HBO  
MOT credits:  
Spring season, 1988  
Resident Make-up and Hair  
Designers  
1988/89 season



**RICHARD BONYNGE**  
Conductor (Australia)  
Metropolitan Opera  
PBS, *Live From Lincoln Center*  
Royal Opera, London  
Australian Opera  
Canadian Opera Company  
Greater Miami Opera  
San Francisco Opera  
London Symphony  
English Chamber Orchestra  
MOT credits:  
*Anna Bolena* 1984  
Conductor, *Norma* 1989

**CHARLES CAINE**  
Costume Designer (New York)  
Metropolitan Opera  
Greater Miami Opera  
Canadian Opera Company  
San Francisco Opera  
Lyric Opera of Chicago  
Houston Grand Opera  
New York City Opera  
PBS/Live From Lincoln Center  
MOT credits:  
*My Fair Lady* 1986  
*Die Fledermaus* 1988  
*The Ballad of Baby Doe* 1988  
Costume Coordinator, *Follies* 1988



**MARY CALLAGHAN-LYNCH**  
Soprano (Michigan)  
Michigan Opera Theatre  
Village Gate, NY  
Toledo Opera  
Glimmerglass Opera  
Pre-Broadway  
Birmingham Theatre  
Kennedy Center  
MOT credits:  
*La Boheme* 1979  
*Don Giovanni* 1980  
*The Mikado* 1982  
Mabel, *The Pirates of Penzance* 1988

**CLEOPATRA CIURCA**  
Mezzo-soprano (Romania)  
Deutsche Opera, Berlin  
Paris Opera  
Bucharest Opera  
1978 Tchaikovsky Competition, Moscow  
Metropolitan Opera  
San Francisco Opera  
Arena di Verona  
Frankfurt Opera  
Pretoria Opera  
Trieste Opera  
Carnegie Hall  
MOT debut 1988/89 season:  
Title role in *Carmen*



**GLEN CLUGSTON**  
Conductor (New York)  
Broadway/National Tours  
Off-Broadway and Pre-Broadway  
Television  
American Repertory Co.  
Paper Mill Playhouse  
Stock Theatre  
MOT credits:  
*Mikado* 1982  
*Follies* 1988



**CANDACE DE LATTRE**  
 Mezzo-contralto (Michigan)  
 Spoleto Festival  
 Chamber Opera of Chicago  
 Pacific Northwest Opera Festival  
 Michigan Lyric Opera  
 Graz Symphony, Austria  
 Yeats Theatre Festival  
 MOT credits:  
 Opera In Residence 1980  
 Mama McCourt, *The Ballad of  
 Baby Doe* 1988



**E. MARK DELAVAN**  
 Baritone (New Jersey)  
 San Francisco Opera  
 Wolf Trap Opera Festival  
 North Carolina Opera  
 Sacramento Opera  
 Marin Opera  
 Western Opera Theatre  
 National Finalist, Met Opera  
 Auditions  
 Merola Opera  
 Charlotte Opera  
 MOT debut 1988/89 season:  
 Escamillo, *Carmen*

**NANCY DUSSAULT**  
 Singer/Actress (California)  
 Television (*Too Close for Comfort*,  
*Good Morning America*)  
 Broadway (*Do Re Mi*, *Sound of  
 Music*, *Side by Side*, *South Pacific*)  
 New York City Center, *Carousel*  
 Off-Broadway (*The Boyfriend*,  
*Diversions*)  
 New York City Opera  
 Film (*The In-Laws*)  
 PBS/Cabaret Tonight  
 MOT debut 1988/89 season:  
 Sally Plummer  
 Durant, *Follies*



**MARK FLINT**  
 Conductor (W. Virginia)  
 New York City Opera  
 Central City Opera  
 Opera Theatre of St. Louis  
 Chautauqua Opera  
 Chicago Opera Theatre  
 Opera Columbus  
 Dayton Opera  
 Fort Worth Opera  
 Orlando Opera  
 MOT credits:  
*Falstaff* 1987  
*Il Barbiere di Siviglia* 1987  
*The Ballad of Baby Doe* 1988

**STEPHANIE FRIEDE**  
 Soprano (New York)  
 Stuttgart Opera  
 Netherlands Opera  
 Opera di Nice  
 Houston Grand Opera  
 Opera Theatre of St. Louis  
 Dayton Opera  
 Central City Opera  
 Carnegie Hall  
 Academy of Music, Philadelphia  
 MOT credits:  
*Madama Butterfly* 1978  
*La Boheme* 1988  
 Micaela in *Carmen* 1989



**TOM GALANTICH**  
 Baritone (New York)  
 Burt Reynolds Theatre (*Anything  
 Goes*)  
 National Tour (*Dracula*)  
 York Theatre (*On the 20th Century*)  
 NYC Darien Theatre (*Meet Me In  
 St. Louis*)  
 Chicago, Drury Lane Theatre  
 TV (*All My Children and Search  
 For Tomorrow*)  
 Northwestern University  
 MOT debut 1988/89 season:  
 Young Ben, *Follies*

**LOU GALTERIO**  
 Director (New York)  
 Santa Fe Opera  
 New York City Opera  
 Washington Opera  
 San Francisco Opera  
 Opera Theatre of St. Louis  
 San Diego Opera  
 Dallas Opera  
 Manhattan School of Music  
 Live from Lincoln Center  
 PBS, BBC/Albert Herring  
 MOT credits:  
*Falstaff* 1987  
*The Ballad of Baby Doe* 1988



**MARY JANE HOUDINA**  
 Dancer/Choreographer (New York)  
 Broadway (*Follies*, *Annie*, *Into The  
 Light and Irene*)  
 National Tours (*Funny Girl*, *Annie  
 and On A Clear Day . . .*)  
 TV (*Tonight Show*, *Ed Sullivan*,  
*Dames At Sea*)  
 Las Vegas and NYC nightclubs  
 Regional/Stock Theatre (*George  
 M!*, *High Button Shoes*,  
*Company*, *Peter Pan*)  
 Film (*The Great Gatsby*)  
 Radio City Music Hall  
 MOT debut 1988/89 season:  
 Choreographer, *Follies*

**PETER KELEN**  
 Tenor (Hungary)  
 Budapest State Opera  
 La Scala  
 Vienna Philharmonic  
 Radio-France  
 San Francisco Symphony  
 Baltimore Symphony  
 Edmonton Opera  
 Montreal Opera  
 New Jersey Opera  
 Recordings (Hungaroton)  
 MOT debut 1988/89 season:  
 Don Jose, *Carmen*



**JOHN-CHARLES KELLY**  
 Singer/Actor  
 International Tours (*Cats*, *Bubbling  
 Brown Sugar*, *West Side Story*)  
 National Tours (*Annie*, *They're  
 Playing Our Song*)  
 Wortham Center (*Follies*)  
 Ford's Theatre (*Elmer Gantry*)  
 TV (*Kate & Allie*, *Guiding Light*,  
*Tonight Show*)  
 Films (*Zelig*, *King of Comedy*,  
*Movie, Movie*)  
 MOT debut 1988/89 season:  
 Buddy Plummer, *Follies*

**ZALE KESSLER**  
 Singer/Actor (California)  
 Broadway & Off-Broadway  
 Los Angeles Philharmonic  
 Washington Opera  
 Long Beach Opera  
 Lyric Opera of Chicago  
 San Antonio Opera  
 Seattle Opera  
 Films (*The Producers*, *History of  
 the World Part I*)  
 MOT credits:  
*Orpheus in the Underworld* 1986  
 Major-General Stanley, *The Pirates  
 of Penzance* 1988



**DAVID KLINE**  
 Bass-Baritone  
 Dallas Opera  
 Seattle Opera  
 Utah Opera  
 Opera Columbus  
 Hawaii Opera Theatre  
 Atlanta Symphony  
 Detroit Symphony  
 Lake George Opera Festival  
 MOT debut 1988/89 season:  
 Dr. Bartolo, *The Marriage of Figaro*

**THELMA LEE**  
 Singer/Actress (New York)  
 Film (*King of Comedy*, *Author,  
 Author*)  
 Television (*The New Odd Couple*,  
*Nurse*, *One Life To Live*)  
 Broadway (*Fiddler on the Roof*,  
*Minnie's Boys*)  
 National Tours (*Irene*, *Fiddler on  
 the Roof*, *Torch Song Trilogy*)  
 Pittsburgh Opera  
 Stock Theatre  
 U.S. and Canadian Tours  
 MOT debut 1988/89 season:  
 Hattie, *Follies*



**CHESTER LUDGIN**  
 Baritone (New York)  
 New York City Opera  
 Opera Company of Boston  
 Kennedy Center  
 Houston Grand Opera  
 La Scala, Milan  
 Santa Cecilia, Rome  
 Vienna State Opera  
 San Francisco Opera  
 Portland Opera  
 MOT credits:  
*Rigoletto* 1973  
 Horace Tabor, *The Ballad of  
 Baby Doe* 1988

**NICHOLAS MUNI**  
 Director (New Jersey)  
 Opera Theatre of St. Louis  
 San Diego Opera  
 Minnesota Opera  
 Lyric Opera of Kansas City  
 Kentucky Opera  
 Opera Pacific  
 Opera Omaha  
 Opera Delaware  
 Wolf Trap Opera  
 MOT debut 1988/89 season:  
 Director, *The Marriage of Figaro*



**CYNTHIA MUNZER**  
 Mezzo-soprano (West Virginia)  
 Metropolitan Opera  
 Houston Grand Opera  
 Washington Opera  
 Dallas Opera  
 Florentine Opera  
 Los Angeles Symphony  
 National Symphony  
 Philadelphia Orchestra  
 San Francisco Symphony  
 MOT credits:  
*Carmen* 1981  
 Augusta Tabor, *The Ballad of  
 Baby Doe* 1988

**TIMOTHY NOBLE**

Baritone (Indiana)  
 Metropolitan Opera  
 San Francisco Opera  
 La Fenice, Venice  
 Glyndebourne Festival  
 Opera Comique, Paris  
 Grand Theatre de Nancy  
 Frankfurt Opera  
 Houston Grand Opera  
 Netherlands Opera  
 Opera Pacific

MOT debut 1988/89 season:  
 Horace Tabor, *The Ballad of  
 Baby Doe*

**JOHN PASCOE**

Designer/Director (London)  
 Metropolitan Opera  
 Royal Opera, London  
 Canadian Opera Company  
 San Francisco Opera  
 Lyric Opera of Chicago

MOT credits:  
*Anna Bolena* 1984  
*Norma* 1989

**ANDREAS POULIMENOS**

Baritone (Boston)  
 Saarlandisches Staatstheater,  
 West Germany  
 Santa Fe Opera  
 Toledo Opera  
 Dayton Opera  
 Boston Pops

MOT credits:  
*Così fan tutte*, 1972  
*Joan of Arc*, 1979  
*Anoush*, 1981  
*La Bohème*, 1988  
 The Count, *The Marriage of  
 Figaro*, 1989

**NIRA PULLIN**

Choreographer (Indiana)  
 Wayne State University  
 Attic Theatre  
 American College Theatre Festival  
 Hilberry Theatre  
 Prince Street Players, national tour  
 Renaissance Dance Company

MOT credits:  
 Overture to Opera  
 Choreographer, *The Ballad of Baby  
 Doe* 1988

**CHERYL PARRISH**

Soprano (Texas)  
 San Francisco Opera  
 Greater Miami Opera  
 Canadian Opera Company  
 Opera Pacific  
 Dallas Opera  
 Opera Theatre of St. Louis  
 Chautauqua Opera  
 Zurich Opera  
 Cleveland Orchestra  
 Chicago Symphony

MOT debut 1988/89 season:  
 Title role, *The Ballad of Baby Doe*  
 Susanna, *The Marriage of Figaro*

**CLAUDETTE PETERSON**

Soprano (New Jersey)  
 New York City Opera  
 Chicago Lyric Opera  
 Opera Company of Boston  
 Washington Opera  
 San Francisco Opera  
 Grand Theatre de Geneve  
 Canadian Opera Company  
 Opera de Nice  
 PBS, *Gala of Stars and Live from  
 Lincoln Center*  
 CBS, Kennedy Center Awards  
 MOT debut 1988/89 season:  
 Title role, *The Ballad of Baby Doe*

**JULIET PROWSE**

Singer/Dancer (California)  
 Broadway (*Sweet Charity*, *Irma La  
 Douce*, *On a Clear Day . . .*,  
*Mame*)  
 Prince of Wales Theatre, England  
 Film (*Can Can*, *Gentlemen Marry  
 Brunettes*)  
 Television variety shows  
 California Music Theatre,  
 Pasadena (*Kismet*)  
 Theatre Under the Stars (*Follies*)  
 Las Vegas revues  
 MOT debut 1988/89 season:  
 Phyllis Rogers Stone, *Follies*

**MARILYN RENNAGEL**

Lighting Director (New York)  
 Dallas Opera  
 Greater Miami Opera  
 Philadelphia Opera  
 Opera Pacific  
 Ft. Worth Opera  
 Broadway (*Social Security*, *Woman  
 of the Year*, *Clothes For A  
 Summer Hotel*)

MOT credits:  
*Aida* 1985  
*My Fair Lady* 1986  
*Il Barbiere di Siviglia* 1987  
*The Pirates of Penzance* 1988



**JOSEPH RESCIGNO**  
 Conductor (New York)  
 Lyric Opera of Chicago  
 New York City Opera  
 Dallas Opera  
 The Washington Opera  
 Opera Theatre of St. Louis  
 Milwaukee Opera  
 Portland Opera  
 Seattle Opera  
 Edmonton Opera  
 MOT credits:  
*Turandot* 1986  
*Madama Butterfly* 1986  
 Conductor, *Carmen* 1989



**SYLVIA RHYNE**  
 Soprano (New York)  
 Broadway  
 New York City Opera (*Candide*,  
*South Pacific*, *Grand Duchess*)  
 National tours (*La Cage Aux Folles*)  
 International tours (*A Chorus Line*)  
 Regional Theatre  
 The Guthrie Theatre  
 Industrial films  
 MOT debut 1988/89 season:  
 Young Phyllis, *Follies*

**GARY SANDY**  
 Singer/Actor (New York)  
 Broadway (*Arsenic and Old Lace*,  
*Pirates of Penzance*)  
 National Tours (*Barnum*, *Grease*,  
*Arsenic*)  
 Off-Broadway  
 Television (*WKRP-Cincinnati*,  
*Heart's Island*, *Another World*,  
*As the World Turns*, *Secret Storm*)  
 Cincinnati Playhouse in the Park  
 Westport Playhouse  
 StageWest/Calgary  
 MOT debut 1988/89 season:  
*Pirate King*, *The Pirates of Penzance*



**PAUL SCHMIDT**  
 Bass (New York)  
 Lake George Opera Festival  
 Chautauqua Opera  
 Bronx Opera  
 Pittsburgh Opera  
 Memphis Opera  
 Arkansas Opera Theatre  
 Illinois Opera Theatre  
 MOT credits:  
 Young Artist Apprentice 1980  
 William Jennings Bryan, *The  
 Ballad of Baby Doe* 1988

**KATHLEEN SEGAR**  
 Mezzo-soprano (Michigan)  
 NYC National Company  
 Des Moines Opera  
 Eugene Opera  
 Virginia Opera  
 Dayton Opera  
 Detroit Symphony  
 MOT credits:  
*Carmen* 1981  
*The Haunted Castle* 1982  
*The Marriage of Figaro* 1983  
*Anna Bolena* 1984  
*Madama Butterfly* 1986  
 Cherubino in *The Marriage of Figaro* 1989



**KEN SMITH**  
 Lighting Designer (Michigan)  
 Michigan Opera Theatre  
 Brunswick Music Theatre  
 Merrimack Repertory Theatre  
 Performers Ensemble, Boston  
 American Stage Festival  
 Bloomsburg Theatre Ensemble  
 Attic Theatre  
 MOT credits:  
 Assistant Lighting Designer 1983,  
 1987/88  
*The Ballad of Baby Doe* 1988

**CESAR-ANTONIO SUAREZ**  
 Tenor (Cuba)  
 San Francisco Opera  
 Vancouver Opera  
 Stockholm Opera  
 Dallas Opera  
 Verdi Prize Winner, Parma  
 Canadian Opera Company  
 Barcelona Opera  
 MOT debut 1988/89 season:  
 Pollione, *Norma* 1989



**DAME JOAN SUTHERLAND**  
 Soprano (Australia)  
 Australian Opera  
 Royal Opera, London  
 Metropolitan Opera  
 San Francisco Opera  
 Canadian Opera Company  
 PBS, *Live From Lincoln Center*  
 San Diego Opera  
 Houston Grand Opera  
 Dallas Opera  
 Teatro alla Scala, Milan  
 MOT credits:  
*Anna Bolena* 1984  
 Title role in *Norma* 1989

**LARA TEETER**

Director/Choreographer/Actor  
(New York)

Broadway (*On Your Toes*, *Pirates of Penzance*, *Best Little Whorehouse*, *7 Brides for 7 Brothers*)

National Tour (Oklahoma)

New York City Opera

Ahmanson Theatre (*She Loves Me*)

Houston, Theatre Under The Stars

Wichita Music Theatre

Long Beach Civic Light Opera

MOT debut 1988/89 season:

Edward/Director/Choreographer,  
*The Pirates of Penzance*

**ROMAN TERLECKYJ**

Director (England)

The Washington Opera

Spoletto Festival

Opera Company of Philadelphia

Deutsche Opera, Berlin

Central City Opera

Connecticut Opera

Dayton Opera

Opera Columbus

MOT credits:

*La Boheme* 1988

Director, *Carmen* 1989

**NOVA THOMAS**

Soprano (North Carolina)

Hamburg Opera

Houston Grand Opera

Lyric Opera of Chicago

Opera Theatre of St. Louis

Seattle Opera

San Diego Opera

Des Moines Opera

Cincinnati Symphony

Syracuse Opera

Opera Memphis

MOT debut 1988/89 season:

Adalgisa, *Norma* 1989

**BENITA VALENTE**

Soprano (California)

Metropolitan Opera

Marlboro Festival

Philadelphia Orchestra

NY Philharmonic

Orchestre de Paris

Santa Fe Opera

The Washington Opera

Carnegie Hall

Tanglewood Festival

MOT credits:

*La Traviata* 1983

The Countess, *The Marriage of Figaro* 1989

**WHIT VERNON**

Actor (Michigan)

Broadway

Opera Pacific

Dayton Opera

Television

Attic Theatre

Radio dramas

Industrial films

MOT credits:

*Kismet* 1987

Dimitri Weissman, *Follies* 1988

**SAL VIVIANO**

Tenor (Michigan)

Broadway (*Romance/Romance*,

*The Three Musketeers*)

Off-Broadway

Playwright's Horizons

Eugene O'Neill Theatre Center

Regional Theatre

National Tours

American Stage Festival

Feature Film

Television (*Ryan's Hope*, *One Life to Live*, *Search For Tomorrow*)

MOT debut 1988/89 season:

Frederic, *The Pirates of Penzance*

**JOCELYN WILKES**

Mezzo-soprano (England)

Virginia Opera

Central City Opera

Lyric Opera of Kansas City

Toledo Opera

Manhattan Savoyards

Columbus Symphony

Town Hall

MOT credits:

*Mikado* 1982

*Orpheus in the Underworld* 1986

Ruth, *The Pirates of Penzance* 1988



# Young Artists Apprentices Program

Michigan Opera Theatre's Young Artist Apprentice Program celebrates its 10th year with the 1988/89 season, and this fall approximately 20 apprentices from across the country will take up residence with Michigan Opera Theatre for an intensive ten week session of performances, workshops, masterclasses and many rehearsals.

The fall season will feature 14 singers from as far away as New York City to southern California, in addition to apprentices in the non-singing areas of stage management, stage direction and costuming. Of the many masterclasses offered this fall, apprentices will participate in Italian language classes, theatrical make-up techniques, movement/dance, and specialty classes with both conductors and singers from the current productions in such areas as: how to audition, the art of relaxation and vocal repertory. Joining the MOT Apprentice Program as a Master Teacher is Detroit newcomer Derek Anthony, the Chairman of the Wayne State University Voice Department, who will lead the apprentices through weeks of learning opera scenes, an effort that will culminate in a public performance later this fall.

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

For further information on auditions and application requirements for the 1989 spring apprentice program, please dial the MOT Production Office at 313/874-7850. Auditions are held annually in Detroit, Dayton, Chicago and New York City.

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

## VOCAL APPRENTICES FALL 1988-89 SEASON

- Michael Alhonte  
*Brooklyn, New York*  
Bass
- Ian M. Crooks  
*Minneapolis, Minnesota*  
Tenor
- Janet Hopkins-Marin  
*Bronx, New York*  
Mezzo Soprano
- David Ludwig  
*Grosse Pointe Woods, Michigan*  
Baritone
- Bruce Mac Laren  
*Cleveland Heights, Michigan*  
Baritone
- Carol Meyer  
*Morristown, New Jersey*  
Soprano
- Michael Ofis  
*Dearborn Heights, Michigan*  
Tenor
- Walter Pool  
*Eddyville, Kentucky*  
Tenor
- Carol Porter  
*East Windsor, New Jersey*  
Soprano
- Randall Reid-Smith  
*Barboursville, West Virginia*  
Tenor

- Melody Rossi  
*Norco, California*  
Mezzo Soprano
- Leslie Shull  
*Boston, Massachusetts*  
Soprano
- Elly Spiegel  
*New York, New York*  
Mezzo Soprano
- David Van Sickle  
*New York, New York*  
Baritone

## PRODUCTION APPRENTICES FALL 1988-89 SEASON

- Theresa Kromis  
*Ann Arbor, Michigan*  
Stage Management
- Mark Sanchez  
*Huntington Beach, California*  
Costuming
- Vincent Scott  
*Detroit, Michigan*  
Stage Direction/Stage Management

- Funding for the Young Artists Apprentice Program**  
Barbara Williams Apprentice Award  
*(Awarded to Leslie Shull)*
- Rose Cooper Memorial Apprentice Award  
*(Awarded to Carol Meyer)*
- Production & Technical Scholarship given through the generosity of Dr. Lourdes V. Andaya  
*(Awarded to Mark Sanchez)*
- DeRoy Testamentary Foundation Apprentice Award  
*(Awarded to David Ludwig)*

## FACULTY

- MARK FLINT  
*Director, Young Artist Apprentice Program*
- SUZANNE ACTON  
*Assistant Music Director*
- R. LUTHER BINGAMAN  
*Vocal Coach/Accompanist*

## INSTRUCTORS

- DEREK ANTHONY  
*Director of Scenes*
- DR. ARNOLD COHN  
*Care of the Professional Voice*
- PAOLA COLOMBINI  
*Italian language*
- ROBERT HUTTINGA  
*Audition Techniques*
- JOHN MANFREDI  
*Stage Movement/Combat*



# Orchestra & Chorus

## ORCHESTRA

### VIOLIN I

Charlotte Merckerson-  
Concertmistress  
Alice Sauro  
Marla J. Smith  
Randolph Margitza

### VIOLIN II

Victoria Haltom-  
Principal  
Brooke Hoplamazian  
Angelina Carcone  
Beverly Drukker

### VIOLA

Mark Mutter-  
Principal  
Henry Janzen  
Ann Bellino

### VIOLIN CELLO

Nadine Deleury-  
Principal  
Diane Bredsen  
Minka Christoff  
Umit Isgorur

### CONTRABASS

Derek Weller-  
Principal  
B. Douglas Gwynn

### FLUTE

Pamela J. Hill-  
Principal  
Helen Near

### OBOE

Ann Augustin-  
Principal  
Carol Guither

### CLARINET

Brian Bowman-  
Principal

### BASSOON

Kirkland D. Ferris-  
Principal  
Christine M. Prince

### HORN

Susan Mutter-  
Principal  
Carrie Banfield

### TRUMPET

J. Scott Schroeder-  
Principal  
Gordon E. Simmons

### TROMBONE

Maury Okun-  
Principal  
Gregory D. Near

### TIMPANI

Gregory White

### PERCUSSION

John F. Dorsey

### HARP

Patricia Terry-Ross

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

## CHORUS

\*Michael Alhonte

Richard Barbier

Gregory Bryant

Tilis Butler Jr.

Diane Aron-Calhoun

Mary Margaret Clennon

Robert Clink

\*Ian M. Crooks

Jennifer Dauterman

Michaela Patches Dionne

Lee A. Ekstrom

Elizabeth Evans

Vanessa Ferriole

Louise A. Fisher

Lawrence Formosa

Yvonne Friday

Eric Gardner

Mary E. Grivas

Rosalin Guastella

Roxythe L. Harding Jr.

Donald B. Hart

John Hett

Trisha M. Hoffman-Ahrens

Glen Holcomb

\*Janet Hopkins-Marin

Aaron Hunt

Joan Irwin

Carol Jimines

Alvin Johnson

Jennifer Johnson

Clarence Jones

Lynn E. Kasch

Mary Kay Kinlen

Ray Litt

\*David Ludwig

\*Bruce Mac Laren

Barbara Martin

Michael McCormick

Caitlin McNeil

\*Carol Meyer

Robert L. Morency

Rob James Morisi

Richard Mox

Anthony C. Noto

Peggy O'Shaughnessey

\*Michael Olis

Jennifer L. Oliver

Jan Phillips

Patricia Pierobon

David Podulka

\*Walter Pool

\*Carol Porter

Roderick Reese

\*Randall Reid-Smith

John Riley

Mary Robertson

\*Melody Rossi

John Schmidt

Jane Schoonmaker Rodgers

\*Leslie Shull

Paul G. Silver

Barbara J. Smith

\*Elly Spiegel

John Stokes

Judith Szefti

Tracey Thorne

Dean Unick

\*David Van Sickle

Mel VanderBrug

Grace Ward

Elizabeth A. Wingert

\*Young Artist Apprentice



The Michigan Opera Theatre Chorus, under the direction of Suzanne Acton, enjoys many featured scenes in every seasonal production. Pictured here are members of the Michigan Opera Theatre Chorus in *the Underworld*, 1986. Copyright 2010, Michigan Opera Theatre

# Community Programs

## Serving Communities State-wide

Michigan Opera Theatre has garnered national recognition for its eighteen years of presenting grand opera, operetta and chestnuts from the Broadway repertory. However, equally significant in regional and national acclaim is the company's extensive community outreach program as developed by its founder and director, Karen DiChiera. Adhering to the company's (nee Overture to Opera) early philosophy, Michigan Opera Theatre's Community Programs Department is now celebrating its 10th year of providing year-round professional works that are both entertaining and educational, presented in almost any type of setting, and geared towards all segments of the community population.

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

The success of this program is revealed by its 20% increase in the number of local and state-wide outreach performances over the last two years, with a goal this year of 250 performances in OTO alone. Michigan Opera Theatre claims the number nine position among opera producing organizations nationally and its

Community Programs Department continues to expand its state-wide community audiences, bringing to them the finest in musical entertainment and education.

### OVERTURE TO OPERA

Many of the musical offerings presented by the Community Programs Department are performed by the year-round company of singers from the Overture to Opera troupe. OTO is a professional ensemble comprised of 15 Michigan singers and pianists, performing for community and student

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

During the month of September, the Community Programs Department actively participated in the Detroit Festival of Arts, held in a 15 block area encompassing Detroit's University Cultural Center. For the festival, OTO presented five

performances of two one-act operas for children. Both works are part of OTO's 1988-89 season. *The Frog Who Became a Prince*, by Edward Barnes, was so popular with the kindergarten to third grade audiences last year that it was held over for another school season. Adding a twist to the familiar children's tale, this charming work tells of a frog who is unwillingly changed into a handsome prince by a well-meaning witch, who learns that beauty and personal happiness lie in the eye of the beholder.



Overture to Opera offers Douglas Moore's one-act soap opera *Gallantry*.



Seeing its Michigan premiere at the Detroit Festival of Arts was *Monkey See Monkey Do* by Robert Xavier Rodriguez and Mary Duren, which was commissioned by the Dallas Opera in 1986. Familiar Mexican melodies and plenty of audience participation fill this bilingual folk tale with joy and laughter.

Rounding out the elementary school season in "America Works and Sings", a revue of folk songs from around the United States that offers students a musical lesson in history and geography. High school and adult groups will be regaled with the "soap opera" *Gallantry* by Douglas Moore (who also composed this season's *Ballad of Baby Doe*), as well as an all-new Broadway revue and the turn of the century music of "Sheet Music Memories."

#### MICHIGAN OPERA THEATRE IN RESIDENCE

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

In anticipation of the annual residency tour, the MOT Community Programs Department sponsors Michigan Day at the Opera, and invites tour site representatives to Detroit for a day-long workshop in reviewing the needs and details of the forthcoming tour. This year's

Michigan Day is scheduled for Sunday November 13, and includes a performance of *The Pirates of Penzance*. The Michigan Opera Theatre in Residence tour for 1989 is a "Fifteenth Anniversary Party" and includes 8 weeks of state-wide programming. Works scheduled for presentation include a full-length production of Johann Strauss' *Die Fledermaus*, Seymour Barab's children's opera *Fair Means or Foul* and an operetta revue playfully entitled "*Eine Kleine Fledermaus*."

Communities already signed up are:

*Troy*  
*St. Clair Shores*  
*Escanaba*  
*Negaunee/Ishpeming*  
*Armada*  
*South Haven*  
*Cheboygan*

#### ACCESSIBILITY

Michigan Opera Theatre has long maintained that opera should be and can be for all segments of the population. For the fifth year, MOT will present on its mainstage American Sign Language interpretations for the hearing impaired under the direction of Mary Wells. This season, interpreters will appear for the October 9th performance of *The Ballad of Baby Doe*. Student groups and interested members of the hearing impaired community may make reservations by calling our specially installed Michigan Bell Telephone TDD/Voice machine, 313-874-7878.

#### TRI-COMPANY COLLABORATION

Of special interest, department director and arts educator/composer Karen DiChiera continues to forge a stronger relationship among the three community programs departments of the Michigan Opera Theatre, the Dayton Opera Association and California's Opera Pacific.



"A youthful, exuberant company of singing actors who not only entertained but educated as well."

Daily Tribune  
South Haven

"Our students were spellbound"

Principal, Mark Truitt  
School, Royal Oak

"A perfect example of combining entertainment and education"

Coordinator, Superior Science Center



Karen DiChiera, founder of the MOT Community Programs Dept.

"One of the finest cultural events in date in the Alpine Village."

Herold Times  
Gaylord

This year Opera Pacific and MOT are sharing production costs and artistic staff for the presentation of *Monkey See, Monkey Do*. The opera has been designed and built (costumes and a set for both companies) in California by Kristine Haugan. William Kirk, of the MOT Community Programs staff, directed both the Michigan and California companies.

The Very Special Arts Association recently awarded four grants—three of which went to MOT, Opera Pacific, and Dayton Opera for three separate programs that deal with handicapped students and the arts. Since the proposals were submitted individually and had nationwide competition, we should be especially proud that all three companies were recognized.

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

#### THE 1988/89 OVERTURE TO OPERA COMPANY

William Kirk  
*Manager*

Suzanne Acton  
*Music Director*

Dolores Tobis  
*Sales*

Mark Vondrak  
*Assistant Manager*

Nira Pullin  
*Choreographer*

#### VOCALISTS

Wendy Bloom  
Frances Brockington  
Claritha Buggs  
Loree Capper  
Maria Cimarelli  
Laurie Meeker  
Michael Pavelich  
Karl Schmidt  
Mark Vondrak

#### ACCOMPANISTS/ ARRANGERS

Jean Schneider-Claytor  
Joseph Jackson  
David Wilson

# Volunteer Activities

An active and enthusiastic volunteer network assists with the many fund-raisers and service needs of the ever-growing Michigan Opera Theatre. MOT is unique among opportunities for metropolitan volunteers, offering many possibilities to devotees of Michigan Opera Theatre . . . a myriad choice of involvement and commitment . . . recognizing the common bond and maintaining the fine tradition of grand opera and musical theatre.

The company is fortunate to have a corps of hundreds among its volunteers. Guild members raise funds through benefits, gift sales at the boutique, and antique and collectible sales at the Second Act. Other members assist with the transportation for visiting artists, provide luncheons for the casts between performances, and help in countless ways at the opera offices. As essential to the organization are the volunteers who head the corporate fund-raising campaign, and the Opera Ball committee which is planning the third annual Opera Ball for the spring of 1989.



MOT General Director David DiChiera cuts the ribbon on the guild's new location of The Second Act along with MOTG members Aggie Usedly and Ron Switzer.

The MOT Guild and David DiChiera hosted members of the Seattle Opera Guild for a concert by soprano Roberta Peters in the historic Natchez, MS mansion of Msrs. Ron Switzer

MOT volunteers carry on a tradition of service to the opera. If you have time to share and would like to have the chance to get behind the scenes at Michigan Opera Theatre, please call Sheila M. Ingwersen, Director of Volunteer Activities, 313/874-7850.

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

- ▶ Afterglows and cast parties are the perfect way to meet the company's guest artists and MOT patrons.
- ▶ The opera boutique offers a varied selection of opera related recordings, tapes and handsome gift items during each main stage performance. The boutique is located in the lobby of the Fisher Theatre and Masonic Temple, and is open during intermission pre and post curtain.
- ▶ The Opera Ball committee plans Detroit's premier spring social event. This year the Opera Ball will take place on



MOT Guild members Jacque Mularoni and Sharon Gioia with General Director David DiChiera at the recent Erte art and fashion show.

Saturday, April 8, preceding the opening of the spring grand opera season.

- ▶ Estate sales at the Second Act, located at 39 Milwaukee Avenue in Detroit's bustling New Center Area, feature a unique array of antiques and collectibles gathered from the tri-county area. Volunteers assist with monthly Second Act sales to the general public, procurement and pick-up of items for this highly successful resale shop.
- ▶ The Opera-thon, scheduled each fall, offers volunteers an opportunity to plan and actively participate in this annual one day, on-air fundraiser, in conjunction with classical music radio station WQRS-FM.

▶ Artist hospitality and transportation allows volunteers to meet guest artists of the company in an informal setting. "MOT Movers" provide artist transportation to and from the airport, while other volunteers plan backstage luncheons for the cast during busy performance schedules.

▶ The office corps serves as a vital adjunct to the company's administrative staff, assisting with press and marketing mailings, telephoning, typing and addressing in one of the city's fastest growing arts organizations.





**We've played an important role in  
Detroit and Michigan for the last 87 years,**

**and are pleased to be a part of  
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# 'ärt·ə·strē

## Artistry

- The creation of works of enduring value; e.g., in the splendor of the opera.
- Aesthetic brilliance, as achieved by accomplished artists under inspired direction.
- Transcendence in beauty and expression, like that achieved by the musical genius of celebrated composers.



Life would be barren indeed without the artistry of the opera, symphonic music, ballet and the theater.

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WQORS

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F M 1 0 5 / D e t r o i t

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*The Classical Music Station*

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SUCCESS AT THE  
CANNES FILM FESTIVAL.

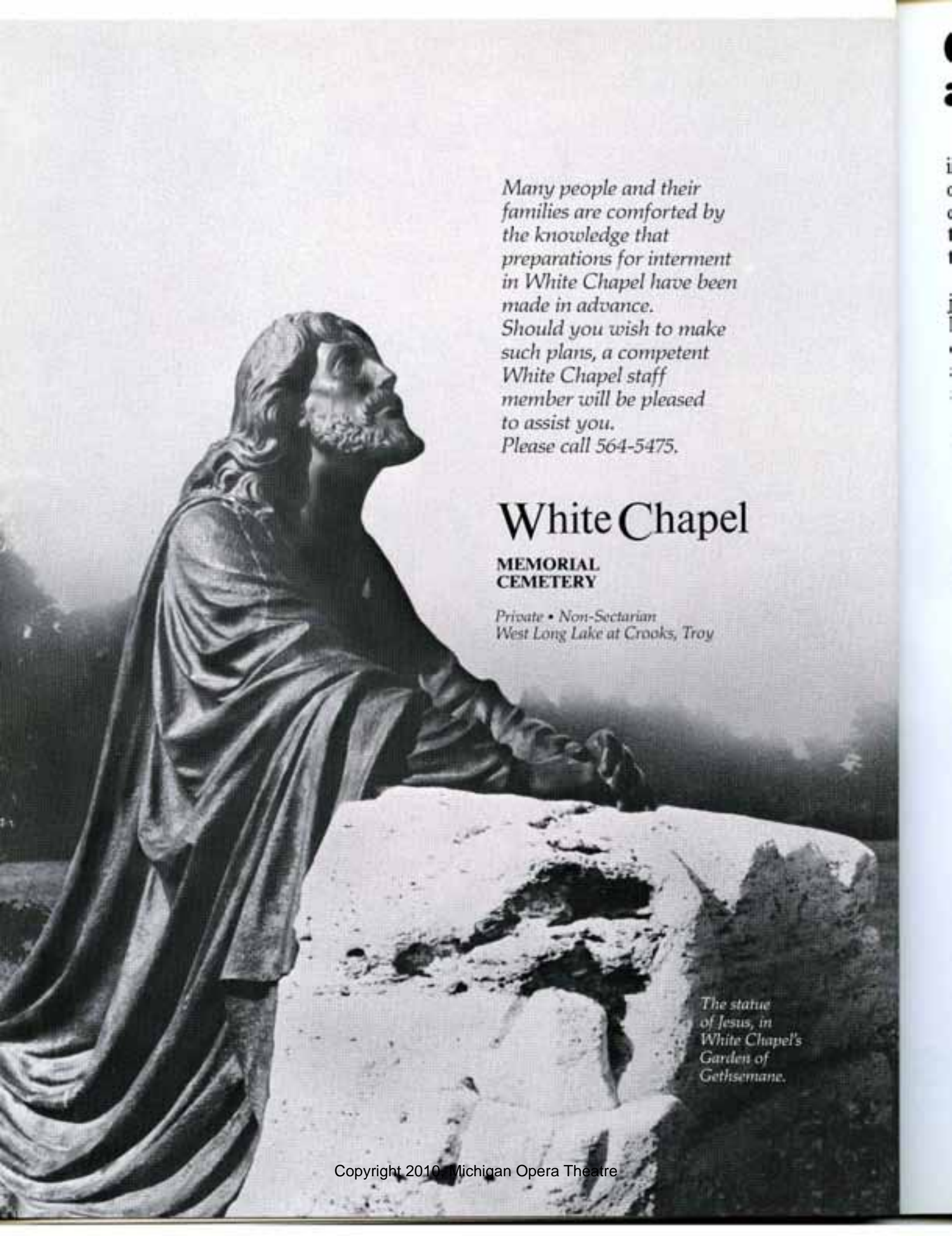
MORE IMPORTANTLY, IT WAS AN EVEN  
BIGGER SUCCESS IN DETROIT.

We didn't set out to create a commercial that would win a Silver Lion at the Cannes Film Festival. Our goal was to help make the United Foundation's 1987 Torch Drive the most successful campaign ever. But the facts show we succeeded on both accounts. Which just goes to prove one thing: At J. Walter Thompson, we always create powerful and effective advertising for clients of all sizes. But don't take our word for it. Ask the panel of international judges at Cannes. Better yet, ask the United Foundation.



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*Many people and their families are comforted by the knowledge that preparations for interment in White Chapel have been made in advance.*

*Should you wish to make such plans, a competent White Chapel staff member will be pleased to assist you.*

*Please call 564-5475.*

## White Chapel

**MEMORIAL  
CEMETERY**

*Private • Non-Sectarian  
West Long Lake at Crooks, Troy*

*The statue of Jesus, in White Chapel's Garden of Gethsemane.*

# Chrysler designed it to seat seven, but advertising put 550,000 people inside.

Chrysler Motors' hugely successful introduction of the Plymouth Voyager grew out of a unique partnership between two companies that share one belief: The key to successful advertising is being Close to The Customer.

This profoundly simple philosophy has just two moving parts: 1) The country's largest network of offices, which puts us in contact with America at a grass roots level, and 2) A belief that there is no such thing as overservicing a client.

In the case of the Voyager, even before it was fully designed, Bozell, Jacobs, Kenyon & Eckhardt worked closely with Chrysler to define this totally new category of vehicle. And the market it would serve.



We worked closely with their customers as well, conducting wave after wave of research with thousands of consumers to position the Voyager in the most profitable niche possible.

We worked with engineers and designers. Then with customers in every region of the country. Because we have offices in every region of the country.

And what was the result of being this close to the customer? A product so successful that it ranks first in customer satisfaction among all domestic minivans.\* So successful that Chrysler can't make enough of them, even after opening a second plant. So successful that Ford is even now working to develop a front-wheel drive minivan, in an effort to capture part of the lucrative market that the Chrysler/Bozell, Jacobs, Kenyon & Eckhardt partnership created.

Someday, we suspect, every major agency will "create" some version of our Close to The Customer philosophy. But unless they copy our system of 9 full service and 16 client service offices, strategically located to capitalize on America's unique regional diversity, the closest they'll get to most of your customers is 30,000 feet in the air.

If that's not close enough for you, we suggest you call us.

\*Source: J.D. Power & Assoc. 1988 Light-Duty Truck CSI/customer satisfaction with product quality and dealer service.

## Bozell, Jacobs, Kenyon & Eckhardt

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*"Close to The Customer"*

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We stake our reputation  
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The  
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Metro Detroit's Leading Weekly  
961-4060



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and again,  
Sunday, December 18, 4 p.m.  
Grosse Pointe Woods Presbyterian Church  
A celebration of Christmas, Hanukkah and the winter solstice.

### CANTATA PLUS

Saturday, May 20, 8 p.m.  
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as solist in the Congolese-style *Missa Lubu*, by Guido Hauman.

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*Ross Roy Advertising.*

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  - Russell's Pharmacy
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- SERVICES**
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  - Comerica Bank
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  - Gilbert Optical
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  - Research Federal
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- GALLERIES**
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  - Poster Gallery

- RESTAURANTS**
- Jacques Patisserie
  - Pegasus

## **NEW CENTER ONE**

- SHOPS**
- Boulevard Luggage & Handbags
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  - Crowley's
  - Gantos
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  - Little Women
  - On Site Photo
  - Waldenbooks
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- SERVICES**
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  - Manufacturers Bank

- RESTAURANTS**
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**FREE PARKING** with purchase. Use validated Retail Lot next to New Center One.



DETROIT'S CORNER BUILDINGS

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*Lewis Thomas*



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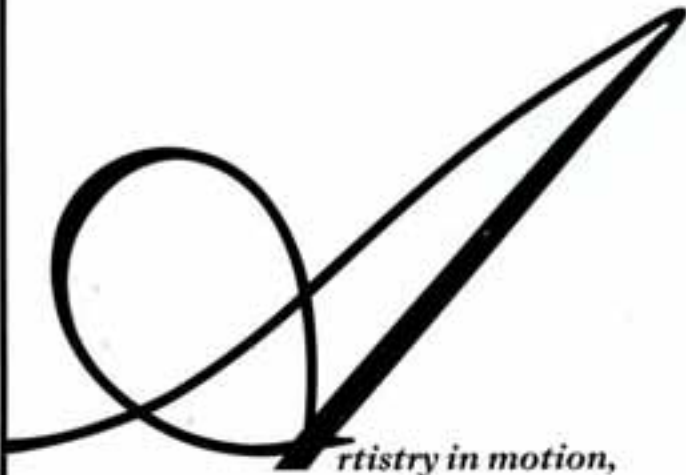
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Michigan Opera Theatre takes a moment to laud the efforts of the many individuals, corporations, foundations and governmental institutions that have so generously contributed to the opera company. As a non-profit organization, Michigan Opera Theatre relies heavily upon the generosity of these individuals and companies to help bridge the gap between operating expenses and income of ticket sales and special events. Without the support of this august body, Michigan Opera Theatre's activities would be severely curtailed. With the support of these many patrons, Michigan Opera Theatre has been able to maintain an annual budget that remains free of any accumulated deficit and a prestigious national ranking within the top ten opera companies in the United States.

While reading over the next several pages, join with us in applauding Michigan Opera Theatre's growing list of contributors, the many non-singing stars of our company who allow Detroit's opera dream to come true.

# Contributors

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Leona Mitchell and Lando Bartolini in *Il Trovatore*, 1988.

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The prerequisite ingredient for Michigan Opera Theatre's stature as one of our state's premier cultural institutions is fiscal responsibility. Through the support of our most generous contributors - the members of the General Director's Circle - the company is ensured the financial stability necessary for the production of the highest quality opera and musical theatre season after season. Circle members are privileged to enjoy a number of exclusive social occasions and benefits. Information concerning membership may be obtained by contacting Patrice Butkiewicz, Director of Development, at 874-7850.

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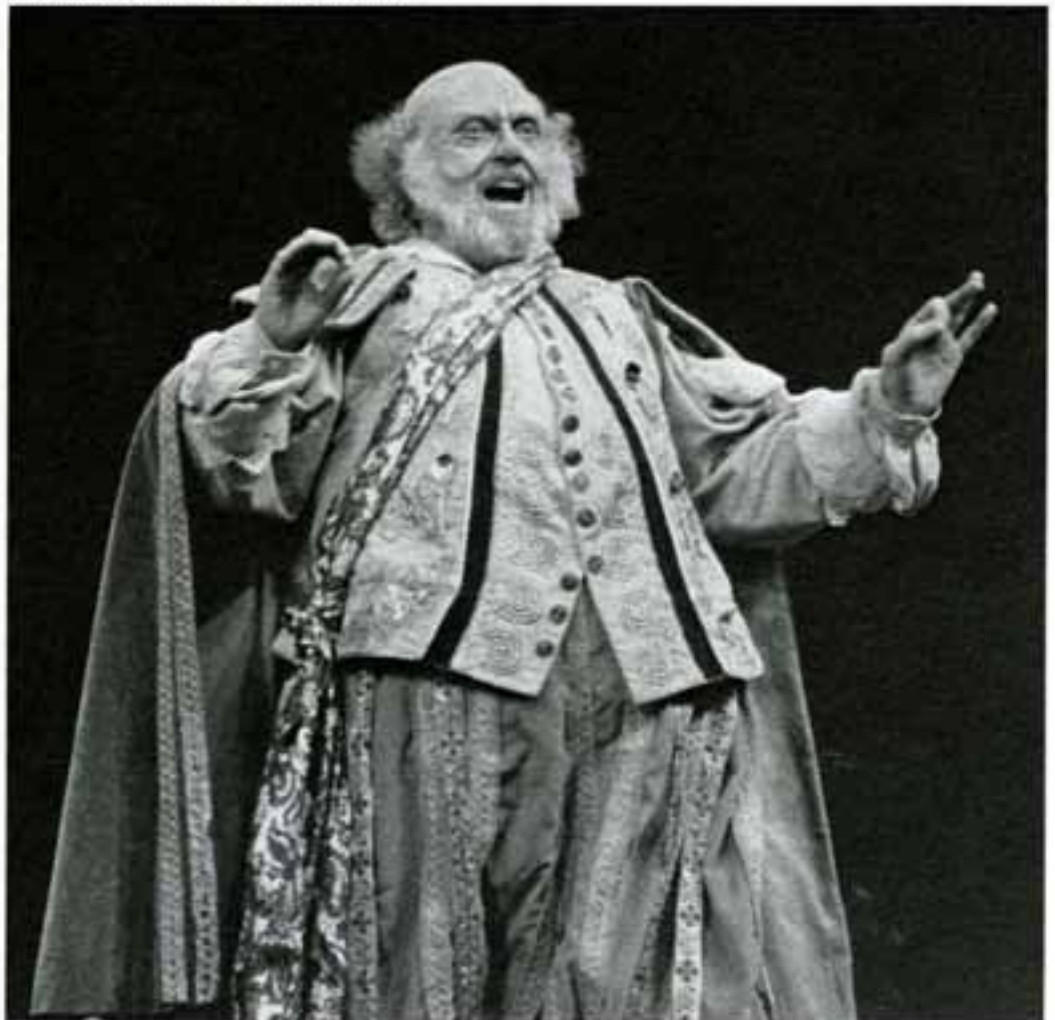
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For the past eight years, Alice B. Haidostian has been associated with Michigan Opera Theatre and in that brief span has raised over \$600,000 for the company.

Beginning in 1980, Mrs. Haidostian personally assumed

the responsibility to raise \$40,000 toward the extraordinary costs of producing the Armenian opera, Armen Tigranian's *Anoush*, a work never before performed outside the Soviet Union. Then in 1982, at the request of David DiChiera, Mrs. Haidostian accepted the challenge of heading up Michigan Opera Theatre's Advertising Committee for the annual season program book. A monumental task, she raised more than \$65,000 in her first year alone.

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 for such organizations as the Detroit Symphony Orchestra, The University of Michigan and the Alex Manoogian School.

Mrs. Haidostian continues to provide indefatigable leadership in securing valuable revenues for the annual program book campaign. Her dedication and commitment to the cultural activities of Detroit are exemplary, and Michigan Opera Theatre salutes her!

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**page 71** *Relief Carving of a Maenad (or a Faun)*, Graeco-Roman, First century B.C., Marble, City of Detroit Purchase

**page 72** *Togate Statue of a Youth, possibly Nero*, Roman ca. A.D. 50, Marble, Founders Society Purchase, Mr. and Mrs. Walter B. Ford II Fund, General Endowment Fund, Hill Memorial Fund, Miscellaneous Gifts Fund, William E. Murphy Fund, Slovak Fund, the sale of three Study Collection paintings, and donations from Mr. and Mrs. Lester Gruber, Mr. and Mrs. Richard Manooogian, J.M. Pincus Foundation, and the Volunteer Committee, and Mr. and Mrs. Theodore O. Yntema

**page 72** *Minerva*, Roman, late third century A.D., Bronze, Founders Society Purchase, the Ralph H. Booth Fund

**page 74** *The Wedding Dance*, Pieter Bruegel the Elder, ca. 1566, Oil on panel, City of Detroit Purchase

**page 76** *Mrs. Clark Gayton*, John Singleton Copley, 1779, Oil on canvas, Gift of Mr. D.J. Healy

**page 77** *Concert in a Garden*, Filippo Falciatore, ca. 1750, Oil on canvas, Founders Society Purchase, Acquisitions Fund

### The University of Michigan Museum of Art

**page 81** *La Tauromaquia: Ligereza y Atrevimiento de Juanito Apinani en la de Madrid* ("The Agility and Audacity of Juanito Apinani in the Ring at Madrid"), Francisco Jose de Goya Lucientes, 1815, Etching and aquatint

**page 125** *L'Époux Indiscrete*, Nicolas Delaunay, L'Aine, 1771, Etching and engraving

**page 125** *Les Adieux*, from *Le Monument du Costume*, Robert Delaunay, 1777, Etching and engraving

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

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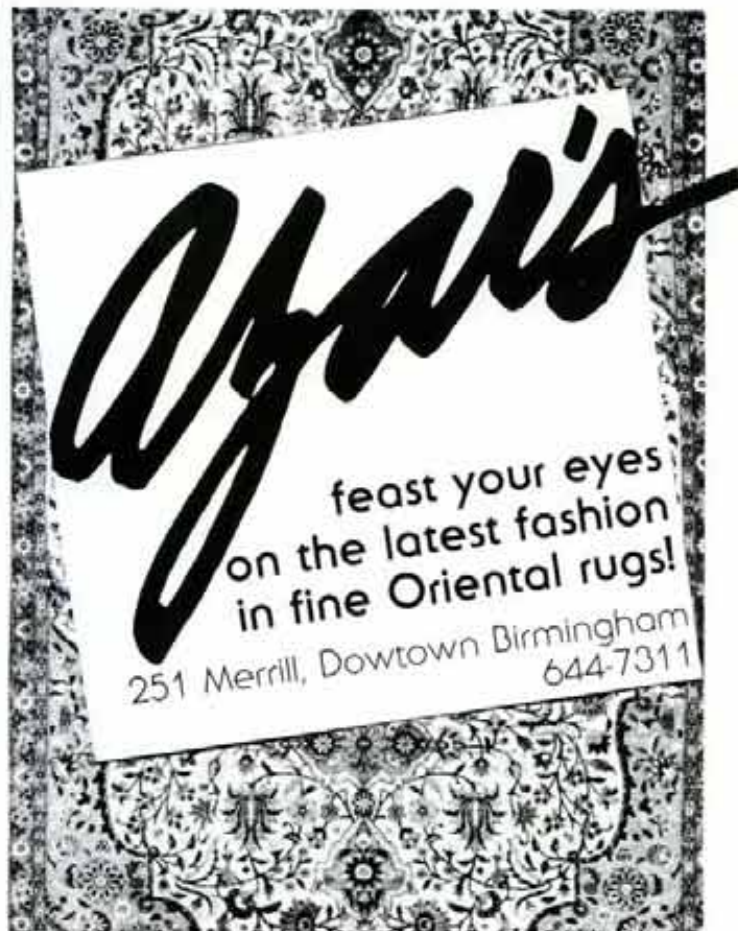


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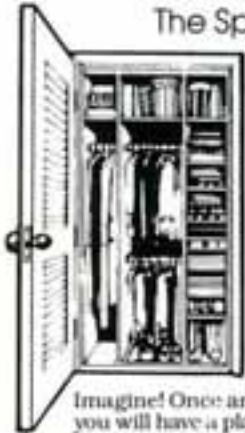


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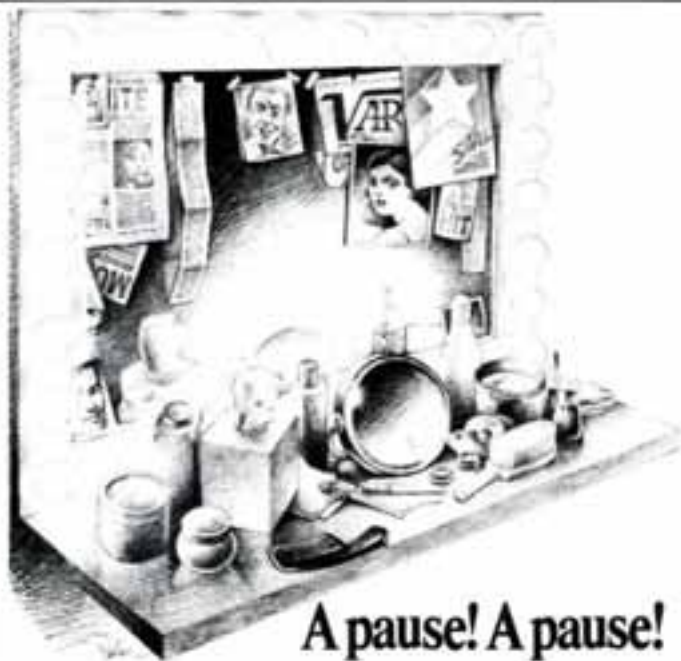
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Elegance. Luxury. Front-wheel drive. Anti-lock brakes. Electronic fuel-injected V-6. Ultradrive transmission. And Crystal Key owner care. Everything.

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**7-year/70,000-Mile Protection Plan.\*** Even after the basic 5/50 warranty, the engine and powertrain are still protected for 7 years or 70,000 miles.

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Buckle up—together we can save lives.

Have you driven a Ford...lately?



# Michigan Opera Theatre

David DiOtera,  
General Director

Presents

# The Ballad of Baby Doe

October 7 - 15, 1988  
Fisher Theatre, Detroit

Music by Douglas Moore — Book by John Latouche

First performance: Colorado, Central City Opera, July 7, 1956

## DRAMATIS PERSONAE

(in order of appearance)

An Old Silver Miner: Ian Crook†  
A Saloon Bouncer: Bruce Mac Larent  
Horace Tabor: Timothy Noble\* (10/7, 9, 12m, 14, 15)  
Chester Ludgin\* (10/8)  
Sam, Bushy, Barney & Jacob, cronies of Tabor: Walter Pool†, Randall Reid-Smith†, David Ludwig†, Michael Alhont†  
Augusta, Wife of Horace Tabor: Cynthia Munzer  
Sara, Mary, Emily, Effie, Old Friends of Augusta: Leslie Shull†, Carol Portert†, Elly Spiegel†, Janet Hopkins-Marint†  
Mrs. Elizabeth (Baby) Doe: Cheryl Parrish\* (10/7, 9, 12m, 15)  
Claudette Peterson\* (10/8, 14)  
Kate, Meg, Dance Hall Entertainers: Carol Meyer†, Melody Rossi†  
Samantha, a Maid: Carol Meyer†  
A Clerk at the Clarendon Hotel: Ian Crook†  
Mama McCourt, Baby Doe's Mother: Candace de Lattre\*  
Four Washington Dandies: Walter Pool†, Randall Reid-Smith†, David Ludwig†, Michael Alhont†  
Father Chapelle, Priest at the Wedding: Michael Ollis†  
A Footman at the Willard Hotel: David Van Sicket†  
Chester A. Arthur, President of the United States: Bruce Mac Larent†  
Elizabeth, Silver Dollar, Children of Horace and Baby Doe Tabor: Lindsay Calhoun, Leslie Calhoun, Michael Ollis†  
The Mayor of Leadville: Michael Ollis†  
William Jennings Bryan, Democratic Presidential Candidate: Paul Schmidt\*  
Stage Doorman at the Tabor Grand Theatre: Michael Ollis†  
A Denver Politician: Bruce Mac Larent†  
Silver Dollar (grown up): Melody Rossi†

Plus the Michigan Opera Theatre Chorus, Supernumeraries and Orchestra

Autumn Season, 1988  
Fisher Theatre

## The Ballad of Baby Doe

October 7, 8 PM

500th Performance

October 8, 8 PM

501st Performance

October 9, 6:30 PM

502nd Performance

October 12, 1 PM

503rd Performance

October 14, 8 PM

504th Performance

October 15, 8 PM

505th Performance

Conductor: Mark D. Flint  
Director: Lou Galterio  
Set Designer: Peter Dean Beck  
Costume Designer: Charles Caine  
Make-up/Hair Design: Elsen Associates  
Lighting Designer: Kendall Smith\*  
Choreographer: Nira Pullin\*  
Chorus Master: Suzanne Acton  
Stage Manager: Cathy Kubel

\*denotes MOT debut

The Ballad of Baby Doe is presented by arrangement with Tams-Witmark Music Library, Inc., 560 Lexington Avenue, New York, New York 10022.

† MOT Young Artist Apprentice

Cast subject to change in case of unforeseen exigencies.

The Ballad of Baby Doe will be presented with one intermission.

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

## MICHIGAN OPERA THEATRE ORCHESTRA

### VIOLIN I

- \*Charlotte Merckson  
Concertmaster
- \*Alice Sauro
- \*Randolph Margitza  
Kathy Stepulla  
Kathy Ferris  
Mary Margaret St. John

### VIOLIN II

- \*Victoria Hallom  
Principal
- \*Brooke Hoplamazian
- \*Angelina Carcone
- \*Beverly Drukker  
Laura Paolini  
Connie Markwick

### VIOLA

- \*Mark Mutter  
Principal
- \*Henry Janzen
- \*Ann Bellino  
Charlet Givens

### VIOLINCELLO

- \*Nadine Deleury  
Principal
- \*Diane Bredesen
- \*Minka Christoff
- \*Umit Isogrur

### CONTRABASS

- \*Derek Weller  
Principal
- \*B. Douglas Gwynn

### FLUTE

- \*Pamela J. Hill  
Principal
- \*Helen Near

### OBOE

- \*Ann Augustin  
Principal

### CLARINET

- \*Brian Bowman  
Principal
- Craig Ryding

### BASSOON

- \*Kirkland D. Ferris  
Principal

### HORN

- \*Susan Mutter  
Principal
- \*Carrie Banfield

### TRUMPET

- Scott Schroeder  
Principal
- \*Gordon E. Simmons

### TROMBONE

- \*Maury Okun  
Principal
- \*Gregory D. Near

### TUBA

- Kabin Thomas

### TIMPANI

- \*Gregory White  
Principal

### PERCUSSION

- \*John Dorsey  
Principal

### HARP

- \*Patricia Terry-Ross  
Principal

### PIANO

- Suzanne Acton

### PERSONNEL MANAGER

- Richard Pilippo

### MUSIC ASSISTANT

- R. Luther Bingaman

\* Denotes member of Michigan Opera Theatre Orchestra.

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

## MICHIGAN OPERA THEATRE CHORUS

- †Michael Alhonte
- Cheryl Bubar
- Diane Aron-Calhoun
- †Ian M. Crooks
- Michaela Patches-Dionne
- Vanessa Ferriole
- Louise A. Fisher
- Lawrence Formosa
- Yvonne Friday
- Rosalin Guastella
- †Janet Hopkins-Marin
- Aaron Hunt
- †David Ludwig
- †Bruce Mac Laren
- †Carol Meyer
- Robert L. Morency
- Rob James Morisi
- †Michael J. Ollis
- Jennifer L. Oliver
- David Podulka
- †Walter Pool
- †Carol Porter
- Roderick Reese
- †Randall Reid-Smith
- John Riley
- †Melody Rossi
- †Leslie Shull
- Paul G. Silver
- †Elly Spiegel
- Judith Szefl
- †David Van Sickle
- Elizabeth A. Wingert

†MOT Vocal Apprentice

## SUPERNUMERARIES

- Emmett Bremer
- Aaron Slate
- Alan Slate
- Alan Sorscher

## ADDITIONAL PRODUCTION STAFF

- Leonard Vargus  
Wig/Make-up Designer
- Cindy Ludwig  
Russell Kern  
Wig/Make-up Artists
- Elsen Associates

- Sheri Melde  
Assistant Lighting Designer

- John Kennelly  
Assistant Stage Manager

- Vincent Scott  
Directing Intern

- Theresa Kromis  
Stage Management Intern

# Michigan Opera Theatre at a Glance

## Mission

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

## Founded

Established in 1962 as the Overture To Opera, an education touring component of the now defunct Detroit Grand Opera Association. In 1970 Overture To Opera moved to the Detroit Music Hall Center and began restoration of the theatre, one of Detroit's theatre landmarks; the company's premiere season launched in 1971. Michigan Opera Theatre moves its administrative offices to the New Center Area in 1985 and begins producing a fall season at the Fisher Theatre and a spring season at the Masonic Temple. Michigan Opera Theatre's founder and general director is Dr. David DiChiera.

## 1988/89 Season Repertory

*The Ballad of Baby Doe, Follies, The Pirates of Penzance, Norma, The Marriage of Figaro, Carmen* and a special presentation of George Frederick Handel's *Orlando* in concert.

## Company Operating Budget \$5.4 Million

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

## National Ranking

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

## Administration & Board Committees

A full time professional staff of arts administrators, governed by a 33 member Board of Directors and 276 member Board of Trustees.

## MOT Guild & Volunteer Activities

Numerous fund raising activities are held annually under the auspices of the Board of Directors Special Events Committee and the MOT Guild including the annual Opera Ball, a radiothon with WQRS, FM 105, Estate Sales, Opening Night Dinners, Fashion Shows, Cast Parties and more. Additional volunteer activities include the office corps and the MOT Movers.

## Community Programs

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

## Apprentice Program

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

## MET Opera Auditions

Beginning this season, Michigan Opera Theatre will assume administrative responsibilities for the annual Metropolitan Opera National Council Auditions, formerly hosted by the DGOA. This impressive and acclaimed program to identify emerging vocal talent is generously sponsored by Maacobees Mutual Life Insurance Company, one of Detroit's major corporate leaders in support of the arts in our community.

# *The Ballad of Baby Doe*

## Synopsis

### ACT I — SCENE I

Outside the Tabor Opera House, Leadville, 1880. Tabor and his cronies escape the concert and mix with the girls from the next-door saloon. Augusta and her friends come in search of their husbands. Baby Doe arrives on the scene from Central City.

### SCENE II

Outside the Clarendon Hotel, later that evening. The Tabors return from the concert. Augusta retires but Tabor lingers outside, and a romantic meeting with Baby Doe awakens their passion.

### SCENE III

The Tabor apartment, several months later. Augusta discovers evidence of Tabor's affair with Baby Doe. She determines to destroy the relationship.

### SCENE IV

The lobby of the Clarendon Hotel, shortly thereafter. Baby Doe is about to leave Tabor, and writes her mother to explain why. Augusta enters, then Baby Doe tells her the innocent adventure has ended, but begs understanding for Tabor. Augusta reacts derisively to her young rival's idealization of her husband; her stinging exit makes Baby Doe decide she will remain with Tabor after all.

### SCENE V

Augusta's parlor in Denver, a year later, Augusta's friends bring her news that Tabor is divorcing her. They goad her into revenge.

### SCENE VI

A suite in the Willard Hotel, Washington, D.C., 1883. Tabor, during his thirty-day senatorship in the capitol, marries Baby Doe. At the reception, the bride's family chat with young dandies from the State Department as they await the couple. Only the wives of the foreign ambassadors are present; the Washington women have refused to attend. When the Tabors arrive, the fact that they are both divorced is revealed. The priest who married them stalks out scandalized. The exodus of the



*A scene from Baby Doe's marriage to Horace Tabor.*

other guests is prevented by the timely arrival of President Arthur.

## INTERMISSION

### ACT II — SCENE I

The Windsor Hotel, Denver, 1893. At the Governor's Ball, Augusta's friends snub Baby Doe, despite their husbands' protests. Baby Doe, inured to this treatment during the past ten years, is startled by the unexpected arrival of Augusta Tabor. She has conquered her pride in order to warn her successor about the impending collapse of the silver standard. Tabor must sell out or be ruined. Tabor, entering, misunderstands Augusta's meeting and orders her out. He asks Baby Doe to promise, no matter what happens, never to sell the Matchless Mine.

### SCENE II

Two years later, Tabor whose fortune is involved in the collapse of silver, appeals to his former cronies for financial help. When he tells of William Jennings Bryan who is a candidate for President on a free silver platform, they greet him with derision. Tabor angrily replies that they have betrayed the source of their wealth.

### SCENE III

The Matchless Mine, Summer 1896.

Bryan addresses the voters and rouses them to a high pitch of optimism.

### SCENE IV

Augusta's Parlor, November 1896. Newsboys announce Bryan's defeat. Augusta is visited by Mama McCourt who asks her to help Tabor in his hour of defeat. But Augusta's hurt is too deep; she can do nothing.

### SCENE V

The stage of the Tabor Grand Theatre, April 1899. Tabor, old and ill, returns unrecognized to the stage of the theatre he built. In his dying thoughts, he relives the night it was dedicated: a politician presents him with a gold watch-fob that recreates scenes from his life. Augusta moves through these scenes like a prophetic figure, as his realization of failure grows. Adrift in time, he sees how even his beloved little daughter Silver Dollar will end up in tragic degradation. He cries out desperately for one thing which has not failed him, and Baby Doe appears, real among the images of despair. As she sings a lullaby to her dying husband, the song grows into a celebration of their love.

*Reprinted from MGM Stereo Records.*

# Michigan Opera Theatre

Announcing the 1988-89 Season

**SUBSCRIBE TO ALL 6 AND SAVE UP TO 43%!**

## THE BALLAD OF BABY DOE

Douglas Moore's rags to riches saga of the Old West. Featuring Cheryl Parrish, Timothy Noble, Cynthia Munzer, Claudette Peterson and Chester Ludgin.

• October 7-15. Sung in English



Juliet Prowse

## FOLLIES first time in Detroit

Stephen Sondheim's Tony Award winning spectacular! Featuring a stellar cast headed by Juliet Prowse, Nancy Dussault and Edle Adams.

• October 21-November 6



Nancy Dussault

## THE PIRATES OF PENZANCE

Gilbert & Sullivan's sparkling, witty and vintage satire. Featuring Hollywood's funny man Zale Kessler.

• November 11-20

## NORMA new production

Dame Joan Sutherland returns to Detroit in the title role of this all new production. Featuring acclaimed maestro Richard Bonyngue with Nova Thomas and Cesar-Antonio Suarez.

• April 15, 19 and 22. Sung in Italian with English surtitles.

## THE MARRIAGE OF FIGARO

Mozart's brilliant tale moves from deceit to discovery and from lust to love. Featuring Benita Valente, Cheryl Parrish and Kathleen Segar.

• April 29, May 3 and 6. Sung in Italian with English surtitles.

## CARMEN

Bizet's provocative tale of the wild gypsy girl, Carmen is perhaps the most popular opera of all time. Featuring Cleopatra Ciurca in the title role with Stephanie Friede as Micaela.

• May 13, 17, 20 and 21. Sung in French with English surtitles.

**SUBSCRIBE TO ALL 6**  
**Call (313) 874-SING for details**

Box Office Hours: Monday-Friday 10 am-6 pm — Saturday and Sunday Noon to 5 pm

### Please Note

- Coming Up Next With The MOT Guild: "The Second Act" Estate Sale, October 20-22; "Follies Gala" at Joey's Restaurant in Detroit, October 26. Whether you're a member of the MOT Guild or not, call us today for further details; MOT Volunteer Activities Office, 874-7850.
- For profiles of the artists and historic background on *The Ballad of Baby Doe*, the 1988/89 season program book is available in the front lobby.
- Tune in to WQRS, FM 105 at 2:00 p.m. each Saturday, October 8 — November 12 for the annual MOT Opera Showcase. The 1988/89 MOT season is presented in cooperation with WQRS, FM 105.
- Special recognition to Hudson's for their performance sponsorship of the opening night of *The Ballad of Baby Doe*, October 7.
- Additional thanks to Harper Hospital for arranging the special gala for the company.

# Michigan Opera Theatre

David DiChiera,  
General Director

Presents



October 21 — November 6, 1988 Fisher Theatre, Detroit

Book by  
**James Goldman**

Produced Originally  
on Broadway by  
**Harold Prince**

Music & Lyrics  
**Stephen Sondheim**

First performance: Winter Garden Theatre, New York City, USA, 4 April 1971. 1972 Tony Award Winner

## DRAMATIS PERSONAE

(in order of appearance)

Showgirls: Patricia Dorman\*, Diane Cooper\*,  
Heather Stants\*, Debra Miller\*,  
Diane Peterson\*, June Bassett\*

Young Vincent: Randy Wray\*  
Young Vanessa: Kathy Tobey\*  
Young Hattie: Rachel Otzel\*  
Major-Domo: Donald J. Emig\*  
Kevin, the Waiter: Brian Schulz  
Second Waiter: Jeffrey Ingledue\*  
Francesca: Monica Donakowska\*  
Photographer: Thomas Cooch\*  
Pianist: David Wilson\*

Sally Durant Plummer: Nancy Dussault\*  
Young Sally: Catherine Barron\*  
Christine Donovan: Judy Dery\*  
Young Christine: Barbara Kaiser\*  
Willy Wheeler: Al Lewellen  
Vincent: Dennis Grimaldi\*  
Vanessa: Michelle Wolfe\*  
Meredith Lane: Valerie Mould\*  
Young Meredith: Amy Uvengood\*  
Roscoe: Phillip Hawk\*  
Young Roscoe: Norb Joerder\*  
Roscoe's Daughter: Jane Bassett\*  
Dee Dee West: Peggy Thorp\*  
Young Dee Dee: Diane Peterson\*  
Hattie Walker: Thelma Lee\*  
Emily Whitman: Jann Hight\*  
Theodore Whitman: Roy Dennison\*  
Solange La Fitter: Henrietta Hermelin\*  
Stella Deems: Mary Ellen Ashley\*  
Max Deems: Don Jones\*  
Heidi Schiller: Shirley Benyas  
Her Chauffeur: Doug Labrecque\*  
Carlotta Campion: Edie Adams\*  
Young Carlotta: Karen Ostrovitz\*  
Phyllis Rogers Stone: Juliet Prowse\*  
Young Phyllis: Sylvia Rhyne\*  
Benjamin Stone: Ron Raines  
Young Ben: Tom Galantich\*  
Buddy Plummer: John-Charles Kelly\*  
Young Buddy: Robert Bartley\*  
Dimitri Weissman: Whit Vernon  
Young Stella: Rachel Otzel  
Young Heidi: Monica Donakowska

Director: Charles Abbott\*  
Conductor: Glen Clugston  
Choreographer: Mary Jane Houdina\*  
Set Designer: Ken Holamon  
Sets by San Jose Civic Light  
Costume Coordinator: Charles Caine  
Wigs and Make-up: Elsen Associates, with design Opera  
by Jeffrey Frank and Leonard Vargas  
Lighting Designer: Clarke W. Thornton\*  
Production Stage Manager: Donald Judge\*

### Autumn Season, 1988 Fisher Theatre FOLLIES

October 21, 8 PM  
50th performance  
October 22, 8 PM  
October 23, 1:30 PM  
October 23, 6:30 PM  
October 26, 1 PM  
October 27, 8 PM  
October 28, 8 PM  
October 29, 1:30 PM  
October 29, 8 PM  
October 30, 1:30 PM  
October 30, 6:30 PM  
November 2, 1 PM  
November 3, 8 PM  
November 4, 8 PM  
November 5, 1:30 PM  
November 5, 8 PM  
November 6, 1:30 PM

\*denotes MOT debut

Follies is presented through special arrangement with Music  
Theatre International, 545 Eighth Avenue, New York, NY 10018.

Cast subject to change in the case of unforeseen exigencies.  
Follies will be presented with one intermission.

Michigan Opera Theatre is a not-for-profit organization supported in part by the State of Michigan through the Michigan  
Council for the Arts and the National Endowment for the Arts, a federal agency.

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**Synopsis of Musical Numbers**

Scene: A party on the stage of the Weissman Theatre Time: 1971

**ACT I**

- "Beautiful Girls" ..... Roscoe and Company
- "Don't Look at Me" ..... Sally and Ben
- "Waiting for the Girls Upstairs" ..... Buddy, Ben, Sally, Phyllis  
Young Buddy, Young Ben, Young Sally, Young Phyllis
- "Listen to the Rain on the Roof" ..... Emily and Theodore Whitman
- "Ah Paris" ..... Solange La Fitte
- "Broadway Baby" ..... Hattie Walker
- "The Road You Didn't Take" ..... Ben
- "Bolero D'Amour" ..... Danced by Vincent, Vanessa  
Young Vincent, Young Vanessa and couples
- "In Buddy's Eyes" ..... Sally
- "Who's That Woman" ..... Stella Deems with Phyllis, Sally, Carlotta, Meredith,  
Dee Dee, Christine and their young versions.
- "Too Many Mornings" ..... Ben and Sally

**ACT II**

- "The Right Girl" ..... Buddy with Young Buddy
- "One More Kiss" ..... Heidi Schiller and Young Heidi
- "Could I Leave You" ..... Phyllis

**LOVELAND**

Scene: Uncharted territory in the mythical Land of Love

**The Folly of Love**

- "Loveland" ..... Sung by Roscoe and Company

**The Folly of Youth**

- "You're Gonna Love Tomorrow" ..... Sung by Mr. Ben Stone (Young Ben)  
and Miss Phyllis Rogers (Young Phyllis)
- "Love Will See Us Through" ..... Sung by Mr. Buddy Plummer (Young Buddy)  
and Miss Sally Durant (Young Sally)

**Buddy's Folly**

- "The-God-Why-Don't-You-Love-Me-Blues" ..... Sung by Mr. Buddy Plummer  
with the assistance of Miss Jane Bassett and Miss Diane Peterson

**Phyllis' Folly**

- "The Story of Lucy and Jessie" ..... Sung by Mrs. Phyllis Rogers Stone  
Danced by Mrs. Stone and the Male Dancing Ensemble

**Sally's Folly**

- "Losing My Mind" ..... Sung by Mrs. Sally Durant Plummer

**Ben's Folly**

- "Live, Laugh, Love" ..... Sung by Mr. Ben Stone  
Danced by Mr. Stone and the Ensemble

Finale ..... Young Phyllis, Young Sally, Young Ben, Young Buddy

**SYNOPSIS**

A reunion of former Follies showgirls is being held on the soon-to-be-demolished stage of the Weissman Theatre where the gorgeous showgirls once pranced as toasts of the town, adored by starry-eyed stagedoor suitors. Their host is Dimitri Weissman, the legendary Ziegfeld-like impresario of *The Weissman Follies*.

Longing to recapture just for a moment their faded glory, Phyllis Rogers Stone and Sally Durant Plummer, two veterans of this bygone era, have brought along their husbands Ben and Buddy ... and their hangups. There, on the moldering old stage, shadowed by stately ghosts of glamorous showgirls and the phantoms of their own younger selves, Phyllis and Sally, and their former colleagues perform some old Follies turns. And, throughout the

course of this Proustian night, they stumble through memories and regrets.

In Act I the two couples are jolted by vivid memories of their youthful hopes, double dates and unrealized ambitions. Young Sally had been in love with Ben, who dallied with her but calculatingly married her roommate Phyllis because he thought she could regally fill the position of wife to the man he intended to become. Desolate, Sally had turned to

# ARTIST PROFILES

**CHARLES ABBOTT** (Director) is one of the most nationally travelled regional theatre directors. His most recent productions include *Baby* starring Carol Lawrence and Rex Smith for Houston's Theatre Under The Stars, *Oklahoma* for the Minnesota Opera, *Follies* with Juliet Prowse and John Cullum at Houston's Wortham Center, *Cabaret* with Arte Johnson at the Long Beach Civic Light Opera, *Tinypes* at the Philadelphia Walnut Street Theatre and *California Suite* with Jeff Conaway in Kansas City. His other acclaimed productions for Houston's Theatre Under The Stars include *A Little Night Music* with Miss Prowse and Hermione Gingold, *Brigadoon* and *Oklahoma* with John Schneider, and a revival of *Cabin in the Sky*. On Broadway, Mr. Abbott acted in *Two Gentlemen of Verona*, *Blood Red Roses* and *Marat/Sade*.



uity Library Theatre and The Center Stage. Miss Ashley has appeared in *Search For Tomorrow* and the ABC Network *Tootsie* Hippodrome.

**CATHERINE BARRON** (Young Sally) has performed off-Broadway with the Light Opera of Manhattan, where her roles have included Yum-Yum in *The Mikado*, Aline in *The Sorcerer* and the Princess in *The Grand Duke*. Additional New York credits include Nina in *The Seagull* and Bianca in *The Taming of the Shrew*, as well as the role of Fannie in *All My Children*. Miss Barron has performed in several regional theatre productions and cabaret/variety acts in New York, Boston and Chicago.



**CHARLES CAINE** (Costume Coordinator) is a 15 year veteran of costume design for the Metropolitan Opera House, including such productions as *Luisa Miller*, *Il Trovatore*, *Ermani*, *Die Walkure* and *Aida*. For Michigan Opera Theatre, Mr. Caine has created the costumes for *West Side Story* and *My Fair Lady*, in addition to this season's *Ballad of Baby Doe*. As the resident costume designer for the Miami Opera, his acclaimed work ranges from *Salome* and *Turandot* to *Annie Get Your Gun* and has garnered further national acclaim for his work at the San Francisco Opera, Lyric Opera of Chicago and New York City Opera.



**EDIE ADAMS** (Carlotta Campion) is an acknowledged Broadway star, moving with confidence through light comedy and slapstick humor to drama on the legitimate stage, to motion pictures and television. Trained as an opera singer at the famed Juilliard School of Music, Miss Adams won the coveted Tony Award for her role as Daisy Mae in Broadway's *L'il Abner* and two Donaldson Awards for Broadway's *Wonderful Town*. Her many theatre and opera credits include *The Merry Widow*, *Arsenic and Old Lace*, *Mame*, *Hello Dolly!*, *I Do, I Do*, *Can Can* and *The Best Little Whorehouse in Texas*, a production that she starred in for the Birmingham Theatre in 1984. Her many film credits include *Lover Come Back*, *The Apartment*, *Love With The Proper Stranger*, *The Oscar* and *Under The Yum Yum Tree*. Additionally, Miss Adams is a frequent performer on television and in night club/variety acts throughout the country.



**ROBERT BARTLEY** (Young Buddy) is making his second appearance in *Follies*, having appeared opposite Juliet Prowse, John Cullum and Patrice Munsel at the new Wortham Center in Houston, 1987. His regional theatre credits include *West Side Story* for Casa Manana in Ft. Worth, *Biloxi Blues*, *The Little Foxes*, *Grease* with Jack Wagner in Dallas and again at the St. Louis Muni, the American premiere of *Teen Angel* and the world premiere of Kyle McClaran's *Bloodlust 3000*, soon to be a motion picture with Mr. Bartley. On television Mr. Bartley has appeared in *Dallas*, *When Dreams Come True*, several commercials and industrial films.



**GLEN CLUGSTON** (Conductor) has conducted over 1,000 performances of the Broadway musical *Annie* in Boston, Detroit, Chicago, Philadelphia and Washington, D.C. Additional national touring productions include *Fiddler On The Roof*, *1776*, *Funny Girl*, *Half A Sixpence* and *Peter Pan* with Rip Taylor. Maestro Clugston is the co-founder of the American Opera Repertory Company has previously conducted Michigan Opera Theatre's production of *The Mikado*, 1982. His most recent credit includes *The Desert Song* at the Star Theatre in Flint.



**MARY ELLEN ASHLEY** (Stella Deems) has appeared in the Broadway productions of *Yentl*, *Suddenly The Music Starts*, *Annie Get Your Gun* and *The Innocent Voyage*. Miss Ashley's national touring credits include the recent *Music Man* with John Davidson, *Brigadoon*, *Oklahoma*, *Tinypes*, *Finian's Rainbow*, *42nd Street* and *Fiddler On The Roof*. In addition to stock and regional theatre productions at the Walnut Street Theatre, Hartman Theatre, Eq-



**SHIRLEY BENYAS** (Heidi Schiller) was born and raised in Detroit, and attended Wayne State University where she earned a B.S. degree in music and a M.A. in music theory. She has been a soloist with the Detroit Symphony Orchestra and has sung with numerous opera companies including Michigan Opera Theatre, where she recently performed the role of Mrs. Pearce in *My Fair Lady*. A veteran actor with several of Detroit's leading theatre companies, Miss Benyas has appeared to great acclaim in *Watch On The Rhine*, *Wedding Band*, and *Awake and Sing* with the Attic Theatre, *Cradle Song* with The Theatre Company and most recently in an English language production of Euripides' *Trojan Women* in Greece.



**ROY DENNISON** (Theodore Whitman) was born and raised in Manchester, England. At the Detroit Fisher Theatre, Mr. Dennison has understudied two roles in *Twigs* starring Cloris Leachman and played Judge Gaffney to Bob Cummings in *Harvey*. The recipient of the 1986 Detroit Free Press Theatre Award for his role as Candy in the Attic Theatre's *Of Mice and Men*, Mr. Dennison performed to great acclaim in the Attic's productions of *Fool For Love* and 1940's *Radio Hour*, in addition to 16 productions at the Greenfield Village Theatre, the Meadowbrook Theatre and with the Detroit Repertory Theatre.



## SYNOPSIS CONTINUED

Buddy, whom she has never loved. Now, amid reunion reprises of famous Follies numbers, the growing alienation of both couples becomes apparent. In Act II Ben and Sally momentarily turn again to one another. Wounded, Buddy vents his feelings of betrayal by life and love, and Phyllis lambasts Ben with her years of pentup disappointment and hostility. Then, amid the wreckage of these relationships, the scene changes.

Lacy scenery envelops the stage, and a recreation of a Follies review entitled "Loveland" invades their bitterness. Showgirls glide into focus, and beauty dapples the stage as a series of musical numbers denote, in succession, *The Folly of Love*, *The Folly of Youth* and the personal folly of each of the four principals. *Buddy's Folly* is self-hatred; *Phyllis's Folly*, a blurred identity. *Sally's Folly* is being in love with love, and *Ben's Folly* is a lack of

satisfying goals. As Ben is concluding his grand turn, the scene splinters and disappears. It is morning, and the two couples are alone on the stage as daylight streams in through the gaping rear wall. Chastened by the night's revelations, they exit through it, separately, to resume their former lives.

— Courtesy of Theatre Under The Stars



## ARTIST PROFILES CONTINUED

**NANCY DUSSAULT** (Sally Durant Plummer) has that rare combination of a natural flair for comedy and an operatic-trained voice that can change from a tender ballad to a belting blast with ease. Miss Dussault is currently best known for her starring role with Ted Knight in the TV hit series, *Too Close For Comfort*, and served as a co-star for 18 months with David Hartman on ABC's *Good Morning America* news program. Her many acclaimed Broadway credits include a Tony Award nomination for *Do-Re-Mi* opposite Phil Silvers and Nancy Walker, the role of Maria in *The Sound of Music*, *Six Rms Riv Vu*, *Last of the Red Hot Lovers* and *Defective Story*. On film, Miss Dussault has appeared with Alan Arkin and Peter Falk in *The In-Laws*, received an Emmy Award for the PBS special *Cabaret Tonight* and has appeared to great acclaim with the New York City Opera and the Chicago Symphony Orchestra.



**TOM GALANTICH** (Young Ben) most recently performed the role of Billy in *Anything Goes* at the Burt Reynolds Theatre, a role he has previously performed at the Drury Lane Theatre. His off-Broadway credits include *Mademoiselle Colombe* with Tammy Grimes, *On the 20th Century*, and the New York and national tour of *Dracula*. On television, Mr. Galantich has appeared in *All My Children* and *Search For Tomorrow*.



**DENNIS GRIMALDI** (Vincent) is an award winning actor/director and choreographer, having appeared in *Man of La Mancha* for Jack Cole, *Promises, Promises* for Michael Bennett, and *Hello Dolly!* for Gower Champion. As a choreographer, Mr. Grimaldi staged Teri Garr and Gilda Radner in *Broadway*, *Unsung Cole* with Anita Morris, the London productions of *Look To The Rainbow* with Jack Gillford and Sondheim's *Marry Me A Little*, in addition to the Chicago productions of *Follies*. Other directing and choreography credits include HBO's *The Dorothy Hamill Special*, *Saturday Night Live* and *Calgary '88* for ABC in Los Angeles.



**PHILLIP HAWK** (Roscoe) began his vocal studies at the Detroit Institute of Music and Dance with Geraldine Powers and currently studies with acclaimed soprano Eva Likova in New York. Mr. Hawk has performed with several of Michigan's regional symphony orchestras and has appeared in the Marquis Theatre production of *A Little Night Music*. Originally from Williamsburg, VA, Mr. Hawk has ap-



peared in the seasonal TV special entitled *Christmas in Williamsburg*. Mr. Hawk made his Michigan Opera Theatre debut last season in the company's productions of *Falstaff* and *Kismet*.

**HENRIETTA HERMELIN** (Solange La Fille) is a regular performer with Detroit's principal theatre companies including the Altic Theatre's *Grandmother's House*, *Romeo and Juliet* for the Hilberry Theatre, *Normal Heart* at 1515 Broadway and Performance Network, and in productions for the Sacramento Music Circus and New York's Equity Library Theatre. A resident of West Bloomfield, Miss Hermelin has toured the Indian subcontinent for A.N.T.A.



**JANN HIGHT** (Emily Whitman) is a singer, dancer, actress who began her early career tap dancing on Detroit's WXYZ radio at the age of nine. A graduate of Wayne State University, Miss Hight has performed with the Grosse Pointe Theatre, and has appeared in a number of piano/voice and dance recitals throughout the area in addition to performing in several of Detroit and Windsor's leading dinner theatres, in such productions as *Barefoot In The Park* and *Butterflies Are Free*.



**MARY JANE HOUDINA** (Choreographer) returns to the Detroit area following her work for the Broadway show *Into the Light* that premiered at the Fisher, and *Guys and Dolls* for the Meadowbrook Theatre. Miss Houdina appeared in the original 1971 Broadway production of *Follies* and served as Michael Bennett's assistant on the show, and recently choreographed the work for the opening of the Houston Wortham Center in 1987. Her Broadway credits include *Annie* where she was Peter Gennaro's associate, *Rockabye Hamlet* where she assisted Gower Champion, *Rachael Lilly* and *Moose Murders*. Miss Houdina's successful regional credits include *Oklahoma* for the Minnesota Opera, *Cabaret* for the Buffalo Studio Arena, *Mame* for the Alliance Theatre, and a variety of television specials, commercials and industrials, as well as assistant choreographer for the film *The Great Gatsby*.



**DONALD JUDGE** (Production Stage Manager) has worked with the Pittsburgh Civic Light Opera for the past five seasons. His many credits include productions with John Houseman's The Acting Company, Radio City/Music Hall

and it's European tour of the Rockettes, the Jeffrey and Ruth Page Ballet companies, as well as the revival of Brooklyn Academy of Music's *Einstein On the Beach*. Additionally, Mr. Judge has worked on Broadway and with several of the country's regional stock theatre companies.

**JOHN-CHARLES KELLY** (Buddy Plummer) just recently performed the role of Buddy to great success for the San Bernardino Civic Light Opera, and as The Doctor in *Baby* opposite Carol Lawrence. His international Broadway touring credits include *Annie*, *They're Playing Our Song*, *Cats* and *West Side Story*, while his regional theatre credits include *Tinytypes* at the Walnut Street Theatre in Philadelphia, *Elmer Gantry* at Ford's Theatre in Washington D.C., and *Anyone Can Whistle* at the Berkshire Theatre Festival. His numerous TV credits include *The Guiding Light*, *The Tonight Show*, *Kate & Allie* and *A Christmas Together* with John Denver and the Muppets. Additionally, he has appeared with Mitzl Gaynor, Shirley Jones, Ann-Margaret, and with Steve Lawrence and Eydie Gorme in Las Vegas variety shows.



**THELMA LEE** (Hattie Walker) has given over 4500 performances of *Fiddler On The Roof* both on Broadway and national tours, where she played the role of Golde opposite Zero Mostel, Herschel Bernardi, Jan Peerce and most recently with Theodore Bikel. Additional Broadway and national touring credits include her award winning role in *Torch Song Trilogy*, *Irene* with Debbie Reynolds, *Prisoner on Second Avenue* with Imogene Coca, *Minnie's Boys* and *Fun City*. She has appeared on television's *The New York Odd Couple*, *One Life To Live* and just recently performed *Steel Magnolia's* in Kansas City.



**JULIET PROWSE** (Phyllis Rogers Stone) is the complete entertainer, proving her abilities time and time again as an acclaimed comedienne and dramatic actress in motion pictures, television, theatre and as a singer/dancer and variety performer, headlining in night clubs across North America. Her many theatre credits include rave reviews for her starring roles in *Irma La Douce*, *On A Clear Day You Can See Forever*, *Mame*, and *Sweet Charity*, a production she also played in London's West End where she was proclaimed by the *London Standard* as "London's Woman of the Year." Born in Bombay, India and raised in South Africa, Miss Prowse launched her



## ARTIST PROFILES CONTINUED

Hollywood career with the 20 Century Fox Production of *Can Can*. She most recently performed the role of Lulume in *Kismet* for the California Music Theatre of Pasadena, and the role of Phyllis in *Follies* for Houston's Theatre Under The Stars.

**RON RAINES** (Benjamin Stone) has previously performed on the Michigan Opera Theatre stage in *A Little Night Music* and *The Merry Widow* opposite Cleo Laine, and was most recently featured in *The Desert Song* with Susan Powell at the Star Theatre in Flint. Mr. Raines garnered Broadway acclaim for his role of Ravelin in the 1983 revival of *Showboat*, followed by *Teddy and Alice* with Len Cariou, and the Broadway-bound musical *Colette* with Diana Rigg. He has played opposite Judy Kaye in *Bernstein!* and with Roberta Peters in *Oh Lady, Lady* at Carnegie Recital Hall. Of his many opera and musical theatre credits, Mr. Raines has won rave reviews with the New York City Opera, Santa Fe Opera Festival, Houston Grand Opera, Dallas Opera and the San Francisco Spring Opera.



**SYLVIA RHYNE** (Young Phyllis) recently returned from Vienna where she played the role of Maggie in *A Chorus Line*. On Broadway, Miss Rhyme performed in *Candide* as directed by Harold Prince and performed in *South Pacific* for the New York City Opera. On national tour, she has performed in *La Cage Aux Folles* opposite Peter Marshall and has performed in *The Beggar's Opera* at the famed Guthrie Theatre, *Kate in Kiss Me, Kate*, *Julie in Carousel* and as Mabel in *The Pirates of Penzance* at the Theatre-By-The-Sea in Rhode Island.



**CLARKE W. THORNTON** (Lighting Designer) has been represented on Broadway with *Gotta Getaway* at Radio City Music Hall, *A Meeting by the River and Estrada*. His off-Broadway credits include *Very Warm for May*, *The Bachelor's Wife* and the musical *Hamelin*. He also has designed national tours of *Man of La Mancha*, *Fiddler on the Roof* and *Anything Goes*. He was the resident designer of the Dance Theatre of Harlem for 3 years, during which time he designed 42 ballets and toured the world. In Spain he designed the hit revival of *Jesu Christo Superstar*. Among his recent productions are *A Chorus Line*, *Ain't Misbehavin'*, *On Your Toes* and *My Fair Lady*. Thornton is active in regional theaters and industrial productions, and he is a popular lighting consultant for new and renovated theaters. *Follies* is his ninth musical for Theatre Under The Stars, others including last season's *Chaplin*, *Carousel* and *Ain't Misbehavin'* and this season's *Peter Pan* and *Evita*.

**WHIT VERNON** (Dimitri Weissman) was last seen on the Michigan Opera Theatre stage as Omar Khayyam in *Kismet*, a role he repeated to great success for the Dayton Opera and California's Opera Pacific. Mr. Vernon made his Broadway debut in *Song of Bernadette* and also appeared in *Macbeth* starring Michael Redgrave. He is a veteran of many famous network radio dramas including *The Lone Ranger*, *Green Hornet* and *This Is Your FBI*. A native of Detroit, Mr. Vernon has appeared with the Attic Theatre and in numerous commercials and industrial films.



For historical background, photos, and biographical information on Stephen Sondheim and *Follies* the 1988/89 season program book is available in the front lobby.

### ADDITIONAL PRODUCTION STAFF

**Norb Joerder**  
*Dance Captain/Assistant to the Choreographer*

**Shirley Bogusz**  
*Assistant Stage Manager*

**James Randall Williams**  
*Production Assistant*

**Steven Hinnenkamp**  
**David Wilson**  
*Musical Preparation/Pianists*

**Hellen Rodgers**  
*Assistant to the Costume Coordinator*

**Alex Bruce**  
**Rick Tuckett**  
**Teresa Ann Wertman**  
*Costume Assistants*

**Mark Sanchez**  
*Costume Intern*

**Cindy Ludwig**  
*Wig and Make-up Assistant*

**Shari Melde**  
*Assistant Lighting Designer*

### Please Note

■ Special thanks to Arthur Bricker of Bricker-Tunis Furs, West Bloomfield, for Miss Prowse's Act I fur coat.  
■ Coming Up Next With The MOT Guild: "The Second Act" Estate Sale, November 17-19; "Follies Gala" at Joey's Restaurant in Detroit, October 26. Whether you're a member of the MOT Guild or not, call us today for further details; MOT Volunteer Activities Office, 874-7850.

■ MOT offers entertaining and informative pre-opera lectures/dinners at the Hotel St. Regis on Sundays — October 23 and November 13 — and Wednesdays — October 26 and November 16. Call 874-7850 for information and reservations.

■ Tune in to WQRS, FM 105 at 2:00 PM each Saturday, October 22 — November 12 for the annual MOT Opera Showcase. The 1988/89 MOT season is presented in cooperation with WQRS, FM 105.

■ For your pleasure, please visit the MOT boutique before and after the performance, in the lobby of the Fisher Theatre.

### Special Recognition to:

■ ANR Pipeline for their performance sponsorship of the opening night of *Follies*, October 21.  
■ Harper Hospital for arranging medical care for the artists of the company.  
■ Special thanks to Terry Schilling, hair stylist for Miss Edie Adams.

## MICHIGAN OPERA THEATRE ORCHESTRA

**VIOLIN I**  
†Charlotte Merkerson  
Concertmaster  
†Alice Sauro  
†Randolph Margitza

**VIOLIN II**  
Victoria Hallom  
Principal  
†Angelina Carcone

**VIOLA**  
†Mark Mutter  
Principal  
†Ann Bellino

**VIOLINCELLO**  
†Nadine Deleury  
Principal  
†Minka Christoff

**CONTRABASS**  
†Derek Weller

**FLUTE**  
†Pamela J. Hill  
Principal

**OBOE/ENGLISH HORN**  
Carolyn Hohnke

**CLARINET/SAXAPHONE**  
†Brian Bowman  
Principal  
Jane Carl  
Russell Mallare  
Kevin Burner  
Reggie Borik

**BASSOON**  
†Kirkland D. Ferris  
Principal

**HORN**  
†Susan Mutter  
Principal

**TRUMPET**  
Scott Schroeder  
Principal  
†Gordon E. Simmons

**TROMBONE**  
†Maury Okun  
Principal  
†Gregory D. Near

**TIMPANY**  
†Gregory White  
Principal

**PERCUSSION**  
†John F. Dorsey  
Principal

**HARP**  
†Patricia Terry-Ross  
Principal

**PIANO**  
Steve Hinnenkamp  
†David Wilson

**PERSONNEL MANAGER**  
Richard Piippo

**MUSIC ASSISTANT/LIBRARIAN**  
R. Luther Bingaman

†Denotes Michigan Opera Theatre Orchestra.  
Detroit Federation of Musicians, Local #5.  
American Federation of Musicians.

## Michigan Opera Theatre at a Glance

### Mission

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

### Founded

Established in 1962 as the Overture To Opera, an education touring component of the now defunct Detroit Grand Opera Association. In 1970 Overture To Opera moved to the Detroit Music Hall Center and began restoration of the theatre, one of Detroit's theatre landmarks; the company's premiere season launched in 1971. Michigan Opera Theatre moves its administrative offices to the New Center Area in 1985 and begins producing a fall season at the Fisher Theatre and a spring season at the Masonic Temple. Michigan Opera Theatre's founder and general director is Dr. David DiChiera.

### 1988/89 Season Repertory

*The Ballad of Baby Doe, Follies, The Pirates of Penzance, Norma, The Marriage of Figaro, Carmen* and a special presentation of George Frederick Handel's *Orlando* in concert.

### Company Operating Budget \$5.4 Million

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

### National Ranking

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

### Administration & Board Committees

A full time professional staff of arts administrators, governed by a 33 member Board of Directors and 276 member Board of Trustees.

### MOT Guild & Volunteer Activities

Numerous fund raising activities are held annually under the auspices of the Board of Directors Special Events Committee and the MOT Guild including the annual Opera Ball, a radiothon with WQRS, FM 105, Estate Sales, Opening Night Dinners, Fashion Shows, Cast Parties and more. Additional volunteer activities include the office corps and the MOT Movers.

### Community Programs

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

### Apprentice Program

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

### MET Opera Auditions

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

## Coming Up Next . . .

Michigan Opera Theatre  
David DiChiera, General Director  
presents

*Gilbert & Sullivan's*



# The Pirates of Penzance

November 11-20

at the Fisher Theatre

Walk the gang plank with the brilliant wit and music of the famed duo in this "veddy" British spoof! Starring "WKRP in Cincinnati's" GARY SANDY as the Pirate King with Hollywood's funny man ZALE KESSLER as the Modern Major-General.

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PLUS

## The 1989 Spring Grand Opera Series at the Masonic Temple

### NORMA

April 15, 19 and 22

A new production designed by John Pascoe, and starring Dame Joan Sutherland, Nova Thomas and Cesar-Antonio Suarez with conductor Richard Bonyngue.



### THE MARRIAGE OF FIGARO

April 29, May 3 and 6

Featuring Benita Valente, Cheryl Parrish and Kathleen Segar.



### CARMEN

May 13, 17, 20 and 21

Starring an acclaimed cast of Cleopatra Ciuca, Peter Kelen and Stephanie Friede.



Order your subscription today by calling  
MOT Credit Card Hotline: 313/874-SING.

*Michigan  
Opera Theatre*

David DiChiera,  
General Director

Presents

# *The Pirates of Penzance*



November 11 - 20, 1988 Fisher Theatre, Detroit

Music by  
**Arthur Sullivan**

Libretto by  
**W.S. Gilbert**

First performance: Fifth Avenue Theatre, New York City, USA 31 December 1879

## DRAMATIS PERSONAE

(in order of vocal appearance)

Samuel, a pirate Lieutenant: **Phil Oakley\***  
The Pirate King: **Gary Sandy\***  
Frederic, a pirate apprentice: **David Jackson\***  
Ruth, pirate maid-of-all-work: **Jocelyn Wilkes**  
Edith: **Carol Meyer†**  
Kate: **Janet Hopkins Marint†**  
Isabel: **Mary Kay Kinlen**  
Mabel, Major-General Stanley's  
daughter: **Mary Callaghan Lynch**  
Major-General Stanley: **Zale Kessler**  
Edward, sergeant of police: **Lara Teeter\***  
Ensemble: **Darcy Becker\*, Bill Bliesath\*,  
Craig Gahnz\*, Steve Hargrove\*,  
Omar Hester\*, David Ludwig†,  
Bruce Mac Larent†, Sean Smith\***

Plus members of the Michigan Opera Theatre Chorus and Orchestra

Director/Choreographer: **Lara Teeter\***  
Conductor/Chorus Master: **Suzanne Acton**  
Associate Director: **Steven Minning\***  
Set Designer: **Peter Dean Beck**. Originally  
designed and built for Glimmerglass  
Opera  
Costume Designer: **Richard St. Clair\***. Originally  
designed for Glimmerglass Opera  
Lighting Designer: **Marilyn Rennagel**  
Wigs and Make-Up: **Elsen Associates, Leonard Vargas  
designer**  
Fight Choreographer: **John Michael Manfredi**  
Stage Manager: **Cathy Kubel**



\*denotes MOT debut †MOT Young Artist Apprentice

*The Pirates of Penzance* will be presented with one intermission.

Cast subject to change in the case of unforeseen exigencies.

Autumn Season, 1988  
Fisher Theatre  
*THE PIRATES OF  
PENZANCE*

November 11, 8 PM  
523rd performance  
November 12, 8 PM  
November 13, 1:30 PM  
November 13, 6:30 PM  
November 15, 10 AM  
November 16, 1 PM  
November 17, 8 PM  
November 18, 8 PM  
November 19, 1:30 PM  
November 19, 8 PM  
November 20, 1:30 PM

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

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# ARTIST PROFILES

**SUZANNE ACTON** (Conductor) is currently in her eighth season as Michigan Opera Theatre's Chorus Master and Assistant Music Director. She made her Michigan Opera Theatre conducting debut in 1985 with *West Side Story*, and subsequent Dayton Opera debut with performances of *My Fair Lady*. Coupled with her mainstage work for Michigan Opera Theatre, Miss Acton serves as the company's Music Director for the MOT Department of Community Programs, including the annual state-wide touring residency program as well as the year-round Overture To Opera company. Garnering unanimous praise from Detroit-area critics, Miss Acton has coached singers in New York, and for the companies of St. Louis and San Diego.



**ZALE KESSLER** (The Modern Major-General) debuted with Michigan Opera Theatre as John Styx in the hilarious 1986 production of *Orpheus in the Underworld*. Mr. Kessler's national operatic credits include rave reviews with The Washington Opera in *The Merry Widow* and Offenbach's *Christopher Columbus*, *The Merry Widow* for the Lyric Opera of Chicago, *Die Fledermaus* for Seattle Opera and San Antonio Opera, in addition to *Ariadne Auf Naxos/Would Be Gentlemen* for Long Beach Opera. On film, he has been acclaimed for his high comedy in the Mel Brooks movies *The Producers*, *To Be Or Not To Be* and *History of the World Part One*, as well as *The Cheap Detective*, *Clonus* and *Private School*. On Broadway, Mr. Kessler has appeared in *Gantry*, *Dear World*, *Darling of the Day* and *Unknown Soldier and His Wife*, with additional regional theatre credits including *She Loves Me* at the Ahmanson Theatre in Los Angeles, *Call Me Madam* with Ethel Merman and *Gypsy* with Jo Anne Worley. For television Mr. Kessler has been seen in *Murder, She Wrote*, *Night Court*, *Simon and Simon* and *Superior Court*.



**MARY CALLAGHAN LYNCH** (Mabel) is a veteran of numerous Michigan Opera Theatre productions including the role of Yum Yum in *The Mikado*, *Don Giovanni*, *La Boheme*, *Hansel and Gretel*, *The Student Prince* and *Naughty Marietta*. Recent debuts include Yum Yum for the Glimmerglass Opera as well as Esmeralda in *The Bartered Bride*, and *The Student Prince* and *La Boheme* for the Toledo Opera. Miss Lynch garnered critical success in the pre-Broadway run of *Do Black Patent Leather Shoes Really Reflect Up?* at the Birmingham Theatre. A graduate of Marygrove College, Miss Lynch has appeared in New York's Village Gate and has recorded numerous television and radio commercials.



**DAVID JACKSON** (Frederic) has performed across the U.S. in the genres of opera, operetta, oratorio and musical theatre. A native of Michigan, Mr. Jackson has appeared in concert with the Denver Symphony Orchestra, Denver Chamber Orchestra, Florida Symphony Orchestra and AIMS Symphony in Austria as soloist in Bach's St. John & St. Matthew Passions, the B Minor Mass, *Messiah*, *Carmina Burana* and Verdi's *Requiem*. A protege of John Reed, principal comedian for 26 years with the famed D'Oyly Carte Opera Company in London, Mr. Jackson made his operatic debut with the Birmingham (Alabama) Civic Opera productions of *The Mikado* and *HMS Pinafore*, and has performed most of the major roles in the Gilbert & Sullivan repertory, including *Iolanthe*, *The Pirates of Penzance*, *Trial by Jury* and *Yeoman of the Guard*. Mr. Jackson has been an artist-in-residence with the Colorado Opera Festival Company Singer Program, and most recently performed to great success the role of Cavaradossi in the Saginaw Symphony production of *Tosca*.



**MARY KAY KINLEN** (Isabel) is a frequent performer with Michigan Opera Theatre having appeared in the company's ensemble for *Falstaff*, *Madama Butterfly*, *Kismet*, *Turandot*, *Sweeney Todd*, *Anna Bolena* and *Faust*. For MOT's Community Programs, Miss Kinlen performed the role of Musetta with the Windsor Symphony and has appeared in the world premiere opera *Nanabush* and *Michigan Music In Revue*. A frequent performer with the Marquis Theatre, Miss Kinlen's lovely soprano has been featured with the Detroit Symphony Orchestra, the Keewenaw Symphony and the Dayton Opera.



**JANET HOPKINS MARIN** (Kate) recently completed her apprenticeship with the Des Moines Metro Opera where she performed in the orchestral premiere of *Tickets, Please* and in Ned Rorem's opera *Bertha*. Additional credits include New York productions of *Carmen* and *Faust*, and as a frequent guest soloist with the Bronx Choral Society in such works as AL Barr's *Rubiyat*, Haydn's *The Creation*, Mendelssohn's *Elijah* and Bach's *Christmas Oratorio*. Miss Marin is a member of Michigan Opera Theatre's Young Artist Apprentice Program and appeared in the company's production of *The Ballad of Baby Doe*.



**CAROL MEYER** (Edith) has been acclaimed for her European performances of baroque and contemporary music in addition to being featured in a documentary film on the life of Anton Webern. She is the winner of several vocal competitions including the Metropolitan Opera National Council Auditions, the Baltimore Opera,



## SYNOPSIS CONTINUED

pirates a lie; he is no orphan. Frederic now enters and bids Mabel farewell, as he is away to lead an expedition against his former mates. (Chorus of police: "Tarantara Tarantara!" with Mabel and other girls singing, "Go, ye heroes!") But Ruth and the pirate king come back to confront Frederic with a paradox (Trio: "Ha, Ha, Ha, a paradox!"). They have discovered that Frederic's birthday falls upon February 29, and since he has had only five birthdays, he can be

only five years old — so too young to be anything but a pirates' apprentice! Frederic, again a slave to duty, thereupon resumes service as a pirate, and tells the king that the General has deceived him. The pirate chief resolves to exact swift and terrible vengeance for such duplicity. After a duel between Mabel and Frederic, in which she tries to dissuade him from his new course, the police enter again singing, "Tarantara!" (Sergeant's song: "When a fellow's not engaged.") They creep up on the pirates, each company singing its own song. A com-

bined male chorus is led by the General, who sings, "Softly sighing to the river." The girls in night dresses also enter with, "Now, what is this?" After a struggle between pirates and police, the freebooters are bidden to yield in the Queen's name — which they promptly do. On their promise to reform, the General bestows his daughters' hands upon them. Frederic, the slave of duty, gets Mabel, and a finale medley ends, "Take heart!"

## ARTIST PROFILES CONTINUED

Queens Opera and the National Association of Teachers in Singing. Most recently she was a winner in the 1988 Liederkrantz Competition and the 1988 Concert Artists Guild Contest. Miss Meyer has performed with the Central City Opera, the Little Orchestra Society of Lincoln Center, the Chatauqua Opera and as a soloist with the New York Philharmonic under maestro Gunther Schuller. Miss Meyer is a member of Michigan Opera Theatre's Young Artist Apprentice Program.

**STEVEN MINNING** (Associate Director) most recently served as Assistant Director to Robert Allan Ackerman in the soon to be opened Broadway musical, *Legs Diamond*, starring Peter Allan, following his work as Assistant Director of a Ciba-Geigy industrial starring Richard Chamberlain. Off-Broadway, he was Assistant Director of the musical revue *Professionally Speaking* and Assistant Choreographer for the revival of Jerry Herman's *The Grand Tour*. Additional credits include Assistant Director for *The Pirates of Penzance* starring Jo Anne Worley at the San Bernardino Civic Light Opera, Executive Producer for *The Reversal Zone: An AIDS Benefit*, which was produced in conjunction with the national tour of *42nd Street*. Currently, Mr. Minning is Executive Co-Producer of the entertainment production company KM Productions in New York City.



**PHIL OAKLEY** (Samuel) is delighted to be appearing with Michigan Opera Theatre in his sixth production of *The Pirates of Penzance*. A native of California, Mr. Oakley has appeared in over 70 stage productions, and has previously performed the role of Samuel twice and three times as the Sergeant of Police in other regional productions of *Pirates*. Other productions that Mr. Oakley has had leading roles in are *Annie*, *Bye Bye Birdie*, *A Funny Thing Happened On The Way To The Forum*, *Damn Yankees*, *Sugar*, *The Best Little Whorehouse in Texas* and *Camelot*. He is the recipient of the prestigious Drama-Logue Award for his portrayal of Pish Tush in *The Mikado*. A graduate of the University of Southern California, Mr. Oakley had the distinction of working with numerous luminaries including the late John Houseman.



**MARILYN RENNAGEL** (Lighting Designer) has garnered critical acclaim for her lighting designs of numerous award winning Broadway productions, including *Woman of the Year*, *Do Black Patent Leather Shoes Really Reflect Up?*, *Clothes For A Summer Hotel*, *Peter Allen - Up In One*, *Faith Healer* and *John Curry's Ice Dancing*. Miss Rennagel has served as the principal lighting designer for Michigan Opera Theatre over the past eight seasons where some of her outstanding work includes the American premiere of *Anoush*, *Kismet*, *My Fair Lady*, *A Little Night Music*, *The Barber of Seville* and *West Side Story*. Miss Rennagel's regional opera credits include The Dallas Opera, Greater Miami Opera, Opera Company of Philadelphia and Orange County's Opera Pacific, in addition to numerous stock/regional theatre productions on both coasts.



**GARY SANDY** (The Pirate King) returns to the Fisher Theatre following his appearance last season as Mortimer in the Broadway national touring production of *Arsenic and Old Lace*. A veteran of more than 40 theatrical productions, Mr. Sandy garnered national acclaim for his portrayal of The Pirate King in the recent Broadway version of *The Pirates of Penzance*, and has appeared to great success in the Broadway comedy *Saturday, Sunday, Monday* as directed by Franco Zeffirelli. Additional theatre credits include the national tour of *Barnum*, *Sweet Bird of Youth*, *Billy Bishop Goes To War*, *The Foreigner* and 3 musical adaptations of acclaimed plays — *Sheba*, the musical version of *Come Back Little Sheba*; *Luv* from the play of the same name; and recently *Windy City*, based on *The Front Page*. For television Mr. Sandy was hailed by the press for his role in Norman Lear's *All That Glitters* and most notably for his portrayal of Andy Travis on the hit series *WKRP in Cincinnati*. His first professional role was a part created for him in the daytime drama, *As The World Turns*, followed by seven years on *Another World*, *Somerset*, and *The Secret Storm*. A native of Dayton, Ohio, Mr. Sandy's feature films include *The Last Of The Cowboys* opposite Henry Fonda, *Trail*, *Hail To The Chief* and *Some Of My Best Friends Are*.



**LARA TEETER** (Director, Choreographer and Police Sergeant) recently directed and choreographed a critically successful production of *Pirates* with Jo Anne Worley for the San Bernardino Civic Light Opera. On Broadway, Mr. Teeter received the highly coveted Tony Award nomination for his role as Junior in the Broadway production of *On Your Toes*, and has been featured in the Broadway productions of *Seven Brides for Seven Brothers*, *Happy New Year*, *Best Little Whorehouse in Texas* and *The Pirates of Penzance*. Additional theatre credits include the Broadway national tour of *Oklahoma*, *Naughty Marietta* for the New York City Opera, *The Robber Bridegroom* for the Alliance Theatre, *She Loves Me* for the Ahmanson Theatre in LA and *The Pirates of Penzance* for Houston's Theatre Under The Stars.



**JOCELYN WILKES** (Ruth) returns to the Michigan Opera Theatre stage following her earlier company debut as Kalisha in *The Mikado* and as Juno in *Orpheus in the Underworld*. Following a highly successful recital debut in New York's Town Hall, the English-born mezzo made her American operatic debut with the Turnau Opera Company in Sarasota, with subsequent engagements at the Virginia Opera, Central City Opera, Dayton and Toledo opera companies and the Lake George Opera Festival. A frequent guest artist with the Lyric Opera of Kansas City, Miss Wilkes has been lauded for her portrayal of Assunta in Menotti's stirring *The Saint Of Bleeker Street* and as Dame Carruthers in *Yeomen of the Guard*. Miss Wilkes is a well-known interpreter of all the Gilbert and Sullivan mezzo roles, and is the past president of the New York Gilbert and Sullivan Society.



### ADDITIONAL PRODUCTION STAFF

**Cindy Ludwig**  
Wig/Make-Up Assistant  
**Carl A. Travis**  
Assistant to the Prop Master

## MICHIGAN OPERA THEATRE CHORUS

†Michael Alhonte  
Darcy Becker  
Bill Bliesath  
Gregory Bryant  
Mary Margaret Clennon  
Robert Clink  
†Ian M. Crooks  
Jennifer Dauferman  
Yvonne Friday  
Craig Gahnz  
Rosalin Guastella  
Steve Hargrove  
Donald B. Hart  
Omar Hester  
Trish Hoffman-Ahrens  
Aaron Hunt  
Mary Kay Kinlen  
†David Ludwig  
†Bruce Mac Laren  
†Janet Hopkins Marin  
†Carol Meyer  
†Michael J. Olis  
David Podulka  
Mary Robertson  
Jane Schoonmaker-Rodgers  
Paul G. Silver  
Sean Smith  
Tracey Thorne  
Elizabeth Wingert  
Jeffrey Woolley

† = VOCAL APPRENTICE

### PLEASE NOTE

- Special thanks to Riverfront Apartments for the gala opening night party.
  - Special thanks to O's Gymnastic and Fitness Center of Lincoln Park for additional props.
  - Special thanks to Meadowbrook Theatre for rapiers.
  - Coming Up Next With the MOT Guild: "The Second Act" Estate Sale, November 17-19. Whether you're a member of the MOT Guild or not, call us today for further details; MOT Volunteer Activities Office, 874-7850.
  - MOT offers entertaining and informative pre-opera lectures/dinners at the Hotel St. Regis on Sunday, November 13, and Wednesday, November 16. Call 874-7850 for information and reservations.
  - Tune in to WQRS, FM 105 at 2:00 PM on Saturday, November 12 for the final installment of the annual MOT Opera Showcase. The 1988/89 MOT season is presented in cooperation with WQRS, FM 105.
  - For your pleasure, please visit the MOT boutique before and after the performance, in the lobby of the Fisher Theatre.
- Special Recognition to:**
- Harper Hospital for arranging medical care for the artists of the company.

### WARNING

The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside this theatre, without the written permission of the management, is prohibited by law. Violators may be punished by ejection and violations may render the offender liable for money damages.

## MICHIGAN OPERA THEATRE ORCHESTRA

### VIOLIN I

\*Charlotte Merkerson  
Concertmaster  
\*Alice Saura  
\*Randolph Margitza  
\*Marla J. Smith  
Kathy Ferris  
Laura Paolini

### VIOLIN II

\*Victoria Haltom  
Principal  
\*Brooke Hoplamazian  
\*Angelina Carcone  
\*Beverly Drukker

### VIOLA

\*Mark Mutter  
Principal  
\*Henry Janzen  
\*Ann Bellino

### VIOLINCELLO

\*Nadine Deleury  
Principal  
\*Diane Bredesen  
\*Minka Christoff

### CONTRABASS

\*Derek Weller  
Principal  
\*B. Douglas Gwynn

### FLUTE

\*Pamela J. Hill  
Principal  
\*Helen Near

### OBOE

\*Ann Augustin  
Principal

### CLARINET

\*Brian Bowman  
Principal  
Craig Ryding

### BASSOON

\*Kirikand D. Ferris  
Principal

### HORN

\*Susan Mutter  
Principal  
\*Carrie Banfield

### TRUMPET

\*J. Scott Schroeder  
Principal  
\*Gordon E. Simmons

### TROMBONE

\*Maury Okun  
Principal  
\*Gregory D. Near

### TIMPANI

\*Gregory White  
Principal

### PERCUSSION

\*John F. Dorsey  
Principal

### PERSONNEL MANAGER

Richard Pippo

### MUSIC ASSISTANT/LIBRARIAN

R. Luther Bingaman

\*Denotes Michigan Opera  
Theatre Orchestra

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

## Michigan Opera Theatre at a Glance

### Mission

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

### Founded

Established in 1962 as the Overture To Opera, an education touring component of the now defunct Detroit Grand Opera Association. In 1970 Overture To Opera moved to the Detroit Music Hall Center and began restoration of the theatre, one of Detroit's theatre landmarks; the company's premiere season launched in 1971. Michigan Opera Theatre moves its administrative offices to the New Center Area in 1985 and begins producing a fall season at the Fisher Theatre and a spring season at the Masonic Temple. Michigan Opera Theatre's founder and general director is Dr. David DiChiera.

### 1988/89 Season Repertory

*The Ballad of Baby Doe, Falles, The Pirates of Penzance, Norma, The Marriage of Figaro, Carmen* and a special presentation of George Frederick Handel's *Oriando* in concert.

### Company Operating Budget \$5.4 Million

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

### National Ranking

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

### Administration & Board Committees

A full time professional staff of arts administrators, governed by a 33 member Board of Directors and 276 member Board of Trustees.

### MOT Guild & Volunteer Activities

Numerous fund raising activities are held annually under the auspices of the Board of Directors Special Events Committee and the MOT Guild including the annual Opera Ball, a radiothon with WQRS, FM 105, Estate Sales, Opening Night Dinners, Fashion Shows, Cast Parties and more. Additional volunteer activities include the office corps and the MOT Movers.

### Community Programs

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

### Apprentice Program

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

### MET Opera Auditions

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



# It's Not Too Late To Subscribe!

Subscribe to the Spring Grand Opera Season at the Masonic Temple and save up to 21% on the cost of single tickets.

Photo: Canadian Opera Company



## *Norma*

NEW PRODUCTION

**APRIL 15, 19 & 22**

Dame Joan Sutherland returns to Detroit in the title role of Bellini's towering masterpiece. In their MOT debuts, Cesar-Antonio Suarez as Pollione and Nova Thomas as Adalgisa, with esteemed Maestro Richard Bonyngé. Sung in Italian with English Surtitles.

Dame Joan Sutherland as Norma

## *The Marriage of Figaro*

**APRIL 29, MAY 3 & 6**

Revel in the servant Figaro's antics as he cleverly foils the Count in this tale of mistaken identity. Finnish baritone Petteri Salomaa debuts as Figaro with acclaimed Metropolitan Opera soprano Benita Valente as the Countess, plus Detroit native Kathleen Segar as Cherubino and Cheryl Parrish as Susanna. Sung in Italian with English Surtitles.



## *Carmen*

**MAY 13, 17, 20 & 21**

Everyone's favorite opera returns to the stage of the Masonic Temple in Bizet's provocative tale of the wild gypsy girl Carmen. Renowned Romanian mezzo-soprano Cleopatra Ciurca debuts in the title role with Stephanie Friede (who delighted audiences last Spring as Mimi in *La Boheme*) as Micaela and Peter Kelen as Don Jose. Sung in French with English Surtitles.

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Michigan  
Opera Theatre

David DiChiera,  
General Director

Presents

Norma



Lyric Tragedy in Three Acts

April 15, 19 and 22, 1989      Masonic Temple, Detroit

Music by  
**Vincenzo Bellini**

Libretto in Italian by  
**Felice Romani**

Based on Alexandre Soumet's tragedy  
***Norma, ou L'Infanticide***

First Performances: Teatro alla Scala, Milan, Italy, 26 December 1831,  
Philadelphia, USA, 11 January 1841

**DRAMATIS PERSONAE**

(in order of vocal appearance)

Oroveso, arch-Druid, father of Norma:	<b>Georgi Selezneev =</b>
Pollione, Roman Proconsul in Gaul:	<b>Cesar-Antonio Suarez†</b>
Flavio, his centurion:	<b>Jose Medina*</b>
Norma, high priestess of the Druid temple:	<b>Joan Sutherland</b>
Adalgisa, virgin of the temple:	<b>Nova Thomas†</b>
Clotilde, Norma's confidante:	<b>Anita Protich*</b>

---

Conductor:	<b>Richard Bonyng</b>
Production:	<b>John Pascoe†</b>
Assistant Director:	<b>Alan Mann†</b>
Lighting Designer:	<b>Natasha Katz†</b>
Makeup and Hair Design:	<b>Elsen Associates</b>
Chorus Master:	<b>Suzanne Acton</b>
Stage Manager:	<b>Ching-Ming Fu</b>
SURTITLES Translation:	<b>Joseph DeRugeriis</b>

Spring Season, 1989  
Masonic Temple  
**NORMA**  
April 15, 8 PM  
535th performance  
April 19, 8 PM  
April 22, 8 PM

= American debut  
† MOT debut  
‡ MOT Artist Apprentice

*Norma* will be presented with two intermissions.  
Cast subject to change in case of unforeseen exigencies.

This production of *Norma* and subsequent broadcast on National Public Radio, is made possible by Ford Motor Company.

A new production built in cooperation with Opera Pacific.

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

Michigan Opera Theatre is a member of Opera America.

For your pleasure this evening, please visit the special Ford Motor Company automobile exhibit located in the Fountain Ballroom.

# Norma

## Synopsis

*Setting: The Roman occupation of ancient Gaul, 50 B.C.*

**Act I** I. In the forest, under the sacred oak  
II. The Temple interior

**Intermission**  
**Act II** *Norma's secret dwelling*

**Intermission**  
**Act III** *The Temple*

### Act I

**Scene I:** Deep in the forest, Druids and warriors of Gaul gather at the altar of the god Irminsul, where their high priest, Oroveso, leads them in a war chant against the conquering Romans. When they have left, the Roman Proconsul, Pollione, enters with his centurion, Flavio, to whom he confesses his love for the young Druid priestess, Adalgisa. This passion is growing despite his relationship with the high priestess, Norma, Oroveso's daughter, who betrayed her vows of chastity for Pollione and secretly bore him two children. Trumpets herald the Druids' return but Pollione declares his love will arm him against their wrath. Flavio nonetheless persuades him to leave. The Gauls now assemble, and Norma replies to Oroveso's demands for war with a prayer to the chaste moon goddess for peace, cutting the ritual mistletoe. The others echo her words while she muses privately on her love for her Roman enemy.

After the company disperses, Adalgisa arrives to pray for the strength to resist Pollione, and when he appears she repulses him. Reproached for her cruelty, the girl relents and agrees to leave with him the next day for Rome.

**Scene II:** Norma tells her confidante, Clotilde, that Pollione may desert her as he has been recalled to Rome and has not yet asked her to join him. The children are led away as Adalgisa enters to confess that she has a lover. Recalling her own weakness, Norma reassures the girl and releases her from her vows. But this kindness turns to fury when Pollione appears and Norma realizes he is Adalgisa's lover. Adalgisa is bewildered and Norma majestic as she denounces the man whose treachery has victimized another woman. Shocked at the story she hears, Adalgisa joins Norma's plaint in sympathy, while Pollione, unimpressed, advises Norma to spare the girl her imprecations. He would escape with Adalgisa, but she protests she would rather die than steal him from Norma. When a gong of defiance to Rome sounds in the forest, Pollione angrily rushes off.

### Act II

That night, dagger in hand, Norma tries to bring herself to kill her children in their sleep to keep them from Pollione. But she cannot, instead summoning Adalgisa to take them to Pollione. The girl refuses, pleading with the despairing mother to pity her children. Norma embraces Adalgisa, overcome by her offer of friendship to go to Pollione and plead for Norma.

### Act III

The Druids assemble at their altars to hear Oroveso's announcement that Pollione is being replaced by a crueler commander. He rages at Rome's hateful bondage but counsels submission for the moment, to make ultimate revolt more certain of success. Awaiting her lover's return, Norma is stunned to learn from Clotilde that Adalgisa's entreaties to him have been in vain. In fury the priestess calls the Druids and tells them the gods decree war. She strikes the war shield three times, and her battle cry is taken up by the people. Oroveso demands a sacrificial victim, and just then Pollione is dragged in, having profaned the sanctuary. Alone with him, Norma vaunts her power over him, but he steadfastly refuses to give up Adalgisa, preferring death. Jealously the priestess vows to destroy the girl instead. Her people return as she announces the sacrificial victim, a priestess who broke her vows and betrayed her country — Norma herself. In the horrified silence, she tells Pollione that despite everything that has passed between them they are bound even beyond the grave. Moved by her nobility, he insists on sharing her fate. After begging her father to watch over her children, Norma leads her lover to the pyre while all pray the gods may be pacified.

— *Courtesy of Opera News*

#### WARNING

The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside this theatre, without the written permission of the management, is prohibited by law. Violators may be punished by ejection and violators may render the offender liable for money damages.

# FORD MOTOR COMPANY SALUTES DAME JOAN SUTHERLAND IN *NORMA*

Support of the arts, in all their diversity, is a vital part of our mission at Ford Motor Company. Through the visual and performing arts, we can help bring inspiring new educational and cultural experiences to the people of the communities in which we do business.

This exciting new production of Vincenzo Bellini's operatic masterpiece "*NORMA*" will be introduced to more than 25,000 people in seven performances in California and Michigan. Countless others will hear a nationwide broadcast of the opera later this year on National Public Radio's "World of Opera."

Ford is honored to be associated with the artistry of Dame Joan Sutherland who is acknowledged universally as one of the greatest living interpreters of the role of Norma. Her enduring commitment to the highest standards of operatic excellence has provided inspiration for millions of music lovers around the world.

Ford Motor Company is deeply committed to quality and excellence in all its forms. We hope that these performances of "*NORMA*" will provide superb memories for years to come.

Philip E. Benton, Jr.  
President, Ford Automotive Group  
Ford Motor Company



Maestro Richard Bonyngge, MOT General Director David DiChiera, Dame Joan Sutherland and Philip E. Benton, Jr., Ford Motor Company.

# Meet the Artists

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

**EISEN ASSOCIATES** (Hair and Makeup) currently serves as resident designer for Michigan Opera Theatre in addition to The Washington Opera, Pittsburgh Opera, Cincinnati Opera, Sarasota Opera, New Jersey Opera, Columbus Opera and Wolf Trap Opera. Under the co-direction of Dennis Bergevin and Jeffrey Frank, Eisen Associates participated in American Musical Theatre Festival's world premiere.

**RICHARD BONYNGE** (Conductor) is a world-acclaimed conductor and scholar of bel canto opera. He has returned many "Golden Age" opera to the repertoires of major opera houses, and his reworkings of Massenet's *Esclarmonde* and *Therese* and Offenbach's *The Tales of Hoffmann* have appeared in highly-praised performances at Covent Garden, the Metropolitan Opera, the Sydney Opera House and San Francisco Opera, as well as on recordings. Mr. Bonyngé has served as artistic director of the Vancouver Opera and musical director of his native Australian Opera along with producing numerous recordings with the English Chamber Orchestra, the London Symphony and the New Philharmonia. Mr. Bonyngé's many accomplishments were recognized in 1977 when Queen Elizabeth II made him a Commander of the Most Excellent Order of the British Empire.



**NATASHA KATZ** (Lighting Designer) has designed on Broadway, Off-Broadway and in regional theatre in the United States, Europe and Australia. Her Broadway credits include *Aren't We All?* starring Rex Harrison and Claudette Colbert and *Pack of Lies* starring Rosemary Harris. She most recently designed the lighting for George Abbott's 100th birthday celebration at the Palace Theatre directed by Fritz Holt. Her Off-Broadway productions include *The Widow Claire*, *The Normal Heart*, *Little Murders*, and *One Man Band*. Her regional theatre work includes a new adaptation of *All the King's Men* directed by Adrian Hall. In addition she serves as lighting supervisor for all touring companies of the Broadway musical *La Cage aux Folles*.

**JOSE MEDINA** (Flavio, tenor) returns to the Michigan Opera Theatre stage following his earlier debut as Aecus in the company's 1986 production of *Orpheus in the Underworld*. For the Dayton Opera, Mr. Medina has been praised for his portrayal of both Remendado and Don Jose in Bizet's *Carmen*, and recently made his Opera Pacific debut as Flavio in *Norma*. A resident of Southern California, Mr. Medina was a recent soloist with the San Diego Master Chorale's performance of Mozart's *Coronation Mass*.



**JOHN PASCOE** (Director and Designer) has designed productions for the Royal Opera Covent Garden, the Metropolitan Opera, the Canadian Opera Company, the Australian Opera, Lyric Opera of Chicago, Houston Grand Opera, and Dallas Opera. Earlier this season he designed the Metropolitan Opera's new production of *Julius Caesar*. In recent years Mr. Pascoe both directed and designed Royal Opera Covent Garden's *Anna Bolena*, Brooklyn Academy of Music and Spoleto Festival U.S.A.'s *Platée*, Goettingen Handel Festival's *Solomon* and Northern Ireland Opera's *La Bohème*. Mr. Pascoe is a native of Bath, England.



# Meet the Artists

**ANITA PROTICH** (Clotilde, soprano) is a former Apprentice Artist with California's Opera Pacific where her artistry was heard as Clotilde and as the High Priestess in *Aida* with Leona Mitchell. Miss Protich is a former winner of the Metropolitan Opera's National Council Auditions, and has studied at the American Institute of Musical Studies in Graz, Austria. While in Europe, Miss Protich performed the Brahms *Alto Rhapsodie* and in an Austrian Radio broadcast of Puccini's *Suor Angelica*. Additional credits in the United States include Leonora in *Il Trovatore*, Donna Anna in *Don Giovanni* and Amelia in *Un Ballo in Maschera*.



**GEORGI SELEZNEEV** (Oroveso, bass) makes his United States debut with this production of *Norma*. A leading bass with Moscow's Bolshoi Opera since 1977, Mr. Selezneev has appeared with that company in Stuttgart and Bonn, West Germany in the title role of *Boris Godunov*, and as soloist in Verdi's *Requiem*. His first appearance in the West occurred in 1983 with the dual roles of Kontchak and Galitzky in *Prince Igor* for the Trieste Opera, with a return engagement the following season in *Khovanschina*. A native of Tbilisi, Georgia and a graduate of the Leningrad Conservatory, Mr. Selezneev has recorded *Norma* for Olympia Records.



**CESAR-ANTONIO SUAREZ** (Pollione, tenor) first attracted international attention when he won the highly coveted Verdi Prize in the 1976 International Singers Competition in Parma, Italy, joining the distinguished roster of such previous winners as Mirella Freni, Jose Carreras and Fedora Barbieri. Upon completing musical studies at the Juilliard School and with diva Rosa Ponselle, Mr. Suarez made his professional American opera debut in *L'Elisir d'Amore* with Roberta Peters in Hartford. The Cuban-born tenor has sung with Dame Joan Sutherland and Maestro Bonyngue in Vancouver Opera's *Don Giovanni* and Stockholm's *I Puritani*, and has enjoyed great success with the companies of Toronto, Seattle, Edmonton, Dayton, and the Las Palmas Festival of the Canary Islands. Mr. Suarez recently made his La Scala debut in Rossini's *William Tell* and returns to NYC for the *Verdi Requiem*.



**JOAN SUTHERLAND** (Norma, soprano) returns to the Michigan Opera Theatre stage following her triumphant debut in 1984 in *Anna Bolena*. Miss Sutherland had been hailed by critics and audiences alike as one of the greatest bel canto singers of the 20th Century. Following her landmark performance in 1959 of Donizetti's *Lucia di Lammermoor*, Miss Sutherland's meteoric career has included the thrilling repertory of *I Puritani*, *La Fille du Regiment*, *La Traviata*, *Adriana Lecouvreur*, *Hamlet*, *Alcina* and *Norma*. In 1961, Miss Sutherland's sensational La Scala debut in *Lucia* earned her a fifteen minute ovation, 30 curtain calls and the affectionate title of "La Stupenda." Her *Norma* debut occurred in 1964 with the Vancouver Opera, beginning a long and fabled association with one of the most difficult soprano roles ever created, garnering praise at the world's greatest opera houses in addition to recording the opera twice for London Records. Of her three *Norma* performances in Detroit, Miss Sutherland will make operatic history by performing the role a record 133 times and then retiring the Bellini heroine from her repertory. During the current season Miss Sutherland joined her conductor, husband Richard Bonyngue and the Sydney



Symphony for a United States visit celebrating the bicentennial visit of their native Australia, with concerts at Carnegie Hall, the United Nations, and Washington's Kennedy Center. In 1979, Miss Sutherland's talents and contributions to the music world were rewarded as she received the title Dame Commander of the British Empire, the feminine equivalent of knighthood.

**NOVA THOMAS** (Adalgisa, soprano) has emerged as one of today's most exciting young singers. Miss Thomas made her European debut as Micaela in *Carmen* with the Hamburg Opera, and recently joined Dame Sutherland at London's Royal Theatre for a Command Performance program honoring Australia's bicentennial. A winner of the Met's National Council Auditions, Miss Thomas sang all four heroines in Offenbach's *The Tales of Hoffmann* for the companies of Syracuse, Indianapolis and Memphis and recently sang opposite Dame Joan in *Norma* for Opera Pacific. This summer, the North Carolina native makes her New York City Opera debut in *La Traviata*, Donna Anna in *Don Giovanni* and the title role in *Anna Bolena*. Her coach and mentor Maestro Bonyngue will conduct her future engagements of *Daughter of the Regiment* and *Dialogues of the Carmelites* for the San Diego Opera, after which Miss Thomas will sing Leonora in *Il Trovatore* for Seattle Opera.



## MICHIGAN OPERA THEATRE CHORUS

Diane Boggs  
Greg Bryant  
Tilis Butler Jr.  
Diane Aron-Calhoun  
Christopher Campbell\*  
Mary Margaret Clennon  
Jennifer Dauterman  
Michaela Patches Dionne  
Kathlyn Faber  
Vanessa Ferriole  
Louise A. Fisher  
Yvonne Friday  
Donald B. Hart  
Stephen Hayton  
Trish M. Hoffman-Ahrens  
Glen Holcomb  
Joan Irwin  
David Ludwig\*  
Barbara Martin  
Robert L. Morency  
Anthony C. Noto  
Michael Otis  
Jennifer L. Oliver  
Peggy O'-Shaughnessey  
David Podulka  
Mathew Pozdol  
Anita Protich\*  
Alicja Raszewski  
Roderick Reese  
Timothy Reinman  
John Riley  
Mary Robertson  
John Schmidt  
Paul G. Silver  
Barry Simms  
Judith Szefi  
Tracy Thorne  
Dean Unick  
Grace Ward  
Jim Wilking

\*VOCAL APPRENTICE

## SUPERNUMERARIES

Debra Danko  
Romana Dvurovic  
N. Ross Fisher  
Darryl Francis  
Kimberly Johnson  
Ladonna Leyva  
Alan Masiak  
Nancy Matajak  
Paul Matta  
Shar Miller  
Terri Orcan  
Anastasia Slovenko  
Harry Williams Jr.  
George Andrew Wolff  
Nan Alexander

## CHILDREN

George Cedarquist  
William Cedarquist  
J. Luke Huber  
(Understudy)  
Seth Schindler  
(Understudy)

## MICHIGAN OPERA THEATRE ORCHESTRA

### VIOLIN I

\*Charlotte Merckerson  
*Concertmaster*  
\*Alice Sauro  
\*Maria Smith  
\*Randolph Margitza  
Kathy Stepulla  
Kathy Ferris  
Laura Paolini  
Elaine Sargous  
James Kujawski  
MaryAnn Sewell

### VIOLIN II

\*Victoria Haltom  
\*Brooke Hoplamazian  
\*Beverly Drukker  
\*Angelina Carcone  
Connie Markwick  
Ruth Fishwick  
Janet Murphy  
Zeljko Milicevic

### VIOLA

\*Mark Mutter  
\*Ann Bellino  
Charlet Givens  
Jamie Dobroski  
Tracey Riggs  
Robert Michalowski

### VIOLINCELLO

\*Nadine Deleury  
\*Diane Bredesen  
\*Minka Christoff  
\*Umit Isogrur  
Paul Willington

### CONTRABASS

\*Derek Weller  
\*B. Douglas Gwynn  
Greg Powell  
Steve Sozonchuk

### FLUTE

\*Pamela J. Hill  
\*Helen Near

### OBOE

\*Ann Augustin  
Carolyn Hohnke

### CLARINET

\*Brian Bowman  
Jane Carl

### HORN

\*Carrie Banfield  
Denise Root  
Michelle Stebleton  
Breda Anderson

### BASSOON

\*Kirkland D. Ferris  
\*Christine M. Prince

### TRUMPET

Scott Schroeder  
\*Gordon Simmons

### TROMBONE

\*Maury Okun  
\*Gregory D. Near  
John Meyer

### TUBA

Roger Stubblefield

### TIMPANI

Gregory White

### PERCUSSION

\*John F. Dorsy

### HARP

Patricia Terry-Ross

### PERSONEL MANAGER

Richard Piippo

### MUSIC ASSISTANT/ LIBRARIAN

R. Luther Bingaman

\*Denotes Michigan Opera  
Theatre Orchestra

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

### PRODUCTION STAFF

Cover for the role of Norma  
Karon Poston Sullivan  
Assistant Lighting Designer

Shari Meide  
Coach/Accompanist  
Stephen Steiner  
Prompter

Joseph Reed  
Production Assistant  
Carl Andrew Travis  
Wardrobe Master

Mark Sanchez  
Prop Coordinator  
Anet Westerby

Assistant Stage Manager  
Vincent Scott  
Stage Manager Intern  
Daniel Anderson

Opera America Intern to  
Dr. David DiChiera  
Joseph De Rugerlis

## Michigan Opera Theatre at a Glance

### Mission

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

### Founded

Established in 1962 as the Overture To Opera, an education touring component of the now defunct Detroit Grand Opera Association. In 1970 Overture To Opera moved to the Detroit Music Hall Center and began restoration of the theatre, one of Detroit's theatre landmarks; the company's premiere season launched in 1971. Michigan Opera Theatre moves its administrative offices to the New Center Area in 1985 and begins producing a fall season at the Fisher Theatre and a spring season at the Masonic Temple. Michigan Opera Theatre's founder and general director is Dr. David DiChiera.

### 1988/89 Season Repertory

*The Ballad of Baby Doe, Follies, The Pirates of Penzance, Norma, The Marriage of Figaro, Carmen* and a special presentation of George Frederick Handel's *Oriando* in concert.

### Company Operating Budget \$5.4 Million

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

### National Ranking

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

### Administration & Board Committees

A full time professional staff of arts administrators, governed by a 33 member Board of Directors and 276 member Board of Trustees.

### MOT Guild & Volunteer Activities

Numerous fund raising activities are held annually under the auspices of the Board of Directors Special Events Committee and the MOT Guild including the annual Opera Ball, a radiothon with WQRS, FM 105, Estate Sales, Opening Night Dinners, Fashion Shows, Cast Parties and more. Additional volunteer activities include the office corps and the MOT Movers.

### Community Programs

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

### Apprentice Program

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

### MET Opera Auditions

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

# Notes from the Director

When Dr. David DiChiera first spoke to me about mounting a new production of *Norma* for Dame Joan Sutherland and Maestro Richard Bonyngue, we both agreed that we wanted to offer it as a tribute to these two great artists. Apart from all their other glittering achievements, they have ensured that the works of the great Romantics, Bellini and Donizetti, are now considered standard repertoire. We therefore wanted to create a fully Romantic production that would remain faithful to the world of the Romantic 1830s.



the Romantic 1830s.

It must be stated that Bellini and his contemporaries knew very little about the Druids of ancient times and even less about their architecture. The settings of this production are all as described by the libretto, and using the reference of what was originally done, I have tried to create an environment that looks very much as Bellini intended, but that will also work for our modern theatrical audiences. I adapted the 1831 concept slightly by ruining the temple to make it look like it has been in existence

for many years before the Druids came on the scene. I made similar adaptations with the costumes. It's worth looking at the first costumes for the priestesses. I have copied their cut and the overall line, while trying to make it clear to our eyes that this is a religion that worships nature, especially the symbol of fertility, the oak tree.

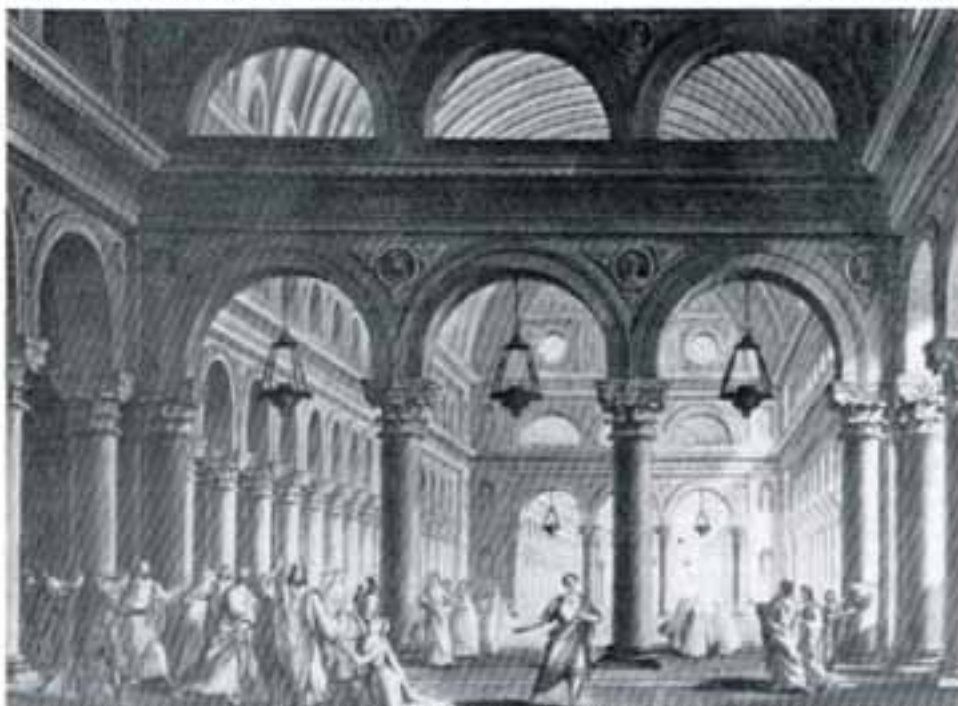
One might say that the basic proposition of the opera's story line is that it is better to fall in love with your enemy's soldiers than to fall into the battle line against them. It is worth pointing out that every soloist, apart from Oroveso, who stands firmly against this notion, is in



love or in complicity to support those in love. Oroveso is the oldest character and has, of course, forgotten the power of the god "Amor."

The timeless question for today's audience is whether they would prefer young people to fall in love with, rather than fight, "enemy soldiers." Are we still young and still under Amor's power?

— John Pascoe



Neoclassicism and romanticism blended in Sanquirico's design for the Druid temple in Act IV of *Norma*, La Scala, 1830s. Inset left and right: sketches of Pollione and Adalgisa.

## SPECIAL THANKS

**Terry Schilling**, personal hair stylist for Miss Sutherland.

**Hans Rogind** for transportation of Miss Sutherland and Maestro Bonyngue; Town Car courtesy of Ford Motor Company.

**Hotel Pontchartrain**, Hotel Manager Martin Svigir, and staff, for artist accommodations and hospitality.

**WORS-FM 105**, Detroit's fine arts radio station.

## PLEASE NOTE

Join us on Wednesday nights in Masonic Temple's Crystal Ballroom for lively Pre-Opera Lectures and Buffet Suppers; call 313/874-7850.

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

The annual MOT Opera Ball is scheduled for Friday, June 9 at the Fox Theatre. Call 313/874-7850 for reservations.

Coming up next with the MOT Guild: Estate sales at the Second Act: April 19-22 and May 17-20. Call 313/874-7850 for details.

### Become a Friend of MOT today!

Please consider a minimum tax deductible donation of \$50 to Michigan Opera Theatre before June 30. Telephone Paula Grubba, 313/874-7850, for beginning membership application and benefits.

**Michigan Opera Theatre salutes the following NORMA corporate sponsors:**

**Ford Motor Company** — Entire production and opening night, Saturday, April 15  
**Magna International** — Wednesday, April 19  
**British Airways** — Saturday, April 22

## Credits for *Norma*

Scenery built by Northend Construction under the supervision of David Casper.

Scenery painted by Andrew Taylor, Polly Wickham and Sian Wheldon under the supervision of John Pascoe.

Costumes built by Wimbledon School of Art Wardrobe department, London, England under the supervision of Michael M. Pope (Head of Wardrobe) with Ms. S. Greene, Ms. J. Co-wood (Ladies Costumes), Ms. S. Bristow (Head of Men's Tailoring), Mr. M. Wallace (Assistant), Ms. A. Gie (Dying & Painting).

Scenic/Property Construction Crew: Robert Dennis, Andrew Beresford, Lori Young, Carl Andrew Travis, Janet C. McCarty, Herman L. Cheff.

The men's chorus and principal costumes were executed by Elizabeth Jones of Jones Creations.

Dame Joan Sutherland's costumes were executed by Gary Dahms of Lewes, London.

Use of the Boosey Royal Edition of the *Norma* score made by special arrangement with Boosey & Hawkes, Inc.



Don't  
Miss  
Our Stars  
This  
Spring!

*The Marriage of Figaro*



Benita Valente



Cheryl Parrish



Patteri Salomaa



Andreas Poulimenos

*Carmen*



Cleopatra Ciurca



Isola Jones



Peter Kelen



Stephanie Friede

David DiChiera, General Director, presents

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T H E A T R E

*1989 Spring Grand Opera Season*

"It is an honor for me to return to Detroit and I urge you to attend this year's Michigan Opera Theatre Spring Grand Opera Season."

Dame Joan Sutherland

*Single Tickets on Sale Now!*

*Norma* a dramatic masterpiece by Vincenzo Bellini  
APRIL 15, 19 & 22

Sung in Italian with English Surtitles.

Legendary Dame Joan Sutherland returns to Detroit in the title role of this bel canto masterpiece, including her unforgettable aria "Casta Diva."

THIS PRODUCTION MADE POSSIBLE BY FORD MOTOR COMPANY

*The Marriage of Figaro* a divine comedy by Wolfgang Amadeus Mozart  
APRIL 29, MAY 3 & 6

Sung in Italian with English Surtitles.

Follow the plot from deceit to discovery, from lust to love in this brilliant satire on social mores.

*Carmen* a fiery romance by Georges Bizet  
MAY 13, 17, 20 & 21

Sung in French with English Surtitles.

Bizet's provocative tale of a wild gypsy girl and the men who love her is perhaps the most popular opera of all time.

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All performances at the Masonic Temple Theatre. Curtain at 8pm  
except for Sunday, May 21 at 2pm

# Michigan Opera Theatre

David DiChiera,  
General Director

Presents

## The Marriage of Figaro



Opera Buffa in Four Acts

April 29, May 3 and 6, 1989 Masonic Temple, Detroit

Music by  
**Wolfgang Amadeus Mozart**

Libretto by  
**Lorenzo da Ponte**

Based upon *La Folle Journée, ou Le Mariage de Figaro*  
by Pierre-Augustin Caron de Beaumarchais

First Performances:  
Burgtheater, Vienna, Austria  
1 May 1786  
New York City, USA  
10 May 1824

### DRAMATIS PERSONAE (in order of vocal appearance)

Figaro, the Count's valet: **Petteri Salomaa\***  
Susanna, the Countess's  
chambermaid: **Cheryl Parrish**  
Dr. Bartolo, a doctor in Seville: **David Kline\***  
Marcellina, a housekeeper: **Jayne Sleder\***  
Cherubino, the Count's page: **Kathleen Segar**  
Count Almaviva: **Andreas Poulimenos**  
Basilio, a music teacher: **David Jackson**  
Countess Almaviva: **Benita Valente**  
Antonio, the Count's gardener  
and Susanna's uncle: **David Ludwig†**  
Don Curzio, a judge: **Jose Medina†**  
Barbarina, Antonio's daughter: **Jeralyn Refeldt**

Conductor: **Raffi Armenian**  
Director: **David Gately**  
Set and Costume Design: **Festival Ottawa Opera**  
Lighting Designer: **Kendall Smith**  
Make-up and Hair Design: **Elsen Associates**  
Chorus Master: **Suzanne Acton**  
Recitative Accompanist: **Stephen Steiner**  
Stage Manager: **Judith Paika**

Spring Season, 1989  
Masonic Temple

### THE MARRIAGE OF FIGARO


April 29, 8 PM  
537th performance  
May 3, 8 PM  
May 6, 8 PM

\* MOT debut  
† MOT Artist Apprentice

The Marriage of Figaro will be presented with two intermissions.  
Cast subject to change in case of unforeseen exigencies.

SUPERTITLES for this production of *The Marriage of Figaro*  
are owned by San Francisco Opera and were made possible  
through a generous grant from Chevron USA. SUPERTITLES  
translated by Clifford Cranna.

Harpichord supplied by Thomas Ciul, South Creek, Michigan.

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

Michigan Opera Theatre is a member of OPERA America

# Meet the Artists

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



**RAFFI ARMENIAN** (Conductor) returns to MOT following his debut with the Company's American premiere production of *Anoush*. A frequent guest artist in his native Canada, Maestro Armenian has conducted to great critical acclaim for the opera companies of Montreal, Canadian Opera Company, and Opera Columbus, in productions of *Magic Flute*, *Lucia di Lammermoor*, *La Boheme*, *Wozzeck*, *La Traviata*, *Don Carlos* and *The Marriage of Figaro*. He serves as Music Director of the Kitchener-Waterloo Symphony and the Canadian Chamber Ensemble, which will tour Europe, South America, and, in 1990, the Soviet Union. Maestro Armenian has also conducted the orchestras of the National Arts Centre in Ottawa, Bucharest Philharmonic, Ravenna Festival in Italy, and the Radio Orchestra in Brussels.

**ELSEN ASSOCIATES** (Hair and Make-up) currently serves as resident designer for Michigan Opera Theatre in addition to The Washington Opera, Pittsburgh Opera, Cincinnati Opera, Sarasota Opera, New Jersey Opera, Columbus Opera and Wolf Trap Opera. Under the co-direction of Dennis Bergevin and Jeffrey Frank, Elsen Associates participated in American Musical Theatre Festival's world premiere.



**DAVID GATELY** (Director) returns to Detroit following his acclaimed production for Michigan Opera Theatre of *Martha* in 1985. He has directed for opera companies across the U.S., including Baltimore Opera, Chicago Opera Theatre, Minnesota Opera, Mobile Opera, Piedmont Opera, Glimmerglass, Central City, Portland Opera, and in Europe at the Paris Opera Comique. Mr. Gately has served as Staff Stage Director of Houston Grand Opera and Texas Opera Theater, and recently directed the world premiere of *Desire Under The Elms* for NY Opera Repertory Theatre. Upcoming engagements include *Don Giovanni* for Opera Columbus, *The Barber of Seville* for Virginia Opera, and *Lakme* at Chicago Opera Theatre.



**DAVID JACKSON** (Don Basilio, tenor) made his acclaimed MOT debut this season as Frederick in *The Pirates of Penzance*, followed by his role as Alfred in the Company's touring production of *Die Fledermaus*. A native of Michigan, Mr. Jackson recently performed the role of Cavaradossi in *Tosca* with the Saginaw Symphony and returns this fall to sing Rodolfo in *La Boheme*. He has appeared as soloist with the orchestras of Denver, Denver Chamber, Florida, and AIMS in Austria, and has performed most of the major Gilbert and Sullivan operettas including *Mikado*, *HMS Pinafore*, *Iolanthe* and *Yeoman of the Guard*.



**DAVID KLINE** (Dr. Bartolo, bass-baritone) has been praised for his appearance with leading American opera companies in the great "buffo" roles including Dr. Bartolo, Dulcamara, Don Pasquale, Leporello, Mustafa and Don Alfonso. Recently he performed the title role in *Don Pasquale* with the Syracuse Opera, *L'Elisir d'Amore* with the opera companies of Seattle, Orlando, Salt Lake City and Columbus, and as Don Alfonso in Durham, NC. Mr. Kline has also appeared in the world premieres of Pasatieri's *The Goose Girl*, Ward's *Claudia Legare*, Michael Ching's *Levees* and Scott Tilley's *The Last Straw*. In addition to solo guest appearances with Orchestra, Mr. Kline tours every season throughout the country with his wife, soprano Claudette Peterson, in their popular recital program entitled *From Opera to Broadway*.



**DAVID LUDWIG** (Antonio, bass-baritone) is a veteran of numerous Michigan Opera mainstage and touring productions. A graduate of Indiana University, he made his Company debut as Mr. Lockit in the 1985 touring presentation of *The Beggar's Opera*, followed by *El Capitan*, *La Boheme*, and this season's *Die Fledermaus*. A member of the Company's Young Artist Apprentice program, Mr. Ludwig has been seen in the Company's mainstage productions of *Gianni Schicchi*, *Kismet*, *The Ballad of Baby Doe* and *The Pirates of Penzance*.



**JOSE MEDINA** (Don Curzio, tenor) returns to the MOT stage following his debut as Aecus in the company's 1986 production of *Orpheus in the Underworld*, and his most recent appearance as Flavio in this season's *Norma*. For Dayton Opera, Mr. Medina has been praised for his portrayal of both Remendado and Don Jose in Bizet's *Carmen*, and recently made his Opera Pacific debut as Flavio in *Norma*. A resident of Southern California, Mr. Medina was a recent soloist with the San Diego Master Chorale's performance of Mozart's *Coronation Mass*.

# Meet the Artists



**CHERYL PARRISH** (Susanna, soprano) returns to Detroit following her acclaimed MOT debut earlier this season in the title role of *The Ballad of Baby Doe*. Miss Parrish made a triumphant debut in 1985 as Sophie in San Francisco Opera's *Der Rosenkavalier* and shortly thereafter was selected as one of eight young artists to appear live on PBS television in the *Pavarotti Plus! Live from Lincoln Center* concert. Her outstanding opera credits include Zurich Opera, New York City Opera, San Diego Opera, Miami Opera, Opera Pacific and the orchestras of Cleveland, Chicago, Minnesota and Toronto. Upcoming engagements include debuts with Santa Fe Opera, Canadian Opera Company and Florence May Festival, *Cunning Little Vixen* with NYC Opera and David Hockney's new production of *The Abduction from the Seraglio* for San Francisco Opera.



**KATHLEEN SEGAR** (Cherubino, mezzo-soprano) returns to the MOT stage following her numerous appearances with the Company in *Anna Bolena* opposite Dame Joan Sutherland, Cherubino in *The Marriage of Figaro*, Siebel in *Faust*, and Suzuki in *Madama Butterfly*. Miss Segar has been a frequent guest artist with the Detroit Symphony since her 1979 debut, and last season returned to sing de Falla's *The Three Cornered Hat* at the Meadowbrook Festival. A resident of Ann Arbor, Miss Segar debuted with the Des Moines Metro Opera in the title role of *La Cenerentola*, and subsequently toured with the NYC Opera National Company as Siebel in *Faust*. Additionally, Miss Segar has performed with the opera companies of Virginia, Eugene, Dayton, Toledo, and this season sings the Verdi *Requiem* and Mahler's *Second Symphony* with the Toledo Symphony.



**ANDREAS POULIMENOS** (The Count, baritone) returns to MOT following his appearances in *Don Giovanni*, *Joan of Arc*, *Anoush*, *Madame Butterfly*, and as Marcello in last season's highly praised *La Boheme*. Recently returned from a one-year engagement with Saarbrücken Opera, West Germany, Mr. Poulimenos was heard as the Count in *Figaro* and *Bluebeard's Castle*, and in productions of *Don Carlos*, *Così fan Tutte* and *Götterdämmerung*. In the U.S., he has appeared with the opera companies of Boston, Memphis, Mobile, Orlando, Dayton, Grand Rapids and Toledo, where he returns this fall to sing Scarpia in *Tosca*.



**JAYNE SLEDER** (Marcellina, mezzo-soprano) is a Traverse City, MI native who has appeared with the opera companies of Central City, Peoria, Texas Opera Theatre and Northern Michigan. A graduate of Michigan State University, she has performed throughout the United States with the orchestras of Santa Barbara, Austin, Lansing, Corpus Christi and Redlands. Miss Sleder has garnered many prestigious vocal awards, including the Metropolitan Opera National Council Auditions/Detroit Area, and the Rosa Ponselle International Voice Competition.



**JERALYN REFELD** (Barbarina, soprano) appeared with the Los Angeles Music Center Opera most recently as Clorinda in *La Cenerentola* starring Frederica Von Stade, and returns this season to sing *Les Contes d'Hoffmann* and *Così fan Tutte*. In Europe, Miss Refeld has sung with the Zurich Opera in *Il Trionfo dell'Onore*, the Zurich Festspiele and the Zurich International Opera Studio. Selected as "California Artist of the Future," Miss Refeld's performance credits include Zerlina and Lauretta with Chautauqua Opera, Mozart's *C Minor* and *Missa Brevis in D* with the Orange County Master Chorale, and Mechem's *Tartuffe* in Pittsburgh.

**KENDALL SMITH** (Lighting Designer) made his MOT debut this season with *The Ballad of Baby Doe*, following his previous work as Assistant Lighting Designer. A graduate of Wayne State University, Mr. Smith was awarded the Arts Foundation of Michigan scholarship for outstanding design and last season created the lighting for the American premiere of *Tom Jones* at the Attic Theatre. Mr. Smith's additional credits include *On the Twentieth Century* and *Oliver* at Brunswick Music Theatre in Maine, Merrimack Repertory Theatre in Massachusetts, Paper Mill Playhouse, and most recently *Passionate Extremes* for Musical Theatre Works.



**PETTERI SALOMAA** (Figaro, baritone) makes his American operatic debut in MOT's production of *The Marriage of Figaro*. Mr. Salomaa made his operatic debut as Figaro in 1983 with the Finnish National Opera, after winning the prestigious National Singing Competition at Lappeenranta in his native Finland. In ensuing seasons, he has appeared as soloist at the Ludwigsburg and Schwetzingen Festivals in West Germany, the Wexford Festival in Ireland, and with the Paris Opera in Mahler's *Kindertotenlieder*. A frequent guest artist with Sweden's acclaimed Drottningholm Festival, Mr. Salomaa has performed *Don Giovanni*, *La Finta Giardiniera* and *Figaro*, the latter of which he recorded to critical acclaim for L'Oiseau Lyre/Decca Records. Recent engagements include *Don Giovanni* in Amsterdam, Papageno in *The Magic Flute* with Geneva Opera and his American debut in Handel's *Messiah* in San Francisco.



**BENITA VALENTE** (The Countess, soprano) is one of this era's most celebrated interpreters of lieder, chamber music, oratorio and opera. Her vast repertory encompasses the baroque flourishes of Bach and Handel to the varied idioms of today's leading composers. Miss Valente is a frequent performer with the Metropolitan Opera and recently sang the role of The Countess for The Washington Opera, and the role of Ginevra in the Santa Fe Opera production of *Ariodante*. She has performed with every major orchestra in the United States, and in Europe with the Munich Philharmonic, Orchestre de Paris, and London Symphony. Upcoming engagements include *Missa Solemnis* with the Toronto Symphony, a Carnegie Hall recital, *Ariodante* in Philadelphia, a U.S. concert tour with Tatiana Troyanos, and *Orfeo* with Santa Fe Opera. Miss Valente's last performance in Detroit was in the 1984 Metropolitan Opera touring production of *Rinaldo*, and she was previously seen on the Detroit stage in the 1983 MOT production of *La Traviata*.

## MICHIGAN OPERA THEATRE ORCHESTRA

### VIOLIN I

\*Charlotte Merckerson  
Concertmaster  
\*Alice Sauro  
\*Marla Smith  
\*Randolph Margitza  
Kathy Stepulla  
Kathy Ferris

### VIOLIN II

\*Victoria Haltom  
\*Brooke Hoplamazian  
\*Beverly Drukker  
\*Angelina Carcone  
Connie Markwick  
Janet Murphy

### VIOLA

\*Mark Mutter  
\*Henry Janzen  
\*Ann Bellino  
Charlet Givens

### VIOLINCELLO

\*Nadine Deleury  
\*Diane Bredesden  
\*Minka Christoff  
\*Umit Isgorur

### CONTRABASS

\*Derek Weller  
\*B. Douglas Gwynn

### FLUTE

\*Pamela J. Hill  
\*Helen Near

### OBOE

\*Ann Augustin  
Rebecca Hammond

### CLARINET

\*Brian Bowman  
Linda Borushko

### BASSOON

\*Kirkland D. Ferris  
\*Christine M. Prince

### HORN

\*Carrie Banfield  
Steve Mumford

### TRUMPET

J. Scott Schroeder  
\*Gordon Simmons

### TIMPANI

\*Gregory White

### HARPSICHORD

Stephen Steiner

### PERSONNEL MANAGER

Richard Piippo

## MUSIC ASSISTANT/LIBRARIAN

R. Luther Bingaman

\*Denotes Michigan Opera  
Theatre Orchestra

Detroit Federation of  
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Musicians.

## MICHIGAN OPERA THEATRE CHORUS

Christopher Campbell\*  
Michaela Patches Dionne  
Louise A. Fisher  
Yvonne Friday  
Eric Gardner  
Rosalin Guastella  
Glen Holcomb  
Mary Kay Kinlen  
Kimberly Arnoldi Krebs  
David Ludwig\*  
Jose Medina\*  
Michael Olis\*  
Jennifer L. Oliver  
Jeralyn Refeld\*  
Mark Rethman  
John D. Sartor  
John Schmidt  
Barbara J. Smith  
Judith Szefti  
Tracy Thorne  
Dean Unick  
Jim Wilking  
\*MOT Vocal Apprentice

## PRODUCTION STAFF

Director of Production  
**James Freeman**  
Technical Director  
**William M'Arch McCarty**  
Production Carpenter  
**Jackson Lockard**  
Production Electricians  
**Robert Mesinar**  
**John C. Johnson**  
Assistant Lighting Designer  
**Shari Melde**  
Coach/Accompanist  
**Stephen Steiner**  
Wig and Make-up Designer  
**Jeffrey Frank**  
Wig and Make-up Artist  
**Cindy Ludwig**  
Prop Coordinator  
**Anet Westerby**  
Assistant Stage Manager  
**John Kennelly**  
Stage Management Intern  
**Daniel Anderson**

Opera America Intern to  
Dr. David DiChiera  
Joseph D. Supers

## Michigan Opera Theatre at a Glance

### Mission

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

### Founded

Established in 1962 as the Overture To Opera, an education touring component of the now defunct Detroit Grand Opera Association, in 1970 Overture To Opera moved to the Detroit Music Hall Center and began restoration of the theatre, one of Detroit's theatre landmarks; the company's premiere season launched in 1971. Michigan Opera Theatre moves its administrative offices to the New Center Area in 1985 and begins producing a fall season at the Fisher Theatre and a spring season at the Masonic Temple. Michigan Opera Theatre's founder and general director is Dr. David DiChiera.

### 1988/89 Season Repertory

*The Ballad of Baby Doe, Follies, The Pirates of Penzance, Norma, The Marriage of Figaro, Carmen* and a special presentation of George Frederick Handel's *Orlando* in concert.

### Company Operating Budget \$5.4 Million

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

### National Ranking

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

### Administration & Board Committees

A full time professional staff of arts administrators, governed by a 33 member Board of Directors and 276 member Board of Trustees.

### MOT Guild & Volunteer Activities

Numerous fund raising activities are held annually under the auspices of the Board of Directors Special Events Committee and the MOT Guild including the annual Opera Ball, a radiothon with WQRS, FM 105, Estate Sales, Opening Night Dinners, Fashion Shows, Cast Parties and more. Additional volunteer activities include the office corps and the MOT Movers.

### Community Programs

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

### Apprentice Program

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

### MET Opera Auditions

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

# The Marriage of Figaro

## Synopsis

*Setting: Count Almaviva's chateau in the country near Seville in the eighteenth century.*

**ACT I.** Figaro, former barber of Seville, measures the room he will occupy after his marriage to Susanna. Both are in the service of Count Almaviva, and when Susanna warns Figaro that the Count has amorous designs on her, he vows to outwit his master (*Se vuol ballare*). Into the now empty room comes Dr. Bartolo, the Countess' one-time guardian and suitor, eager for revenge on Figaro (who made him lose his ward to Almaviva), with his housekeeper, Marcellina. Since Figaro once gave Marcellina his promise of marriage as collateral on a loan, Bartolo persuades Marcellina to press charges (*La vendetta*) and leaves; she then trades insults with Susanna (*Via resti servita*). Marcellina gone, the page Cherubino steals in, begging Susanna's protection from the Count, who found him flirting with Barbarina, the gardener's daughter. After pouring out his amorous enthusiasm (*Non so piu*), he hides as the Count enters to woo Susanna. When the music master Don Basilio hints that Cherubino has a crush on the Countess, Figaro brings in a group of fellow servants to salute the Count for abolishing the *droit du seigneur*, an old custom giving the local lord the first night with any bride among his retainers. The Count drafts Cherubino into his regiment and leaves Figaro to cheer the boy up (*Non piu andrai*).

### Pause

**ACT II.** In her boudoir the Countess laments the waning of her husband's love (*Porgi, amor*) but plots to chasten him. Cherubino, disguised as Susanna, will meet with the Count. The page serenades the Countess with a song of his own

composition (*Voi che sapete*). Susanna goes out for a ribbon, and the Count knocks, furious to find the door locked. The Countess locks Cherubino in a closet. The jealous Count hears a noise; the Countess insists it's Susanna, but he doesn't believe her. He takes her out to fetch some tools to force the lock, giving the eavesdropping Susanna a chance to help Cherubino escape out a window, entering the closet herself and thus baffling the Count and the Countess when they return. As the gardener Antonio appears, Figaro, who has run in to say the marriage is ready, claims he jumped from window to flowerbed. When the Count questions a paper found among the flowers, Figaro identifies it as Cherubino's commission. Marcellina, Bartolo and Basilio burst in and show Figaro's loan contract to the Count, who postpones the wedding.

### INTERMISSION

**ACT III.** In the palace audience room, Susanna promises the Count a rendezvous (*Crudel! perche finora*) but fires his suspicions when he overhears her laughing with Figaro. Enraged, he vows revenge (*Verdo mentr'io sospiro*). Alone, the Countess hopes to revive her husband's love (*Dove sono*). Marcellina demands that Figaro pay his debt or marry her, but a birthmark proves he is her long-lost son by Bartolo, and the parents call off their suit. (sexet: *Riconosci in questo amplesso*).

The Countess dictates a note to Susanna, inviting the Count to the garden (*Che soave zeffiretto*). Peasants bring flowers to their lady, surrounding the disguised Cherubino, whom Antonio spots. But the Count is distracted by the wedding, and Susanna slips him the note, sealed with a pin.

### INTERMISSION

**ACT IV.** The chateau garden. The pin is meant to accompany the Count's reply, and Barbarina, his messenger, has lost it. Figaro hears of Susanna's treachery and plans to ambush his bride with the Count. Marcellina tries to calm her son. Figaro curses women (*Aprite un po'*), and Susanna rhapsodizes on her love for Figaro (*Deh! vieni*). The concealed Figaro is beside himself, assuming she means the Count. Susanna and the Countess secretly exchange dresses, and in the darkness both Cherubino and the Count woo the Countess, thinking her to be Susanna (*Pian, pianin le andro piu presso*). Figaro at last perceives the joke and gets even by wooing Susanna in her Countess disguise. Now the Count returns, seeing (or so he thinks) Figaro with his wife. He calls the whole company to witness his judgment but is silenced when the real Countess reveals the ruse. She grants the Count's plea for forgiveness (*Countessa, perdono*), and everyone celebrates.

*Courtesy of Opera News*

#### PLEASE NOTE:

- Join us on Wednesday nights in Masonic Temple's Crystal Ballroom for lively Pre-Opera Lectures and Buffet Suppers, plus Hudson's mini make-up sessions; call 313/874-7850.
- For historical background information on *The Marriage of Figaro* and activities of Michigan Opera Theatre, the Commemorative Season Opera Book is available for sale in the lobby.
- The annual MOT Opera Ball is scheduled for Friday, June 9 at the Fox Theatre. Call 313/874-7850 for reservations.
- Coming up next with the MOT Guild: Estate sales at the Second Act: May 17-20 and June 14-17. Call 313/874-7850 for details.
- The 1988/89 Michigan Opera Theatre Season is presented in cooperation with classical radio station WQRS-FM 105.
- Special thanks to Harper Hospital for arranging medical care for the artists of the company.
- Become a Friend of MOT today! Please consider a minimum tax deductible donation of \$50 to Michigan Opera Theatre before June 30. Telephone Paula Grubba, 313/874-7850 for beginning membership application and benefits.
- Michigan Opera Theatre salutes the following *Marriage of Figaro* corporate sponsors:  
AT&T — Opening night, Saturday, April 29  
Kelly Services — Wednesday, May 3  
Allied Automotive Sector/Allied Signal Corporation — Saturday, May 6

Still  
to Come  
with  
Michigan  
Opera  
Theatre

Bizet's  
*Carmen*

May 13, 17 &  
20, 8:00 PM

May 21 Matinee,  
2:00 PM

Masonic Temple  
starring



Cleopatra  
Ciurca and  
Isola  
Jones



Call  
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MICHIGAN OPERA THEATRE

1989/90 SEASON

DAVID DI CHERA, GENERAL DIRECTOR

Behind every successful subscriber,  
there are many individual ticket buyers...

*(sometimes waaaaaaay behind!)*

More individual ticket buyers moved up and became subscribers this Spring Season than at any other time in Michigan Opera Theatre's history!

They realized the only way to guarantee good seats to great performances, like the one you'll see tonight, is with a subscription.

Your 1989/90 season will present six of the world's greatest and best loved productions featuring many acclaimed performers, musicians, dancers and soloists.

Tonight is your opportunity to enjoy the many benefits of subscribing and better seating at a much lower cost. Place your order now and be assured of seating priority for the 1989/90 season.



SEE IT FIRST!

Les  
Misérables

September 13, 15, 16, 17,  
22 & 23

The musical that has taken the world by storm! The epic grandeur of Victor Hugo's masterpiece comes alive on the stage with a musical score that stirs the soul and touches the heart. Winner of 7 Tony Awards!

Hansel  
and  
Gretel

November 25, 29,  
Dec. 1, 2 & 3  
Sung in English

Delight in the magic and beauty of this enchanting fairy tale opera. Relive the magic of the enchanted woods, candy house and gingerbread children in Humperdinck's Wagnerian influenced score. Enchanting mezzo-soprano **Kathleen Hegierski** and Metropolitan Opera star **Diane Kesling** alternate as Hansel, with the young, dramatic soprano **Ealynn Voss** as the mother.

March 9, 10 & 11

All the spectacle and emotion of the world's most beloved classic ballet comes to life in Cleveland Ballet's full-length production of Tchaikovsky's masterpiece featuring the graceful American Ballet Theatre superstar **Cynthia Gregory** as the beautiful Swan Queen, and choreographed by Detroit native **Dennis Nahat**.

Swan  
Lake

Don  
Giovanni

April 21, 25 and 28  
Sung in Italian with English  
Surtitles

History's most notorious lover lives up to his reputation for seduction, vengeance and bravado in Mozart's perfect opera. Renowned American bass-baritone **Richard Cowan** in the title role and conducted by Mozart specialist **Klaus Donath**.

La  
Traviata

May 5, 9, and 12  
Sung in Italian with English  
Surtitles

Verdi's masterpiece is an unforgettable love story set in 1940's Paris and is filled with soaring melodies and some of the most famous music ever composed. Featuring the Detroit debut of the sensational Romanian soprano **Nelly Miricioiu** as Violetta, Metropolitan Opera stars **Tonio DiPaolo** as her lover Alfredo, and **Timothy Noble** (The Ballad of Baby Doe, 1988) as Germont.

Romeo  
et  
Juliette

May 19, 23 and 26  
Sung in French with English  
Surtitles

The splendid score of Gounod's opera preserves all of the dramatic power and scope of the great Shakespeare tragedy. Presenting the much awaited MOT debuts of celebrated artists **Ruth Ann Swenson** and **Jerry Hadley** as the doomed lovers, with dramatic American mezzo-soprano **Susan Graham** as Stephano and Detroit's own **Ara Berberian** as Frere Laurent. Conducted by **David Stahl** and directed by **Bernard Uzan**.

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Michigan  
Opera Theatre

David DiChiera,  
General Director

Presents

# Carmen



Dramatic Opera in Four Acts  
May 13, 17, 20 and 21, 1989 Masonic Temple, Detroit

Music by  
**Georges Bizet**

Libretto in French by  
**Henri Meilhac & Ludovic Halevy**

Based upon the Novel by Prosper Merimee

First Performances:  
Opera Comique, Paris, France, 3 March 1875.  
Academy of Music, New York City, USA, 23 October 1878

## DRAMATIS PERSONAE

(in order of vocal appearance)

Morales: **Roberto Gomez†**  
Micaela,  
a village maiden: **Stephanie Friede**  
Don Jose, Corporal  
of the Dragoons: **Peter Kelen\* (5/13, 17 & 20)**  
**Augusto Paglialunga (5/21)**  
Zuniga: **Stephen Bryant**  
Carmen, a gypsy girl: **Cleopatra Ciurca\* (5/13, 17 & 20)**  
**Isola Jones\* (5/21)**  
Frasquita: **Jeralyn Refeld†**  
Mercedes: **Barbara Youngerman**  
Escamillo, a Toreador: **Mark Delavan\***  
Dancalro: **David Jackson**  
Remendado: **Tyrone Jolivet†**  
Dancers: **Maria del Carmen**  
**Grupo Espana\***



---

Conductor: **Joseph Rescigno**  
Director: **Roman Terleckyj**  
Set & Costume Design: **Marcel Dauphinais\***  
**Francois St-Aubin\***  
Originally designed for  
L'Opera de Montreal  
Lighting Design: **Maldie Greer**  
Make-up and Hair  
Design: **Elsen Associates**  
Choreographer: **Maria del Carmen\***  
Chorus Master: **Suzanne Acton**  
Stage Manager: **Peggy Miles\***

\* MOT debut  
† MOT Artist Apprentice

Carmen will be presented with three intermissions. Cast subject to change in case of unforeseen exigencies.

SUPERTITLES for this production of Carmen are owned by Portland Opera Association. SUPERTITLES translation by Philip Kelsey and Beth Riley.

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

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# Carmen

## Synopsis

Setting: 1820, Seville, Spain

**ACT 1.** In a square in Seville, townspeople and soldiers relax in the sun. A pretty country girl, Micaela, comes in looking for her sweetheart, Corporal Don Jose; an officer, Morales, tells her Jose will be there later, and she leaves. As the guard is changed, a band of children parade around, imitating the soldiers (*"Avec la grande montante"*), whose number now includes Jose. To the sound of the noon bell, girls from the nearby cigarette factory wander in to smoke and chat, as passers-by look on in fascination (*"Dans l'air"*). Carmen enters last, flirting, joking and explaining her philosophy of life; love is a wild bird that cannot be tamed (*Habanera: "L'amour est un oiseau rebelle"*). Jose sits apart, sullen and distracted; drawn by his indifference, Carmen tosses him a flower as the work bell calls the girls back. The square grows quiet, and Micaela returns to give Jose news of his mother (*"Parle-moi de ma mere"*). No sooner has she left than a disturbance is heard in the factory; Carmen is involved in a fight, and the girls run out arguing over who started it. Captain Zuniga orders Jose to arrest Carmen, but she resists their questions with brazen nonchalance. Her wrists bound, she sings "to herself" about Lillas Pastia's inn and the rendezvous she might arrange with Jose (*Seguidilla: "Pres des ramparts de Seville"*). Falling under her spell, he loosens her bonds. The crowd returns to see Carmen led to prison, roaring with delight when she escapes; Jose is arrested for leaving her get away.

### INTERMISSION

**ACT II.** A month later in Pastia's inn, Carmen joins her companions in a gypsy song (*"Les tringles des sistres tintaient"*) and exerts her

charms on the matador Escamillo, who boasts of his exploits in the arena (*"Votre toast"*). When the inn closes, Carmen tells four friends — Frasquita, Mercedes, Dancairo, Remendado — that love for Jose keeps her from going along on their next smuggling trip (*quintet: "Nous avons en tete"*). They laugh at her, then hide as Jose is heard approaching, Carmen sings and dances for him, but a bugle is heard sounding the retreat, and he starts to return to his barracks. This angers her, and he pauses to show her the flower she threw at him, telling what it meant to him in prison (*"La fleur que tu m'avais jetee"*). She invites him to join her wild mountain life, but he refuses. Suddenly Zuniga breaks in, provoking an attack by Jose. Carmen calls the gypsies who seize Zuniga. Jose is now forced to join the outlaws.

### INTERMISSION

**ACT III.** In their mountain hideout, the smugglers congratulate themselves on their successful career, but Jose is unhappy in their midst. Carmen finds his homesickness tiresome and busies herself with her friends in telling their fortunes at cards. Frasquita sees an ardent lover, Mercedes a wealthy husband, Carmen only death (*"En vain pour eviter"*). The gypsies leave, and Micaela enters in search of Jose (*"Je dis que rien ne m'epouvante"*). A shot rings out, and she flees. It was Jose's gun, aimed at Escamillo, who has come looking for Carmen. The two start to fight with knives and are separated by the gypsies. Escamillo invites them all to his next bullfight and leaves after insulting Jose, whose jealousy is reaching dangerous bounds. Remendado brings in Micaela, and she begs Jose to return home. Carmen, tired

as she is of him, agrees, but he knows what's in her mind and vows to find her after he has seen his mother.

### INTERMISSION

**ACT IV.** In Seville's Plaza de Toros the crowd gathers for the bullfight, hailing Escamillo. Carmen is with him and assures him of her love; she waits in the square, though her girl friends warn that Jose has been seen prowling around, looking desperate. Carmen is a fatalist; she knows she must face Jose eventually. Sure enough, he enters (*"C'est toi?" "C'est Moi!"*), demanding that she give up Escamillo. But she and Jose are finished, she says, tossing his ring in his face as the crowd is heard cheering for Escamillo. When Carmen tries to run past Jose into the arena, he stabs her, falling in despair by her body.

Courtesy of Opera News

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- Michigan Opera Theatre salutes the following *Carmen* corporate/foundation sponsors:  
Michigan Bell Telephone & Ameritech Publishing, Inc. — Opening Night, Saturday, May 13.  
Gannett Foundation in cooperation with The Detroit News and Gannett Outdoor — Wednesday, May 17.  
DeRoy Testamentary Foundation — Saturday, May 20  
UNISYS — Sunday, May 21

#### WARNING

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# Meet the Artists

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



Rossini's *Il Viaggio a Reims*.

**STEPHEN BRYANT** (Zuniga, bass-baritone) returns to Michigan Opera Theatre following his previous performance in *Madame Butterfly*. He has appeared with such companies as Opera Theatre of Saint Louis, Sante Fe Opera, Dayton Opera and Opera Grand Rapids. Also a frequent oratorio soloist, he has performed under the baton of Kurt Mazur with the Leipzig Gewandhaus Orchestra, with the Toledo Symphony and with the Michigan Bach Festival at Orchestra Hall. He made his Town Hall debut in 1987 as Lord Sidney in the New York premiere of



made her American debut as Pauline in *Pique Dame* with the Opera Company of Philadelphia, a production which was broadcast nationwide on public television. Additional credits include *The Tsar's Bride* for Washington Opera, Opera Orchestra of New York at Carnegie Hall, San Francisco Opera, and *Carmen* in Pretoria. In June, Miss Ciurca will return to the U.S. to perform Prokofiev's *Ivan the Terrible* with the National Symphony Orchestra in Washington, D.C.

**CLEOPATRA CIURCA** (Carmen, mezzo soprano) makes her Detroit debut in these performances as the gypsy heroine. Born in Romania, her career was launched in 1980 with performances of *Azucena* in *Il Trovatore* with Bucharest Opera. She has been acclaimed for her Amneris in Berlin, La Scala, and the Arena di Verona in Italy; Eboli in *Don Carlo*, Maddalena, and Olga in *Eugene Onegin* at the Metropolitan Opera; *Nabucco* in Israel; and Marina in *Boris Godunov* at Paris Opera. Praised for her "extensive voice of ravishing quality" (*England's Opera*), she



These performances mark Mr. Delavan's debut with Michigan Opera Theatre.

**MARK DELAVAN** (Escamillo, baritone) has been a member of the San Francisco Opera since 1986, and this season returned to sing *L'Africaine* with Placido Domingo, *Manon Lescaut*, Schaubard in *La Boheme*, and *Macbeth*. He recently sang Escamillo with the Arizona Opera, followed by performances of *L'Elisir d'Amore* with Pavarotti at the Opera Company of Philadelphia, and *Samson and Delilah* with the New Jersey State Opera. Upcoming engagements include the Brahms *Requiem* at the Colorado Music Festival, and Count di Luna in the Taipei Opera's production of *Il Trovatore*.

**MARIA del CARMEN** (Choreographer) is the Artistic Director and Choreographer of Maria del Carmen Grupo Espana Spanish dance theatre in Detroit. She has performed on stages across the country and taught locally for over 20 years. She began her professional career in her native New York City, later developing a successful solo career, including performances with world-renowned guitarists Carlos Montoya and Juan Serrano. She has been associated with many of the greats of Spanish dance, such as Argentinita, Rosario & Antonio, Carmen Amaya and Jose Greco, and has also appeared with such musicians as Paul Whiteman, Carmen Cavallero and Xavier Cugat.

**ELSEN ASSOCIATES** (Hair and Make-up) currently serves as resident designer for Michigan Opera Theatre in addition to The Washington Opera, Pittsburgh Opera, Cincinnati Opera, Sarasota Opera, New Jersey Opera, Opera Columbus and Wolf Trap Opera. Under the co-direction of Dennis Bergevin and Jeffrey Frank, Elsen Associates participated in American Musical Theatre Festival's world premiere.



Operas. Following her debut with the Dayton Opera as Micaela, she sang her first *Manon* with the Virginia Opera and subsequently with the Houston Grand Opera and Opera/Omaha. Upcoming engagements include debuts with Edmonton and New York City Operas as Mimi, *Faust* with the Cologne Opera, and *Violetta* at Glimmerglass with director Jonathan Miller, and at Opera Pacific.

**STEPHANIE FRIEDE** (Micaela, soprano) returns to Detroit as Micaela following her stunning success last season as Mimi in *La Boheme*. She made her professional opera debut in 1978 with Michigan Opera Theatre's production of *Madame Butterfly* and has subsequently enjoyed international acclaim at the Netherlands Opera in the title role of *Cendrillon*, Micaela in *Carmen* at Opera de Nice and *L'Elisir d'Amore* for the Stuttgart Opera. She recently made her Canadian debut as Juliette for the Manitoba Opera, a role she will repeat with the Calgary and Minnesota



performed Marcello in *La Boheme* with the Shanghai International Arts Festival. This season he was an Apprentice Artist with Opera Pacific, performing roles with the company. He has also appeared in films in his native Philippines.

**MAIDIE GREER** (Lighting Designer) returns to MOT following her work on *La Boheme* and *Man of La Mancha*. Currently on the lighting staff of the Los Angeles Music Center Opera, she has also created the lighting design for productions at Virginia Opera, Opera Pacific, Ballet Hispanico, and Manhattan Tap Ensemble.



most of the major Gilbert and Sullivan operettas including *The Pirates of Penzance*, *Iolanthe* and *Yeomen of the Guard*.

**DAVID JACKSON** (Dancairo, tenor) made his highly praised MOT debut this season as Frederick in *The Pirates of Penzance*, followed by his portrayal of Alfred in the Company's touring production of *Die Fledermaus*, and Don Basilio in *The Marriage of Figaro*. A Michigan native, he recently performed the role of Cavaradossi in *Tosca* with the Saginaw Symphony and returns this fall to sing Rodolfo in *La Boheme*. He has appeared as soloist with the Denver Symphony, the Denver Chamber Orchestra and the Florida Symphony, and has performed

# Meet the Artists



**TYRONE JOLIVET** (Remendado, tenor) has performed in opera, concert and recital throughout the United States and Europe, including performances with Orlando Opera, the Nashville Symphony, the Windsor Opera Society in England and the Vlaamse Kameroper in Antwerp. A native of Houston, he recently received critical acclaim for his portrayal of "Joe" in the European premiere and eight-country tour of *Carmen Jones*, produced by the New York Harlem Opera Ensemble.



**JERALYN REFELD** (Frasquita, soprano) made her MOT debut this season as Barbarina in *The Marriage of Figaro*. This year marked her second season at the Los Angeles Music Center Opera, where she sang roles in *Les Contes d'Hoffmann* and *Così fan tutte*, having previously taken the role of Clorinda in *La Cenerentola*, starring Frederica Von Stade, with the company. In Europe she has sung with the Zurich Opera in *Il Trionfo dell'Onore*, the Schwetzingen Festspiele and the Zurich International Opera Studio. Selected as "California Artist of the Future," her other performance credits include Zerlina and Lauretta with Chautauqua Opera and Mechem's *Tartuffe* in Pittsburgh.



**ISOLA JONES** (Carmen, mezzo soprano) is a veteran of eleven seasons and over 400 performances with the Metropolitan Opera, including eleven *Live from the Met* telecasts. Miss Jones' portrayal of Carmen has been universally applauded, from *The New York Times* — "Isola Jones . . . sang like sex appeal incarnate" — to the *Boston Globe* — "She has what the French call the *physique de role*, and how!" As Carmen, her leading men have included Placido Domingo and Jose Carreras. She has been a guest artist in operas, concerts and recitals on four continents, Europe, Asia, North and South America. She has recorded *Cavalleria Rusticana* and *Les Noces* for RCA, both under James Levine, *The Flying Dutchman* with the Chicago Symphony under Sir Georg Solti, and *Porgy and Bess* with the Cleveland Orchestra, conducted by Lorin Maazel. Her last appearances in Detroit were as Maddalena and Olga with the Metropolitan Opera on tour in 1985.



**JOSEPH RESCIGNO** (Conductor) is currently Artistic Advisor of the Florentine Opera of Milwaukee, where he has conducted numerous productions. He is in frequent demand as a guest conductor with opera companies and symphony orchestras throughout North America, leading productions at Lyric Opera of Chicago, the Washington Opera, Dallas Opera, New York City Opera, Seattle Opera, Portland Opera, Pittsburgh Opera, Opera Columbus, Arizona Opera and Edmonton Opera. With Opera Theatre of Saint Louis he conducted the highly acclaimed 1985 world premiere production of Minoru Miki's *Joruri*, which was subsequently toured throughout Japan in the fall of 1988, again receiving critical accolades. Maestro Rescigno has also served on the faculty of the Manhattan School of Music. His most recent production with MOT was *Madame Butterfly* in 1986.



**PETER KELEN** (Don Jose, tenor), who makes his MOT debut with these performances, is a leading artist with the Budapest State Opera, and has performed throughout his native Hungary in over 20 operatic roles. He made his debut at La Scala in Milan in 1981, and has since appeared with the opera companies of Munich, Vienna, Frankfurt and Paris. Greatly in demand as a soloist with orchestras, he has appeared with the Vienna Philharmonic, Radio-France, the San Francisco Symphony and the Baltimore Symphony. His North American stage debut

took place last season with the Edmonton Opera, as des Grieux in *Manon Lescaut*. This June he makes his South American debut in Caracas as Rodolfo in *La Bohème*.



**ROMAN TERLECKYJ** (Director) was recently hailed by *The New York Times* for his staging of *Pique Dame* and by *The Washington Post* for *The Impresario* and *Abu Hassan*, all at Washington Opera, where he has been Director of Productions since 1982. His career has taken him to three continents, directing productions for Berlin Opera, Opera Company of Philadelphia, Opera Columbus, Connecticut Opera, Dayton Opera, Central City Opera, Spoleto Festival Melbourne and Michigan Opera Theatre's *La Bohème*. His directorial credits span a wide range of repertoire, from Handel's *Semele* to *Porgy and Bess*.



**AUGUSTO PAGLIARUNGA** (Don Jose, tenor) made his highly successful MOT debut as Radames in the Company's 1985 production of *Aida*, receiving praise for his "ringing high notes" (*Detroit Free Press*). He has performed throughout Europe, Southeast Asia, Canada, and in the United States with the New York City Opera, Seattle Opera, Cincinnati Opera and Utah Opera. He has an extensive and diverse repertoire of thirty-eight leading roles, ranging from Ottavio in *Don Giovanni* to Florestan in *Fidelio*, Calaf in *Turandot*, and Bacchus in *Ariadne auf Naxos*. Next season he sings Otello with Hawaii Opera and Manrico opposite Sherrill Milnes in *Il Trovatore* with Cleveland Opera.



**BARBARA YOUNGERMAN** (Mercedes, mezzo soprano) makes her MOT mainstage debut as Mercedes following performances as Cherubino with the Company's 1984 state-wide touring production of *The Marriage of Figaro*. A recent Metropolitan Opera National Council Regional Auditions finalist, Miss Youngerman has sung Mercedes with the Toledo Opera, and *Amahl and the Night Visitors* with Opera Lite. Now residing in Royal Oak, she is a frequent guest soloist with orchestras in the region.

## MICHIGAN OPERA THEATRE ORCHESTRA

### VIOLIN I

\*Charlotte Merkerson  
Concertmaster  
\*Alice Sauro  
\*Marla Smith  
\*Randolph Margitza  
Kathy Stepulla  
Kathy Ferris  
Morris Hochberg  
Janet Murphy  
Elaine Sargous  
James Kujawski

### VIOLIN II

\*Victoria Haltom  
\*Brooke Hoplazian  
\*Beverly Drukker  
\*Angelina Carcone  
Mary Margaret St. John  
Ruth Fishwick  
Connie Markwick  
Zeljko Milichevic

### VIOLA

\*Mark Mutter  
\*Henry Janzen  
\*Ann Bellino  
David Freers  
James Greer  
Charlet Givens

### VIOLONCELLO

\*Nadine Deleury  
\*Diane Bredesen  
\*Minka Christoff  
\*Umit Isgorur  
Paul Willington

### CONTRABASS

\*Derek Weller  
Stewart Sankey  
Greg Powell  
Steve Sozonchuk

### FLUTE

\*Pamela J. Hill  
\*Helen Near

### OBOE

\*Ann Augustin  
Rebecca Hammond

### CLARINET

\*Brian Bowman  
Jane Carl

### BASSOON

\*Kirkland D. Ferris  
\*Christine M. Prince

### HORN

\*Carrie Banfield  
Steve Mumford  
Alise Oliver  
Brida Andersen

### TRUMPET

Scott Schroeder  
\*Gordon Simmons

### TROMBONE

\*Maury Okun  
\*Gregory D. Near  
John Meyer

### TIMPANI

\*Gregory White

### PERCUSSION

\*John F. Dorsey

### HARP

\*Patricia Terry-Ross

### PERSONNEL MANAGER

Richard Pilppo

### MUSIC ASSISTANT/ LIBRARIAN

R. Luther Barger

\*Denotes Michigan Opera Theatre Orchestra

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

Understudy for Micaela  
Mary Callaghan Lynch

### MICHIGAN OPERA THEATRE CHORUS

Greg Bryant  
Diane Calhoun  
Christopher Campbell\*\*  
Mary Margaret Clennon  
Michaela Dionne  
Monica Donakowska  
Elizabeth Evans  
Vanessa Ferriole  
Louise A. Fisher  
Yvonne Friday  
Eric Gardner  
Mary E. Grivas  
Rosalin Guastella  
Donald B. Hart  
Stephen Hayton  
Trish Hoffman-Ahrens  
Glen Holcomb  
Terrence Horn  
Joan Irwin  
Kimberly Krebs  
Ray Litt  
David Ludwig\*\*  
Sarah MacBride  
Robert L. Morency  
Anthony C. Noto  
Perry Ojeda  
Michael Olis  
Peggy O'Shaughnessey  
Jan Phillips  
Patricia Pierobon  
David Podulka  
Mathew Pozdol  
Alicja Raszewski  
Mark Rethman  
John Riley  
Mary Robertson  
John Schmidt  
Paul G. Silver  
Barry Simms  
Barbara J. Smith  
Judith Szefi  
Tracy Thorne  
Dean Unick  
Mel Vanderburg  
Grace Ward  
Jim Wilking  
\*\*vocal apprentice

### CHILDREN'S CHORUS

Frankie Brinker  
Erika Budson  
Leslie Calhoun  
Lindsay Calhoun  
Carolyn DeFauw  
Deborah DeFauw  
Tracy Ganem  
Sean Jonaitis  
Chris Jones  
Ryan Jones  
Celia Keenan-Bolger  
Andrew Nagrant  
George Nagrant  
Katie O'Shaughnessey  
James L. Schmidt  
Katie Schmidt  
Billie Wildrick

### DANCERS

Maria del Carmen  
Susana Delgado  
Evangelina Guzman  
Maria Isabel  
Rene Marcos  
Lisa Montes  
Mari Montes  
Luis Olivera  
Teresa Perella

### SUPERNUMERARIES

Clifton Akai-Tuggle  
Dennis M. Aaron  
John L. Angry  
Roland Aragona  
(Lillas Pastia)  
Howard Bowman  
Rick Breitenbecher  
Emmett W. Bremer  
Frank R. Brinker  
Steven Chapman  
David G. Chardavoyne  
Michael DeRouchie  
Steve Economy  
Thomas N. Frederick  
Tobin Alan Hissong  
Cassernell Holcomb  
Paul Horn  
Ilene Intihar  
Raymond Jordan  
Christopher Kirouac  
Patrick King  
Al Lewellen III  
Al Lewellen IV  
Patricia Lewellen  
David Llewellyn  
Peggy Dickinson  
McDermott  
Thomas J. McDermott  
Jim Molinari  
Ron Rousch  
Andres J. Sceglia  
Jim Szalony  
Lawrence P. Thomas  
Tom Walker  
George Wolff  
Alan F. Wisniewski  
Sally Wisniewski  
Robert Yost

### PRODUCTION STAFF

Director of Production  
James Freeman  
Technical Director  
William M'Arch McCarty  
Assistant Director  
Micha Hendel  
Production Carpenter  
Jackson Lockard  
Production Electricians  
Robert Mesinar  
John C. Johnson  
Assistant Lighting Designer  
Shari Melde  
Coach/Accompanist  
Steven Gathman  
Wig and Make-up Designer  
Jeffrey Frank  
Wig and Make-up Artists  
Cindy Ludwig  
Theresa Wertman  
Prop Coordinator  
Anet Westerby  
Assistant Stage Manager  
Vincent Scott  
Stage Management Intern  
Daniel Anderson

## Michigan Opera Theatre at a Glance

### Mission

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

### Founded

Established in 1962 as the Overture To Opera, an education touring component of the now defunct Detroit Grand Opera Association. In 1970 Overture To Opera moved to the Detroit Music Hall Center and began restoration of the theatre, one of Detroit's theatre landmarks; the company's premiere season launched in 1971. Michigan Opera Theatre moves its administrative offices to the New Center Area in 1985 and begins producing a fall season at the Fisher Theatre and a spring season at the Masonic Temple. Michigan Opera Theatre's founder and general director is Dr. David DiChiera.

### 1988/89 Season Repertory

*The Ballad of Baby Doe, Follies, The Pirates of Penzance, Norma, The Marriage of Figaro, Carmen* and a special presentation of George Frederick Handel's *Orlando* in concert.

### Company Operating Budget \$5.4 Million

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

### National Ranking

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

### Administration & Board Committees

A full time professional staff of arts administrators, governed by a 33 member Board of Directors and 276 member Board of Trustees.

### MOT Guild & Volunteer Activities

Numerous fund raising activities are held annually under the auspices of the Board of Directors Special Events Committee and the MOT Guild including the annual Opera Ball, a radiothon with WQRS, FM 105, Estate Sales, Opening Night Dinners, Fashion Shows, Cast Parties and more. Additional volunteer activities include the office corps and the MOT Movers.

### Community Programs

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

### Apprentice Program

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

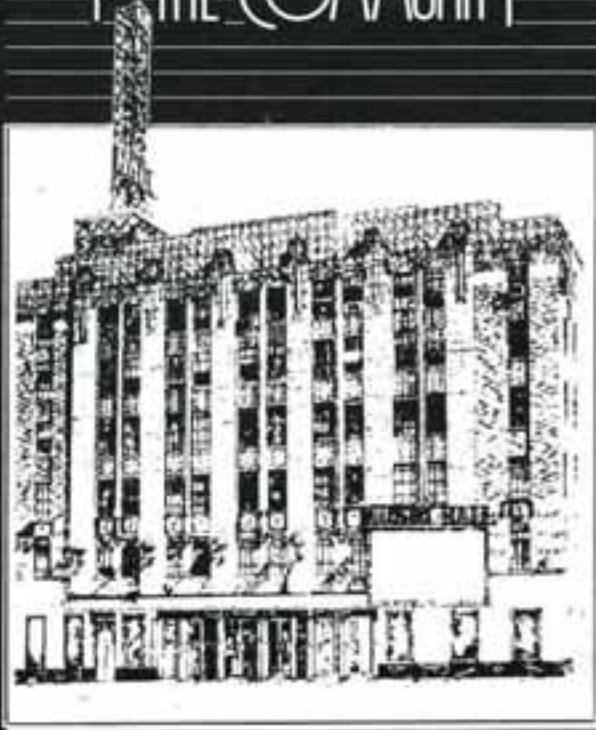
### MET Opera Auditions

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

# MUSIC HALL



CELEBRATING  
60 YEARS OF SERVICE  
TO THE COMMUNITY



M A R C H 1 9 8 9

**Michigan Opera Theatre**  
*David DiChiera, General Director*

presents

The Academy of Ancient Music  
(leader Christopher Hirons)

**Christopher Hogwood** *conductor*

\* \* \* \* \*

George Frederic Handel

## Orlando

Sunday, March 19, 1989, 7:00 P.M.

*an Opera in three acts*  
*The Libretto adapted from that of Carlo Sigismondo Caspeci*

**James Bowman**.....*Orlando, a knight*  
**Lynne Dawson**.....*Angelica, Queen of Cathay in love with Medoro*  
**Catherine Robbin**.....*Medoro, an African Prince in love with Angelica*  
**Emma Kirkby**.....*Dorinda, a shepherdess*  
**David Thomas**.....*Zoroastro, a magician*

The Opera will be sung in the original Italian.  
There will be an interval between Acts I & II, and a short pause between Acts II & III

\* \* \* \* \*

*This performance of The Academy of Ancient Music is made possible by Continental Airlines.*

*Harpichords provided by Thomas Cital of Smith Creek, Michigan*

*The 1988/89 Michigan Opera Theatre Season is presented in cooperation with*  
*classical radio station WQRS, FM 105.*

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



### A Message From the General Director of Michigan Opera Theatre

*Dear Friends,*

*It gives me great pleasure to present to you this evening two outstanding British treasures -- the renowned Academy of Ancient Music under the direction of Sir Christopher*

*Hogwood, and Handel's heroic opera Orlando, a rich forerunner of the grand opera form, rarely performed in the United States.*

*Orlando sets the stage for a season of magnificent singing and pageantry, when Michigan Opera Theatre presents the 1989*

*Spring Grand Opera series at the Masonic Temple, beginning with Dame Joan Sutherland in her final performances of Norma, April 15-22; Benita Valente in The Marriage of Figaro, April 29-May 6; and the Detroit debut of Cleopatra Ciurca in Carmen, May 13-21.*

*So, please stay with us through a glorious springtime of grand opera, and enjoy tonight's performance.*

*David DiChiera*

*David DiChiera*  
General Director

# ACADEMY OF ANCIENT MUSIC

The original Academy of Ancient Music was established in England in the eighteenth century for the purpose of performing 'old music', then defined as anything more than twenty years old.

Revived in 1973 by Christopher Hogwood, the contemporary Academy of Ancient Music is dedicated to giving audiences an authentic experience of music as it sounded at the time it was written. Using authentic and original instruments of the appropriate periods, it brings together specialists in every branch of baroque and early classical performance style, and has achieved an international reputation performing in music festivals and concerts from London's Royal Festival Hall and New York's Lincoln Center to Sydney's Opera House and Osaka's Symphony Hall. The Academy of Ancient Music is now expanding its focus to include the early Romantic era, with performances and recordings of works by Beethoven and Schubert.

The Academy of Ancient Music made its highly successful North American debut in 1984 as a chamber ensemble, with appearances in Montreal, Boston, Washington, D.C. and New York, where the performance was televised nationwide on the PBS program "Live From Lincoln Center." In celebration of the Bach/Handel tercentenary, the Academy returned to North America as a Baroque orchestra in March, 1985. Following an encore tour of the chamber ensemble in the fall of 1985, the Classical orchestra made its first tour in March, 1986, playing to capacity houses in Chicago, Boston, New York and Washington, D. C.

The Academy of Ancient Music toured North America twice in 1987: as a Classical orchestra in February and as a chamber ensemble in October. Abroad, the Academy's activities include extensive tours of Europe, South America, and Australia; a production of "The Magic Flute" in London; and additional releases of the complete Beethoven Symphonies.

Among Billboard Magazine's "Top Ten of the Year" since 1983, the Academy's recordings on the Decca/L'Oiseau-Lyre label continue to receive accolades from the critics and the public alike. Their best-selling releases include Mozart's complete Symphonies and "Exultate, Jubilate"; Handel's "Messiah" and "La Resurrezione"; Pachelbel's "Canon"; and "Portrait of Christopher Hogwood". To define further the AAM's classical profile, Decca will begin in this anniversary year, a monumental series: The complete Haydn symphonies.

Following the Academy's current United States tour, they will record Handel's *Orlando* for Decca/L'Oiseau-Lyre.

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## ARTIST PROFILES



**CHRISTOPHER HOGWOOD** (*Director*) is one of Britain's most internationally active conductors, as well as a highly successful recording artist for London

Records. In addition to his role as founder/conductor of the Academy of Ancient Music, he is in great demand as a guest conductor of symphonies and operas, and has been particularly active in the U.S., where he works regularly with the Mostly Mozart Festival, and with the orchestras of Boston, Chicago, Cleveland and Los Angeles. Most recently, he was appointed Music Director of Boston's 171-year-old Handel and Haydn Society. Future projects include *Idomeneo* and *La*

*Clemenza di Tito* with the Opera Comique of Paris.

**JAMES BOWMAN** (*Orlando*) has appeared to great acclaim in his native England with the Royal Opera at Covent Garden, English National Opera, Scottish Opera, Welsh Opera and at Glyndebourne. He has



an active concert and operatic career in Australia, the U.S. and Europe, including performances with the opera companies of Australia, San Francisco, Dallas, Santa Fe, and in the cities of New York, Paris, Geneva, Zurich and Vienna to name a few. Recent operatic engagements include *Ariodante* at Santa Fe Opera, and his debut at La Scala last season in a new opera entitled *Fetonte* by Jommelli.





**LYNNE DAWSON**  
(*Angelica*) has become increasingly in demand for concert and opera appearances throughout the U.S. and Europe. Recent engagements include tours of France, Germany and the USA with the Academy of

Ancient Music; several performances in Britain and Pompeii of Monteverdi's *Orfeo*, which she subsequently recorded for Archiv; tours to Austria and Italy; and appearances at the Bruges Festival, the BBC Proms (London) and with the London Philharmonia Orchestra. On the opera stage, she has performed at the Aldeburgh Festival, Vienna Festival and English National Opera North. Miss Dawson's discography includes releases on the EMI, Chandos, ECM and Hyperion labels.



**EMMA KIRKBY**  
(*Dorinda*) has been acclaimed for her artistry and expansive repertoire of Renaissance and Classical music. A frequent guest artist with some of the

world's greatest authentic music ensembles, she has performed with the Academy of Ancient Music, the Taverner Players, London Baroque and the Consort of Musick. Miss Kirkby has appeared as soloist throughout the U.S. and Canada, with the orchestras of San Francisco, Detroit, St. Louis, Montreal and Los Angeles. In recital, she has performed extensively in Europe, North and South America, Australia, New Zealand, Japan and the Middle East. Additionally, she has participated in over eighty recordings.

**CATHERINE**

**ROBBIN** (*Medora*) is regarded as one of today's foremost concert singers, equally at ease whether performing Romantic orchestral repertoire or interpreting Baroque oratorio and opera. Recent engagements have taken her throughout her native Canada, and to world centers of Europe, England and the United States. Last season's engagements included performances with Washington's National Symphony, the L.A. Philharmonic and the



Chicago Symphony. Miss Robbin will soon record Beethoven's Ninth Symphony under conductor Christopher Hogwood for Decca Records.

**DAVID THOMAS**  
(*Zoroastro*) has sung extensively in America and at leading festivals including Tanglewood, Edinburgh, Lucerne, Bruges-Flanders, International Bach Festival in Japan, and Salzburg. Future engagements include concerts in Spain and France, and a European tour this summer with the Academy of Ancient Music. Mr. Thomas' many recordings include the recently released Bach's *Coffee Cantata* with Mr. Hogwood and Miss Kirkby, and Handel's *Acis, Galatea Polifemo* with London Baroque.



**S Y N O P S I S**

*Setting: The Eighth Century in Moorish Spain*

**A C T I**

The magician Zoroastro appears to Orlando in a dream and conjures up an allegorical vision representing the struggle between military glory and romantic love that dominates the hero's thoughts. Zoroastro, declaring himself to be the guardian of Orlando's sense of valorous duty, recommends the former, but Orlando (who has fallen in love with Angelica) reflects that even the great heroes of antiquity had their softer moments. He decides to devote his services to chivalry. The shepherdess Dorinda observing Orlando describes the strange new emotions she feels in her heart. Angelica, Queen of Cathay, secretly awaits her lover, Medoro. While caring for his wounds, she has fallen deeply in love. When he arrives, Angelica offers him her hand and her throne. He declares himself unworthy, but she reassures him. Dorinda now approaches Medoro. She is suspicious of her friend's constant attention to the beautiful Queen. Medoro quickly replies that it is his duty to accompany the woman responsible for saving his life on her journey back to her homeland, but that he will never forget the sweet Dorinda. She ruefully admits that love tempts her to believe words she knows to be untrue. Zoroastro warns Angelica of Orlando's vengeance should he discover her with

*Synopsis continued....*

.....Synopsis continued

Medoro. However, in his desire to restore Orlando's energies to combat, he promises to assist the lovers. Orlando approaches his beloved, but Angelica tries to repulse, doubting the sincerity of his love. The hero vows to enter the fiercest combat in order to prove his love. Dorinda discovers Angelica and Medoro together again. Angelica admits that Medoro is her spouse and the couple attempts to console the heartbroken shepherdess.

ACT II

Dorinda sings to a nightingale of her unrequited love. Orlando enters and learns from Dorinda of Angelica's imminent departure with Medoro. In his despair, Orlando vows to pursue Angelica and wishes for his own death. Zoroastro exhorts Angelica and Medoro to escape from the jealous Orlando. He then offers advice to his apprentices, warning them that when Cupid is one's guide, all reason vanishes. Medoro then goes to prepare for their departure. Angelica bids farewell to the grove which witnessed their love. Orlando, delirious, enters and attacks her. Zoroastro intercedes, allowing her to escape. Orlando is left devoid of reason and is surrounded by Stygian Furies. In his madness, he sees a vision of Pluto and the weeping Proserpina, who reveal themselves as a mocking Medoro and Angelica.

ACT III

Medoro comes to Dorinda's cottage, where he and Angelica had agreed to meet should they be parted. Dorinda receives him kindly, and he regretfully explains that his heart beats for someone else. Orlando enters and in his madness mistakes Dorinda for Angelica and attempts to make love to her despite her protests. He then mistakes her for one of his foes and imagines himself locked in mortal battle. Angelica learns from Dorinda of Orlando's plight, and hopes for recovery. Dorinda reflects on the strange effects of love. Zoroastro enters, changes the scene to a cavern, and announces that Orlando has destroyed her cottage and buried Medoro in its ruins. Orlando appears, once again threatens Angelica, and hurls her into the cavern. The earth, he says, is now rid of monsters, and he sinks into exhausted slumber. An eagle descends bringing a vial of healing elixir, which Zoroastro's genii sprinkle on Orlando. He wakes into sanity, but, believing that in his madness he has killed Angelica, tries to kill himself. Angelica arrives and restrains him. Orlando declares that he is now victorious over himself, and wishes happiness to Angelica and Medoro. All celebrate his victory in a final chorus.

THE ACADEMY OF  
ANCIENT MUSIC

Personnel

VIOLINS	Christopher Hirons (leader) Julia Bishop Fiona Duncan Simon Jones Pierre Joubert Marie Knight Clare Sansom Eleanor Sloan Brian Smith Maurice Whitaker* John Willison
VIOLA	Nicola Ackroyd David Brooker Martin Sonnefeld* Melanie Stover
CELLO	Mark Caudle Lynden Cranham David Watkin
BASS	Peter McCarthy Jeremy Gorden
OBOE/ RECORDER	Frank de Bruine Robin Canter
BASSOON	Felix Warnock
HORN	Anthony Halstead Raul Diaz
THEORBO	Tom Finucane
HARPSICHORD	Alastair Ross Anthony Halstead

\*Also playing *Viola d'Amore*

General Manager: Paul Hughs  
Tour Management: Sarah Bonner-Morgan  
Production Consultant: Kate Brown  
Musical Coach: John Fisher

David DiChiera, General Director, presents

M I C H I G A N

# O · P · E · R · A

T H E A T R E

*1989 Spring Grand Opera Season*

*"It is an honor for me to return to Detroit and I urge you to attend this year's Michigan Opera Theatre Spring Grand Opera Season."*


*Joan Sutherland*

*(Dame Joan Sutherland)*

*Single Tickets on Sale Now!*

**Norma** a dramatic masterpiece by Vincenzo Bellini  
APRIL 15, 19 & 22  
Sung in Italian with English Surtitles.

Legendary Dame Joan Sutherland returns to Detroit in the title role of this bel canto masterpiece, including her unforgettable aria "Casta Diva."


THIS PRODUCTION MADE POSSIBLE BY FORD MOTOR COMPANY 

*The Marriage of Figaro* a divine comedy by Wolfgang Amadeus Mozart  
APRIL 29, MAY 3 & 6  
Sung in Italian with English Surtitles.

Follow the plot from deceit to discovery, from lust to love in this brilliant satire on social mores.

**Carmen** a fiery romance by Georges Bizet  
MAY 13, 17, 20 & 21  
Sung in French with English Surtitles.

Bizet's provocative tale of a wild gypsy girl and the men who love her is perhaps the most popular opera of all time.

CALL 313/874-SING or visit any 

All performances at the Masonic Temple Theatre, Curtain at 8pm  
except for Sunday, May 21 at 2pm

**Don't Miss Next Year's 1989-90 Season!**

Michigan Opera Theatre recently announced its 1989-90 season of Grand Opera, Musical Theatre & Classical Ballet. Call 313/874-SING for a free brochure.