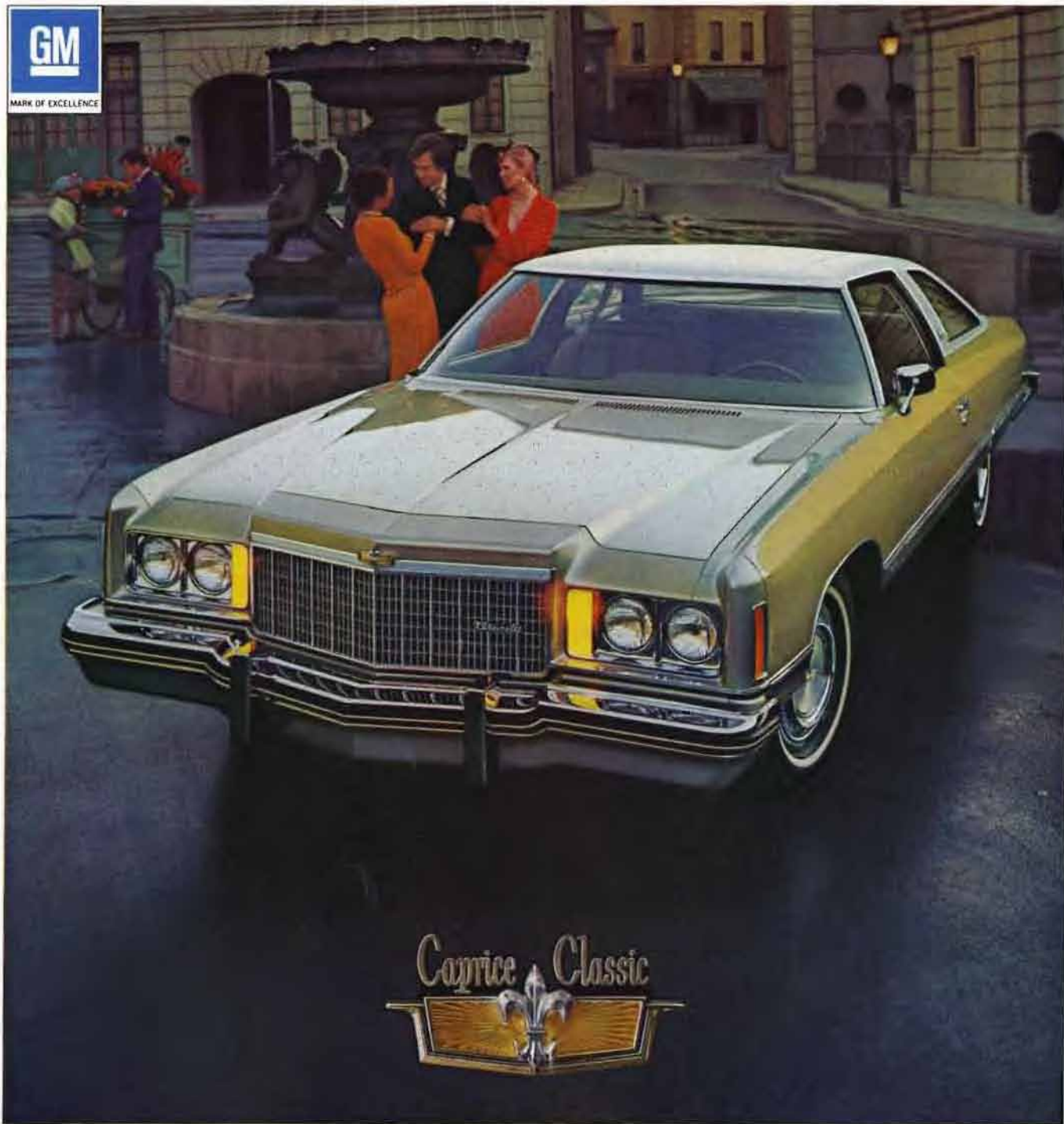


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1973-74 SEASON

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RIGOLETTO

Oct. 6, 12, 13 Oct. 10 Matinee

MADAME BUTTERFLY

Nov. 2, 9, 10 Nov. 7 Matinee

THE MERRY WIDOW

Jan. 18, 25, 26 Jan. 23 Matinee

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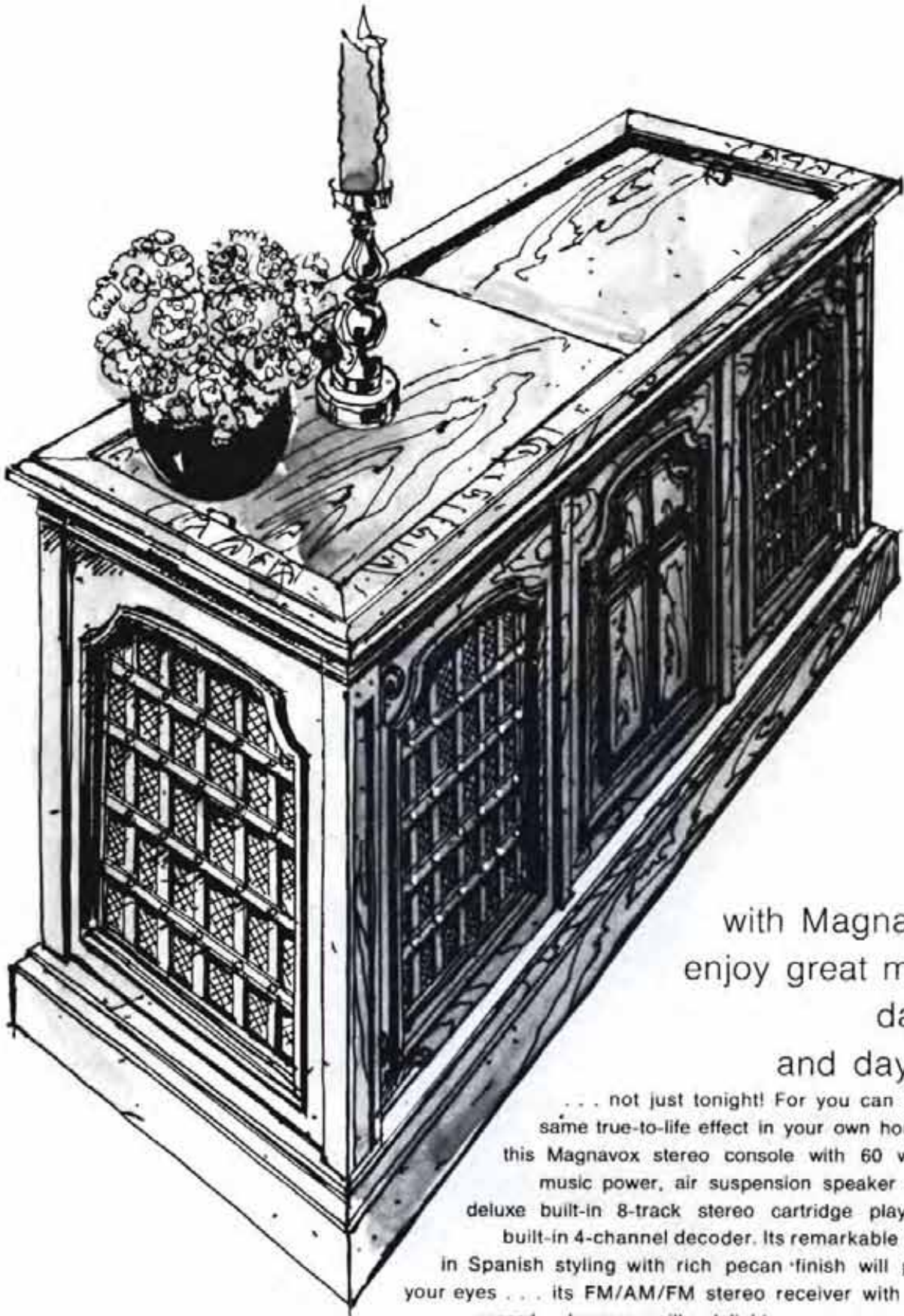
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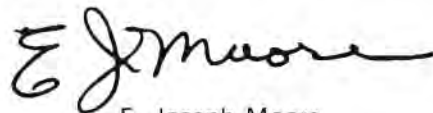
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MESSAGE FROM OUR GENERAL DIRECTOR

Welcome to our third full season of opera at the Music Hall and the first under our new name, Michigan Opera Theatre. In the past, you've known us as The Overture to Opera Company, and never before have we been as proud to describe to you what's happening artistically as well as behind the scenes.

Michigan Opera Theatre offices have moved into the Music Hall and the building can truly be called our business and performing home. But even better is the fact that we are an integral part of a larger cultural picture. With the establishment of the Music Hall Center for the Performing Arts as a prime entertainment showcase for Detroit, MOT will be at the hub of the growing interest and excitement in downtown activities.

Backing us up in our optimism are you – the audiences – who have responded to this 1973-74 season with unprecedented ticket sales and volunteer help.

We are offering a well-balanced program of opera which includes our first effort into the realm of light opera, *The Merry Widow*. In seasons to come, we will experiment in other directions with contemporary and some rarely-performed works. We are currently arranging what we hope will be a momentous event in Detroit's musical history in planning a production of that Russian masterpiece, *Boris Godounov*, for 1974-75.

Michigan Opera Theatre thanks you for sharing in its season of opera in English, and we hope your evenings with us are thoroughly enjoyable.

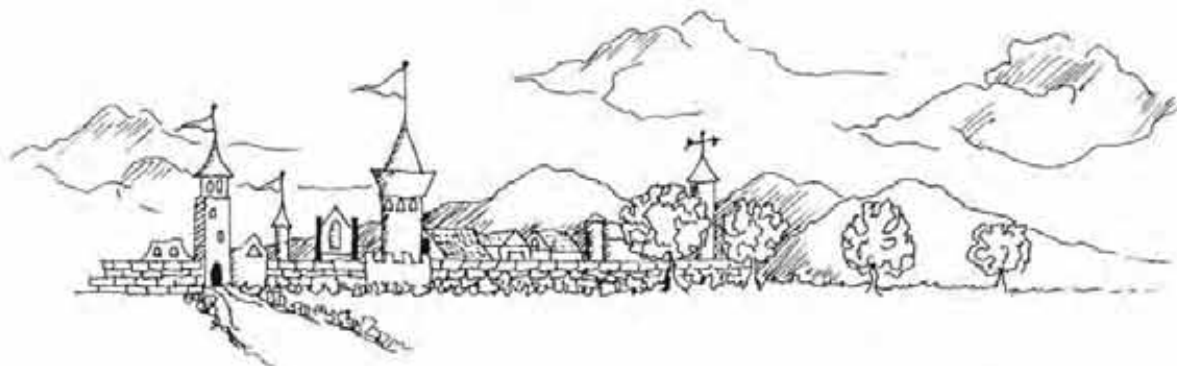
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THE ROLE OF RIGOLETTO

WILL BE SUNG BY

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October 6, 10 (Matinee), 12, 13

RIGOLETTO

An Opera in Four Acts by
Giuseppe Verdi

Libretto:
Francesco Maria Piave
Translation:
Ruth and Thomas Martin

Based on a play by
Victor Hugo
"Le Roi s'Amuse"

CAST

The Duke of Mantua	John Sandor
Borsa, a courtier	Larry Wolf
Count Ceprano	Garth Taylor
Countess Ceprano	Randa Hooven
Rigoletto, a court jester	Calvin Marsh
Marullo, a courtier	Davis Gloff
Count Monterone	John Henkel
Gilda, Rigoletto's daughter	Louise Russell
Giovanna, her nurse	Patricia B. Smith
A Page	Diann Wolfe
Sparafucile, an assassin	Z. Edmund Toliver
A Herald	Roman Terleckyj
Maddalena	Elsie Inselman

Time: Sixteenth century Place: Mantua, Italy

ACT I A ballroom in the Duke's palace
ACT II A street near Rigoletto's house
ACT III A salon in the Duke's palace
ACT IV Sparafucile's inn outside the city

Music Director	William Byrd
Conductor	Roger Melone
Director	Tito Serebrinsky
Set Designer	John Naccarato
Lighting Director	Al White
Chorus Master	Raynold Allvin

Scenery in cooperation with the Seattle Opera Association
Costumes from Malabar, Ltd., Toronto

All casts subject to change without notice.

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RIGOLETTO

Composed in 1851, Rigoletto was Verdi's sixteenth opera and the first in the standard repertory. Earlier, he had written mostly heroic music that made him a popular national figure with Italian patriots. (Italy was under Austrian control at the time). Asked by the Teatro la Fenice for a new opera, Verdi decided to adapt a Victor Hugo melodrama wherein a frivolous king is almost victimized by his hunchbacked jester. The police, however, feared that a plot showing a monarch in an unfavorable light might encourage demonstrations among the population. Verdi agreed to change the names and location — to an imaginary dukedom of Mantua. Premiered on March 11, 1851, Rigoletto was received with cheers from the Venetians and had its American debut at the Academy of Music in New York on February 9, 1855.

THE STORY

Act I

At a party in his palace, the Duke of Mantua boasts of his prowess with women, and notices the charms of the Countess Ceprano. Rigoletto, the Duke's hunchbacked jester, suggests his master imprison the Countess' husband. The angry Count Ceprano vows to kidnap a young girl he believes is Rigoletto's mistress. Suddenly an elderly noble, Monterone, bursts in to denounce the Duke for seducing his daughter. Rigoletto mocks the old man who, as guards take him away to prison, hurls a curse at the deformed jester.

Act II

Upset over the curse, Rigoletto hurries to the house where he keeps his beloved daughter, Gilda. On the way, he is approached by Sparafucile who offers his services as a professional assassin. Rigoletto dismisses him and is then cheered by Gilda who urges him to tell her about her dead mother. Rigoletto replies that the woman was an angel, and that Gilda is all he has left in the world to love. Worried about her safety, he warns her nurse, Giovanna, not to let anyone in the house.

Rigoletto leaves, and the Duke slips into the garden, bribes Giovanna, and declares his love to Gilda telling her he is a poor student. The enchanted Gilda tells him to flee when footsteps are heard in the street and then muses tenderly on his "name." Meanwhile, Rigoletto is stopped by courtiers who, influenced by Ceprano, blindfold him and dupe him into helping them kidnap Gilda—leading him to think it is the Countess Ceprano. After removing the blindfold, he discovers Gilda's scarf, searches her room, and realizes the anguishing truth.

Act III

The courtiers return to find the Duke pacing in fear that Gilda has been taken from him forever. When they tell him the girl is in his chamber, he rushes to the conquest. Rigoletto appears in search of Gilda and tells the courtiers she is his daughter. They bar his way to the Duke's quarters and he lashes out at their treachery. Gilda appears in her nightdress, disheveled and ashamed, but professing her love for the Duke. Alone with her father, she tells him of seeing the Duke at Mass each week and loving him from afar. Rigoletto, however, swears to avenge the wrong done to his own and Monterone's family. Gilda begs him to spare the Duke.

Act IV

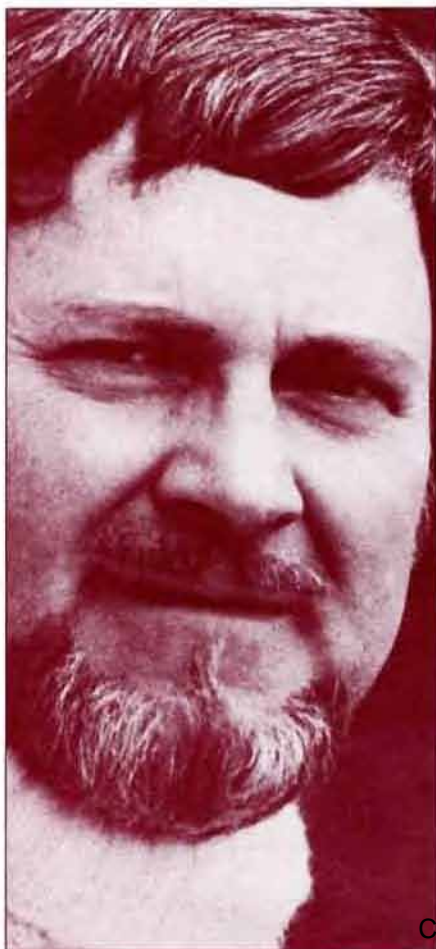
Rigoletto takes Gilda to the inn where Sparafucile lures his victims and forces her to watch the Duke make love to the assassin's sister and accomplice, the voluptuous Maddalena. The Duke, disguised as a soldier, laughs all the while at the fickleness of women. Rigoletto instructs Gilda to go home, dress as a boy, and meet him in Verona. After paying Sparafucile for the deed not-yet-done, the jester departs.

Gilda, though, comes back and hears Maddalena ask her brother to spare the handsome "soldier" and kill Rigoletto instead. Sparafucile refuses at first, then agrees to substitute the next guest who comes to the inn. Deciding to sacrifice herself for the Duke, Gilda knocks on the door. When Rigoletto comes to collect the Duke's body, he gloats over the sack but then hears the supposed victim's voice in the distance. He opens the sack to find his dying daughter who asks his forgiveness. When she dies, Rigoletto cries at the fulfillment of the curse.

CALVIN MARSH, a native Pennsylvanian, had a choice of athletic and musical scholarships. Fortunately for us, he chose the latter. The career of MOT's *Rigoletto* has been a solid, steady climb to success. From his studies at Westminster College in New Jersey and North Texas State, baritone Marsh made history when American Theatre Wing Award judges dispensed with final competitions after hearing Marsh's semi-finals performance. In 1954 he contracted with the Metropolitan Opera and over twelve years went from supporting roles to assume star billing, gaining the bulk of his professional experience on that august stage. In 1966, Marsh made his European debut and sang to critical acclaim in Geneva, Glyndebourne and Munich – where his *Rigoletto* won him a fourteen-curtain-call ovation. Of Marsh, *The New Yorker Magazine* has written: "He is a big fellow, with a beautiful, powerful high baritone voice, great assurance, and no end of acting ability."

LOUISE RUSSELL is a young coloratura soprano, already established with a rich background of operatic credits. The attractive Miss Russell graduated from the State University of Iowa and has studied in Cologne, Germany and at Louisiana State. She debuted with the New York City Opera only four short years ago as Micaela in *Carmen*. A year later she took first prize at the International Singing Contest in Vercelli, Italy, and also won a Corbett Foundation Award. Gilda was the role for her European debut in 1970 for the State Opera of Stuttgart. Later she was the only American in a LaScala cast of *Rigoletto* which included the great Pavarotti. In 1972, Miss Russell appeared with the Philadelphia Lyric Opera as Nedda to critical praise, opposite Metropolitan Opera stars Placido Domingo and Sherrill Milnes. She will soon make her debut with the Miami Opera and the Vienna State Opera.

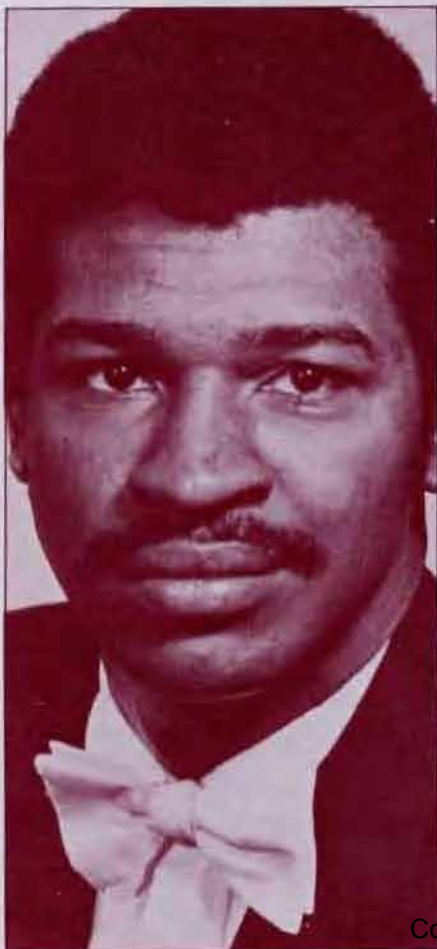
JOHN SANDOR, who will soon take up duties as a principal artist with the Vienna State Opera, began studying piano at age eight and singing in choirs in his native Fairmont, West Virginia. He attended Oberlin Conservatory after considering career plans as a veterinarian or pro golfer. With a master's degree in voice and opera from the Julliard School of Music, this young tenor has been a prize winner in many competitions, including the Metropolitan Opera, the Liederkrantz, the Vercelli Internationale, and the Haarlem Philharmonia. Formerly a music education administrator in the New Jersey Public Schools, Sandor began singing professionally with the Lake George Opera. He has also appeared with the San Francisco, Santa Fe and Miami Opera companies. Writes *Opera News Magazine*: "John Sandor has the kind of instincts and vocal equipment that generate great excitement in an audience."



Z. EDMUND TOLIVER made his professional debut last fall as Don Alfonso in Michigan Opera Theatre's *Così Fan Tutte*. A six-foot-seven basso cantante, Toliver is from Riverhead, Long Island and received his bachelor's degree from Illinois Wesleyan University. A finalist in this year's Grinnell Foundation Scholarship competition, Toliver is currently working on his doctorate in musical arts as a John Hay Whitney Fellow at the University of Michigan. He was the concerto winner in the graduate division at the American Music Camp at Interlochen and has had leading roles in university operatic productions.

ROGER MELONE, our guest conductor, is one of the Southwest's brightest musical talents. Born in Tulsa, Oklahoma, Melone studied at Del Mar College and Texas Christian University, concurrently taking private instruction in piano, theory, string bass, and voice. In 1967, already recognized as an outstanding young choral director, he joined the San Antonio Symphony conducting staff to head the choral division. In 1971 he was appointed Assistant Conductor of the orchestra and his current duties involve preparing and coordinating all choral forces for San Antonio's entire concert and opera seasons. Melone is a frequent guest conductor around the Southwest and has held conducting workshops in Pennsylvania, Virginia, Oklahoma and Texas.

TITO SEREBRINSKY is a stage director who believes that opera should "follow its traditional rules, but not the stiff acting styles of fifty years ago." Born in Argentina, Mr. Serebrinsky studied stage direction in the early 1960's at the Colon Theatre in Buenos Aires. He then went to Europe where he worked as assistant stage director at the Geneva Opera House, and stage manager at the Nancy Opera House in France. As director, his credits include *Così Fan Tutte* and *Orphee* at the Tours Municipal Theatre and *Don Pasquale* at the St. Etienne Municipal Theatre. In 1970 he became personal assistant to Margherite Wallmann, staging *La Bohème*, *Anna Bolena* and *Manon* at the Colon Theatre in Buenos Aires. In 1971 he became resident stage director at the Marseilles Opera House for its productions of *Don Giovanni*, *Tosca*, *La Belle Helene* and *L'Elisir d'Amore*. Michigan Opera Theatre's production of *Rigoletto* marks Mr. Serebrinsky's North American directorial debut.



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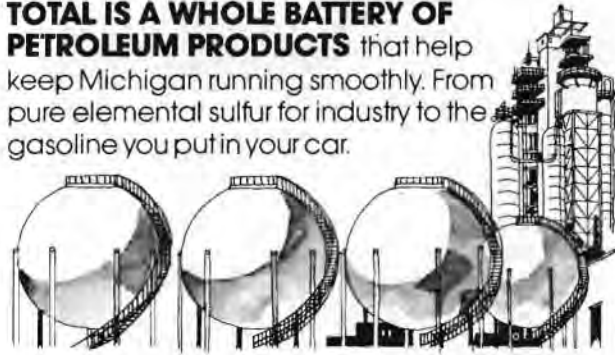
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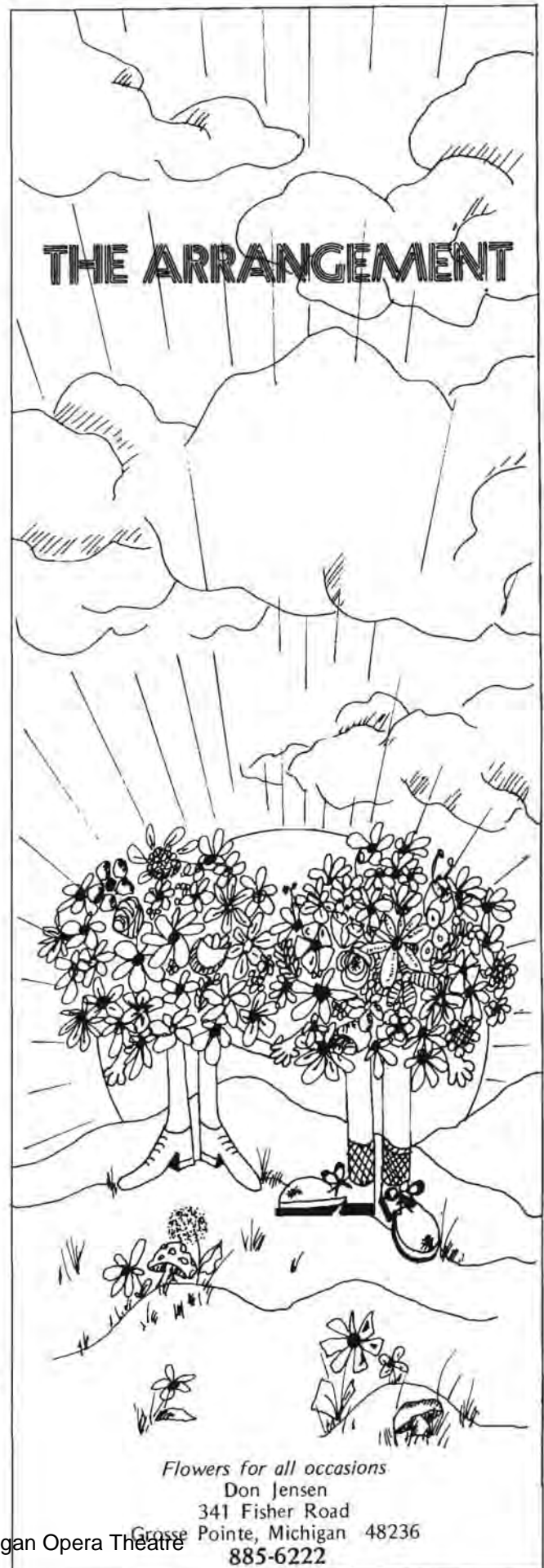
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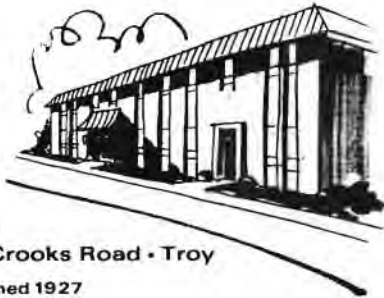
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November 2, 7 (Matinee), 9, 10

MADAME BUTTERFLY

An Opera in Three Acts by
Giacomo Puccini

Libretto:
L. Illica and G. Giacosa
Translation:
John Gutman

Based on the book by
John L. Long
and the drama by
David Belasco

CAST

B. F. Pinkerton, a lieutenant in the U.S. Navy	Charles Hindsley
Goro, a marriage broker	Tsutomu Masuko
Suzuki, a servant	Elsie Inselman
Sharpless, U.S. consul at Nagasaki	Charles Roe/Andreas Poulimenos*
Madame Butterfly	Kyu do Park
The Cousin	Marsha Ferguson
The Mother	Randa Hooven
Yakuside	Roman Terleckyj
The Aunt	Rose Burnett
The Imperial Commissioner	Steven Olds
The Official Registrar	Mike Albright
The Bonze, Butterfly's uncle	to be announced
Prince Yamadori	Kenneth Young
Trouble, Butterfly's child	Miho Suzuki/Karen Suchia
Kate Pinkerton	Jan Albright

*November 10 performance

Time: Early twentieth century Place: Nagasaki

ACT I The garden of Lt. Pinkerton's rented house
ACT II An afternoon and evening three years later, inside the house
ACT III The next morning

Conductor	William Byrd
Director	Tsutomu Masuko
Sets	Courtesy of OPERA, America, Inc.
Lighting Designer	Thomas Bryant
Chorus Master	Raynold Allvin

Costumes from Malabar, Ltd., Toronto
This production by arrangement with Belwin Mills Publishing Corp.

All casts subject to change without notice.

MADAME BUTTERFLY

When Puccini's *Madama Butterfly* had its premiere at La Scala in 1904, the critics and public declared it a rather overwhelming disaster. Puccini and his librettists decided to withdraw the opera from performance until revisions could be made, after which a second premiere at Brescia became the first step in assuring the opera's rise to a popularity which shows no signs of diminishing.

THE STORY

Act I

Lt. B.F. Pinkerton, USN, is inspecting the house he has leased from Goro, a marriage broker. Goro has arranged for three servants and a geisha bride, Cio-Cio-San, known as Madame Butterfly. Speaking to Sharpless, the U.S. consul in Nagasaki, Pinkerton exhibits a devil-may-care attitude toward his pending marriage and talks of the day when he will take a "real" American wife. Sharpless warns that Cio-Cio-San may consider her marriage contract more seriously. Butterfly, singing of her wedding day, enters and tells Pinkerton that family problems made her geisha life a necessity. She shows him her few possessions and says that she will become a Christian. With friends and relatives in attendance, the Imperial Commissioner marries the pair. After a toast, the Bonze, Butterfly's uncle and Buddhist priest, enters and curses her for renouncing her ancestral religion. Pinkerton angrily dismisses everyone and consoles his weeping bride.

Suzuki, Butterfly's servant, helps her into a white kimono and the newlyweds join in a moonlit garden duet in which they passionately sing of their love.

Act II

Cio-Cio-San has waited three years for her husband's return. Suzuki and Goro, sure that Pinkerton will never come back, have urged her to remarry. Butterfly is looking toward the harbor when Sharpless appears with a letter from Pinkerton. Goro wants her to meet another suitor, the wealthy Prince Yamadori, whom Butterfly sends away in the belief that Pinkerton has not deserted her. The consul again begins to read the letter, gently suggesting her hopes may be in vain. Cio-Cio-San then brings out her child and insists that Pinkerton will return when he knows that he has a son. Sharpless, touched by Butterfly's faith, leaves without being able to tell her about Pinkerton's remarriage. Butterfly hears a cannon from the harbor and with a spyglass spots her lieutenant's ship. In her joy she tells Suzuki to help in scattering flower petals throughout the house. Clad in her wedding kimono, she awaits her husband's arrival.

Act III

It is dawn and Suzuki insists that Butterfly rest. She carries her child to another room, humming a lullaby. Sharpless, Pinkerton and Kate, his new wife, enter. Comprehending the situation, Suzuki sees that it is hopeless and agrees to help break the news to Butterfly. Nostalgic, Pinkerton departs, and Cio-Cio-San enters, expecting to find him. But she meets Kate instead, whom she quickly recognizes as Pinkerton's wife. The shaken Butterfly promises to give the child to his father if he will come for him. Dismissing them all, Cio-Cio-San takes her father's suicide dagger and raises the blade. Suzuki sends in the child and with a tearful embrace, his mother tells him to go play in the garden. Behind an ornamental screen, she stabs herself and topples forward as Pinkerton calls her name in the distance.

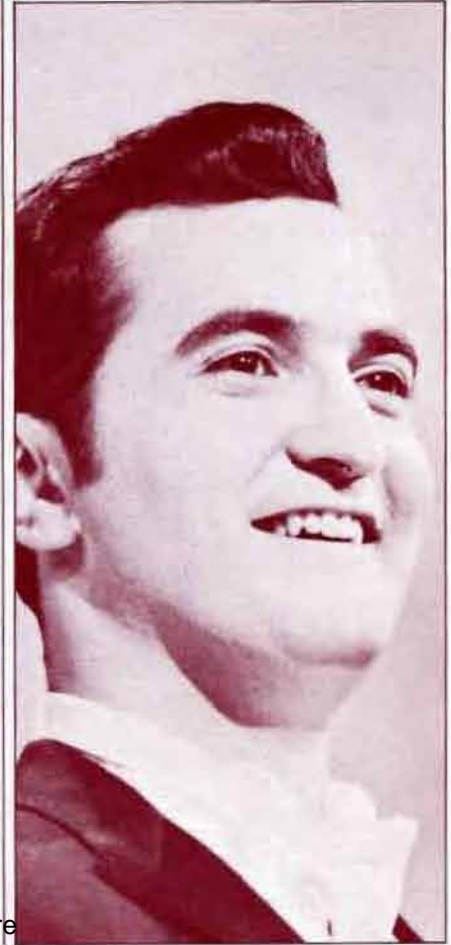
CHARLES HINDSLEY is a tenor hailing from Delaware who studied at the Peabody Conservatory and the Juilliard School of Music. While a student, he auditioned for the New York City Opera and was immediately signed to sing the lead tenor role in *A Midsummer Night's Dream*. No newcomer to Michigan, Hindsley sang in the Meadow Brook Festival production of *Aida* and last season electrified Detroit audiences as Cavaradossi in Michigan Opera Theatre's *Tosca*. As this season's Lt. Pinkerton, Hindsley comes recommended by the governor of Delaware who, after hearing the tenor sing the role in Philadelphia, asked for space in the next day's newspaper to join in the critical acclaim.



ELSIE INSELMAN is a member of the voice faculty at Wayne State University and one of the finest mezzo-sopranos in the Great Lakes region. She received her master of music degree from the Eastman School of Music in Rochester, N.Y. after graduation from Minnesota's Concordia College. She was a Fulbright Scholar in Frankfurt, Germany and was twice a district winner in the Metropolitan Opera auditions. The Detroit Grand Opera Association awarded her the Elizabeth Hodges Donovan Scholarship. A resident of St. Clair Shores, Miss Inselman has appeared many times with Michigan Opera Theatre and last season made her debut with the Detroit Symphony in their concert opera performance of *La Vida Breve*.

KYU DO PARK is a young soprano from Korea with a voice that has been described as "magical and luscious." As a member of the American Opera Center in New York, she has appeared as Fiordiligi in Mozart's *Così Fan Tutte*, and as Mimi in *La Bohème* under the direction of Michael Cacoyannis. She has been a soloist with the Dartmouth Symphony Orchestra, the Musica Aeterna Orchestra and at the Temple Music Festival. She will make her professional debut as Cio-Cio-San in Michigan Opera Theatre's production of *Madame Butterfly*.

ANDREAS POULIMENOS, a first-place winner in the New England Regional Metropolitan Opera Auditions and a 1969 Fulbright Scholar in Rome, alternates in the role of Sharpless. Poulimenos has a master of music degree from his home town's Boston Conservatory of Music, as well as a variety of musical experience including television, opera and concert performances. He sang at the New York World's Fair and has appeared with Arthur Fiedler and the Boston Pops Orchestra, the New England Opera Company, the Festival Opera Company of New York, and as El Gallo in the Theatre Company of Rome's production of *The Fantastiks*. He sang the role of Gasparo in MOT's *Rita*.



CHARLES ROE, who also will be seen as Sharpless, is a strong baritone whose symphony solo performances have delighted audiences in Flint, Toledo, Detroit, and Cleveland. In 1966, Roe was runner-up in the National Singer of the Year competition in Washington, D.C. He joined the faculty of Eastern Michigan University in 1968, and since that time has frequently appeared in Michigan Opera Theatre productions. Last season, Roe was heard as Guglielmo in MOT's *Così Fan Tutte*, Angelotti in *Tosca*, and Ben in *The Telephone*. Roe is a popular summer stock and recital performer and recently auditioned for the New York City Opera. He will soon perform in concert with the Philadelphia Symphony Orchestra.

WILLIAM BYRD is music director and conductor of the Flint Symphony and artistic director of the Musical Performing Arts Association of Flint. Born in Ohio, Maestro Byrd studied music at an early age and composed many works while still in high school. Following a scholarship to the College of Music in Cincinnati, he received a grant to study in Europe with conductor Dr. Nicolai Malko. Byrd was the conductor of the first concert in Denmark of all American music and has been invited back to Copenhagen many times. He is a frequent guest conductor with the BBC in London and Norwegian Radio in Oslo. Several years ago at Meadow Brook School of Music, Byrd was voted the most outstanding young conductor while working with Sixten Ehrling. Byrd was music director and conductor for all 1972-73 productions of Michigan Opera Theatre.

TSUTOMU MASUKO is a versatile singer and stage director who puts his talents to the fore in MOT's *Madame Butterfly* as Goro, the marriage broker, and as the opera's director. Currently director of the Opera Theatre at Ball State University in Indiana, Mr. Masuko has performed in opera from Tokyo to Cincinnati, and has been a soloist with symphony orchestras in Los Angeles, Chicago, Osaka and Kyoto. He is the winner of numerous awards, among them the Oliver Ditson Award, the Illinois and Midwest Federation of Music Clubs Competition, and in 1970 was Japan's candidate in the Tchaikowsky Competition. He has served as stage director with the Chicago Lyric Opera and the San Diego Opera.



PROGRAM NOTICE

Baron Zeta.....Jan Rubes
Valencienne, his wife.....Mary Wakefield
Count Danilo.....John Reardon/Charles Roe*
Anna Glawari.....Catherine Christensen
Camille de Rosillon.....Edward Kingins
Vicomte Cascada.....Nicholas Smith
Raoul de St. Brioche.....Gene Wabeke
Bogdanowitsch.....John Raleeh
Sylviane, his wife.....Joan Tallman
Kromow.....Davis Gloff
Olga, his wife.....Jan Albright
Pritschitsch.....Dick Santos
Praskowia, his wife.....Helga Abela
Njegus, embassy secretary.....Michael Burden

Understudy for the role of Anna Glawari is Dorothy Berry

Additions to the Michigan Opera Theatre Chorus are: Terry Hanks,
Irene Jordan, Alona Moon and Jerome Tomaszycski

*Mr. Roe will perform on Jan. 20 and 23 only. Michigan Opera Theatre is pleased to make known that Mr. Roe, who has performed regularly with this company for the past several years, was recently signed by the New York City Opera for a lead role in its production of Der Fledermaus next season.

CAST NOTE: Jan Rubes (Baron Zeta) is a seasoned opera star who was the youngest basso at the Prague Opera House in his native Czechoslovakia. Rubes is now a leading member of the Canadian Opera Company in his adopted country. An established favorite across the border, Mr. Rubes is known for his appearances in CBC Opera Productions, his radio program, "Songs of My People," and his own television series, "Guess What." He has sung lead roles with such companies as the Pittsburgh, Chicago, Washington, Seattle, Frankfurt and the New York City Opera. He is as much in demand for concert tours as for musical comedy. Mr. Rubes lives in Toronto with his actress-wife, Susan Douglas, who produces the city's successful Young People's Theatre.

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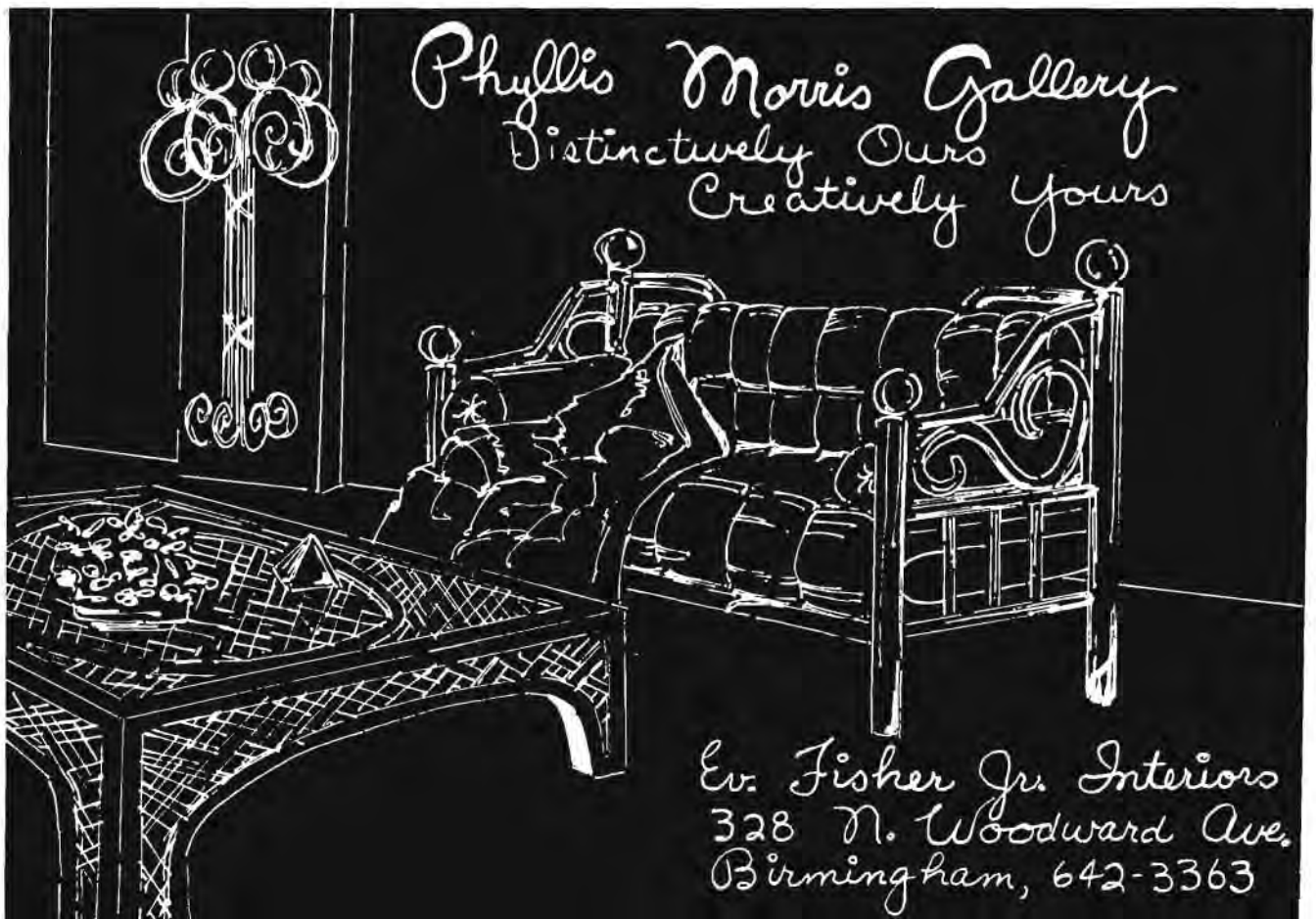
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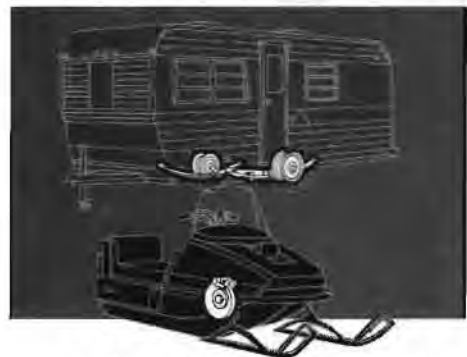
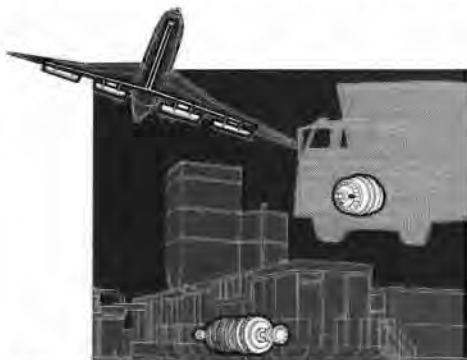
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January 18, 23 (Matinee), 25, 26

THE MERRY WIDOW

A Musical Play in Three Acts by
Franz Lehar

Original book and lyrics by
Victor Leon and Leo Stein

Translation:
Christopher Hassall

C A S T

Baron Zeta, Pontevedrian ambassador	to be announced
Valencienne, his wife	Mary Wakefield
Count Danilo Danilovitch	John Reardon
Anna Glawari	Catherine Christensen
Camille de Rosillon	Edward Kingins
Vicomte Cascada	Kenneth Young
Raoul de St. Brioche	to be announced
Bogdanowitsch, Pontevedrian attache	George Jahn
Sylviane, his wife	to be announced
Kromow, Pontevedrian councillor	Davis Gloff
Olga, his wife	Jan Albright
Pritschitsch, Pontevedrian Consul	Jack Morris
Praskowia, his wife	to be announced
Njegus, an embassy secretary	to be announced

Time: Turn of the century Place: Paris

ACT I Grand salon of the Pontevedrian Embassy in Paris
ACT II The garden of Anna Glawari's mansion
ACT III The living room of Anna's mansion

Conductor	William Byrd
Director and Choreographer	Lois Bewley
Sets designed and built by	Sormani Studios of Italy
Lighting Director	Thomas Bryant
Chorus Master	Raynold Allvin
Dance Coordinator	Dominic Missimi

Costumes from Malabar, Ltd., Toronto
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THE MERRY WIDOW

Franz Lehar's three-act musical play, The Merry Widow, was first performed in Vienna in 1905 and in New York in 1907. Its popularity and record of productions is staggering. Its well-known waltz sold hundreds of thousands of copies of sheet music and changed dancing from a regimented series of steps to a more intimate and appealing style of dance. At the turn of the century, designers copied and made fashionable the huge ostrich-feathered hat and wasp-waisted gown of the heroine. Born in Austria, Franz Lehar studied under Dvorak and began composing at the age of six. His attempts at serious opera were a failure, but after turning to light opera, he became world famous. The Merry Widow has been well served on stage and in films with presentations in at least twenty-four languages.

THE STORY

Act I

At a party in the Pontevedrian legation celebrating the birthday of their ruler, the Pontevedrian Ambassador, Baron Zeta, is in a quandry as to how to assure that Anna Glawari, a wealthy Pontevedrian widow, will not marry a foreigner. Her fortune would then be lost to their native country and Zeta fears the worst for his tiny nation — bankruptcy. He tries to convince Count Danilo to marry Anna, but years before, when she was a poor peasant, his father thwarted them and Danilo is not disposed to try again. Anna enters and subtly flirts with Danilo, who warms to the situation, but feigns indifference. Meanwhile, Zeta's young wife loses the fan upon which her French admirer, Camille, has written, "I love you."

Act II

In the garden of Anna's residence in Paris, she sings songs of Pontevedria for her party guests, particularly Danilo who is still pretending aloofness. But Zeta has found the tell-tale fan and assigns Danilo to find out the owner. That evening, Zeta's wife, Valencienne, is lured into a small summer house by Camille, and just as they are about to be discovered by the jealous ambassador, Anna changes places with Valencienne and astonishes everyone by announcing her engagement to the Frenchman, Camille. Although she has done this only to spare embarrassment to Valencienne, the news throws Danilo into despair, for he now realizes the depths of his love.

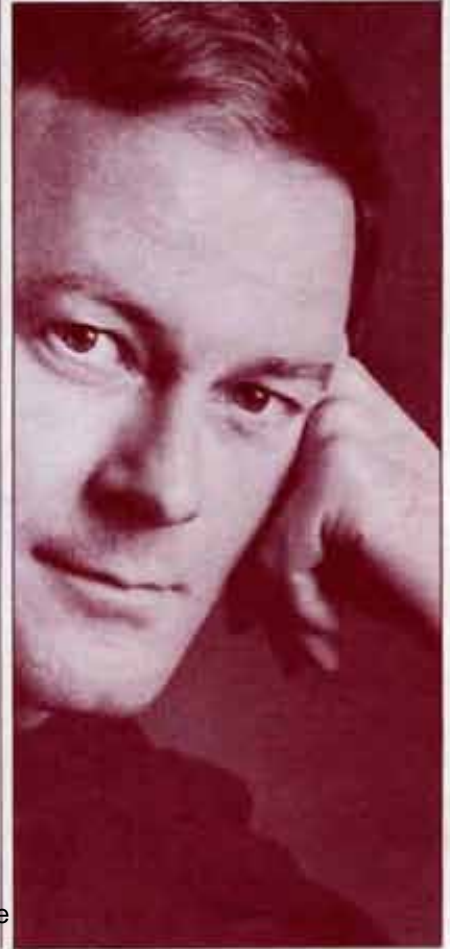
Act III

At another party in Anna's house, decorated to simulate the famous restaurant Maxim's, Danilo urges Anna not to marry the Frenchman — for the sake of her country. She agrees, then explains the truth about the fan. Danilo believes her but still does not declare his own feelings, not wishing to be thought of as a fortune hunter. When Anna announces she doesn't have her fortune, Danilo rushes to propose. She accepts, then explains that her money goes to her new husband when she remarries. The story ends with Zeta and Valencienne secure in their marriage, the money safe in Pontevedria, and Anna and Danilo united to the strains of, "A woman's too much for a man."

CATHERINE CHRISTENSEN made her operatic debut in 1964 with the Santa Fe Opera in *Carmen* and has appeared frequently with the nation's leading companies in cities such as San Francisco, Boston, Fort Worth and New York City. She studied at the American Conservatory of Music in Chicago and joined the Metropolitan Opera Studio in 1965 and has performed in concert with the Los Angeles Philharmonic, the Israeli Philharmonic, the New York Chamber Orchestra and the Paris Chamber Orchestra. Miss Christensen came to the critics' attention with her recent recording of Bianca in *Taming of the Shrew*. She appeared as Nedda in an opera film produced by Robert Saudek, and has sung with Howard Keel in *Most Happy Fella*. Her performances as the Widow have captivated audiences on the East Coast.

EDWARD KINGINS has been a leading tenor with Michigan Opera Theatre for many years, appearing in scenes from *La Boheme* and *Faust*. He received his education at the American Conservatory of Music, Heidelberg College and Wayne State University. The Detroit resident received the Martha Baird Rockefeller Award, enabling him to study with Boris Goldovsky. He has sung with the Des Moines Civic Opera, the Buffalo Philharmonic Orchestra, the Detroit Symphony Orchestra and has made numerous concert and musical comedy appearances.

JOHN REARDON was raised in a musical family and majored in music at Florida's Rollins College. In 1954 he first sang with the New York City Opera and shortly was singing lead roles, such as the Count in *Marriage of Figaro*. His Metropolitan Opera debut took place in 1965 and he created the role of Orin in the world premiere of Levy's *Mourning Becomes Electra*. He has appeared on NET productions and is a frequent guest on the children's program, *Misterogers Neighborhood*. Much in demand as a guest artist with the nation's leading opera companies, Reardon has introduced more than thirty new roles, many of which were written for him. In 1972 he was named Artistic Director of the Wolf Trap Company at Wolf Trap Farm Park, the first national park devoted to the performing arts. Reardon is famous for his portrayal as Count Tomsky in *Queen of Spades*, Papageno in *The Magic Flute* and Danilo in *The Merry Widow*.



MARY WAKEFIELD, as Valencienne, is equally at home on the grand opera stage, as the musical play stage. She has studied at the University of Michigan, Indiana University, and in Munich, Germany. She has performed in Massachusetts, North Carolina, New Hampshire and Michigan in such operas as *La Boheme*, *Die Fledermaus*, and *Martha*. A former voice teacher at Indiana University, Miss Wakefield has studied under Richard Fredericks and Julius Berger in New York. She has also sung in productions of *Carousel* and *How to Succeed in Business Without Really Trying*.



LOIS BEWLEY, the director and choreographer of MOT's *Merry Widow*, has been a dancer with the Ballet Russe de Monte Carlo, the American Ballet Theatre, the Jerome Robbins Ballet U.S.A., and the New York City Ballet. She has also been a principal dancer at the Spoleto Festival in Italy. Miss Bewley served as choreographer for the Tyrone Guthrie Theatre, the Boston Arts Festival, the St. Paul Opera and the Harkness Ballet. A Fulbright recipient, she assisted ballet companies in Iran and Turkey and appeared on European television. Miss Bewley directed, choreographed, designed the costumes and danced in the U.S. premiere of *Maskerade* by Carl Neilsen for the St. Paul Opera Association resulting in a newspaper description of her as a "one-woman wonder." She has appeared on Broadway and on such television programs as the *Bell Telephone Hour*, *CBS Workshop* and the *Today Show*.



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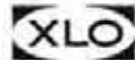
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DUE TO THE ILLNESS OF

CALVIN MARSH

THE ROLE OF RIGOLETTO

WILL BE SUNG BY

Mr. Adib Fazak

The role of Rigoletto
sung by Adib Fazak
on October 6, 10, and
12 and by Chester
Ludgin on October 13.

The Merry Widow

PROGRAM NOTICE

Baron Zeta.....Jan Rubes
Valencienne, his wife.....Mary Wakefield
Count Danilo.....John Reardon/Charles Roe*
Anna Glawari.....Catherine Christensen
Camille de Rosillon.....Edward Kingins
Vicomte Cascada.....Nicholas Smith
Raoul de St. Brioché.....Gene Wabeke
Bogdanowitsch.....John Raleeh
Sylviane, his wife.....Joan Tallman
Kromow.....Davis Gloff
Olga, his wife.....Jan Albright
Pritschitsch.....Dick Santos
Praskowia, his wife.....Helga Abela
Njegus, embassy secretary.....Michael Burden

Understudy for the role of Anna Glawari is Dorothy Berry

Additions to the Michigan Opera Theatre Chorus are: Terry Hanks, Irene Jordan, Alona Moon and Jerome Tomaszycki

*Mr. Roe will perform on Jan. 20 and 23 only. Michigan Opera Theatre is pleased to make known that Mr. Roe, who has performed regularly with this company for the past several years, was recently signed by the New York City Opera for a lead role in its production of Der Fledermaus next season.

CAST NOTE: Jan Rubes (Baron Zeta) is a seasoned opera star who was the youngest basso at the Prague Opera House in his native Czechoslovakia. Rubes is now a leading member of the Canadian Opera Company in his adopted country. An established favorite across the border, Mr. Rubes is known for his appearances in CBC Opera Productions, his radio program, "Songs of My People," and his own television series, "Guess What." He has sung lead roles with such companies as the Pittsburgh, Chicago, Washington, Seattle, Frankfurt and the New York City Opera. He is as much in demand for concert tours as for musical comedy. Mr. Rubes lives in Toronto with his actress-wife, Susan Douglas, who produces the city's successful Young People's Theatre.

PRODUCTION NOTES:

Rehearsal Pianist: Beverly LaButa

Wardrobe: Karen McKean, Sue Shank, Barbara Masanick

Properties: Cathy Blaser, Karen DiChiera, Elizabeth Gram

Make-up and Coiffures: Cathy Christensen, Kathy DuRoss

Special thanks to: The Detroit Athletic Club, Marygrove College, Valente's Men's Formal Wear, Inc., Detroit and Wigs 'n' Things, Bloomfield Hills

The Michigan Opera Theatre production of The Merry Widow will be broadcast on public radio WDET-FM, 101.9 on your dial, on March 3 at 2:00 p.m.

MICHIGAN
OPERA
THEATRE
formerly the
Overture to Opera Company

MUSIC HALL
1973·74

DIRECTOR'S NOTES

It's with great pleasure that we offer you a new, resplendent season of opera at the Music Hall Center, conceived and produced under our new name, Michigan Opera Theatre.

Michigan Opera Theatre has been known to you in the past as the Overture to Opera Company. For eleven years we presented, under the auspices of our parent group, the Detroit Grand Opera Association, operatic scenes as well as full productions.

Now, after two full seasons of opera at the Music Hall and numerous performances around the state, we've adopted a name that identifies what we've truly become: Michigan's Opera Theatre.

Our 1973-74 season described here is a deliberately demanding one. We are taking on two of the greatest traditional works, *Rigoletto* and *Madame Butterfly*, and going at them in a manner which we believe is original — and satisfying to you.

We've assembled a gifted cast for *Rigoletto*, which will provide an electric evening of drama that is vocally sublime.

Our *Butterfly* promises beauty and authenticity. The delicate and profound ethos of the Orient will come alive through Miss Kyu Do Park and Mr. Tsutomu Masuko, star and director of Michigan Opera Theatre's second production.

We move for the first time into the realm of light opera for our season finale. *The Merry Widow* is a spirited, lavish, whirl of a show in which we give you two of operas most Beautiful People, Catherine Christensen and John Reardon. In our opinion, it's a sure hit.

Two more things we want you to know before selecting your tickets:

First, Michigan Opera Theatre will retain the name Overture to Opera to designate its in-school, educational activities. We believe that introducing young audiences to opera, answering their questions and exciting their interest is a vital part of our work.

Secondly, Michigan Opera Theatre plans to repeat its wildly successful benefit party of last year, "A Night at the Opera." It's a zany evening, filled with skits, music, chianti, personality, pasta, fun and surprises. Hold September 24 open for this unlike-anything-else party at the Latin Quarter.

Michigan Opera Theatre welcomes you to opera in English at the Music Hall Center, and we thank you for joining us.



David DiChiera, General Director

RIGOLETTO



RIGOLETTO

October 6, 10*, 12, 13

By Giuseppe Verdi

*Matinee

Conductor: Roger Melone

Season after season, audiences respond deeply to Verdi's tragic story of the deformed jester whose jibes are returned with terrible irony through the power of a nobleman's curse. The brilliant score will be brought to life by a cast of thrilling performers. The splendid talent of Met veteran Calvin Marsh's Rigoletto will be embellished by Louise Russell's Gilda, praised as radiant and ecstatic. Young John Sandor is the devil-may-care Duke. This is a Rigoletto you won't want to miss.

International award winner Louise Russell... innate grace... her Gilda opposite the great Pavarotti won the critics' hearts...

Calvin Marsh... powerful... intelligent... the *New Yorker* wrote: "... great assurance and no end of acting ability..." A Met veteran who takes no interpretation for granted, his Rigoletto promises thrills...

John Sandor as the devil-may-care Duke... gifted... exciting... a fireball of talent who is soon to join the Vienna State Opera as a leading tenor...

As Sparafucile, Z. Edmund Tolliver... Grammy Award finalist... intense young basso... now taking Ph.D. in Voice at University of Michigan...



Left to right:
Calvin Marsh
Louise Russell
John Sandor
Z. Edmund Tolliver

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MADAME BUTTERFLY



Left to right:
Charles Hindsley
Elsie Inselman
Charles Roe
Kyu Do Park

MADAME BUTTERFLY November 2, 7*, 9, 10

By Giacomo Puccini

*Matinee

Director: Tsumoto Masuko

Conductor: William Byrd

Beautiful, moving, melodious. Michigan Opera Theatre is delighted to present the ever-new, ever-touching story of Cio-Cio-San, starring a delicate and magically talented soprano from Korea. Miss Kyu Do Park leads a fine supporting cast of regional singers, including Charles Roe and Elsie Inselman. A special treat is the return of Charles Hindsley as Pinkerton, who last season thrilled Detroit audiences as Cavaradossi. Directing and singing the role of Goro is Mr. Tsumoto Masuko, who performed this dual accomplishment with the San Diego Opera last year. This authentic production is sure to strike the most sensitive musical chords in your heart.

A Butterfly of touching realism. . . Kyu do Park, from the American Opera Center. . . Cacoyannis directed her as "Mimi". . . Soloist at Temple Music Festival and with Musica Aeterne Orchestra...

As Pinkerton, Charles Hindsley. . . dramatic presence. . . a tenor of body and brilliance. . . wins his audiences. . . Detroit adored him in *Tosca*...

Sharpless, the American consul, is Charles Roe. . . rich baritone. . . an EMU professor. . . vivid portrayals in our *Tosca* and *The Telephone* last season...

THE MERRY WIDOW



THE MERRY WIDOW January 18, 23*, 25, 26

By Franz Lehar

*Matinee

Director: Lois Bewley

Conductor: William Byrd

Lehar's jubilant, musical masterpiece of nostalgia and gaiety. Paris at the turn of the century will shine in all its plumed, high-kicking glory when Michigan Opera Theatre raises the curtain on this favorite of light operas. The ravishing Catherine Christensen will glitter as the wealthy widow. And who can think of a more dashing Danilo than opera superstar John Reardon, alternating with our own Charles Roe. An elegant evening of fun. Stunning. . . show-stopping. . . Catherine Christensen... a Merry Widow whose experience with San Francisco and New York City Opera spells success. . .

The remarkable John Reardon as Danilo. . . the Met's leading baritone. . . versatile. . . outspoken. . . *Time Magazine* states: "He acts superbly. . . It is as much a triumph of brain as of voice. . ."

Camille is Edward Kingins. . . leading area tenor. . . Rockefeller Award Winner. . . studied with Goldovsky...

Lois Bewley. . . one-woman dynamo. . . directed American premiere of Neilsen's "Maskarade". . . dance soloist with Ballet Russe and American Ballet Theatre... coreographer for Tyrone Guthrie Theatre... appearances on television and Broadway... she's directing our *Merry Widow*.



Left to right:
John Reardon
Lois Bewley
Edward Kingins
Catherine Christensen

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Opera is the highest expression of music and drama combined. Continue your interest in – or introduce yourself to – the world of opera in English by becoming Michigan Opera Theatre subscribers today.

COME TO THE MATINEE

Can't make an evening show?
Then spend a Wednesday

afternoon downtown with Michigan Opera Theatre at a matinee performance of *Rigoletto*, *Madame Butterfly*, or *The Merry Widow*.

MOT schedules one matinee of each season production for your convenience and pleasure. And since the matinees begin at 2:30 p.m., you and friends have plenty of time for a leisurely lunch at your favorite downtown restaurant.

Matinees offer several bonuses. First, you'll sit in the choice orchestra seats for only \$5.

Second, Michigan Opera Theatre's popular and engaging General Director, Dr. David DiChiera, will give an informative and entertaining introduction prior to each matinee performance.

Matinee dates are October 10 for *Rigoletto*, November 7 for *Madame Butterfly*, and January 23 for *The Merry Widow*.

Order your matinee tickets on the regular order form. For club, group and student rates, please phone the Michigan Opera Theatre office at 963-3717.

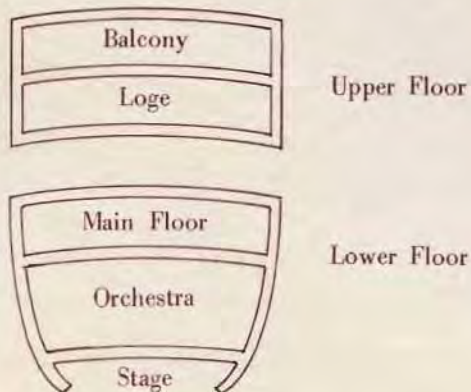
A NIGHT AT THE OPERA

Our second foray into Marx Brothers and mayhem, Aida and antipasto. Guest stars, good food, musical morsels and your best friends. A fun-raiser fund-raiser where everybody benefits.

Season kick-off
Italian buffet with wine
Entertainment
Laughs

September 24, 6:30 p.m. at The Latin Quarter, Grand Boulevard just east of Woodward. To receive an invitation please check the appropriate box on the ticket order form.

MUSIC HALL CENTER Seating Plan



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Groups: Opera groups receive a discount of 10% on 25-200 tickets, 15% on over 200 tickets, per performance.

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Information on group sales please call the Opera Office at 963-3717

BOX OFFICE TIMES

May 1 – Aug. 31: Call the Opera Office at 963-3717, 10:00 a.m. to 5:00 p.m.

Sept. 1 – Jan 31: Call the Music Hall Center Box Office at 963-7680, 10:00 a.m. to 6:00 p.m.



"meet you at the Music Hall"

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Please Circle Desired Dates

Rigoletto	Butterfly	Widow
Sat. Oct. 6 8:30 p.m.	Fri. Nov. 2 8:30 p.m.	Fri. Jan. 18 8:30 p.m.
Wed. Oct. 10 2:30 p.m.	Wed. Nov. 7 2:30 p.m.	Wed. Jan. 23 2:30 p.m.
Fri. Oct. 12 8:30 p.m.	Fri. Nov. 9 8:30 p.m.	Fri. Jan. 25 8:30 p.m.
Sat. Oct. 13 8:30 p.m.	Sat. Nov. 10 8:30 p.m.	Sat. Jan. 26 8:30 p.m.

Please Circle Desired Seat Location

Location (rows)	Single Ticket	Season Ticket
Orchestra (B-Q)	\$9.00	\$23.00
Main Flr. Ctr. (R-Z)	7.00	18.00
Main Flr. Side (R-Z)	5.00	13.00
Loge (A-F)	7.00	18.00
Balc. Ctr. (G-N)	5.00	13.00
Balc. Side (G-N)	3.00	8.00
All Matinee Seats	5.00	13.00

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