

MICHIGAN OPERA THEATRE

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MICHIGAN OPERA THEATRE

David DiChiera, General Director

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Editor R. Edward Townley
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 Advertising manager Mimi Mayer
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As Michigan Opera Theatre embarks upon the first season of its second decade, the company's contributions to the quality of life in Michigan continue to grow. The opera season in Detroit's Music Hall has expanded to five productions, with more performances and a wider variety than ever before. And MOT's unique Opera-in-Residence program will offer local residents across the state a week-long involvement in workshops, rehearsals and special programs, culminating in fully-staged performances of Puccini's "Madame Butterfly."

Michigan Opera Theatre is a vital and important cultural force in the State of Michigan. I am pleased to extend to Dr. David DiChiera and the entire company my best wishes for this season and for many more to come.

Sincerely,

WILLIAM G. MILLIKEN
Governor



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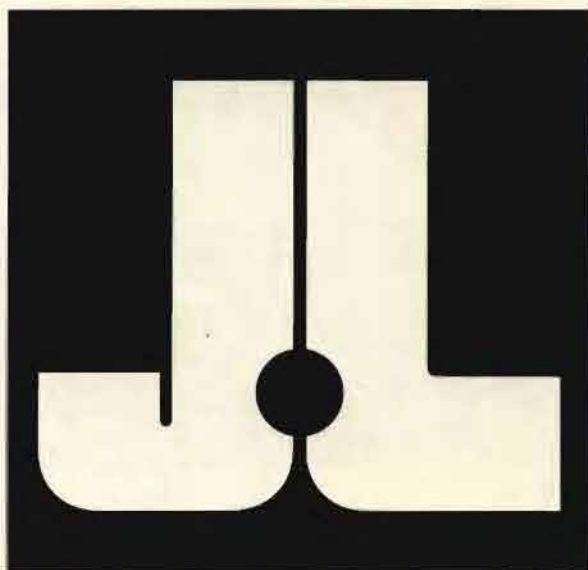


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As Michigan Opera Theatre enters its eleventh season in the Music Hall, it reflects more clearly than ever the extraordinary cultural richness and diversity of the City of Detroit. This year, in addition to popular works by Italian, French, and English composers, the Company is offering Gershwin's "Porgy and Bess" — a great musical of special significance to Black Americans — and the first professional performances in the Free World of "Anoush," a much-loved masterpiece from the great Armenian people.



By bringing national attention to the many cultural strands that make up our great City, Dr. David DiChiera brings great credit to Michigan Opera Theatre, and to the City of Detroit as well. It is my pleasure to welcome the Company and its patrons at the outset of this important and exciting season.

Sincerely,

Coleman A. Young

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Mayor

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Dr. David DiChlera,
General Director

This is an important season for Michigan Opera Theatre — a season of renewed traditions and new commitments. I am delighted you have chosen to be a part of it.

The first new commitment is to an enlarged, five-production season at the Music Hall, in addition to tour and outreach activities. It is your support and enthusiasm that have encouraged us to expand both the number of performances and the scope of the overall season. It is also in response to your preferences that we have partially restored the MOT tradition of a season spread out as much as possible throughout the fall and winter.

This season renews two of the most important traditions we have established at MOT: a commitment to opera in English and a dedication to the American musical theatre. We are also continuing our newer project of offering several performances in the original language to those of you who prefer it.

And finally, we are launching an exciting new exploration of the opera repertoire beyond the Italian, French and German mainstays, to discover works that deserve to be better known outside their own cultures. *Anoush*, an Armenian opera by Armen Tigranian, is the first in what we hope will be an ongoing series of new discoveries. We are pleased to be offering this beautiful work in its American premiere, and in a new English translation created especially for MOT.

It cannot be a surprise to any of you that this growth and renewal becomes more expensive each year. Our support from the National Endowment for the Arts and the Michigan Council for the Arts is essential and appreciated; it is also increasingly threatened in these times of fiscal austerity.

We are also grateful to a number of foundations who are supporting several of our most important activities this season: The Ruth R. Mott Fund for educational projects, the Martha Baird Rockefeller Fund for Music, Inc., for our Artist Intern Program, and both the McGregor Fund and the Andrew W. Mellon Foundation for operational support. In addition, we are pleased to be the recipient of a \$40,000 grant from the Eloise and Richard Webber Foundation to allow us to undertake a much-needed strategic planning process to plot our future course with more assurance. These are but a few of many such grants that provide important support as well as proof that our purpose and goals seem strong.

While both corporate and individual donations have also risen encouragingly, more must be found in these two vital communities if MOT is to continue to prosper. The *Anoush* project provided a fine example of what can be done; the Armenian community raised more than \$40,000 to offset the extraordinary costs involved in creating an entirely new production, and the Gulbenkian Foundation, the Milliken Foundation and the Michigan Council for the Humanities provided further support.

It is, then, a time of concern for the problems ahead and pride in our accomplishments to date. And above all, it's a time to realize what the work is all about: the joy of experiencing some of the world's greatest musical theatre in our comfortable and intimate Music Hall home. Welcome.

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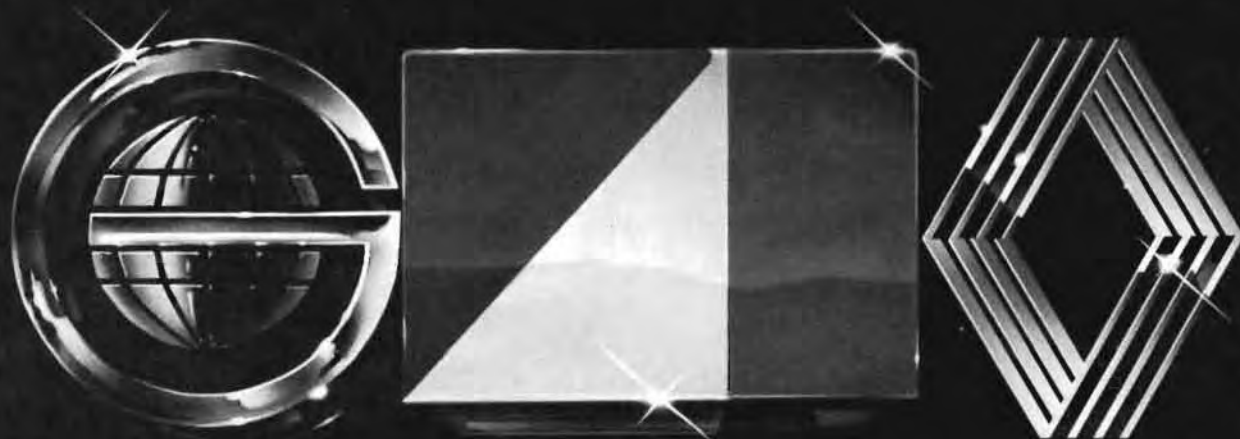
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Opera in Three Acts



In Italian:
October 2, 4, & 10, 1981

In English:
October 3, 6, 9, 1981

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from the play by Sardou

conductor
Willie Anthony Waters

director
Sarah Ventura

English version
Joseph Machlis

sets
Thomas P. Struthers
constructed by Pittsburgh Opera, Inc.

lighting
Curt Ostermann

costumes
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Baron Scarpia Andrew Smith — October 2, 4, 10
Andreas Poulimenos — October 3, 6, 9

Angelotti Richard Cowan*

Sacristan Steven Henrikson

Sciaronne Dennis Leach*

Jailer Robert Ferrier*

Spoletta Eric Johnson*

Shepherd Peter Dunn

**Member, MOT Artist Intern Program*

The Scene

Rome — June 17, 1800

ACT ONE: The Church of Sant' Andrea della Valle
ACT TWO: Scarpia's apartment in the Farnese Palace
ACT THREE: A terrace of the Castel Sant' Angelo

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Gong Ja Cho
Peter Clegg
Richard Cowan
Robert Ferrier
Diane Jamison
Sarah Johannsen
Eric Johnson
Michael Kohler
Dennis Leach
Kathleen Segar
Lee Starr
Douglas O. Wayland
Melanie Zoghby

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Melanie Al Shabkhoun
Pat Balysh
Jonathan Blackshire
Gregory Bryant
Christian Caubet
Donald Gallup
Lynn Howard
Thomas Howard
Aaron Hunt
Lynn Kasch
Robert Kinnear
Elizabeth Mar-Aston
Kim Minasian
Richard Mox
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Ray Roberts
Diane Rowlands
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MOT Children's Chorus

Karim Al Shabkhoun
Walter Al Shabkhoun
John Dunn
Peter Dunn
Sarah Fraser
Roy Hall
Cathleen Heffernan
Meghan Heffernan
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Martha Kolojeski
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TO

SYNOPS

The date is
setting is F
was a Papa
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ACT ON

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Cavara
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help. V
side, C

TOSCA

SYNOPSIS

The date is June 17, 1800, and the setting is Rome, which at the time was a Papal State under the political control of the Catholic Church. The French Army of Napoleon Bonaparte is pressing south into Italy, supported by many people in Rome hoping for an overthrow of the authoritarian papal government and a restoration of the Roman Republic.

ACT ONE is set in the Church of Sant' Andrea della Valle. Angelotti, a prominent opponent of the Papal State who has just escaped from imprisonment in the Castel Sant' Angelo, enters, finds a secret key and hides in his family's private chapel. The church sacristan shuffles in, followed by the painter Mario Cavaradossi, who uncovers the picture of Mary Magdalene on which he is working. The shocked sacristan realizes that the blond Magdalene is inspired by the Marchesa Attavanti (Angelotti's sister), whom Cavaradossi has seen praying in the family chapel. But Cavaradossi, taking out a miniature portrait of his beloved Floria Tosca, explains that the portrait is actually a "strange harmony" of the blond Marchesa and the dark Tosca.

After the sacristan leaves, Angelotti comes out of hiding, recognizes Cavaradossi as a political sympathizer, and enlists the painter's help. When they hear a voice outside, Cavaradossi gives the starving

Angelotti his lunch basket and helps him back into hiding.

Floria Tosca, the most beautiful and popular singer in Rome, arrives to visit her lover, Cavaradossi. After praying to the Madonna, she arranges to meet the painter at his villa outside Rome after her performance that evening. When she recognizes the face of the Magdalene as that of the Marchesa Attavanti, Tosca flies into a jealous rage; but Cavaradossi succeeds in reassuring her of his love. Pausing to suggest that he make the eyes in the portrait dark like hers, instead of blue, Tosca departs.

Alone with Angelotti, Cavaradossi gives the fugitive a key to his villa and tells him to hide in a secret chamber that can be reached only through a well in the garden. When a distant cannon sounds to warn of Angelotti's escape, the two men flee.

Word has been received in Rome that Napoleon's armies have been defeated by the Austrians at the Battle of Marengo, a serious blow to the hopes of Italian republicans. Choristers have gathered in the church to celebrate when Baron Scarpia, Rome's Chief of Police, arrives with his agents. Having tortured a guard who helped Angelotti escape, he has followed the prisoner's trail to the church.

After interrogating the sacristan, the chief's agents find in the private chapel a fan which Scarpia recognizes from the family crest as belonging to the fugitive's sister, the Marchesa Attavanti. Recognizing her in Cavaradossi's painting, and finding the empty lunch basket, Scarpia concludes that the painter is collaborating in Angelotti's escape.

Tosca returns to tell Cavaradossi that she cannot meet him that night as planned, since she is to sing for the Queen in a victory celebration in the Farnese Palace, and Scarpia quickly realizes that her jealousy can lead him to Cavaradossi and Angelotti. Using both the painting and the fan as "evidence," he persuades Tosca that the painter has been secretly meeting the Marchesa in the church. She departs in a rage to find Cavaradossi, and Scarpia orders his agents to follow. As choristers sing the *Te Deum*, Scarpia describes his lust for Tosca and admits that he would renounce heaven to satisfy his desires.

ACT TWO takes place in Scarpia's apartment on an upper floor of the Farnese Palace that night. Music drifts up from the Queen's victory reception on a lower floor as Scarpia sends an agent to bring Tosca to him after she has sung below. Scarpia's agent, Spoletta, nervously reports that he followed Tosca from the church to Cavaradossi's villa, and thoroughly searched the house after she left, but found no trace of Angelotti. He has, however, arrested Cavaradossi, who is now brought before the police chief.

Scarpia interrogates the painter as Tosca's voice is heard in the background, singing the victory cantata. Cavaradossi insists he knows nothing; when Tosca arrives in response to Scarpia's note, he also warns her to be silent before he is taken into an adjoining room to be tortured.

Tosca resists Scarpia's questioning at first, but after repeatedly hearing her lover screaming in pain from the torture chamber, she breaks down and reveals Angelotti's hiding place. As

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Cavaradossi is returned to the room, berating Tosca for her weakness. Spoletta brings word that the earlier reports of Napoleon's defeat were erroneous; the French general was in fact victorious. Enraged, Scarpia orders his agents to take Cavaradossi out to the courtyard and hang him.

Alone with Tosca, Scarpia offers to save Cavaradossi's life in exchange for her sexual favors. At first appalled and resistant, Tosca finally consents. Scarpia orders Spoletta to carry out a fake execution with a firing squad and blank bullets, and writes out a safe conduct pass for Tosca and

Cavaradossi to leave Rome. As Scarpia exultantly comes to embrace her, Tosca stabs him with a fruit knife, watches him die, takes the pass from his hand and steals out of the room.

ACT THREE opens on a terrace of the Castel Sant' Angelo later the same night, as a shepherd boy sings in the distance. Cavaradossi, told that he has but one hour to live, bribes his jailer for pen and paper to write Tosca as he remembers the happiness they have shared. When Tosca is brought to him, she tells Cavaradossi about Scarpia's death, shows him the safe conduct pass, and describes the mock execution he

will have to go through. With mounting joy the two lovers plan their future happiness as the firing squad take up positions and Tosca jokingly warns Cavaradossi to "act the part." The soldiers fire and leave; when the last of them is gone, Tosca tells Cavaradossi to get up, and discovers that he is dead. Scarpia had secretly ordered the final deception before his own death, and the sound of approaching voices warns Tosca that the murder of the police chief has been discovered. Crying "Scarpia, we'll meet before God," she jumps from the parapet to her death.

—RET



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TOSCA

It seems ironically fitting that *Tosca* — an opera deeply involved with intrigue and treachery — was itself born out of a notably unethical deception. The original play by Victorien Sardou was clearly fated for the operatic stage from the moment of its Paris premiere in 1887, but it was only through an unusual amount of scheming and outright trickery that Puccini was able to undertake the project.

Sardou wrote *Tosca* for the great Sarah Bernhardt, at a time when both actress and playwright were at the height of their respective careers. Sardou was the most popular dramatist in France, famed for the highly theatrical suspense and sadistic cruelty of his plots, in which characters were constantly being promised happy endings only to be struck down by carefully crafted traps and deceptions. Bernhardt was, of course, the toast of Europe — famed not only for the intensity of her performances but for the mercurial speed with which she could change from one to another of an endless variety of emotions and moods. Clearly Floria Tosca's rapid shifts through jealousy, passion, fury and despair were created with Bernhardt's gifts in mind.

Three Italian composers were drawn to the operatic possibilities of *Tosca* immediately after its successful premiere. The first was Giuseppe Verdi, who cited fatigue and advancing years as reasons for pleading off the project, turning his attention instead to *Falstaff*.

Puccini was the second composer to express an interest, in correspondence with his publisher Ricordi. He became sidetracked, however, first with *Manon Lescaut* and then with *La Bohème*, and the possibilities of *Tosca* seemed to fade from his thoughts.

The possibilities stayed very much alive, however, in the thoughts of the publisher Ricordi, who commissioned Luigi Illica to prepare a libretto from the Sardou script. Ricordi also commissioned another of his "house" composers, Alberto Franchetti, to begin work on the score.

At this point Puccini, spurred by the threat of losing his chance at the property, informed Ricordi that he had decided to compose a *Tosca*, putting the publisher in a most awkward position. He had already promised the project to Franchetti, and, indeed, contracts had been signed. On the other hand, Puccini was Ricordi's hottest property, with an impressive string of successes to his credit. His *Tosca* would be guaranteed a large audience even before its first performance. For the same reasons Illica, the librettist, was understandably excited about being associated with Puccini on the project.

The three men therefore entered into an elaborate conspiracy to convince Franchetti that *Tosca* was totally unsuitable as the basis for an opera. It was, they said, too violent, too negative and too shocking to find favor with either audiences or government and church censors. Persuaded by their pessimism, Franchetti requested and was granted a cancellation of his contract, clearing the way for Puccini to set to work.

While one can only surmise what a Franchetti *Tosca* or a Verdi *Tosca* might have been, it is certain that Puccini gave the Sardou play a degree of immortality it would never have achieved on its own. For all his popularity in his own time, Sardou has been largely relegated to the theatrical historic archives, his works known to students but seldom performed. Except for *Tosca*, transformed by Puccini's genius into one of the most perennially popular works ever created. Sardou himself recognized the improvement and — in an admission probably unprecedented in the history of opera — stated that the opera libretto was superior to the original play.

Completed in September, 1899, *Tosca* received its world premiere at the Teatro Costanzi in Rome on January 14, 1900. Like MOT's other popular opera this season, *Carmen*, *Tosca* was not an immediate success; critics were, in fact, merciless in their scorn for Puccini's newest work. Within six months, however, it was being sung in opera houses from Covent Garden in London to Teatro Colon in Buenos Aires. Its Metropolitan premiere, with Milka Ternina as Tosca and Antonia Scotti as Scarpia, occurred on February 4, 1901.

Michigan Opera Theatre has presented one previous production of *Tosca*, in the fall of 1972. Phyllis Curtin, Charles Hindsley and Ronald Holgate were Tosca, Caravardossi and Scarpia, respectively, with Brenda Sinka and Michael Ingham singing Tosca and Scarpia for the matinee.

—RET

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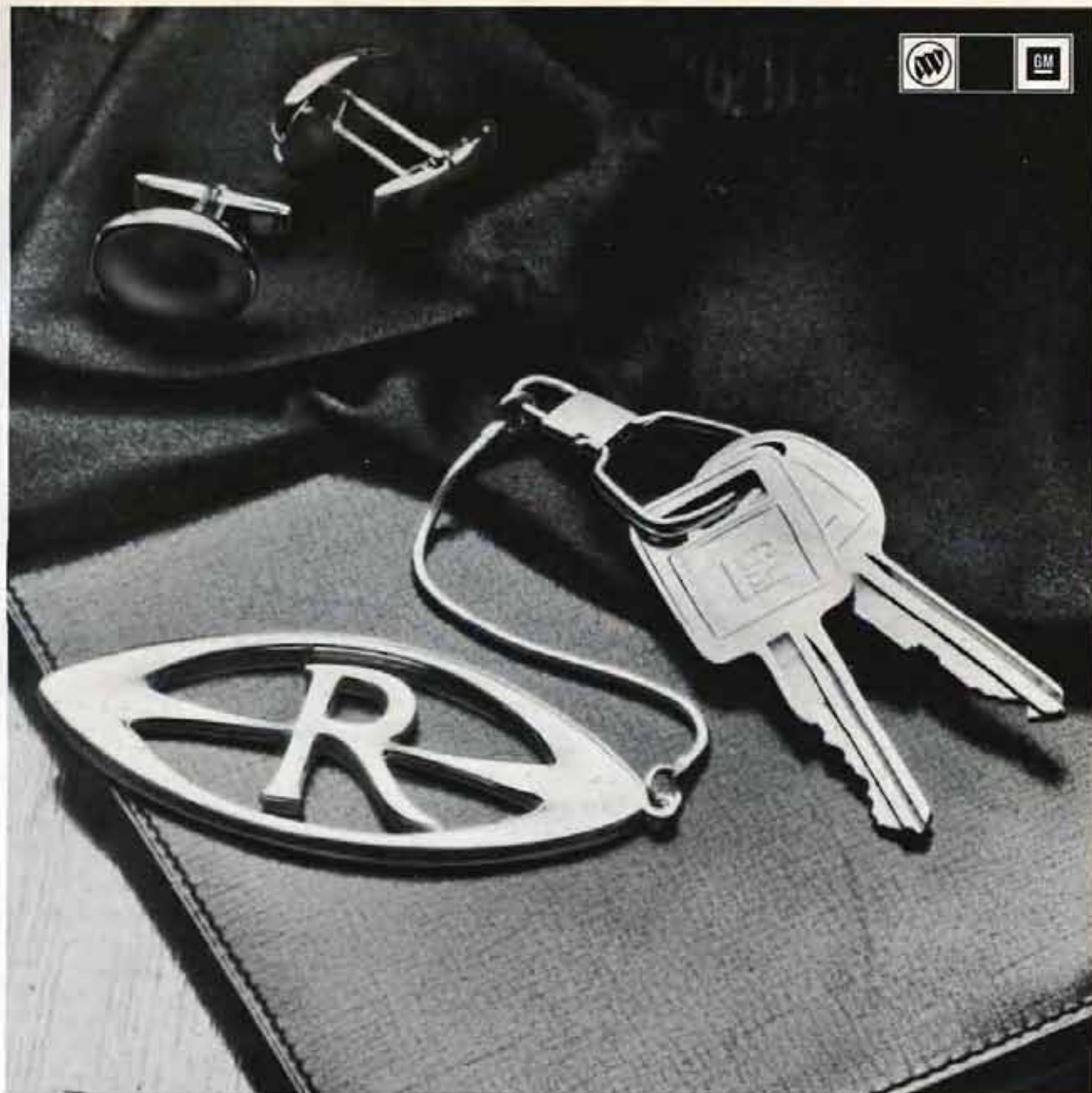
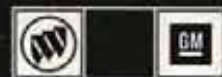
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CARMEN

SYNOPSIS

ACT ONE takes place in a public square outside a cigarette factory in the Spanish city of Seville in the early 1800's. Soldiers are idly watching the passers-by and waiting for their replacements to arrive when Micaela comes in search of the corporal Don Jose. Told that he will appear for the next guard shift, she decides to leave and return later. As a band of young street boys make fun of them, fresh soldiers arrive and the changing of the guard proceeds.

Zuniga, the Captain of the Guard, questions Don Jose about his past and learns that he had been forced to flee his native Navarre after killing a man in a duel. His mother and Micaela — whom Don Jose loves — have followed him to Seville and now live on the outskirts of town.

The young men of Seville, who are not allowed to enter the cigarette factory, arrive to flirt with the girls coming out for a break. They notice the absence of Carmen, who then makes a delayed entrance, warning the flirtatious men of the dangers of love. Intrigued with Don Jose because he is the only man not paying attention to her, she mockingly throws a flower in his face before returning to the factory.

Don Jose is about to discard the flower when Micaela returns, with a letter from his mother. Together they remember their home and village and happier times; Micaela leaves him alone to read the letter, promising to return. Again Don Jose is about to throw away Carmen's flower, but suddenly a fight erupts within the factory, and he is sent to investigate. He returns with Carmen, who has wounded another woman with a knife.

Zuniga leaves the defiant Carmen, hands tied, in Don Jose's custody while he seeks an order for her imprisonment. Carmen seductively persuades Don Jose to join her at the inn of her friend Lillas Pastia, where they will dance and drink wine and make love. He loosens her ropes, so that when Zuniga returns and orders her led to prison, she is able to escape and Don Jose is arrested for helping her.

ACT TWO is set in Lillas Pastia's tavern, two months later. As the tavern closes and the soldiers prepare to leave, Zuniga reports to Carmen that Don Jose, who was imprisoned for aiding in her escape, has been released from jail. The men of Seville enter with the famous toreador Escamillo, who sings of his prowess in the bullring and flirts with Carmen before leaving.

Carmen joins the gypsies Mercedes, Frasquita, Dancaire and Remendado in planning a smuggling operation; but she finally decides not to participate because, she says, she is in love. Don Jose arrives and swears his love for Carmen, who offers to dance for him. When Don Jose hears the bugle and prepares to return to barracks, however, Carmen taunts him for being cowardly. Showing her the flower she had thrown him two months before, Don Jose assures her of his love, but refuses to dishonorably abandon his duty by joining Carmen and the gypsy smugglers.

As Don Jose is leaving, Zuniga returns to see Carmen. Finding her with Don Jose, he taunts her for

continued on page 36

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preferring a common soldier over an officer. Don Jose draws his sword but the gypsies prevent a fight and send Zuniga on his way. Having threatened his superior officer, Don Jose now has no choice but to throw in his lot with Carmen and the thieves.

ACT THREE takes place in the mountains surrounding Seville, some weeks later, as the gypsies prepare to smuggle their contraband into the city. Carmen's love for Don Jose has cooled, but he warns her that he would kill her rather than let her go. When Mercedes and Frasquita begin to tell fortunes, Carmen

joins them and sees death in the cards for both herself and Don Jose.

The gypsies go off with some of their goods, leaving Don Jose behind to guard the rest. Micaela arrives in search of Don Jose and prays for protection in the wild night before hiding from the sound of gunfire. Escamillo enters in search of Carmen; the enraged Don Jose attacks him and is about to kill him when the gypsies return and break up the fight. Escamillo leaves after pointedly inviting everyone to the bullfight. Micaela, discovered in hiding, tells Don Jose that his mother is near death. Carmen joins her in urging Don Jose to leave to see his mother, and he finally agrees — but not before he bitterly warns Carmen

that they will meet again.

THE FINAL ACT is set in a square outside the arena in Seville. Carmen arrives on the arm of her new love, Escamillo, who leads the crowd into the bullring. Carmen is warned by Mercedes and Frasquita that Don Jose is nearby, but she refuses to leave.

Left alone with Don Jose, Carmen listens as he begs her to take him back; coolly she explains that she no longer loves him, and never will again. When Don Jose tries to prevent her from entering the arena to be with Escamillo, she scornfully throws in his face a ring he had given her. As the crowd cheers in the background, he stabs her to death.

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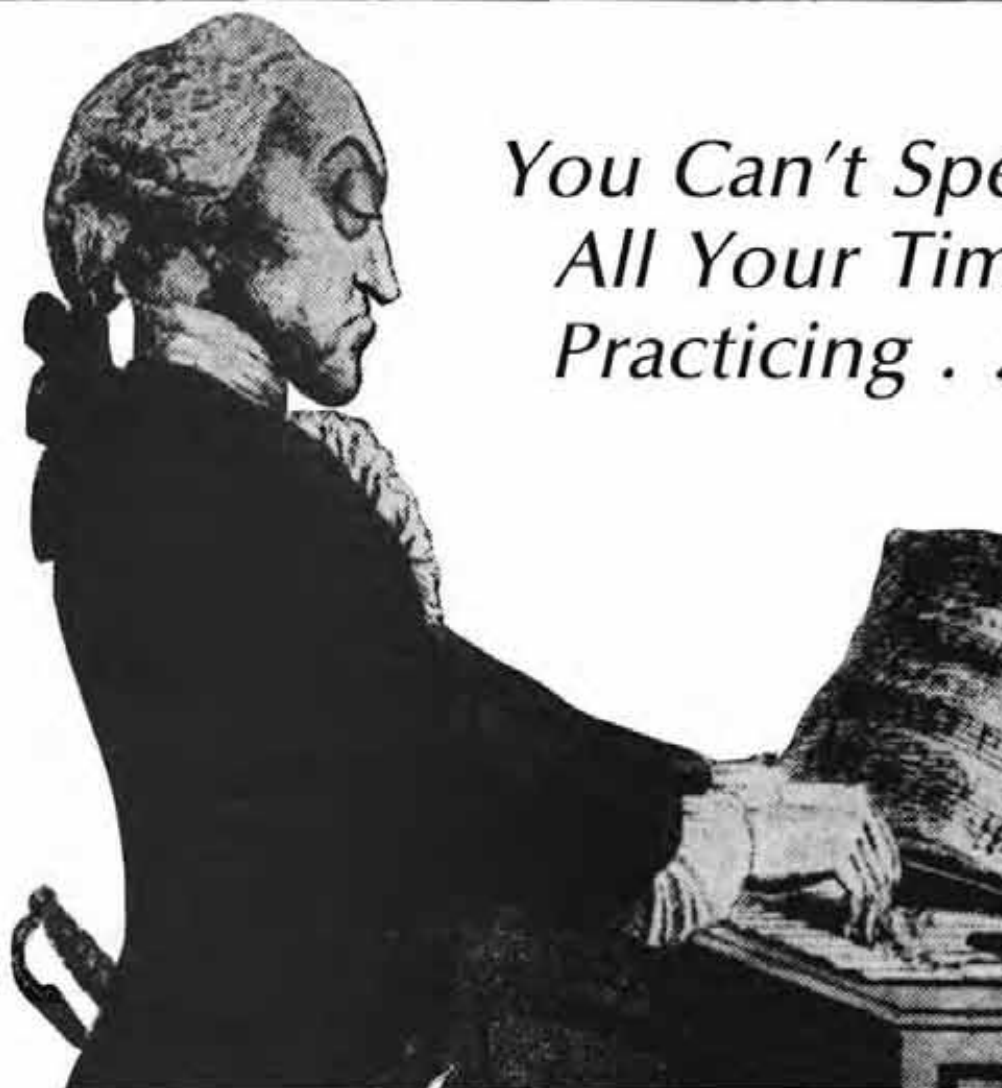
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Opera in English

by Sheldon Harnick

Not long after *Fiddler on the Roof* opened on Broadway, the young performer then playing the role of Hodel, Julia Migenes, was given a short leave of absence to play the title role in Menotti's *The Saint of Bleecker Street* at the New York City Opera. At that time in my life, because of a few baffling experiences with opera, I was convinced that it was too deep, too intellectual, too incomprehensible, a form for me to enjoy. But since Julia (whose ultimate goal was to be an opera singer) was a friend, I went to see her out of both friendship and curiosity. This particular opera was in English, was expertly directed by Menotti himself, and was cast with young performers who were convincing as actors and intelligible as singers. Not only was Julia superb in the role, but I came away with a new and excited appreciation of opera. Opera was — surprise! — nothing more nor less than my old friend musical theater.

Subsequently, I began to familiarize myself with the operatic literature through both phonograph records and live performances. In time this led to my writing several opera librettos (with composer Jack Beeson) and translating others. (In passing, I tip my hat to those adventurous opera companies around the country willing and even eager to mount new American works.) Along the way I became aware of and concerned with certain forces that either promoted or retarded the realization of opera as theater.

For example, opera in English. I suspect that many audiences have never seriously asked themselves why they are being offered operas in foreign languages. They seem resigned to the fact that they will understand the dramatic aspect of those operas only in broad outline. Audiences such as these seem conditioned to tolerate a fair amount of boredom while they wait for the familiar arias to crop up. I grow impatient with audiences that settle for less than a full theatrical experience. (I am not referring, needless to say, to audiences that go to the opera to see highly publicized stars.)

When I go to the theater, I want to understand what's happening from moment to moment. New works aside, I find it encouraging that opera companies in increasing numbers are producing the standard repertoire in English translation. After all, operas that have held the stage generation after generation are by and large operas that are good theater, not just opportunities for vocal display. The composers and the librettists of those operas worked hard at their craft, attempting to construct stage works in which the musical and dramatic elements reinforced each other.

When I see an opera in English, I don't expect to understand every word. (Words in any language tend to become indistinguishable in the upper register of the female voice.) But I do expect to be able to understand at least 80 to 90 percent of the text. That's about the percentage of text that audiences are able to grasp at the current successful revival of *The Pirates of Penzance*, and so far as I call tell, they're satisfied.

During arguments about opera in English, an as yet unconverted adversary will invariably bring up *La Boheme*. The argument goes something like this: "You have to admit that plots in operas such as *Boheme* are so simple, so transparent, there's no need to know what's being said. The music says it all. What more do you want?" I used to find this argument half-convincing, and grumpily I would concede the possibility that it might be true.

Then I saw *Boheme* at the Lyric Opera of Kansas City, in Missouri. From its inception, this company has had a policy of opera in English. Over the years it has built an audience

that comes to see musical theater, and *Boheme* was no exception. The translation was first rate, and the audience's reaction was a revelation. Not only were they deeply moved by the poignant scenes; they laughed aloud at the comedy scenes! How gratifying! I was so used to audiences sitting in attentive silence at *Boheme* that I had forgotten how amusing some of the scenes can be when one knows what's being said!

I'm reminded of a concert performance I saw one summer of Rossini's *Cinderella*, also in English, at which the audience responded as though they were seeing one of the world's great musical comedies (as indeed they were). I was so taken with it that I couldn't wait to see it in a fully staged version. As it happens, the New York City Opera produced it that fall. It was an elegant production, but it was in Italian. Result: Again I saw the phenomenon of what should have been appreciative laughter converted into respectful silence. Oh, there were some laughs — at an exaggerated stage makeup or an outrageous piece of stage business. Oh, yes, and there was a laugh when someone did a pratfall. But where was the laughter that should naturally have arisen from the libretto?

Too many opera conductors blithely overwhelm the singers they are supposed to be supporting. Perhaps when singers are singing in a language the audience doesn't understand, conductors tend to assume that it really doesn't make any difference. But I look forward to the day when audiences are so accustomed to hearing words that producers will be deluged with complaints when conductors are self-indulgent.

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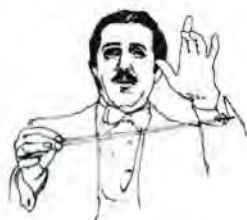
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There are old-school vocal coaches who are interested primarily in tone production, with clarity of diction running a poor second. As a consequence, too many opera singers have not been trained to enunciate clearly and in many cases are not even aware of the importance of enunciation! In one of the operas Jack Beeson and I wrote, I was appalled by the diction of a singer (who shall be nameless). Jack told the singer he was unintelligible. His answer floored me: "But if I sing the way you want me to, I'll ruin my legato." At our suggestion (his job was at stake), his diction improved rapidly, and I sincerely doubt that his legato was ruined in the process.

Happily, more and more young opera singers (not to mention conductors and directors) come from a background that includes experience in Broadway musicals or operettas. These singers are accustomed to audiences who *expect* to understand the words. Any many of these singers are bringing to the opera stage a level of acting ability heretofore all too rare. (When the Messiah comes, *all* opera singers will study acting with at least some of the devotion they lavish on vocal production.)

There is one irritant that I find not only exasperating but bewildering: the critic who blindly assumes that what we do on Broadway is necessarily inferior to what happens in

opera houses. Somehow, as soon as this type of critic learns that someone has worked on Broadway (in whatever capacity), he loses the ability to judge that person's work objectively. Case in point: A *New York Times* critic recently reviewed the Houston Grand Opera's production of Carlisle Floyd's *Willie Stark*. I don't recall his exact words, but the essence of his complaint was that Harold Prince's direction suffered from Broadway slickness. I happened to see *Willie Stark* in Houston. What bewilders me is that in this instance "Broadway slickness" can mean only (1) impressive sets so conceived as to flow from one scene to another with cinematic fluidity (no awkward stage waits); (2) acting performances of an admirable level of authority, believability, and style (no cigar-store Indian star turns); (3) theatrical inventiveness and excitement.

Criticism of this sort saddens me because it may discourage opera producers from inviting theater people (those from Broadway as well as other theatrical arenas) to make the crossover into the field of opera. And I believe that many of those who have made the crossover have already proved beneficial and can be even more beneficial in shaping productions of a freshness and vitality that will win even larger audiences for that extraordinary form of musical theater that opera can be.

Sheldon Harnick is one of America's foremost lyricists (Fiddler on the Roof) and the author of the "Carmen" translation MOT is using this season.

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November 1, 4, 6, 7, 1981**

libretto
Armen Tigranian
from the poem by Hovanes Toumanian

conductor
Raffi Armenian

director & translator
Gerald Papasian

choreographer
Hagop Chamourian

sets
Franco Colavecchia

costumes
Marjorie Cowan

lighting
Marilyn Rennagel

wigs & make-up
Steven Horak

THE CAST

Anoush . . . Ellen Kerrigan
Diane Barclay

Saro . . . Evan Bortnick
Vincenzo Manno

Mossy . . . Andreas Poulimenos

Anoush's Mother . . . Karen Guettler

Saro's Mother . . . Maro Partamian

Village Elder . . . Rob Ferrier*

Ohan . . . Richard Cowan*

Village Watchman . . . Douglas Wayland*

First Girl . . . Kim Minasian

Second Girl . . . Lee Starr*

Third Girl . . . Gong Ja Cho*

Fourth Girl . . . Sarah Johannsen*

Gypsy . . . Kathleen Segar*

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Anoush
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The young
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ANOUSH

Anoush is set in the Armenian mountain village of Lori, and is rooted in the traditions of the people who inhabit that harsh and beautiful land.

The young girl Anoush lives with her mother and brother, Mossy. As the opera opens it is spring, and Anoush is feeling a restless longing she scarcely understands. From a distance can be heard the voice of Saro, the young shepherd who is Mossy's best friend, singing about the beauty of Anoush.

As Anoush's worried mother orders her to go inside and ignore the young boy, Saro appears to continue his serenade in person. When he leaves, Anoush describes to her mother the heartache and sadness she often feels, for no apparent reason. Hoping to cheer herself, she decides to take the empty water jugs down the hill to the spring, where the village maidens are gathering.

At the fountain by the banks of the River Debet, Anoush arrives as the

young girls sing a song to the river, asking if it passed their future loves in its wanderings through the mountains. They fill their water jugs and then sit by the fountain happily singing rhymed couplets about sad and unrequited love. The worried voice of Anoush's mother sounds a counterpoint, calling her daughter to come home.

Anoush's premonitions of misfortune are intensified at the village festival celebrating Ascension Day. The villagers dance and sing, and then undertake traditional wrestling matches all of which, according to strict custom, must end in draws so that no one is humiliated by losing in front of his friends. The villagers want Saro and Mossy to wrestle, but Mossy declines.

After the men have left, the young girls begin their traditional holiday fortune-telling. Anoush's fortune indicates that her lover will die, shot through the heart; despite the other maidens' efforts to calm her, she exclaims that a curse laid on her as a child has been confirmed.

Act Two opens as the village gathers for a wedding. Carried away by the

general merriment, Saro and Mossy agree to entertain the guests with a wrestling match. Saro, however, caught up in the excitement of the match and showing off to his beloved Anoush, forgets the traditional rules and defeats Mossy, thus humiliating him in front of the entire village. Enraged, Mossy vows revenge as his terrified sister looks on helplessly.

In Act Three Mossy angrily refuses to forgive Saro, and begins his revenge by setting fire to Saro's haystack. Simultaneously, however, Saro and Anoush, realizing that they will never be allowed to marry and will, in fact, be forbidden to see each other, run off together into the mountains.

Some months later, Anoush goes into the village hoping to effect a reconciliation while Saro, knowing that Mossy is still seeking to kill him, waits in the hills above the village. Mossy finds Saro and kills him with a bullet through the heart, confirming the prophecy of Act One. When his body is discovered, Anoush goes mad with grief and flings herself to her death from a high cliff.

—RET

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Anoush

An Opera by Armen Tigranian

Based upon the poem by Hovhannes Toumanian
English version by Gerald E. Papasian

Published for the Michigan Opera Theatre with support
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ANOUSH

by Dr. David DiChlera

Any American music lover has the opportunity to hear the major works of the western European operatic repertoire on recordings; those fortunate enough to live in or travel to a city with a thriving cultural life may also be able to see them performed. But there are equally musical, dramatic, and passionate works that, by accident of language or national origin, stand outside the mainstream of Italian, French, and German opera. It is possible that only a dedicated opera buff knows their names, and chances are that he or she has never actually heard them. The performance of any generally unfamiliar opera therefore is a noteworthy event. If the opera in question is also a fine representative of a distinctive culture and its traditions, the production is doubly significant.

I feel particularly privileged to have been involved in bringing the first English-language production of *Anoush*, the most important work of the Armenian composer Armen Tigranian, to the American stage. For a long time I have believed that Detroit, given its generous mixture of nationalities and an enthusiastic musical community, is a natural location for the Michigan Opera Theatre to mount a series of major nationalistic operas. The very nature of opera enables the audience to experience a panorama of the cultural elements that distinguish one nationality from another. *Anoush* provides a stimulating and moving introduction to the dances, music, visual arts, literature, and customs that constitute the Armenian heritage. In this way *Anoush* bridges the gap between the culture of the Armenian homeland and the musical and cultural conventions better known to most American audiences.

Armen Tigranian himself was conscious of his role as a continuator and a conservator of music and customs. As a professional composer, he knew that the foundations of his craft were laid both in Armenian folk song and in the various genres of European art music. By the last quarter of the nineteenth century, Armenian composers had written an impressive variety of European-influenced works and had done a great deal to collect and preserve native folk

music. When Tigranian began to compose *Anoush* in 1908, he was on his way to creating an enduringly popular national opera rooted in both sources. He had received his formal training at the conservatory in Tbilisi, where he studied the theory of composition under Nikolay Semyonovich Klenovsky, who had himself studied under Tchaikovsky. After graduating in 1901, Tigranian began a career as a choral director and teacher. The inspiration for *Anoush* and the circumstances of its first performance are described in a memoir Tigranian wrote in 1948.

[I read Hovhannes Toumanian's [poem] "Anoush" for the first time in 1907, and from that time on the great poet became dear to me. I decided to write the opera *Anoush*. I corresponded with the poet until I finally met him personally in 1913. In 1912 we had performed the opera... with local talent in Alexandropol [present-day Leninakan]. ... The performance brought about great interest... which was understandable, since the poem... enjoyed such great popularity. I felt the artistic success of the great poet, and that day became a holiday for me. ... almost all of Hovhannes Toumanian's works can be put to music, because they are so inspiring and sonorous. ... In 1933, fifteen years ago, the great poet's lyre became silent, but his writings remain. Today our new

generation has every opportunity to use Toumanian's works, to study them and to create new works and new talents for our homeland.

What Tigranian modestly did not say was that the popularity of his opera stems in great part from the lyrical and dramatic qualities of his own music. Combining the forms of western opera with the melodic and modal traditions of Armenian music, and making skillful use of his background in choral directing, he gave the world a unique masterpiece.

In preparing our English-language *Anoush*, I have made some large-scale changes in the original with the intention of making it more readily understandable to modern American audiences. The central dramatic situation — the story of lovers who are trapped and destroyed by the conflicting demands of rigid social codes and their own passions — is immediately affecting to any group. On the other hand, it must seem somewhat strange to a contemporary American audience that the lovers must die because a young man forgot the rules of a wrestling match. Furthermore, while Tigranian could

Continued on page 110

Duglass

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*In Harmony Park all lined with art
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*We're terribly sorry but not this year
The Fledermaus, ... So sorry my dear...*

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This historic production of Armen Tigranian's *Anoush* — the first professional performances outside the Soviet Union and the first time *Anoush* has ever been performed in English — owes its very existence to the dedication of a remarkable woman — **Alice Berberian Haidostian**.

For Mrs. Haidostian, *Anoush* represents the fulfillment of two long-held dreams: to see this great Armenian musical masterpiece performed professionally in a way that would allow it to reach non-Armenian audiences, and to provide a fitting tribute to her parents, Siroun and Harry Berberian. In the decade since her mother's death in 1971, she considered a number of possible projects before deciding that the Berberians — whose own pride in Armenian culture and love of music were inherited by both Alice and her brother Ara Berberian — would be most appropriately honored with a production of *Anoush* designed to make the unique beauty of this Armenian masterpiece accessible to people throughout the world.

Personally assuming the responsibility to raise \$40,000 toward the extraordinary costs of this premiere production, Alice Haidostian worked tirelessly for many months to successfully realize the commitment within the Armenian community. She did not work alone. Many, many people within that community became excited by the project and supported it in many ways. But it must be said that without Alice Haidostian, inspired by Siroun and Harry Berberian's pride and love, this landmark production in the history of opera might never have happened.



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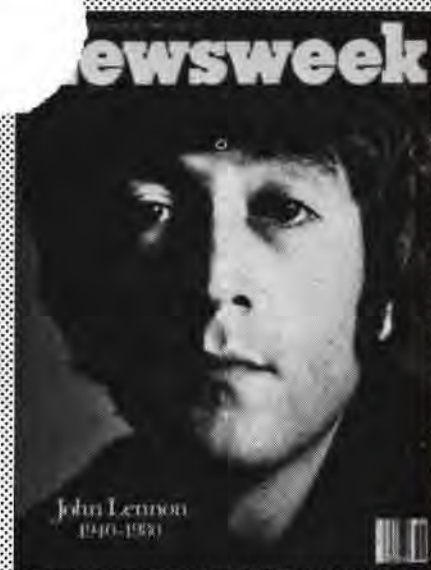
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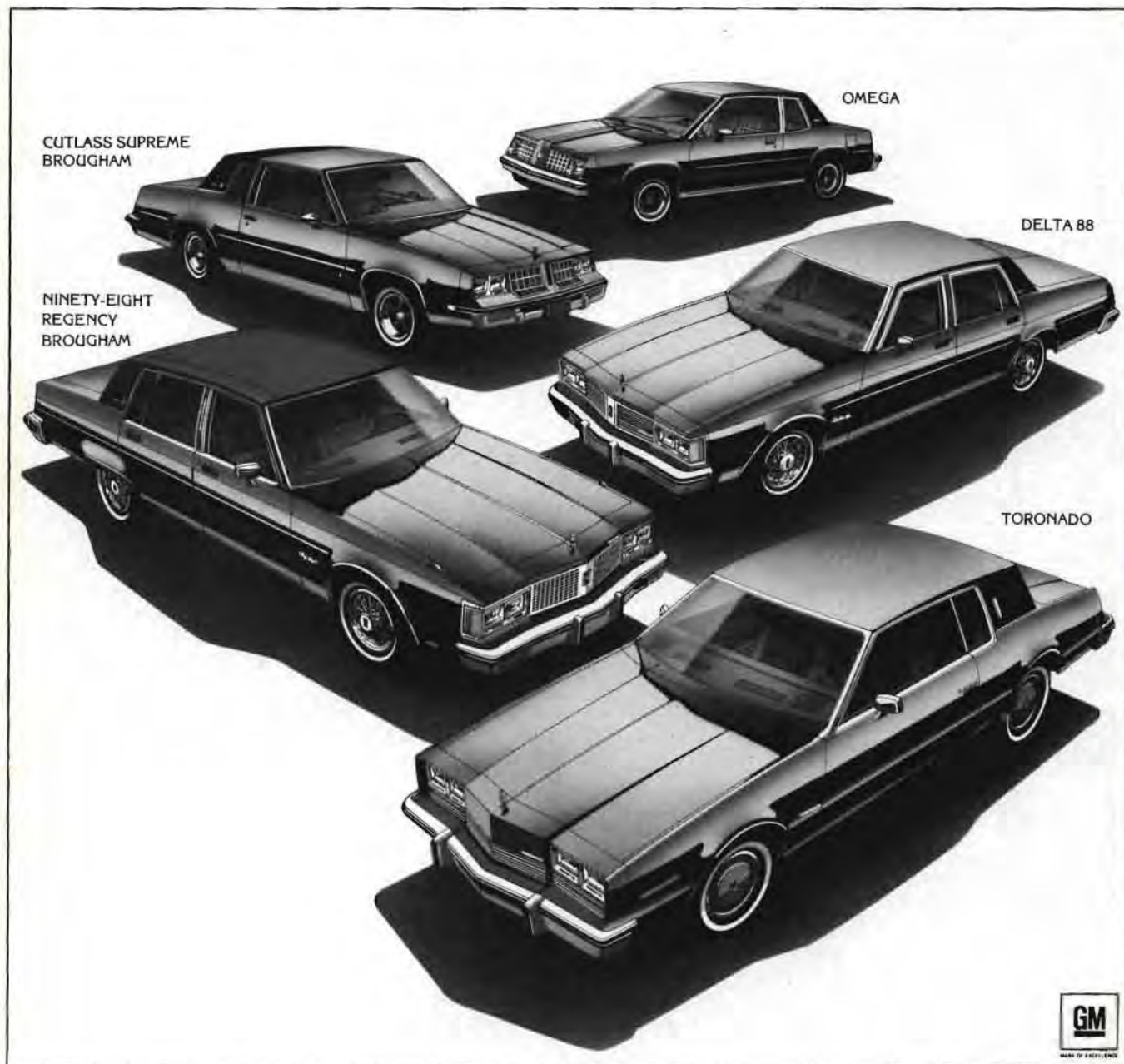
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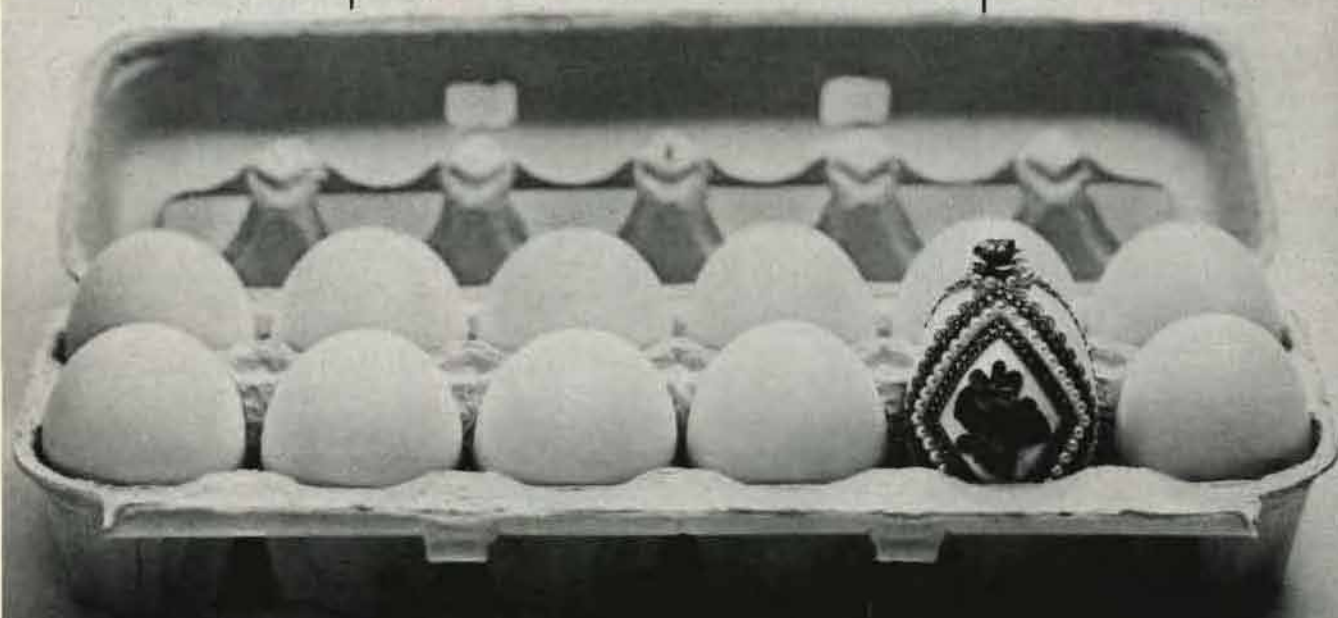
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Music Hall Center

The 1981-82 season is Michigan Opera Theatre's eleventh in the beautiful Music Hall Center; indeed, the fortunes of MOT and the Music Hall have been so intertwined throughout the past decade that many people are surprised to learn that they are two separate and autonomous organizations.

It was David DiChiera's music troupe — then known as Overture to Opera — which "borrowed" the long-empty theatre from Detroit steel executive Mervyn Gaskin, cleaned and polished it, and launched a production of "Joseph and the Amazing Technicolor Dreamcoat" in November, 1971.

The building was originally The Wilson — erected in 1928 for \$1,250,000 by Mrs. Alfred G. (Matilda) Wilson, widow of auto pioneer John Dodge. With the immediate onslaught of the Depression, talkies, radio and the booking power of the rival Shuberts, The Wilson's legitimate career was bumpy from the first. But it was the Detroit home for touring productions from Florenz Ziegfeld (Marilyn Miller in *Rosalie*, Eddie Cantor in *Whoopie*) and Earl Carrol (W.C. Fields, Jack Benny and Maurice Chevalier in various editions of the *Vanities*). Its Spanish Renaissance interior also echoed with many popular music performances, including concert appearances by the young Frank Sinatra. In 1945, its legitimate career on the decline, The Wilson became Music Hall as Henry Reichhold, president of the Detroit Symphony Orchestra, established his musicians in their new home and broadcast a weekly network radio show, *The Ford Sunday Evening Hour*, from the Music Hall stage.

Later Music Hall closed its doors until Gaskin bought it and leased it for a twelve-year period to Cinerama Corporation. Many present patrons first remember Music Hall through childhood visits to "experience" the three-camera Cinerama film process. Music Hall was the nation's most successful Cinerama theatre until the novelty faded and Cinerama ran out of product. Music Hall went dark again, and its sale and eventual demolition became increasingly likely.

Enter DiChiera and Overture to Opera. Their success led to a substantial grant from The Kresge Foundation to purchase and renovate the building and an operating subsidy from Detroit Renaissance, Inc.

For some time DiChiera was director of both Michigan Opera Theatre and the Music Hall itself, where he was instrumental in establishing the building as a center for the performing arts with special emphasis on a major dance series as well as jazz and theatre events. When the two hats became excessive, he elected to concentrate on MOT while retaining membership on the Music Hall Executive Committee.

The task of restoring Music Hall to its former glory is unending. New carpeting and curtains, restored boxes and renovated seats are among the immediate projects for which funds are now being sought.

In the meantime, MOT and Music Hall continue to share their common home, filling it with activity, excitement and people throughout the year. Mrs. Wilson would have been delighted.

Information

BOX OFFICE is open Monday through Saturday from 10:00 a.m. until 6:00 p.m. and two hours before showtime on Sunday. Telephone orders will be accepted as early as 10:00 a.m. through the week. The Box Office will remain open through the first intermission on every performance night. Tickets may be charged on Master Card and BankAmericard (VISA). The Box Office regrets that it cannot accept charge orders after 90 minutes prior to showtime. For ticket information on any Music Hall performance, please call 963-7680.

ADMISSION. Each person admitted to the theatre must have a ticket. As a courtesy to artists and patrons, no one under 3 years of age will be admitted.

WARNING: The unauthorized use of cameras and tape recorders in the theatre is strictly prohibited and may be punishable by law, and could result in prosecution.

EMERGENCY NUMBER. If emergencies arise making it necessary to contact Music Hall during performance times, call 963-5835 or 964-8989.

PHYSICIAN'S REGISTRY is located in the upper lobby of the Main Floor. Doctors who are on call are requested to write their seat locations in the Registry.

VALET PARKING is available for your convenience with bonded attendants and lighted lots.

THE MUSIC HALL COCKTAIL LOUNGE opens one hour before each performance. Drinks may be reserved for intermissions.

LOST AND FOUND. The Theater is not responsible for lost or stolen articles. Unclaimed articles should be turned in to the House Manager and may be claimed by calling 963-7622 between 9:00 a.m. and 5:00 p.m., Monday through Friday.

WHEELCHAIR PATRONS. Please inform the Music Hall doorman on your arrival at the theater. Then proceed to the west building entrance where you will be escorted into the theater by a special attendant. Also, when ordering tickets, please advise the Box Office that you have a wheelchair so they can issue tickets in the best possible place.

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Donnie Ray Albert



Michael Ballam



Diane Barclay



Patrick Bakman

DONNIE RAY ALBERT has achieved worldwide acclaim as Porgy, the role in which he appears with Michigan Opera Theatre this season. He has starred in *Porgy and Bess* for the Houston Grand Opera — including a Broadway engagement, European tour and subsequent cast recording — and with the Connecticut Opera, among others. His roles with New York City Opera have included Basilio in *Il Barbiere di Siviglia*, Tolomeo in *Giulio Cesare* and Jake Wallace in *La Fanciulla del West*. The bass-baritone has also sung with Chicago Lyric Opera, the Fort Worth Opera and the Boston Concert Opera, among others.

Mr. Albert's concert career has included appearances with the New York Philharmonic, the Los Angeles Philharmonic, the Dallas Symphony and the Jerusalem Symphony. His schedule for the 1981-82 season includes *La Cenerentola* in Vancouver, *Fidelio* with the Dallas Symphony and *I Puritani* with the Boston Concert Opera.

RAFFI ARMENIAN, who is conducting MOT's premiere production of *Anoush*, has been musical director of the Kitchener-Waterloo Symphony for the past ten years. A graduate of the Vienna Academy of Music and recipient of the top award at the International Conductors Competition, he also served for four seasons as music director of Canada's Stratford Festival.

Maestro Armenian made his debut with the Canadian Opera Company in 1975 with *Die Fledermaus*; other assignments with the COC have included *The Marriage of Figaro*, *Don Giovanni*, *La Traviata*, *The*

Barber of Seville and a highly acclaimed production of Berg's *Wozzeck*. He has been guest conductor with the orchestras of Ottawa, Calgary, Regina and Hamilton; and under his direction the Kitchener-Waterloo Symphony has toured extensively throughout Canada, Western Europe and the Soviet Union.

PATRICK BAKMAN, stage director for MOT's production of *Carmen* this season, began his professional career in 1972 by staging Carlisle Floyd's *Susannah* for the New York City Opera; he has since directed *The Magic Flute* and *The Ballad of Baby Doe* for the same company, with the latter production also featured on a nationwide telecast.

A former resident stage director for the University of Michigan, Mr. Bakman's recent opera credits include *La Boheme* and *Starbird* for Texas Opera Theatre; *Faust*, Pasatieri's *The Goose Girl* and Barab's *Chanticleer* for the Fort Worth Opera, and *Lucia di Lammermoor* for the San Diego Opera. He has also worked extensively for the Houston Grand Opera, Colorado Opera Festival and Lake George Opera Festival.

MICHAEL BALLAM, making his Michigan Opera Theatre debut this season as Don Jose in three performances of *Carmen*, can already claim two world premieres in his young career: *Paradise Lost* with the Chicago Lyric Opera — in which he sang Beelzebub — and *Danton and Robespierre* for his alma mater, Indiana University. Other roles with the Chicago Lyric Opera have included Harry in *La Fanciulla del West* and Schmidt in *Werther*.

With the San Francisco Opera, Mr. Ballam has appeared in *La Fanciulla*, *Elektra* and *Roberto Devereux*. He has also sung with the Providence Opera, Pennsylvania Opera Theatre and West Virginia Opera Theatre, among others. His concert repertoire has included *Damnation of Faust*, *Le Roi David*, and masses by Schubert, Haydn and Beethoven.

DIANE BARCLAY, singing the title role in three performances of *Anoush*, is making her Michigan Opera Theatre debut in this American premiere production. She recently sang Juliet in *Romeo and Juliet* and Adina in *The Elixir of Love* on the Western Opera Theatre's



Profiles

1981 tour, which included several appearances in Michigan.

Miss Barclay has also sung Violetta in *La Traviata* and Rosalinda in *Die Fledermaus* with Western Opera Theatre. With the Lake George Opera Festival she has appeared as Kathie in *The Student Prince*, Zerlina in *Don Giovanni* and Valencienne in *The Merry Widow*. Concert appearances have included Handel's *Dettingen Te Deum* and Woollen's *In Martyrum Memoriam* with the Chicago Symphony, as well as Chicago's nationally televised *Do-It-Yourself Messiah*. She was the recipient of a recent grant from the Martha Baird Rockefeller Fund for Music.

EVAN BORTNICK, who will be portraying Saro in three performances of *Anoush* for MOT this season, made his professional debut as Rodolfo in *La Boheme* with the Hidden Valley Opera and the Lake George Opera Festival before joining the Minnesota Opera, where his roles included two world premieres: the title role in *Christopher Columbus* and Cherubino in *Rosina*. A graduate of the Oberlin Conservatory, he has appeared with the



Evan Bortnick



Barry Busse

Houston Grand Opera, Texas Opera Theatre, Glimmerglass Festival and Lyric Opera of Kansas City, among others.

Last season Mr. Bortnick's schedule included *The Gypsy Baron* at Glimmerglass, *Elixir of Love* and *La Belle Helene* in Kansas City and *Don Giovanni* in Annapolis. His MOT debut this season will be followed by a *Pirates of Penzance* with the Augusta Opera and *Die Fledermaus* in Mobile.

BARRY BUSSE (Don Jose in three performances of *Carmen*) made a highly successful MOT debut last season as the childlike Lenny Small in Carlisle Floyd's *Of Mice and Men*. Subsequent appearances throughout the country have included *Peter Grimes* with the Dallas Civic Opera,

Von Heute Auf Morgan with the Sante Fe Opera and both *Tosca* and *Nabucco* for the Greater Miami Opera.

Mr. Busse created the role of Bothwell in Thea Musgrave's opera *Mary, Queen of Scots* with the Virginia Opera, and repeated it as the vehicle for his New York City Opera debut last season. Recent concert appearances have included Beethoven's *Ninth Symphony* with the Grand Rapids Symphony and the Verdi *Requiem* with the Portland Symphony.

MARK CERVANIA, production stage manager for *Carmen*, is in his third season with Michigan Opera Theatre; last year he was production stage manager for *Of Mice and Men* and assisted on the other three productions as well. Since then he has been working with the Washington (DC) Opera as assistant director for *L'Amore Die Tre Re* and *Postcard from Morocco* and with the Santa Fe Opera Festival as assistant director for Strauss's *Daphne* and Hindemith's *News of the Day*.

Mr. Cervania will return to Detroit for



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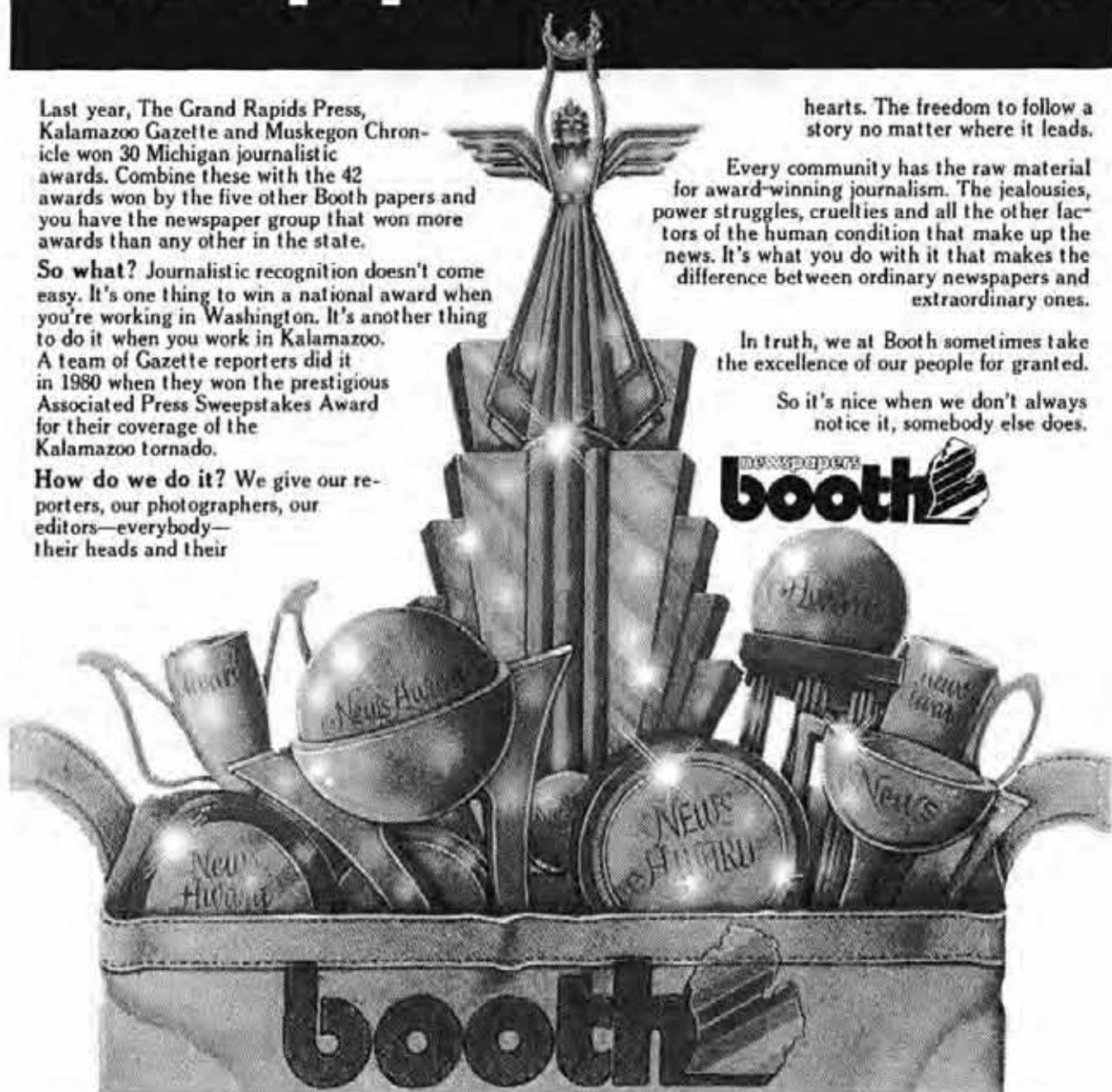
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the MOT production of *Porgy and Bess*; in the meantime, he will work with Washington Opera as stage manager for *Macbeth* and *L'Elisir d'Amore* and assistant director of *The Barber of Seville*.

FRANCO COLAVECCHIA, set designer for *Anoush*, will be remembered by MOT regulars as the designer of *Regina* in 1977. He designed both sets and costumes for the Houston Grand Opera production of *Treemonisha*, including its Broadway run; other credits with the Houston company include *The Vagabond King*, *Hansel and Gretel* and the American premiere of Handel's *Rinaldo*.

For the Opera Company of Philadelphia, Mr. Colavecchia has designed sets and costumes for *Rumpelstiltskin*, *The Magic Flute* and *The Cunning Little Vixen*. As 1981-82 Director of Design and Production for the Philadelphia company, he will be designing Puccini's *Il Tabarro* and *Gianni Schicchi*, Rossini's *Mose* and Mozart's *The Marriage of Figaro*. Other credits in the United States include work with the Folger Theatre, New England Conservatory, Wolf Trap Opera, and Pittsburgh Opera; he has also designed for England's Duchess Theatre and Oxford Playhouse, the Wexford Opera Festival in Ireland, and Scotland's Edinburgh Festival.

WILHELMENIA FERNANDEZ is appearing in her third consecutive Michigan Opera Theatre season, this year singing *Bess* in Gershwin's *Porgy and Bess*, a role in which she earned international acclaim through the Houston Grand Opera production on Broadway and on tour throughout Europe. Miss Fernandez made her MOT debut as *Musetta* in the 1979 *La Boheme*, and appeared here last season as *Donna Elvira* in *Don Giovanni*.

A graduate of the Academy of Vocal Arts in Philadelphia, her professional opera debut was as *Antonia* in *Tales of Hoffman*. She has twice sung the title role in *Aida* with the Kansas City Lyric Opera, and has also sung *Musetta* in Paris and with the Charlotte Opera, for whom she also appeared in the role of *Bess* earlier this year.

MARK D. FLINT returns for his fifth season as Music Director of Michigan Opera Theatre following two performances of Barber's *Vanessa* with the



Wilhelmina Fernandez



Mark Flint

Pennsylvania Opera Festival. This summer, as Principal Conductor of the Lake George Opera Festival, he conducted *Carmen* and a critically acclaimed production of *The Abduction from the Seraglio*. Last spring Mr. Flint made his San Francisco Opera debut conducting *Romeo and Juliet*, and also completed his first season as Music Director with San Francisco Opera's Western Opera Theatre, conducting *The Elixir of Love* and *Romeo*.

Immediately following this MOT season, Maestro Flint conducts the New York City premiere of George Antheil's *Transatlantic* with the Encompass Theatre. Winter will find him back in San Francisco conducting *The Marriage of Figaro* and *La Boheme*, which he will also stage. In early May he conducts *Madame Butterfly* for the Dayton Civic Opera. Later that month he will debut with the St. Louis Opera conducting their opening production of *The Elixir of Love*. Next summer he will return to Lake George and Chautauqua, where he will offer Blitzstein's *Regina*. Late summer will find him in Rochester for *The Barber of Seville* and in Pittsburgh for *The Crucible* and *The Rape of Lucretia*.

STEVEN HENRIKSON is making his MOT debut this season as the Sacristan in *Tosca*. He is, however, well known in the area as the principal voice teacher at the University of Windsor and founder of the school's opera program. He appeared this summer as *Bartolo* in a production of *The Barber of Seville* conducted by Neville Marriner for the Meadow Brook Music Festival.



Steven Henrikson

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Mr. Henrikson was a soloist in the recent premiere of Antal Dorati's *In the Beginning*, and has performed in Vancouver, Toronto and Kitchener-Waterloo as well as over the CBC radio and television networks. European appearances have included Innsbruck, Vienna, the Bavarian State Opera in Munich and the Beyreuth Festival.



Karen Guettler



Robert Jared

KAREN MUNN GUETTLER makes her Michigan Opera Theatre mainstage debut as Anoush's mother. A veteran of MOT's Overture to Opera Company, she portrayed the Governess in a premiere production of *Fair Means or Foul*, by the eminent creator of children's opera Seymour Barab. She has also sung with the Michigan Lyric Opera and the Grand Circus Exchange.

Ms. Guettler has done extensive solo

work as a member of the Kenneth Jewell Chorale, the Plymouth Symphony and choirs of the Christ Church Cranbrook and the Lutheran Church of the Redeemer, Birmingham. She is a member of the Oakland Community College voice faculty.

PEGGY IMBRIE (Production Stage Manager) returns to Detroit for her third season with Michigan Opera Theatre. Her extensive opera credits include work with the New York City Opera Theatre, Artpark, Detroit Symphony Orchestra and the Lake George Opera Festival, where she stage managed their 1981 season of *Carmen*, *Man of La Mancha* and *The Abduction from the Seraglio*.

Among the productions she has staged managed are *La Boheme*, *Die Fledermaus*, *Don Pasquale*, *Hansel and Gretel*, *Fidelio* and a national tour of *The Barber of Seville* directed by Lou Galterio. Miss Imbrie will next join Opera/Omaha for their spring season of *Carmen* and *The Magic Flute*.

ROBERT JARED, lighting designer for *Carmen*, last year created the

lighting for MOT's production of Carlisle Floyd's *Of Mice and Men*; he has just completed his third season with PCPA in California, during which time he has designed more than twenty productions.

Mr. Jared's recent lighting designs include *Wings* in Denver, *Sea Marks* in Rochester and the world premiere, in Las Vegas, of *The Total Immersion of Madeline Favorini*. He was resident designer for the Connecticut Ballet Company; and designed lights for the premieres of *Terra Nova*, *The Bundle*, *Identity Crisis* and *Guesswork* with the Yale Repertory Theatre. During the past season he was assistant lighting designer for the Broadway productions of *The Little Foxes* and *Tintypes*, among others.

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Ellen Kerrigan



Glenda Kirkland

ELLEN KERRIGAN, making her MOT debut in the title role of *Anoush*, began her career in 1979 as Klytemnestra's trainbearer in a San Francisco Opera production of Strauss's *Elektra*; just one month later, she replaced an ailing Monserrat Caballe as Elisabetta in *Roberto Devereux* for the same company and scored an enormous success with San Francisco audiences and critics.

A 1978 Grand Finals winner in the San Francisco Opera auditions, Miss Kerrigan has sung the title role in *Lucia di Lammermoor*, *Pamina* in *The Magic Flute*, *Marie* in *The Daughter of the Regiment* and *Perdita* in the world premiere of Harbison's *Winter's Tale*. Recital credits for the young soprano include Haydn's *Creation* and Purcell's *The Fairy Queen*.

GLENDIA KIRKLAND, Micaela in this season's production of *Carmen*, last appeared with MOT as Leila in another Bizet opera, *The Pearl Fishers*, for the 1980 Matrix: Midland summer festival. A frequent soloist with the Detroit Symphony Orchestra under Antal Dorati, she was featured in the DSO productions

of two Strauss operas, *Elektra* and *The Egyptian Helen*, and is heard on the orchestra's London recording of the latter work.

Miss Kirkland's other operatic credits include University of Michigan productions of *Porgy and Bess*, *Don Giovanni* and *Madame Butterfly*. She was recently a soloist with the University of Michigan Musical Society and Symphony in Handel's *Judas Maccabaeus*. Currently Assistant Professor of Voice at Eastern Michigan University, she was educated at Juilliard and the University of Michigan, where she is pursuing a Doctor of Musical Arts degree.



Vincenzo Manno

VINCENZO MANNO, making his MOT debut this season as *Saro* in *Anoush*, is a Cleveland-born tenor who began his professional career in Europe after receiving a Fullbright



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Fellowship to study at the renowned Institute of Saint Cecilia in Rome. A former member of La Scala Opera training program, he was engaged for four years by the Italian-Swiss radio and television; during that time he also appeared with the Opera Comique in Paris, international festivals in Dubrovnik, Bologna and Como, and recitals throughout Europe.

Mr. Manno is now establishing an outstanding reputation in the United States through appearances as Carlo in Verdi's *Giovanna D'Arco* for the Boston Opera, Titus in *La Clemenza di Tito* for San Francisco Spring Opera and concert appearances in Toronto singing Beethoven's *Ninth Symphony* and Verdi's *Requiem*.



Cynthia Munzer



Francisco Ortiz

CYNTHIA MUNZER, singing three performances for MOT this season in the title role of *Carmen*, launched her operatic career by winning the coveted contract at the conclusion of the 1973 Metropolitan Opera auditions. In addition to singing over twelve roles in her first two Met seasons in New York, she was also selected for the company's first tour of Japan and has appeared in the annual spring tour as well. She has sung Zerlina in *Don Giovanni* with the Opera Company of Philadelphia, Octavian in *Der Rosenkavalier* for the Fort Worth Opera Company, and Maddalena in *Rigoletto* with the Dallas Civic Opera, among others.

Miss Munzer appeared last spring as *Carmen* with the Minnesota Opera, causing the prestigious *Opera News* to praise her "wit, vigor, passion and bravado." Her concert and recital credits include appearances with the Philadelphia Symphony, the National Symphony and the American Symphony.

FRANCISCO ORTIZ will be remembered by MOT audiences as Manrico in *Il Trovatore* (opposite Martina Arroyo) in 1979. A native of Spain, he made his professional

debut opposite Monserrat Caballe in *Norma* for the Nice Opera; last season he sang the same role for the Canadian Opera Company with Dame Joan Sutherland.

Mr. Ortiz made his American debut in 1973 in *Cavalleria Rusticana* with the New York City Opera. His 1981-82 schedule includes the leading tenor roles in *Il Trovatore*, *Turandot*, and *La Forza del Destino* in Spain, France and Columbia; he will also repeat his portrayal of Cavaradossi in *Tosca* for the opera season in Bogota. Noted as well for his oratorio and recital engagements, Mr. Ortiz has also completed several recordings of Spanish songs.



Curt Ostermann

CURT OSTERMANN returns to MOT to design the lighting for *Tosca* after performing the same function in last season's *Rigoletto*. Since then he

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has worked with the Brussels National Opera designing the lights for the world premiere production of Maurice Sendak's *Where the Wild Things Are*.

Mr. Ostermann's work has been seen at the New York Shakespeare Festival, Manhattan Theatre Club, Circle Repertory Theatre and the Hudson Guild. Regional credits include the Hartford Stage Company, Missouri Repertory Company and the American Dance Machine at Wolf Trap and at Ford's Theatre in Washington, D.C.

LOUIS OTEY, Escamillo in this season's *Carmen*, made his MOT debut last season as Slim in Carlisle Floyd's *Of Mice and Men*. He was subsequently a part of the world premiere company for Floyd's new work, *Willie Stark*, at the Houston Grand Opera, Kennedy Center in Washington, D.C., and over the national PBS television network.

A member of the Houston Opera Studio, Mr. Otey has appeared with Opera Memphis as Silvio in *I Pagliacci* and Angelotti in *Tosca*,



Louis Otey

with the Southern Opera Theatre as Dandini in *Cinderella*, Sharpless in *Madame Butterfly* and the father in *Hansel and Gretel*, and with the Memphis Oratorio Society in Haydn's *Creation* and Berlioz' *Childhood of Christ*.

GERALD PAPASIAN, stage director and translator for MOT's American premiere production of *Anoush*, trained for the theatre at the Erevan (Armenia) State Fine and Dramatic Arts Institute in the USSR; he studied opera direction at both the Moscow and Leningrad Theatre Workshops. After several seasons with the Armenian Theatre Company in Cairo, Egypt, he became director of the Armenian Theatre Club in London.



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After a season acting and directing with several companies in Paris, Mr. Papasian came to the United States as Artistic Director of the Ardavazt Theatre Company in Los Angeles. As an actor, he was recently involved in the film *Assignment Berlin*, which was shot in Detroit during the past summer.



Maro Partamian Andreas Poulimenos

MARO PARTAMIAN, singing the role of Saro's mother in MOT's American premiere production of *Anoush*, trained at the Boston Conservatory of Music and the American Opera Center at Juilliard. She has previously appeared with Michigan Opera Theatre as Adah in *Naughty Marietta*; she has also worked locally with the Detroit Symphony, Windsor Symphony, Toledo Symphony and the Detroit Schola Cantorum.

Miss Partamian was recently acclaimed as Ulrica in the American Opera Center's production of *A Masked Ball*. She has appeared in concert at Town Hall and Carnegie Recital Hall in New York, the Performing Arts Society of Philadelphia and the Musee Guimet in Paris. She has won awards in vocal competitions in Paris, Barcelona and New York.

ANDREAS POULIMENOS, last season's *Don Giovanni* for Michigan Opera Theatre, returns this year for two widely varied roles: the Baron Scarpia for three performances of *Tosca* and Mossi, the heroine's brother, in all performances of *Anoush*. This is his second season for dual appearances with MOT; he was Marcello in *La Boheme* and Lionel in *Joan of Arc* during the fall of 1979.

Michigan audiences have also seen Mr. Poulimenos, who is on the faculty at Bowling Green University in Ohio, as Sharpless in *Madame Butterfly* for MOT, as Don Alfonso in *Così fan tutte* with Michigan State University, and as *Falstaff* for the Opera Association of Western Michigan. He was also featured in last April's MOT-Detroit Symphony Orchestra joint production of Beethoven's *Fidelio* at Ford Auditorium.



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Marilyn Rennagel



Nancy Shade

MARILYN RENNAGEL, designing the lighting for *Anoush* and *Mikado* as well as serving as Lighting Consultant for the overall season, will be remembered by MOT patrons for her work on *Don Giovanni*, *Joan of Arc*, and *Il Trovatore*. In Miami she designed the lighting for *Rigoletto* and *La Fanciulla Del West* and in Dallas she has designed *Lakme*, *Aida*, *the Barber of Seville*, *Manon*, *La Traviata* and the United States premiere of *Orlando Furioso*. This season in Dallas Ms. Rennagel will begin work on Wagner's Ring Cycle, a project of four years.

Ms. Rennagel is currently represented on Broadway with *Woman of the Year*. Other Broadway productions include Tennessee Williams'

Clothes for a Summer Hotel, *Peter Allen — Up in One*, and *Faith Healer*. She has created the lighting for such entertainers as Rod Stewart, Billy Preston, Linda Ronstadt and Bernadette Peters, and was recently Lighting Consultant for Barry Manilow's World Tour. She has been the lighting designer for Frank Egan's Oldsmobile Announcement Show for three years.

NANCY SHADE, singing the title role in the Italian performances of *Tosca*, first appeared with Michigan Opera Theatre during its first Music Hall season in 1971, in Puccini's *La Rondine*. Since then she has become an international star of the first magnitude, through such acclaimed portrayals as the title role in Lucchino Visconti's Spoleto production of *Manon Lescaut* and the title role in the American premiere of *Lulu* with the Santa Fe Opera.

Miss Shade's appearances with the New York City Opera have included leading roles in *Susannah*, *Madama Butterfly*, *Die Tote Stadt* and *Mefistofele*. Her performances last

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season alone included a *Manon Lescaut* in Salzburg, *Thais* in Avignon, *Don Giovanni* in Portland, *Faust* with the San Antonio Symphony and *La Traviata* with the St. Petersburg Opera. She was seen and heard nationally with the Boston Pops Orchestra in a tribute to Richard Rodgers, and has just completed a summer theatre tour in the title role of *The Merry Widow*.



Michael V. Smartt



Andrew Smith

MICHAEL V. SMARTT, singing the role of Porgy in this season's MOT production of *Porgy and Bess*, performed the role in the Houston Grand Opera International tour of the Gershwin classic. His professional theatre debut was as Hud in the musical *Hair* at Chicago's Schubert Theatre.

A graduate of Tennessee State

University, Mr. Smartt has received advance performing degrees from the Indiana University School of Music, where he has also appeared as Renato in *A Masked Ball* and in the title roles of *Rigoletto* and the world premiere of *Jacob Lenz*.

ANDREW SMITH returns this season for his third MOT production, singing the role of Scarpia in three performances of *Tosca*. He received national attention in the title role of *The Emperor Jones* when MOT revived the Gruenberg opera in 1979, and returned the following season as the Count de Luna in *Il Trovatore*.

A member of the New York City Opera since 1977, where his appearances have included *La Fanciulla del West* and *Street Scene*, Mr. Smith made his Metropolitan Opera debut in 1978 with Britten's *Billy Budd*. He has also appeared at the Met in Weill's *Rise and Fall of the City of Mahagonny*. The baritone's busy 1981-82 schedule includes Amonasro in the Connecticut Opera's *Aida* and Count de Luna opposite Leontyne Price in the Met's new *Il Trovatore*.



Stephanie Sundine

STEPHANIE SUNDINE makes her Michigan Opera Theatre debut this season in the title role of Puccini's *Tosca* — a role she has sung with the Hawaii Opera and with the New York City Opera, including that company's recent appearances at Wolf Trap.

Miss Sundine's New York City Opera debut was as Margherita/Elena in Boito's *Mefistofele*. She has also sung with the Opera Theatre of Rochester, Des Moines Metro Opera, Fort Worth Opera Association, Savannah Symphony and the Atlanta Civic Opera, with whom she was highly acclaimed in the title role of *Adriadne auf Naxos*. She has been the recipient of grants from the Sullivan Foundation, the Rockefeller Foundation and the National Opera Institute.

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VICTORIA VERGARA, singing three performances as *Carmen* this fall, made her first professional appearance as the Bizet gypsy in MOT's 1977 production. Since then, she has been acclaimed as *Carmen* in her native Santiago de Chile as well as in productions for the Greater Miami Opera, Houston Grand Opera, Cincinnati Opera, Pittsburgh Opera, Connecticut Opera and Hawaii Opera Theatre.

Miss Vergara debuted with the New York City Opera as Lola in *Cavalleria Rusticana*, and has also appeared with the company as Maddalena in *Rigoletto* — a role she will recreate in a new film starring Luciano Pavarotti and Katia Ricciarelli. Other recent roles have included Valencienne in *The Merry Widow* for the Chicago Lyric Opera, Giulietta in *Tales of Hoffmann* in Pittsburgh, and the title role in *The Grand Duchess of Gerolstein* with the Houston Grand Opera. Concert credits include Beethoven's *Ninth Symphony*, Bach's *Magnificat* and the Mozart *Requiem*.

SARAH VENTURA, stage director for *Tosca*, first worked with Michigan Opera Theatre on the 1979 production of *Il Trovatore*; she also directed the production of *Fidelio* on which MOT collaborated with the Detroit Symphony Orchestra last spring.

Miss Ventura has directed more than 50 different operas for companies throughout the United States, Europe and South America, including such traditional works as *La Boheme*, *The Marriage of Figaro*, *The Barber of Seville* and *La Traviata* as well as such relative rarities as Scarlatti's *Il Trionfo del Onore*, Cimarosa's *Il Matrimonio Segreto*, Haydn's *Il Mondo della Luna* and Strauss' *A Night in Venice*. This year's schedule includes *Don Pasquale* and *Lucia di Lammermoor* in Utah and *Madama Butterfly* in Santiago de Chile.

WILLIE ANTHONY WATERS, conductor for *Tosca*, is returning for his third consecutive MOT season after conducting *Il Trovatore* in 1979 and last year's *Rigoletto*. The young conductor has just been named to the position of Music Administrator for the Greater Miami Opera Association, and will assume his new duties there this fall.

Maestro Waters made his profes-



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Jon Fredric West **Richard Winkler**
sional debut in 1979 with the Utah Opera, after four years as musical assistant to Kurt Herbert Adler, general director of the San Francisco Opera. Subsequent conducting credits have included *The Abduction from the Seraglio*, *Madama Butterfly*, *The Merry Widow*, *Macbeth* and Weill's *Lost in the Stars* for such companies as Opera South, Connecticut Opera, Opera Memphis and the Western-Spring Opera of San Francisco.

JON FREDRIC WEST, singing the role of Cavaradossi in three performances of *Tosca* this season, was highly acclaimed as Canio in MOT's 1979 production of *I Pagliacci*. The same role marked his first appearance in Nancy, France, after a European debut with the Scottish Opera in *Simon Boccanegra*. Mr. West has appeared with the Houston Grand Opera in *Otello*,

Madama Butterfly and *Werther*; he has also sung leading tenor roles with the Virginia Opera, Kentucky Opera, Greater Miami Opera and the American Opera Center. He recently made a debut at Carnegie Hall with the Philadelphia Orchestra in Scriabin's *Symphony No. 1*.

RICHARD WINKLER is involved with his third MOT production as lighting designer for *Porgy and Bess*. Last season he created the lighting for *Die Fledermaus* and for *Fidelio*, MOT's joint venture with the Detroit Symphony Orchestra. For the past seven seasons he has designed lights for such Dallas Civic Opera productions as *Turandot*, *La Cenerentola*, *Rigoletto*, *La Boheme*, *Salome*, *Madame Butterfly* and their new *Romeo and Juliet*.

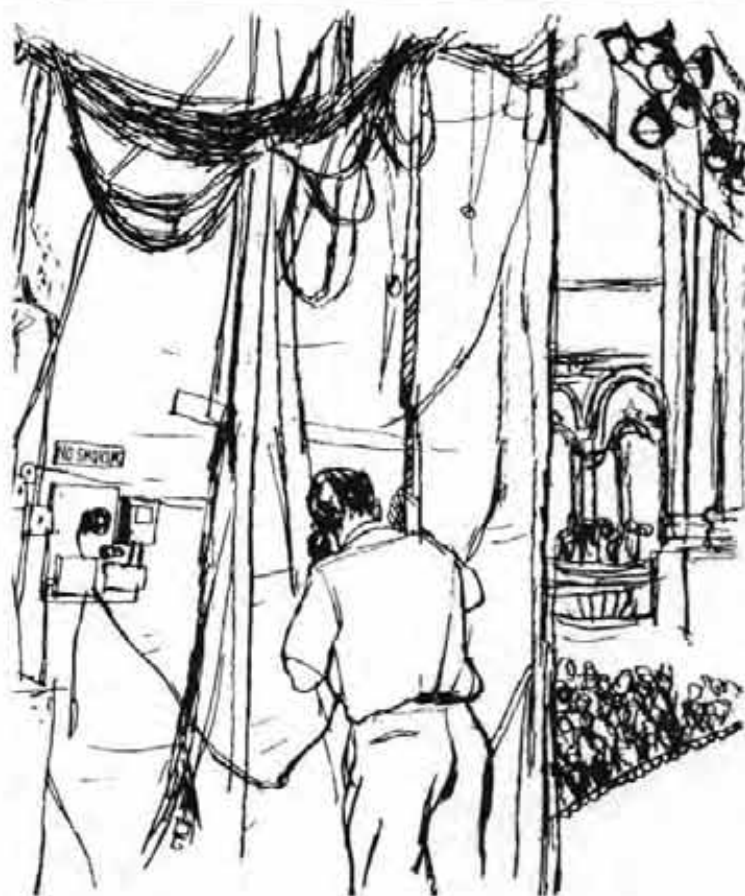
Mr. Winkler's Broadway credits include *Your Arms Too Short to Box with God*, the *Shirley Bassey Concert*, *Something's Afoot*, *Best Friend* and *The Play's the Thing*. He also supervised lighting *The Concert* starring Frank Sinatra and both of Shirley MacLaine's Palace Theatre engagements. He is the lighting consultant for Canada's Wonderland, a huge new theme park that opened this spring.

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music

Sir Arthur Sullivan

libretto

Sir William S. Gilbert

director

Dorothy Danner

sets

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The Mikado has been the most popular Gilbert and Sullivan operetta ever since its premiere on March 14, 1885. Its initial run was for an unprecedented 672 performances; it has been constantly performed throughout the world during the past 97 years and is the only Gilbert and Sullivan work to have been filmed in full (although *The Pirates of Penzance* will be added to that list shortly).

The Gilbert and Sullivan collaboration actually began in 1871 with *Thespis*, nearly all of which has been lost. Their cycle of great success, however, began in 1875 when impresario Sir Richard D'Oyly Carte persuaded them to work together again on a brief piece to precede Offenbach's *La Perichole*; the result was *Trial by Jury*, and a partnership was born.

The first full-length Gilbert and Sullivan production was *The Sorcerer*, in 1877, followed in quick order by *H.M.S. Pinafore* and *The Pirates of Penzance*. In each of these works the wit and brilliance of Gilbert's lilting verbal rhythms are matched and underscored by Sullivan's melodic invention and sure sense of musical parody. *Patience* (1881), *Iolanthe* (1882) and *Princess Ida* (1884) continued the Gilbert and Sullivan phenomenon through its first decade.

The Mikado was followed by three operettas of lesser popularity, but dear to the hearts of dedicated Savoyards throughout the world: *Ruddigore*, *The Yeomen of the Guard*, and *The Gondoliers*. At this point a bitter quarrel split the team for a time, but they were eventually reconciled to collaborate on three final works, *Utopia Limited*, *The Chieftain* and *The Grand Duke*.

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THE MIKADO

Nanki-Poo, the son of the Mikado, has disguised himself as a wandering minstrel and fled his father's court to escape marriage with Katisha, an elderly lady of the Mikado's court who mistook Nanki-Poo's "customary affability into expressions of affection" and claimed his hand. Nanki-Poo loves Yum-Yum, a ward of Ko-Ko the tailor, but has been prevented from marrying her by Ko-Ko, who plans to marry her himself. Upon hearing that Ko-Ko has been condemned to death for flirting, Nanki-Poo returns to renew his suit. He meets a group of nobles and demonstrates to them the ballads, songs and snatches in his repertoire. When he inquires about Yum-Yum, Pish-Tush explains that to forestall the Mikado's law that flirting is punishable by death, Ko-Ko has been released from jail and made Lord High Executioner on the theory that "Who's next to be decapitated

Cannot cut off another's head Until he's cut his own off." Pooh-Bah, Lord High Everything Else, supplies further information about Yum-Yum: she is on her way home from school and plans to marry Ko-Ko that very day. Ko-Ko, heralded by the nobles, now arrives and recounts the facts of his remarkable ascent to power. He lists a vast number of people whose demise would never be missed, should he ever have to act in his official capacity.

Yum-Yum's friends arrive from school for the wedding festivities, followed quickly by Yum-Yum, Pitti-Sing and Peep-Bo. After inadvertently insulting the haughty Pooh-Bah by failing to show the proper respect, the girls apologize, and all except Yum-Yum exit. Seeing Yum-Yum alone, Nanki-Poo reveals his true identity. The lovers demonstrate how they would flirt if there were not a law against flirting. Ko-Ko's happy thoughts on his forthcoming marriage are interrupted by Pish-Tush and Pooh-Bah with a letter from the Mikado demanding an execution within a month. Since Ko-Ko is already under sentence, he seems to be the most likely victim unless he

can find a substitute. Nanki-Poo, having decided that life without Yum-Yum is unbearable, is about to hang himself when Ko-Ko chances along and recognizes in him a possible substitute. Nanki-Poo agrees to be beheaded in a month on condition that he may marry Yum-Yum immediately. Reluctantly Ko-Ko agrees. The chorus assembles to wish the couple well. Festivities are interrupted by the arrival of Katisha who claims Nanki-Poo's hand. When refused, she threatens to reveal his identity, but her attempts are outshouted by the crowd and she angrily promises revenge as the curtain falls.

As Act Two opens, the girls are dressing Yum-Yum for her wedding with Nanki-Poo. Yum-Yum declares her great happiness, but is reminded that it is only to be for a month. In a sprightly madrigal the lovers, joined by Pitti-Sing and Pish-Tush, agree to make the most of the time they have together. Interrupting an embrace, Ko-Ko brings news of another of the Mikado's laws: when a man is beheaded, his wife must be buried alive. This gives Yum-Yum pause. If she rejects Nanki-Poo, she must marry Ko-Ko at once. If Ko-Ko mar-

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ries Yum-Yum, Nanki-Poo will immediately commit suicide, thus depriving Ko-Ko of his substitute.

Amid the confusion Pooh-Bah announces the imminent arrival of the Mikado and his suite. Ko-Ko, in a panic, decides to carry out the Mikado's execution orders by forging an affidavit saying he has beheaded Nanki-Poo, with Pooh-Bah as witness in several of his official capacities, if Nanki-Poo will agree to marry Yum-Yum, go away and never return. The Mikado, Katisha and entourage enter, and Katisha reaffirms her intention to marry Nanki-Poo. Ko-Ko presents the falsified certificate of execution. The supposed witnesses, Pitti-Sing and Pooh-Bah, join Ko-Ko in a detailed description of the event. But in fact, the visitors have come on a totally different matter: they are searching for Nanki-Poo.

When the Mikado reads the death certificate he calmly informs the three that they have slain the heir apparent. He accepts their profound apologies, then announces that their punishment — death in boiling oil or melted lead — will take place after luncheon. Distraught, Ko-Ko finds Nanki-Poo, who declines to marry Katisha since he is already married to Yum-Yum. The only solution is for Ko-Ko himself to marry the unwanted lady. Not until the ceremony is performed will Nanki-Poo consent to "come to life." Katisha at first scornfully rejects Ko-Ko but eventually consents to the marriage, secretly delighted. When the Mikado appears for the execution, Katisha, now married, pleads for mercy for Ko-Ko and his two unfortunate companions. Nanki-Poo appears, very much alive, with his new bride. Katisha's anger at the deception is appeased and all ends happily with a wedding toast.

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MOT'S 1981-82 POSTER AND PROGRAM COVER

A violinist, a drummer boy, a dancer thumbing her nose — these images signify music and dance to artist Carol Wald. Is it any wonder that this collage was selected for the Michigan Opera Theatre program book cover and 1981-82 season poster?

To many Detroiters, Carol Wald is a familiar name. Now ranked among America's leading illustrators, she was born here. It was here that she began drawing seriously — at age 6. Where she peddled portraits rendered on the spot for \$1. Where she made her first museum sale at age 14 when the Detroit Historical Museum purchased her scale model of Fort Pontchartrain. Where she learned "everything I know about illustration" as a Cass Tech scholarship student and later studied fine art at the Society of Arts and Craft (now the Center for Creative Studies) and the Cranbrook Academy of Art. And while career considerations pulled her to New York, she continues to maintain close ties with the Motor City.

Carol Wald is featured in a one-woman show running from October 18 through December 6 at the Cranbrook Academy of Art/Museum. Nearly 40 collages — including MOT's cover art — and two suites of oil paintings will be exhibited.

Perhaps best known for her collage illustrations, Ms. Wald has also explored many other media. Literally hundreds of her illustrations have appeared in publications ranging from *The New York Times* to *The International Review of Food and Wine*. Especially noteworthy are a series of astrological designs for *Viva* (one of which won a Society of Illustrators gold medal in 1975), and a series of illustrations accompanying *Time's* 1980 "Man of the Year" cover piece on Ronald Reagan. A more recent commission offered a series of paintings from throughout the country in a special *Fortune Magazine* portfolio.

And Ms. Wald is a writer as well. Her fascination with popular illustrations was translated into **Myth America**, a study of images of women in American advertising. The raw material of **Myth America** is Ms. Wald's extraordinary clip file, which was also the source of the images seen on the program book cover. The dancer, for instance, was painstakingly scissored from an 18th century print.

The poster featuring the program book art, however, is her first venture into large-scale, mass distributed work. On sale at galleries and stores throughout the Detroit area, the poster is \$10, with proceeds benefiting Michigan Opera Theatre. A limited edition of signed and numbered posters is also available for \$40.

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PORGY AND BESS

Opera in Two Acts



January 29, 30, 31,
February 3, 4, 5, 6, 7, 1982

libretto

DuBose Heyward

from the play "Porgy" by Dorothy and DuBose Heyward

lyrics

DuBose Heyward and Ira Gershwin

conductor

G. Randolph Mauldin

director

Louis Johnson

sets

James Stone

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costumes

Beth Novak

for the University of Utah

PORGY AND BESS

ACT ONE: It is Charleston, South Carolina, in the 1930's. The curtain rises on Catfish Row, an area along the Charleston waterfront where once-aristocratic homes have become a black tenement district. It is a hot summer night; Clara sings a lullaby to her baby while other residents of Catfish Row dance, sing, play and start a crap game. Sportin' Life, Robbins and the crippled beggar Porgy are among the crap shooters when Crown arrives to join the game with Bess on his arm.

The drunken Crown gets into an argument and ends by killing Robbins with a cotton hook; in his hurry to escape before the police arrive, he leaves Bess behind. After refusing to go with Sportin' Life, she tries to find somewhere along Catfish Row to hide from the police; but the only door open to her is Porgy's and Bess quickly enters, leaving Serena to grieve for her dead husband, Robbins.

In Serena's room the next night the dead man is laid out, and neighbors are dropping by to contribute money for his burial expenses. The police burst in, ordering Serena to bury her husband at once and arbitrarily accuse the old man Peter of his murder. Despite his indignant insistence that Crown was the killer, Peter is taken away for questioning. When the police have left, the wake continues, and an undertaker agrees to handle the burial as Bess, having



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slowly been accepted by the suspicious community, leads them in a rousing hymn.

About a month later — the day of the big lodge picnic on Kittiwah Island in the harbor — Clara begs her husband Jake not to go fishing so close to hurricane season, but he insists that they need the money and leaves. Maria catches Sportin' Life peddling his "happy dust" and runs him off with a butcher knife. Frazier bilks Porgy out of some money for a "divorce" for Bess, but the cripple is too happy too care. The day is further brightened when Mr. Archdale, a white man, overcomes the residents' suspicions and announces that he will put up bail for old Peter, who is still in jail. As he turns to leave, however, a buzzard flies low over the courtyard and everyone recognizes the predatory bird as an omen of ill fortune.

As everyone goes off to get ready for the picnic, Sportin' Life reappears to offer Bess some "happy dust." She refuses and the powerful Porgy nearly breaks the dope peddler's wrist while warning him to keep away from Bess. Sportin' Life runs off and

Porgy and Bess sing of their love as the residents of Catfish Row depart for Kittiwah Island. Bess wants to stay with Porgy, but he convinces her to go to the picnic without him.

On the island that evening, Sportin' Life sings *It Ain't Necessarily So* as people pack up to return home. The last to leave, Bess is suddenly confronted by Crown, who has been hiding out on the island. Despite her pleas that he leave her alone and find himself another woman, he succeeds in seducing her as the boat whistle sounds in the background.

ACT TWO: On Catfish Row a week later, Peter returns from jail as the fishermen head out to sea and others gather to pray for the recovery of Bess, who is lying feverish and delirious in Porgy's room. When she comes out, Porgy explains that he knows but does not care that she was with Crown. She tells him that although she wants to stay with him; she is afraid that she will not be strong enough to resist Crown when he comes for her. Porgy promises to protect her, and they go inside. Suddenly the sky darkens and a frightened Clara realizes that a hurricane is brewing with her husband at sea.



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The storm is still raging early the next morning as friends gather in Serena's room to pray and wait. Suddenly Crown breaks into the room, takes Bess, and throws the crippled Porgy to the floor when he tries to protect her. Clara screams, having seen her husband's boat capsized in the river, and rushes out into the storm. Bess cries for someone to go after her and, after taunting Porgy and the others for being afraid to do so, Crown goes out after the distraught woman.

The following night Catfish Row is mourning the deaths of Clara, Jake and Crown when Sportin' Life comes in and hints that Crown is actually still alive. When the court is deserted, Crown enters quietly and moves toward Porgy's room. The powerful cripple, however, catches Crown off guard and, after a long struggle, kills him.

The following afternoon, the police are having no success in their attempts to get information about the killing of Crown. Finally they call for Porgy to go down to identify the body. The cripple is terrified of seeing his victim's face again, but the

police finally force him off with them.

Sportin' Life offers the distraught Bess some "happy dust" again, and she finally yields as he paints a picture of the glamorous life waiting for the two of them in New York. She refuses more dope and goes in, but he nonchalantly throws a packet in after her. In short order she is back out, thoroughly under the influence of the drug, and goes off with him.

A week later, Catfish Row has returned to normal when an ebullient

Porgy returns with gifts for his friends and especially for Bess. As people drift awkwardly away, Porgy gradually becomes aware that something is wrong, goes to his room and finds that Bess is gone. He fears that she is dead, and is overjoyed when Serena and Maria explain that she has gone off to New York. Calling for his goat and cart — and over the objections of everyone on Catfish Row — Porgy sets off in search of his Bess.

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PORGY AND BESS

In 1934, when it was announced that George Gershwin was at work on an American opera based on DuBose Heyward's novel *Porgy*, the young composer was approached by two different organizations interested in presenting the finished work. One was the Theatre Guild, and the other was the Metropolitan Opera. Since the Met could offer only a limited number of performances with little chance of financial success while the Theatre Guild proposed a full Broadway run, Gershwin and Heyward chose the latter — a fateful decision that affected public and critical response to *Porgy and Bess* for years afterward.

First of all, the decision to opt for a commercial run meant that the score had to be somewhat diluted in view of the limited number of instruments that could fit into a Broadway orchestra pit. It also meant that some of the music composed for the character of Porgy had to be cut, since no one could sustain so difficult a role through eight performances a week.

More important, however, was the fact that by opening on Broadway Gershwin subjected *Porgy and Bess* to critical standards of a very different nature than those that would be applied to a work in the opera repertoire. The original company, for example, played 124 performances in New York — certainly an enviable record for a new opera in its debut season. But by Broadway standards of the time, 124 performances was considered a failure, and the reputation of having failed on Broadway was to follow *Porgy and Bess* for some forty years.

Porgy and Bess has never been a failure, and its reputation has grown phenomenally since its New York premiere on October 10, 1935. In Europe it became a part of the operatic repertoire in a number of countries within a very few years after its premiere. In the United States, where the very concept of retaining important works in reper-

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GONG JA CHO, a Korean now residing in Mt. Clemens, Michigan, is completing master's work in voice at Wayne State University, since arriving in the United States in 1980, Miss Cho has won a \$500 scholarship in the Oakway Symphony's Young Artists competition, performed in *Samson and Dalila* at Madonna College and sung oratoria with the Wayne State University Orchestra.

PETER CLEGG is in his second year as an MOT artist intern. A graduate student in voice and opera at the Julliard School in New York City, he's performed for the past three summers at the Lake George Opera Festival, including the role of Roder in *The Student Prince*. A Falls Church, Virginia native, Mr. Clegg sang in *Un Ballo in Maschera*, *Orfeo*, *Midsummer's Night Dream* and Mozart's *La Finta Giardiniera* at the American Opera Theatre.

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RICHARD COWAN, a recent graduate of Indiana University in Bloomington, received dual degrees in vocal performance and composition. A baritone, he sang the title role in a university opera theatre production of *Prince Igor*, and was an associate instructor in voice. In addition to composing orchestral pieces, chamber music and many songs, Mr. Cowan is now writing an opera based on D. H. Lawrence's *The Fox*. He placed first in Cleveland district auditions for the Metropolitan Opera and went on to take third place in regional auditions in Toronto. This summer he was a scholarship participant in the Goldovsky Opera Workshop in Massachusetts.

ROBERT FERRIER, a native of McKeesport, Pennsylvania, was a member of the 1981 Wolf Trap Opera Company where he appeared in *The Marriage of Figaro*, *The Rape of Lucretia* and *L'Enfant et les Sorciers*, while completing his master's degree in Opera at Carnegie-Mellon University, he was featured in Pittsburgh Opera productions of *Carmen*, *Tosca*, and *Ariadne auf Naxos*. Other opera credits include the Blossom Festival School Opera, the Pittsburgh Chamber Theatre, Carnegie-Mellon University Opera and Duquesne University Opera Workshop. Ferrier was the winner of the 1981 Pittsburgh District Metropolitan Opera Auditions.

DIANE JAMISON has sung some of opera's choicest female roles, including Mimi and Musetta in *La Boheme* and Micaela in *Carmen* with the Arizona Lyric Touring Company; Madame Flora and Monica in *The Medium* with the Memphis Opera; and Violetta in *La Traviata* as well as the title role of *Manon* with the Inspiration Point Fine Arts Colony, Arkansas. A Pittsburgh resident presently completing her doctorate at Duquesne University, she was awarded a National Association of Teachers of Singing scholarship early in her career.

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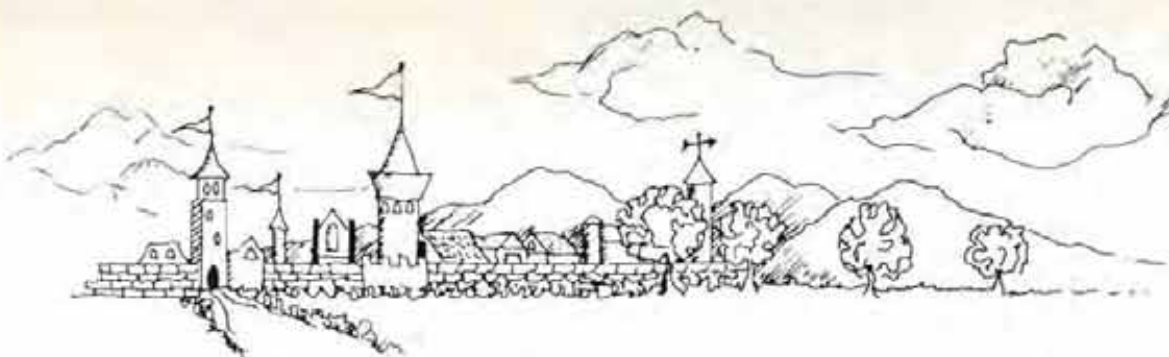


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SARAH JOHANNSEN was recently associated with the Lake George Opera Festival, where she performed in the premiere of *Sorry, Wrong Number* and covered Cio-Cio-San in *Madame Butterfly*. She first sang the latter role, as well as roles in *The Crucible* and *Idomeneo*, with the Illinois Opera Theater while working on her master's and doctorate in music at the University of Illinois, Urbana. Miss Johannsen has also participated in internships with the Santa Fe Opera and the Des Moines Metro Summer Festival of Opera. With the Lyric Opera of Kansas City, she appeared as Pitti-Sang in *The Mikado*.

ERIC JOHNSON is from Muskegon, Michigan and now resides in Chicago, where he has performed as soloist with the Chicago Symphony under James Levine and Margaret Hillis. Highlights of his career include an appearance as soloist with the Chicago Lyric Oper's *Paradise Lost* and the role of Don Jose in *Carmen*, which he performed in Cincinnati. He is presently a student of Patricia Berlin and Joseph Alexande at Cincinnati's College-Conservatory of Music.

MICHAEL RICHARD KOHLER, who holds a B.S. degree in Music Education from Lebanon Valley College, is presently a graduate teaching assistant at Bowling Green State University in Ohio. There his roles have included Morales in *Carmen*, Tancred in *Padreiva* and John Sorel in *The Consul*. Among his musical theatre credits are leading roles in *Brigadoon*, *Camelot*, *Carousel* and *Once Upon a Mattress*.

DENNIS LEACH, a native of Jackson, Michigan, presently lives in Bloomington, Indiana, where he's involved with the Indiana University Opera Theatre, a student of the internationally renowned basso Nicola Rossi-Lemeni. Dennis has sung the roles of Figaro in *Le Nozze di Figaro*, Ford in *Falstaff*, Schaunard in *Le Boheme* and de Britigny in *Manon*.

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BRYAN POST, a lyric tenor, recently received his masters in opera theatre from the Oberlin Conservatory of Music in Ohio. A three-time winner of National Association of Teachers of Singing regional competitions, he has taught voice at Oberlin since 1979. He's held leading roles in musical theater and operatic productions at Oberlin, Lorain, Ohio and Winter Park, Florida.

KATHLEEN SEGAR comes to Michigan Opera Theatre's intern program as its first recipient of the \$1,500 Francis Robinson Professional Engagement Award, whereby one young performer at the annual auditions sponsored by the Detroit Grand Opera Association is granted a resident scholarship with MOT.

A student of Rosemary Russell, Miss Segar received her bachelors and masters degrees in music from the University of Michigan. In addition to singing in the 1979 District Symphony production of *Elektra*, she has been a member of the Canary Island Las Palmas Opera Festival performing *Maria Sturda*, *Don Giovanni*, *The Tales of Hoffman*, *Macbeth*, *Otello* and *Simon Boccanegra*.

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LEE STARR, of Columbus, Ohio, won the Kramer Opera Scholarship to attend Northwestern University, but chose to join MOT's Artist Intern program. She was awarded a \$1,000 scholarship from the Chicago Musical College, and performed *The Ballad of Baby Doe* at Ohio State University while at work on her bachelor's degree. In January she'll begin master's work in Bowling Green State University's opera program, for which she'd received a full scholarship.

DOUGLAS WAYLAND is currently a master's candidate at Bowling Green State University in Ohio, where he received his bachelor's in music magna cum laude. He has sung leading roles in over 20 productions, including *The Mikado*, *Carmen*, *The Magic Flute*, *The Consul*, *Albert Herring*, *Madame Butterfly*, *Noyes Fludde*, *Gianni Schicchi* and *The Marriage of Figaro*. Twice Mr. Wayland was awarded grants to study opera in West Germany: once for a year in Würzburg, and one at the famed Bayreuth Festival.

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MELANIE ZOGHBY, a native of Mobile, Alabama, has sung in Mobile Opera Guild productions of *Manon*, *Andrea Chenier* and *Susannah*. Now an undergraduate student of Elizabeth Mannion at the University of Texas in Austin, she appeared there in *La Boheme*, *The Magic Flute*, *Idomeneo*, *La Traviata*, *Suor Angelica* and *Don Carlo*. Miss Zoghby also attended Florida State University and the University of Houston; she was a scholarship recipient to the Aspen Music Festival for the past two years.

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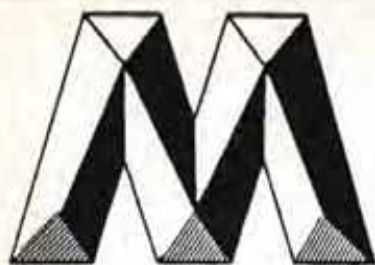
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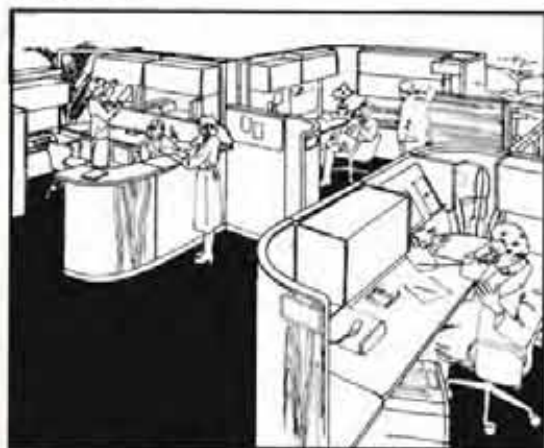
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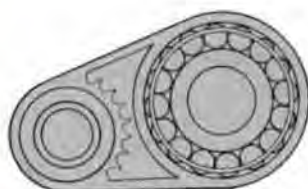
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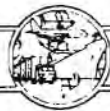
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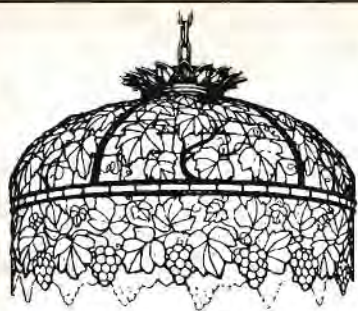
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ANOUSH

Continued from page 55

assume that his audience knew and sympathized with the extreme importance of family and community approval of an individual's behavior, we might find it hard to understand why Anoush and Saro (who even get married in the original poem) cannot go away and live together happily ever after. In our version, the two are not married when they run to the mountains, and Mossy's desire for vengeance can be linked to his concern for his sister's honor as well as to his own humiliation and outraged traditionalism. In other words, the broad outlines of family honor, community codes, and a strongly patriarchal system are present in both the Armenian and the English librettos, but one might put it that the original version deals with these concepts in a subtler and less explicit way. We must be able to look beyond the actual incidents and contemplate their reflections of deeply felt Armenian folk morality and pride.

Certain other changes have been made for purely dramatic and theatrical reasons. When Tigranian divided Toumanian's poem into five

acts, he seems to have been as much interested in presenting different aspects of peasant life as he was in developing a sustained dramatic progression and theatrical climax. I felt that a sense of continuity would be better served if Acts 1 and 2 were combined to set up the dramatic situation. The original Act 3 thus became a presentation of a wedding scene — though not that of Anoush and Saro — with its dances and customs climaxed by the fateful wrestling match. Tigranian's Acts 4 and 5 have become our Act 3, enabling the audience to experience the death of Saro and Anoush's descent from despair into suicide as an increasingly intense emotional progression.

Present and future audiences will make the final judgment on the success of *Anoush* in its new dress, but I know that all of those who have worked to present it share my gratification at bringing an Armenian national classic onto another stage.

From the preface to the ANOUSH English libretto, published by Wayne State University Press, 1981.

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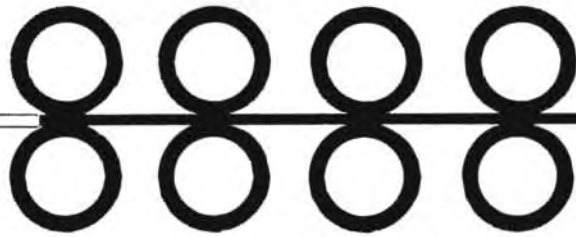
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PORGY AND BESS

Continued from page 94

tory has been slower to take hold, *Porgy and Bess* has instead been "re-discovered" in each succeeding decade. In the 1940s Cheryl Crawford produced a revival which ran in New York twice as long as the original production. A 1952 revival toured throughout the world for more than six years, including performances in the Soviet Union and at Italy's La Scala. (This revival also launched the career of the young soprano Leontyne Price.)

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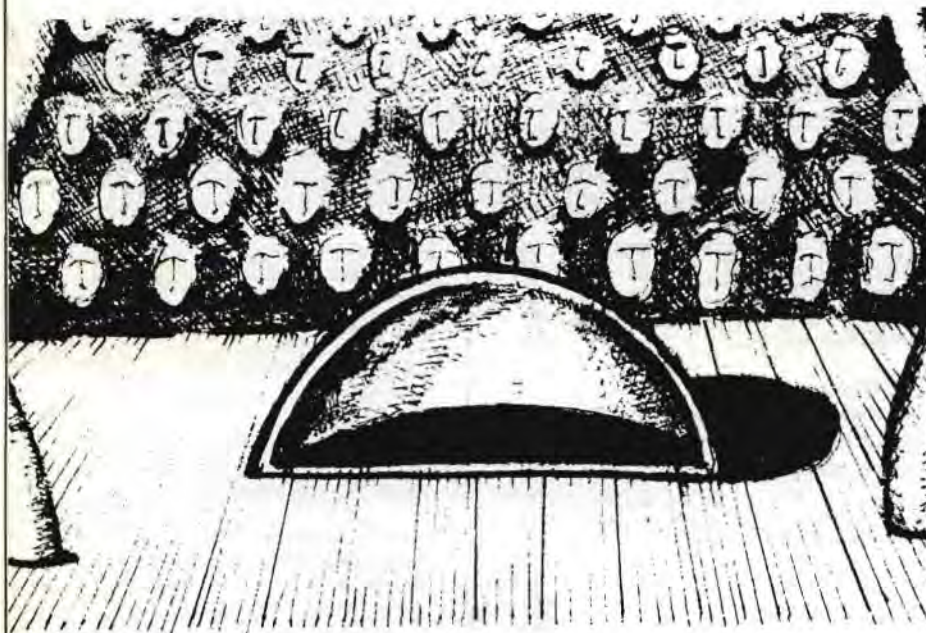
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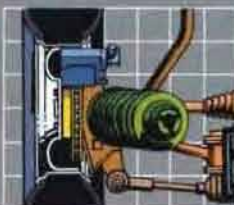
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TOSCA

Opera in Three Acts



**In Italian:
October 2, 4, & 10, 1981**

**In English:
October 3, 6, 9, 1981**

libretto
Giacosa and Illica
from the play by Sardou

conductor
Willie Anthony Waters

director
Sarah Ventura

English version
Joseph Machlis

sets
Thomas P. Struthers
constructed by Pittsburgh Opera, Inc.

lighting
Curt Ostermann

costumes
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— • —
musical preparation
George Darden

stage manager
Peggy Imbrie

chorus master
Robert Myers

— • —
The Scene

Rome — June 17, 1800

ACT ONE:
The Church of Sant' Andrea della Valle

ACT TWO:
Scarpia's apartment in the Farnese Palace

ACT THREE:
A terrace of the Castel Sant' Angelo

THE CAST

Floria Tosca Nancy Shade — October 2, 4, 10
 Stephanie Sundine — October 3, 6, 9

Mario Cavaradossi Francisco Ortiz — October 2, 4, 10
 Jon Fredric West — October 3, 6, 9

Baron Scarpia Andrew Smith — October 2, 4, 10
 Andreas Poulimenos — October 3, 6, 9

Angelotti Richard Cowan*

Sacristan Steven Henrikson

Sciaronne Dennis Leach*

Jailer Robert Ferrier*

Spoletta Eric Johnson*

Shepherd Peter Dunn*

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TOSCA

The date is June 17, 1800, and the setting is Rome, which at the time was a Papal State under the political control of the Catholic Church. The French Army of Napoleon Bonaparte is pressing south into Italy, supported by many people in Rome hoping for an overthrow of the authoritarian papal government and a restoration of the Roman Republic.

ACT ONE is set in the Church of Sant' Andrea della Valle. Angelotti, a prominent opponent of the Papal State who has just escaped from imprisonment in the Castel Sant' Angelo, enters, finds a secret key and hides in his family's private chapel. The church sacristan shuffles in, followed by the painter Mario Cavaradossi, who uncovers the picture of Mary Magdalene on which he is working. The shocked sacristan realizes that the blond Magdalene is inspired by the Marchesa Attavanti (Angelotti's sister), whom Cavaradossi has seen praying in the family chapel. But Cavaradossi, taking out a miniature portrait of his beloved Floria Tosca, explains that the portrait is actually a "strange harmony" of the blond Marchesa and the dark Tosca.

After the sacristan leaves, Angelotti comes out of hiding, recognizes Cavaradossi as a political sympathizer, and enlists the painter's help. When they hear a voice outside, Cavaradossi gives the starving Angelotti his lunch basket and helps him back into hiding.

Floria Tosca, the most beautiful and popular singer in Rome, arrives to visit her lover, Cavaradossi. After praying to the Madonna, she arranges to meet the painter at his villa outside Rome after her performance that evening. When she recognizes the face of the Magdalene as that of the Marchesa Attavanti, Tosca flies into a jealous rage; but Cavaradossi succeeds in reassuring her of his love. Pausing to suggest that he make the eyes in the portrait dark like hers, instead of blue, Tosca departs.

Alone with Angelotti, Cavaradossi gives the fugitive a key to his villa and tells him to hide in a secret chamber that can be reached only through a well in the garden. When a distant cannon sounds to warn of Angelotti's escape, the two men flee.

Word has been received in Rome that Napoleon's armies have been defeated by the Austrians at the Battle of Marengo, a serious blow to the hopes of Italian republicans. Choristers have gathered in the church to celebrate when Baron Scarpia, Rome's Chief of Police, arrives with his agents. Having tortured a guard who helped Angelotti escape, he has followed the prisoner's trail to the church.

After interrogating the sacristan, the chief's agents find in the private chapel a fan which Scarpia recognizes from the family crest as belonging to the fugitive's sister, the Marchesa Attavanti. Recognizing her in Cavaradossi's

painting, and finding the empty lunch basket, Scarpia concludes that the painter is collaborating in Angelotti's escape.

Tosca returns to tell Cavaradossi that she cannot meet him that night as planned, since she is to sing for the Queen in a victory celebration in the Farnese Palace, and Scarpia quickly realizes that her jealousy can lead him to Cavaradossi and Angelotti. Using both the painting and the fan as "evidence," he persuades Tosca that the painter has been secretly meeting the Marchesa in the church. She departs in a rage to find Cavaradossi, and Scarpia orders his agents to follow. As choristers sing the *Te Deum*, Scarpia describes his lust for Tosca and admits that he would renounce heaven to satisfy his desires.

ACT TWO takes place in Scarpia's apartment on an upper floor of the Farnese Palace that night. Music drifts up from the Queen's victory reception on a lower floor as Scarpia sends an agent to bring Tosca to him after she has sung below. Scarpia's agent, Spoletta, nervously reports that he followed Tosca from the church to Cavaradossi's villa, and thoroughly searched the house after she left, but found no trace of Angelotti. He has, however, arrested Cavaradossi, who is now brought before the police chief.

Scarpia interrogates the painter as Tosca's voice is heard in the background, singing the victory cantata. Cavaradossi insists he knows nothing; when Tosca arrives in response to Scarpia's note, he also warns her to be silent before he is taken into an adjoining room to be tortured.

Tosca resists Scarpia's questioning at first, but after repeatedly hearing her lover screaming in pain from the torture chamber, she breaks down and reveals Angelotti's hiding place. As Cavaradossi is returned to the room, berating Tosca for her weakness, Spoletta brings word that the earlier reports of Napoleon's defeat were erroneous; the French general was in fact victorious. Enraged, Scarpia orders his agents to take Cavaradossi out to the courtyard and hang him.

Alone with Tosca, Scarpia offers to save Cavaradossi's life in exchange for her sexual favors. At first appalled and resistant, Tosca finally consents. Scarpia orders Spoletta to carry out a fake execution with a firing squad and blank bullets, and writes out a safe conduct pass for Tosca and Cavaradossi to leave Rome. As Scarpia exultantly comes to embrace her, Tosca stabs him with a fruit knife, watches him die, takes the pass from his hand and steals out of the room.

ACT THREE opens on a terrace of the Castel Sant' Angelo later the same night, as a shepherd boy sings in the distance. Cavaradossi, told that he has but one hour to live, bribes his jailer for pen and paper to write Tosca as he remembers the happiness they have shared. When Tosca is brought to him, she tells Cavaradossi about Scarpia's death, shows him the safe conduct pass, and

continued on page 7

Profiles



Nancy Shade



Stephanie Sundine

STEVEN HENRIKSON is making his MOT debut this season as the Sacristan in *Tosca*. He is, however, well known in the area as the principal voice teacher at the University of Windsor and founder of the school's opera program. He appeared this summer as Bartolo in a production of *The Barber of Seville* conducted by Neville Marriner for the Meadow Brook Music Festival.

Mr. Henrikson was a soloist in the recent premiere of Antal Dorati's *In the Beginning*, and has performed in Vancouver, Toronto and Kitchener-Waterloo as well as over the CBC radio and television networks. European appearances have included Innsbruck, Vienna, the Bavarian State Opera in Munich and the Beyreuth Festival.

FRANCISCO ORTIZ will be remembered by MOT audiences as Manrico in *Il Trovatore* (opposite Martina Arroyo) in 1979. A native of Spain, he made his professional debut opposite Monserrat Caballe in *Norma* for the Nice Opera; last season he sang the same role for the Canadian Opera Company with Dame Joan Sutherland.

Mr. Ortiz made his American debut in 1973 in *Cavalleria Rusticana* with the New York City Opera. His 1981-82 schedule includes the leading tenor roles in *Il Trovatore*, *Turandot*, and *La Forza del Destino* in Spain, France and Columbia; he will also repeat his portrayal of Cavaradossi in *Tosca* for the opera season in Bogota. Noted as well for his oratorio and recital engagements, Mr. Ortiz has also completed several recordings of Spanish songs.

ANDREAS POULIMENOS, last season's *Don Giovanni* for Michigan Opera Theatre, returns this year for two widely varied roles: the Baron Scarpia for three performances of *Tosca* and Mossi, the heroine's brother, in all performances of *Anoush*. This is his second season for dual appearances with MOT; he was Marcello in *La Boheme* and Lionel in *Joan of Arc* during the fall of 1979.

Michigan audiences have also seen Mr. Poulimenos, who is on the faculty at Bowling Green University in Ohio, as Sharpless in *Madame Butterfly* for MOT, as Don Alfonso in *Così fan tutte* with Michigan State University, and as *Falstaff* for the Opera Association of Western Michigan. He was also featured in last April's MOT-Detroit Symphony Orchestra joint production of Beethoven's *Fidelio* at Ford Auditorium.

NANCY SHADE, singing the title role in the Italian performances of *Tosca*, first appeared with Michigan Opera Theatre during its first Music Hall season in 1971, in Puccini's *La Rondine*. Since then she has become an international star of the first magnitude, through such acclaimed portrayals as the title role in Lucchino Visconti's Spoleto production of *Manon Lescaut* and the title role in the American premiere of *Lulu* with the Santa Fe Opera.

Miss Shade's appearances with the New York City Opera have included leading roles in *Susannah*, *Madama Butterfly*, *Die Tote Stadt* and *Mefistofele*. Her performances last season alone included a *Manon Lescaut* in Salzburg, *Thais* in Avignon, *Don Giovanni* in Portland, *Faust* with the San Antonio Symphony and *La Traviata* with the St. Petersburg Opera. She was seen and heard nationally with the Boston Pops Orchestra in a tribute to Richard Rodgers, and has just completed a summer theatre tour in the title role of *The Merry Widow*.

ANDREW SMITH returns this season for his third MOT production, singing the role of Scarpia in three performances of *Tosca*. He received national attention in the title role of *The Emperor Jones* when MOT revived the Gruenberg opera in 1979, and returned the following season as the Count de Luna in *Il Trovatore*.

A member of the New York City Opera since 1977, where his appearances have included *La Fanciulla del West* and *Street Scene*, Mr. Smith made his Metropolitan Opera debut in 1978 with Britten's *Billy Budd*. He has also appeared at the Met in Weill's *Rise and Fall of the City of Mahagonny*. The baritone's busy 1981-82 schedule includes Amonasro in the Connecticut Opera's *Aida* and Count de Luna opposite Leontyne Price in the Met's new *Il Trovatore*.

STEPHANIE SUNDINE makes her Michigan Opera Theatre debut this season in the title role of Puccini's *Tosca* — a role she has sung with the Hawaii Opera and with the New York City Opera, including that company's recent appearances at Wolf Trap.

Miss Sundine's New York City Opera debut was as Margherita/Elena in Boito's *Mefistofele*. She has also sung with the Opera Theatre of Rochester, Des Moines Metro Opera, Fort Worth Opera Association, Savannah Sym-

phony and the Atlanta Civic Opera, with whom she was highly acclaimed in the title role of *Adriane auf Naxos*. She has been the recipient of grants from the Sullivan Foundation, the Rockefeller Foundation and the National Opera Institute.

JON FREDRIC WEST, singing the role of Cavaradossi in three performances of *Tosca* this season, was highly acclaimed as Canio in MOT's 1979 production of *I Pagliacci*. The same role marked his first appearance in Nancy, France, after a European debut with the Scottish Opera in *Simon Boccanegra*.

Mr. West has appeared with the Houston Grand Opera in *Otello*, *Madama Butterfly* and *Werther*; he has also sung leading tenor roles with the Virginia Opera, Kentucky Opera, Greater Miami Opera and the American Opera Center. He recently made a debut at Carnegie Hall with the Philadelphia Orchestra in Scriabin's *Symphony No. 1*.

SARAH VENTURA, stage director for *Tosca*, first worked with Michigan Opera Theatre on the 1979 production of *Il Trovatore*; she also directed the production of *Fidelio* on which MOT collaborated with the Detroit Symphony Orchestra last spring.

Miss Ventura has directed more than 50 different operas for companies throughout the United States, Europe and South America, including such traditional works as *La Bohème*, *The Marriage of Figaro*, *The Barber of Seville* and *La Traviata* as well as such relative rarities as Scarlatti's *Il Trionfo del Onore*, Cimarosa's *Il Matrimonio Segreto*, Haydn's *Il Mondo della Luna* and Strauss' *A Night in Venice*. This year's schedule includes *Don Pasquale* and *Lucia di Lammermoor* in Utah and *Madama Butterfly* in Santiago de Chile.

WILLIE ANTHONY WATERS, conductor for *Tosca*, is returning for his third consecutive MOT season after conducting *Il Trovatore* in 1979 and last year's *Rigoletto*. The young conductor has just been named to the position of Music Administrator for the Greater Miami Opera Association, and will assume his new duties there this fall.

Maestro Waters made his professional debut in 1979 with the Utah Opera, after four years as musical assistant to Kurt Herbert Adler, general director of the San Francisco Opera. Subsequent conducting credits have included *The Abduction from the Seraglio*, *Madama Butterfly*, *The Merry Widow*, *Macbeth* and Weill's *Lost in the Stars* for such companies as Opera South, Connecticut Opera, Opera Memphis and the Western-Spring Opera of San Francisco.

RICHARD COWAN, a recent graduate of Indiana University in Bloomington, received dual degrees in vocal performance and composition. A baritone, he sang the title role in a university opera theatre production of *Prince Igor*, and was an associate instructor in voice. In addition to composing orchestral pieces, chamber music and many songs, Mr. Cowan is now writing an opera based on D. H. Lawrence's *The Fox*. He placed first in Cleveland district auditions for the Metropolitan Opera and went on to take third place in regional auditions in Toronto. This summer he was a scholarship participant in the Goldovsky Opera Workshop in Massachusetts.

ROBERT FERRIER, a native of McKeesport, Pennsylvania, was a member of the 1981 Wolf Trap Opera Company where he appeared in *The Marriage of Figaro*, *The Rape of Lucretia* and *L'Enfant et les Sortilèges*, while completing his master's degree in Opera at Carnegie-Mellon University; he was featured in Pittsburgh Opera productions of *Carmen*, *Tosca*, and *Ariadne auf Naxos*. Other opera credits include the Blossom Festival School Opera, the Pittsburgh Chamber Theatre, Carnegie-Mellon University Opera and Duquesne University Opera Workshop. Ferrier was the winner of the 1981 Pittsburgh District Metropolitan Opera Auditions.

ERIC JOHNSON is from Muskegon, Michigan and now resides in Chicago, where he has performed as soloist with the Chicago Symphony under James Levine and Margaret Hillis. Highlights of his career include an appearance as soloist with the Chicago Lyric Opera's *Paradise Lost* and the role of Don Jose in *Carmen*, which he performed in Cincinnati. He is presently a student of Patricia Berlin and Joseph Alexander at Cincinnati's College-Conservatory of Music.

DENNIS LEACH, a native of Jackson, Michigan, presently lives in Bloomington, Indiana, where he's involved with the Indiana University Opera Theatre, a student of the internationally renowned basso Nicola Rossi-Lemeni. Dennis has sung the roles of Figaro in *Le Nozze di Figaro*, Ford in *Falstaff*, Schaunard in *Le Bohème* and de Britigny in *Manon*.

CURT OSTERMANN returns to MOT to design the lighting for *Tosca* after performing the same function in last season's *Rigoletto*. Since then he has worked with the Brussels National Opera designing the lights for the world premiere production of Maurice Sendak's *Where the Wild Things Are*.

Mr. Ostermann's work has been seen at the New York Shakespeare Festival, Manhattan Theatre Club, Circle Repertory Theatre and the Hudson Guild. Regional credits include the Hartford Stage Company, Missouri Repertory Company and the American Dance Machine at Wolf Trap and at Ford's Theatre in Washington, D.C.

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TOSCA (continued)

describes the mock execution he will have to go through. With mounting joy the two lovers plan their future happiness as the firing squad take up positions and Tosca jokingly warns Cavaradossi to "act the part." The soldiers fire and leave; when the last of them is gone, Tosca tells Cavaradossi to get up, and discovers that he is dead. Scarpia had secretly ordered the final deception before his own death, and the sound of approaching voices warns Tosca that the murder of the police chief has been discovered. Crying "Scarpia, we'll meet before God," she jumps from the parapet to her death.

—RET

Credits

Liturgical articles courtesy of Father Karey and Saint Aloysius Parish, and Father Kehres and Saints Peter and Paul Parish.

Program cover from the MOT 1981-82 poster, an original collage by Carol Wald, poster design by Louise Fili.



**Thursday,
October 22,
1981**



**Come
in
costume
if you like!**

**For the Benefit of the
Michigan Opera Theatre**

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For Information Call: Michigan Opera Theatre

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MICS. 5797

1981-82 Season

CARMEN by Georges Bizet

English Performances: Oct. 16, 17, 18, 21, 23, and 24.

The most popular opera ever written in a spectacular new MOT production! Carmen the passionate gypsy, Escamillo the handsome bullfighter and Don Jose the ill-fated soldier have stirred audiences throughout the world, and Bizet's rousing and beautiful music is sung, hummed, and whistled by people everywhere. Two of the foremost Carmens of our day — Victoria Vergara and Cynthia Munzer — alternate in six English performances.

ANOUSH by Armen Tigranian

English Performances: Oct. 30, 31; Nov. 1, 4, 6, and 7.

MOT is proud to present the first production anywhere outside of the Soviet Union of this beautiful opera. So beloved in its homeland it has become the national opera of Armenia. Anoush is the passionate story of a young village maiden driven to madness by a bitter conflict between her brother and the man she is to marry. One of the major events on the national music scene this fall! "Anoush" will be presented in English, in a new translation by Armenian stage director Gerald Papasian.

THE MIKADO by Gilbert & Sullivan

January 15, 16, 17 (mat. & eve.), 19, 20, 21, 22, and 23.

Everyone's been asking for them, and here they come — Nanki-Poo, Yum-Yum, Pooh-Bah, Pish-Tush and, of course Ko-Ko, the Lord High Executioner himself! It's MOT's first Gilbert & Sullivan, and it's about time! "The Mikado" offers an uproariously funny look at bureaucratic bungling, official pomposity and government hacks that is grand and glorious entertainment for young and old alike. Who, after all, couldn't use a dose of "love-conquers-all" good cheer in the midst of a Michigan winter?

PORGY AND BESS

by George Gershwin and DuBose Heyward

January 29, 30, 31 (mat. & eve.), Feb. 3, 4, 5, 6, and 7.

Drawing on every facet of America's musical heritage — from jazz and spirituals to blues and Broadway — "Porgy and Bess" stands today among the most passionate and powerful masterworks of the century. MOT's all-new production will bring DuBose Heyward's Catfish Row to vivid, teeming life with an outstanding cast singing Gershwin's immortal music.

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TICKETS AVAILABLE AT ALL CTC OUTLETS

MICHIGAN OPERA THEATRE

Dr. David DiChiera, General Director

presents

GEORGES BIZET CARMEN

Opera in Four Acts



October 16, 17, 18, 21, 23, &
24, 1981

In English

libretto

Henri Meilhac and Ludovic Halevy,
from the Merimee novel

conductor

Mark D. Flint

director

Patrick Bakman

English version

Sheldon Harnick

sets

Pat Woodbridge

for Tri-Cities Opera,
Binghamton, N.Y.

lighting

Robert Jared

costumes

James Berton Harris

for the Krannert Center
for the Performing Arts

— • —
*musical preparation &
chorus master*

Robert Myers

stage manager

Marc Cervania

— • —
The Scene

Seville, Spain, in 1820.

ACT ONE:

A square in the city

ACT TWO:

Lilles Pastia's Inn

ACT THREE:

The mountains around Seville

ACT FOUR:

A square outside the arena

THE CAST

Carmen Victoria Vergara — October 16, 18, 24
 Cynthia Munzer — October 17, 21, 23
 Don Jose Barry Busse — October 16, 18, 24
 Michael Ballam — October 17, 21, 23
 Micaela Glenda Kirkland
 Escamillo Louie Otey
 Morales Michael Kohler*
 Frasquita Diane Jamison*
 Mercedes Kathleen Segar*
 Dancairo Richard Cowan*
 Remendado Peter Clegg*
 Zuniga Robert Ferrier*
 Lillas Pastia Roland Aragona
 Gypsy Woman Dale Austin
 Guide Jerry Orlowski

*Member, MOT Artist Intern Program

MOT Artist Interns

Gong Ja Cho
 Peter Clegg
 Richard Cowan
 Robert Ferrier
 Diane Jamison
 Sarah Johansen
 Eric Johnson
 Michael Kohler
 Dennis Leach
 Bryan Post
 Kathleen Segar
 Lee Starr
 Douglas O. Wayland
 Melanie Zoghby

MOT Auxiliary Chorus

Melanie Al Shabkhoun
 Pat Balysh
 Jonathan Blackshire
 Gregory Bryant
 Christian Caubet
 Margaret DiFranco
 Donna Sue Grunewald
 Lynn Howard
 Thomas Howard
 Aaron Hunt
 Lynn Kasch
 Robert Kinnear
 Elizabeth Mar-Aston
 Vincent McCormick
 Kim Minasian
 Robert Morency
 Richard Mox
 Kim Phillips
 David Reynolds
 Diane Rowlands
 Pat Smith
 Susan Stine
 Robert Sullivan
 Sue Wiley
 Hezekiah Williams

MOT Children's Chorus

Karim Al Shabkhoun
 Walter Al Shabkhoun
 John Dunn
 Peter Dunn
 Sarah Fraser
 Roy Hall
 Cathleen Heffernan
 Meghan Heffernan
 Marcy Irving
 Judith McClain
 Nicholas Nagrant
 Mary O'Connor
 Jason Ravitz
 Jessica Ravitz
 Dolly Shiina
 Alisa Zak

The Children's Chorus is a joint project of Michigan Opera Theatre and the Detroit Community Music School, trained by Elizabeth Eckert and Shirley Hardin.

MOT Supers

Frank Adams
 Stanley Beattie
 Norman Cates
 Sandra Drettman
 Frank DiMercurio
 Richard Gerst
 Joe Horvath
 Richard Kemp

Richard Larison
 Robert Marcelain
 Robert Paul
 Wallace Peace
 Rick Peterson
 Tony Polonski
 Larry Posley

Terry Prim
 Jim Robertson
 John Rudnicki
 Norman Smith
 William Soltau
 Joan Watton
 Delbert West
 Connie Wolburg

CARMEN

ACT ONE takes place in a public square outside a cigarette factory in the Spanish city of Seville in the early 1800's. Soldiers are idly watching the passers-by and waiting for their replacements to arrive when Micaela comes in search of the corporal Don Jose. Told that he will appear for the next guard shift, she decides to leave and return later. As a band of young street boys make fun of them, fresh soldiers arrive and the changing of the guard proceeds.

Zuniga, the Captain of the Guard, questions Don Jose about his past and learns that he had been forced to flee his native Navarre after killing a man in a duel. His mother and Micaela — whom Don Jose loves — have followed him to Seville and now live on the outskirts of town.

The young men of Seville, who are not allowed to enter the cigarette factory, arrive to flirt with the girls coming out for a break. They notice the absence of Carmen, who then makes a delayed entrance, warning the flirtatious men of the dangers of love. Intrigued with Don Jose because he is the only man not paying attention to her, she mockingly throws a flower in his face before returning to the factory.

Don Jose is about to discard the flower when Micaela returns, with a letter from his mother. Together they remember their home and village and happier times; Micaela leaves him alone to read the letter, promising to return. Again Don Jose is about to throw away Carmen's flower, but suddenly a fight erupts within the factory, and he is sent to investigate. He returns with Carmen, who has wounded another woman with a knife.

Zuniga leaves the defiant Carmen, hands tied, in Don Jose's custody while he seeks an order for her imprisonment. Carmen seductively persuades Don Jose to join her at the inn of her friend Lillas Pastia, where they will dance and drink wine and make love. He loosens her ropes, so that when Zuniga returns and orders her led to prison, she is able to escape and Don Jose is arrested for helping her.

ACT TWO is set in Lillas Pastia's tavern, two months later. As the tavern closes and the soldiers prepare to leave, Zuniga reports to Carmen that Don Jose, who was imprisoned for aiding in her escape, has been released from jail. The men of Seville enter with the famous toreador Escamillo, who sings of his prowess in the bullring and flirts with Carmen before leaving.

Carmen joins the gypsies Mercedes, Frasquita,

Dancaire and Remendado in planning a smuggling operation; but she finally decides not to participate because, she says, she is in love. Don Jose arrives and swears his love for Carmen, who offers to dance for him. When Don Jose hears the bugle and prepares to return to barracks, however, Carmen taunts him for being cowardly. Showing her the flower she had thrown him two months before, Don Jose assures her of his love, but refuses to dishonorably abandon his duty by joining Carmen and the gypsy smugglers.

As Don Jose is leaving, Zuniga returns to see Carmen. Finding her with Don Jose, he taunts her for preferring a common soldier over an officer. Don Jose draws his sword but the gypsies prevent a fight and send Zuniga on his way. Having threatened his superior officer, Don Jose now has no choice but to throw in his lot with Carmen and the thieves.

ACT THREE takes place in the mountains surrounding Seville, some weeks later, as the gypsies prepare to smuggle their contraband into the city. Carmen's love for Don Jose has cooled, but he warns her that he would kill her rather than let her go. When Mercedes and Frasquita begin to tell fortunes, Carmen joins them and sees death in the cards for both herself and Don Jose.

The gypsies go off with some of their goods, leaving Don Jose behind to guard the rest. Micaela arrives in search of Don Jose and prays for protection in the wild night before hiding from the sound of gunfire. Escamillo enters in search of Carmen; the enraged Don Jose attacks him and is about to kill him when the gypsies return and break up the fight. Escamillo leaves after pointedly inviting everyone to the bullfight. Micaela, discovered in hiding, tells Don Jose that his mother is near death. Carmen joins her in urging Don Jose to leave to see his mother, and he finally agrees — but not before he bitterly warns Carmen that they will meet again.

THE FINAL ACT is set in a square outside the arena in Seville. Carmen arrives on the arm of her new love, Escamillo, who leads the crowd into the bullring. Carmen is warned by Mercedes and Frasquita that Don Jose is nearby, but she refuses to leave.

Left alone with Don Jose, Carmen listens as he begs her to take him back; coolly she explains that she no longer loves him, and never will again. When Don Jose tries to prevent her from entering the arena to be with Escamillo, she scornfully throws in his face a ring he had given her. As the crowd cheers in the background, he stabs her to death.

R.E.T.

Profiles



Victoria Vergara



Cynthia Munzer

MICHAEL BALLAM, making his Michigan Opera Theatre debut this season as Don Jose in three performances of *Carmen*, can already claim two world premieres in his young career: *Paradise Lost* with the Chicago Lyric Opera — in which he sang Beelzebub — and *Danton and Robespierre* for his alma mater, Indiana University. Other roles with the Chicago Lyric Opera have included Harry in *La Fanciulla del West* and Schmidt in *Werther*.

With the San Francisco Opera, Mr. Ballam has appeared in *La Fanciulla*, *Elektra* and *Roberto Devereux*. He has also sung with the Providence Opera, Pennsylvania Opera Theatre and West Virginia Opera Theatre, among others. His concert repertoire has included *Damnation of Faust*, *Le Roi David*, and masses by Schubert, Haydn and Beethoven.

BARRY BUSSE (Don Jose in three performances of *Carmen*) made a highly successful MOT debut last season as the childlike Lenny Small in Carlisle Floyd's *Of Mice and Men*. Subsequent appearances throughout the country have included *Peter Grimes* with the Dallas Civic Opera, *Von Heute Auf Morgan* with the Sante Fe Opera and both *Tosca* and *Nabucco* for the Greater Miami Opera.

Mr. Busse created the role of Bothwell in Thea Musgrave's opera *Mary, Queen of Scots* with the Virginia Opera, and repeated it as the vehicle for his New York City Opera debut last season. Recent concert appearances have included Beethoven's *Ninth Symphony* with the Grand Rapids Symphony and the Verdi *Requiem* with the Portland Symphony.

GLENDA KIRKLAND, Micaela in this season's production of *Carmen*, last appeared with MOT as Leila in another Bizet opera, *The Pearl Fishers*, for the 1980 Matrix: Midland summer festival. A frequent soloist with the Detroit Symphony Orchestra under Antal Dorati, she was featured in the DSO productions of two Strauss operas, *Elektra* and *The Egyptian Helen*.

Miss Kirkland's other operatic credits include University of Michigan productions of *Porgy and Bess*, *Don Giovanni* and *Madame Butterfly*. She was recently a soloist with the University of Michigan Musical Society and Symphony in Handel's *Judas Maccabaeus*. Currently Assistant Professor of Voice at Eastern Michigan University, she was educated at Juilliard and the University of Michigan.

CYNTHIA MUNZER, singing three performances for MOT this season in the title role of *Carmen*, launched her operatic career by winning the coveted contract at the conclusion of the 1973 Metropolitan Opera auditions. In addition to singing over twelve roles in her first two met seasons in New York, she was also selected for the company's first tour of Japan and has appeared in the annual spring tour as well. She has sung Zerlina in *Don Giovanni* with the Opera Company of Philadelphia, Octavian in *Der Rosenkavalier* for the Fort Worth Opera Company, and Maddalena in *Rigoletto* with the Dallas Civic Opera, among others.

Miss Munzer appeared last spring as *Carmen* with the Minnesota Opera; Her concert and recital credits include appearances with the Philadelphia Symphony, the National Symphony and the American Symphony.

LOUIS OTEY, Escamillo in this season's *Carmen*, made his MOT debut last season as Slim in Carlisle Floyd's *Of Mice and Men*. He was subsequently a part of the world premiere company for Floyd's new work, *Willie Stark*, at the Houston Grand Opera, Kennedy Center in Washington, D.C., and over the national PBS television network.

A member of the Houston Opera Studio, Mr. Otey has appeared with Opera Memphis as Silvio in *I Pagliacci* and Angelotti in *Tosca*, with the Southern Opera Theatre as Dandini in *Cinderella*, Sharpless in *Madame Butterfly* and the father in *Hansel and Gretel*, and with the Memphis Oratorio Society in Haydn's *Creation* and Berlioz' *Childhood of Christ*.

VICTORIA VERGARA, singing three performances as *Carmen* this fall, made her first professional appearance as the Bizet gypsy in MOT's 1977 production. Since then, she has been acclaimed as *Carmen* in her native Santiago de Chile as well as in productions for the Greater Miami Opera, Houston Grand Opera, Cincinnati Opera, Pittsburgh Opera, Connecticut Opera and Hawaii Opera Theatre.

Miss Vergara debuted with the New York City Opera as Lola in *Cavalleria Rusticana*, and has also appeared with the company as Maddalena in *Rigoletto*. Other recent roles have included Valencienne in *The Merry Widow* for the Chicago Lyric Opera, Giulietta in *Tales of Hoffmann* in Pittsburgh, and the title role in *The Grand Duchess of Gerolstein* with the Houston Grand Opera.

PETER CLEGG is in his second year as an MOT artist intern. A graduate student in voice and opera at the Juilliard School in New York City, he's performed for the past three summers at the Lake George Opera Festival, including the role of Roder in *The Student Prince*. A Falls Church, Virginia native, Mr. Clegg sang in *Un Ballo in Maschera*, *Orfeo*, *Midsummer's Night Dream* and Mozart's *La Finta Giardiniera* at the American Opera Theatre.

RICHARD COWAN, a recent graduate of Indiana University in Bloomington, received dual degrees in vocal performance and composition. A baritone, he sang the title role in a university opera theatre production of *Prince Igor*, and was an associate instructor in voice. In addition to composing orchestral pieces, chamber music and many songs, Mr. Cowan is now writing an opera based on D. H. Lawrence's *The Fox*. He placed first in Cleveland district auditions for the Metropolitan Opera and went on to take third place in regional auditions in Toronto. This summer he was a scholarship participant in the Goldovsky Opera Workshop in Massachusetts.

ROBERT FERRIER, a native of McKeesport, Pennsylvania, was a member of the 1981 Wolf Trap Opera Company where he appeared in *The Marriage of Figaro*, *The Rape of Lucretia* and *L'Enfant et les Sortilèges*, while completing his master's degree in Opera at Carnegie-Mellon University. He was featured in Pittsburgh Opera productions of *Carmen*, *Tosca*, and *Ariadne auf Naxos*. Other opera credits include the Blossom Festival School Opera, the Pittsburgh Chamber Theatre, Carnegie-Mellon University Opera and Duquesne University Opera Workshop. Ferrier was the winner of the 1981 Pittsburgh District Metropolitan Opera Auditions.

DIANE JAMISON has sung some of opera's choicest female roles, including Mimi and Musetta in *La Bohème* and Micaela in *Carmen* with the Arizona Lyric Touring Company; Madame Flora and Monica in *The Medium* with the Memphis Opera; and Violetta in *La Traviata* as well as the title role of *Manon* with the Inspiration Point Fine Arts Colony, Arkansas. A Pittsburgh resident presently completing her doctorate at Duquesne University, she was awarded a National Association of Teachers of Singing scholarship early in her career.

MICHAEL RICHARD KOHLER, who holds a B.S. degree in Music Education from Lebanon Valley College, is presently a graduate teaching assistant at Bowling Green State University in Ohio. There his roles have included Morales in *Carmen*, Tancred in *Padreiva* and John Sorel in *The Consul*. Among his musical theatre credits are leading roles in *Brigadoon*, *Camelot*, *Carousel* and *Once Upon a Mattress*.

KATHLEEN SEGAR comes to Michigan Opera Theatre's intern program as its first recipient of the \$1,500 Francis Robinson Professional Engagement Award, whereby one young performer at the annual auditions sponsored by the Detroit Grand Opera Association is granted a resident scholarship with MOT.

A student of Rosemary Russell, Miss Segar received her bachelors and masters degrees in music from the University of Michigan. In addition to singing in the 1979 Detroit Symphony production of *Elektra*, she has been a member of the Canary Island Las Palmas Opera Festival performing *Maria Sturda*, *Don Giovanni*, *The Tales of Hoffman*, *Macbeth*, *Otello* and *Simon Boccanegra*.

MARK D. FLINT returns for his fifth season as Music Director of Michigan Opera Theatre following two performances of Barber's *Vanessa* with the Pennsylvania Opera Festival. This summer, as Principal Conductor of the Lake George Opera Festival, he conducted *Carmen* and a critically acclaimed production of *The Abduction from the Seraglio*. Last spring Mr. Flint made his San Francisco Opera debut conducting *Romeo and Juliet*, and also completed his first season as Music Director with San Francisco Opera's Western Opera Theatre, conducting *The Elixir of Love* and *Romeo*.

Immediately following this MOT season, Maestro Flint conducts the New York City premiere of George Antheil's *Transatlantic* with the Encompass Theatre. Winter will find him back in San Francisco conducting *The Marriage of Figaro* and *La Bohème*, which he will also stage. In early May he conducts *Madame Butterfly* for the Dayton Civic Opera. Later that month he will debut with the St. Louis Opera conducting their opening production of *The Elixir of Love*. Next summer he will return to Lake George and Chautauqua, where he will offer Blizstein's *Regina*. Late summer will find him in Rochester for *The Barber of Seville* and in Pittsburgh for *The Crucible* and *The Rape of Lucretia*.

PATRICK BAKMAN, stage director for MOT's production of *Carmen* this season, began his professional career in 1972 by staging Carlisle Floyd's *Susannah* for the New York City Opera; he has since directed *The Magic Flute* and *The Ballad of Baby Doe* for the same company, with the latter production also featured on a nationwide telecast.

A former resident stage director for the University of Michigan, Mr. Bakman's recent opera credits include *La Bohème* and *Starbird* for Texas Opera Theatre; *Faust*, Pasatieri's *The Goose Girl* and Barab's *Chanticleer* for the Fort Worth Opera, and *Lucia di Lammermoor* for the San Diego Opera. He has also worked extensively for the Houston Grand Opera, Colorado Opera Festival and Lake George Opera Festival.

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

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Karen DiChiera, *Director of Education*
John P. Finck, *Director of Productions*
Richard A. Johnson, *Director of Finance*
Stephanie T. Olt-O'Toole, *Director of Development*
R. Edward Townley, *Director of Public Relations & Marketing*

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Mimi Mayer, *Assistant to the Director of Public Relations*
Deborah Micalel, *Assistant to the Director of Development*
Jerry Nardecchia, *Assistant to the Director of Finance*
Gordon Ostrowski, *Marketing Assistant*
Maggie Porter, *Receptionist*
Betty Ann Schneider, *Assistant to the General Director*

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George Darden, *Coech/Accompanist*
Robert Myers, *Chorus Master*
John Dion, *Orchestra Personnel Manager*
Michael Krajewski, *Musical Assistant*

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Marilyn Rennagel, *Lighting Consultant*
Robert Murphy, *Technical Director*
Elizabeth Eckert, *Production Administrator*
Peggy Imbrie, *Production Stage Manager*
Ulla Hettinger, *Costume Supervisor*
Steven Horak, *Make-up and Wig Master*
Marc Cervania, *Stage Manager*
Ken Cazan, *Assistant Stage Manager*
Abe Malus, *Master Carpenter*
David Sugar, *Master Flyman*
Tom Bryant, *Master Electrician*
Jack Brock, *Stage Properties Head*
William M'ArchMcCarly, *Property Master*
Frances Cameron MacRae, *Assistant Lighting Designer*
Nicholas John Mozak, *Wardrobe Master*
Jeff Nahan, *Movement Instructor*
Stage Employees Local #38 IATSE

Production Interns

Marion B. Solomon, *Costuming*
Catherine Wesolowski, *Costuming*
Joe Bascetta, *Directing*
Rebecca Watson, *Make-up*
Richard Hancock, *Production/Music Administration*
Suzanne Acton, *Public Relations/Marketing*
Jeff Oren, *Stage Management*
Brian Plunkett, *Technical*
Scott Ignaszewski, *Technical*

MICHIGAN OPERA THEATRE ORCHESTRA

Mark D. Flint, *Music Director*

John Dion, *Personnel Manager*

FIRST VIOLIN

Helen Patricia Karakas, *Concertmaster*
Randy Margitza
Paula Kibildis
Mary Edwards
Francis Peterson
Ann Cannell

SECOND VIOLIN

Peruz Zerounian, *Principal*
Wilma Turco
Phyllis Fleming
Lina Carcone
Brooke Hoplamazian
Irene Peterson

VIOLA

Ara Zerounian, *Principal*
Gary Syroid
Margaret Lang
James Greer

VIOLIN CELLO

Minka Christoff, *Principal*
Debra Mulder
Pamela Bush
Benedicta Gray

DOUBLE BASS

Laura Stas, *Principal*
Marion Wengert

FLUTE/PICCOLO

Pamela Hill, *Principal*
Helen Near

OBOE/ENGLISH HORN

Paul Amorello, *Principal*
Jane Green

CLARINET/BASS CLARINET

Carol Ober, *Principal*
Richard Shillea

BASSOON

Pamela Dion, *Principal*
Victoria King

FRENCH HORN

John Dion, *Principal*
Karen Dorfl

TRUMPET

James Underwood, *Principal*
Gordon Simmons

TROMBONE

Maury Okun, *Principal*
Gregory Near

HARP

Patricia Terry

TIMPANI

Keith Claeys

PERCUSSION

Gregory White
Detroit Federation of Musicians,
Local #5 A.F. of M.

Dancers

Delphine Latka
Christine Scott

Off-Stage Banda

(from Detroit Community Music School)

trumpets
Kevin Adams
Mike Flegg

trombones
Harmon Nine
Jeanne Prevost
Kevin Slayden

Production Credits

Jeffrey Oren
Assistant stage manager

Virginia D. Patton
Assistant to Mr. Harris

Frances Cameron MacRae
Assistant to Mr. Jared

Mime assistance from Jerry the Fool, Mime Troupe.

Flowers for Miss Vergara and Miss Munzer courtesy of Mr. and Mrs. Boris Katz and Mr. David Domutz.

MOT gratefully acknowledges properties assistance from DuMouchelle Galleries and from Father Karey and Saint Aloysius Parish.



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MICHIGAN OPERA THEATRE

Dr. David DiChiera, General Director

presents

**The American Premiere
of
ARMEN TIGRANIAN'S**

Anoush



*costume design
by Marjorie McCown*

libretto
Armen Tigranian
from the poem by Hovhannes Toumanian

conductor
Raffi Armenian

director & translator
Gerald E. Papasian

choreographer
Hagop Chamouian

sets
Franco Colavecchia

costumes
Marjorie McCown

lighting
Marilyn Rennagel

— • —

musical preparation
George Darden

wigs & make-up
Steven Horak

chorus master
Robert Myers

production stage manager
Peggy Imbrie

THE CAST

Anoush . . . Ellen Kerrigan — October 30, November 1, 6
Diane Barclay — October 31, November 4, 7

Saro . . . Vincenzo Manno — October 30, November 1, 6
Evan Bortnick — October 31, November 4, 7

Mossy . . . Andreas Poulimenos

Anoush's Mother . . . Kathleen Segar*

Saro's Mother . . . Maro Partamian

Village Elder . . . Robert Ferrier*

Best Man . . . Bryan Post*

Ohan . . . Richard Cowan*

Village Watchman . . . Douglas Wayland*

First Girl . . . Kim Minasian

Second Girl . . . Lee Starr*

Third Girl . . . Gong Ja Cho*

Fourth Girl . . . Sarah Johannsen*

Fifth Girl . . . Karen Guettler

*Member, MOT Artist Intern Program

Anoush

Anoush is set in the Armenian mountain village of Lori, and is rooted in the traditions of the people who inhabit that harsh and beautiful land.

The young girl Anoush lives with her mother and brother, Mossy. As the opera opens it is spring, and Anoush is feeling a restless longing she scarcely understands. From a distance can be heard the voice of Saro, the young shepherd who is Mossy's best friend, singing about the beauty of Anoush.

As Anoush's worried mother orders her to go inside and ignore the young boy, Saro appears to continue his serenade in person. When he leaves, Anoush describes to her mother the heartache and sadness she often feels, for no apparent reason. Hoping to cheer herself, she decides to take the empty water jugs down the hill to the spring, where the village maidens are gathering.

At the fountain by the banks of the River Debet, Anoush arrives as the

young girls sing a song to the river, asking if it passed their future loves in its wanderings through the mountains. They fill their water jugs and then sit by the fountain happily singing rhymed couplets about sad and unrequited love. The worried voice of Anoush's mother sounds a counterpoint, calling her daughter to come home.

Anoush's premonitions of misfortune are intensified at the village festival celebrating Ascension Day. The villagers dance and sing, and then undertake traditional wrestling matches all of which, according to strict custom, must end in draws so that no one is humiliated by losing in front of his friends. The villagers want Saro and Mossy to wrestle, but Mossy declines.

After the men have left, the young girls begin their traditional holiday fortune-telling. Anoush's fortune indicates that her lover will die, shot through the heart; despite the other maidens' efforts to calm her, she exclaims that a curse laid on her as a child has been confirmed.

Act Two opens as the village gathers for a wedding. Carried away by the

general merriment, Saro and Mossy agree to entertain the guests with a wrestling match. Saro, however, caught up in the excitement of the match and showing off to his beloved Anoush, forgets the traditional rules and defeats Mossy, thus humiliating him in front of the entire village. Enraged, Mossy vows revenge as his terrified sister looks on helplessly.

In Act Three Mossy angrily refuses to forgive Saro for the accidental insult. Saro and Anoush, realizing that they will never be allowed to marry and will, in fact, be forbidden to see each other, run off together into the mountains.

Some months later, Anoush goes into the village hoping to effect a reconciliation while Saro, knowing that Mossy is still seeking to kill him, waits in the hills above the village. Mossy finds Saro and kills him with a bullet through the heart, confirming the prophecy of Act One. When his body is discovered, Anoush goes mad with grief and flings herself to her death from a high cliff.

—RET

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Profiles



Diane Barclay



Evan Bortnick



Ellen Kerrigan



Vincenzo Manno

DIANE BARCLAY, singing the title role in three performances of *Anoush*, is making her Michigan Opera Theatre debut in this American premiere production. She recently sang Juliet in *Romeo and Juliet* and Adina in *The Elixir of Love* on the Western Opera Theatre's 1981 tour, which included several appearances in Michigan.

Miss Barclay has also sung Violetta in *La Traviata* and Rosalinda in *Die Fledermaus* with Western Opera Theatre. With the Lake George Opera Festival she has appeared as Kathie in *The Student Prince*, Zerlina in *Don Giovanni* and Valencienne in *The Merry Widow*. Concert appearances have included Handel's *Dettlingen Te Deum* and Woollen's *In Martyrum Memoriam* with the Chicago Symphony, as well as Chicago's nationally televised *Do-It-Yourself Messiah*. She was the recipient of a recent grant from the Martha Baird Rockefeller Fund for Music.

EVAN BORTNICK, who will be portraying Saro in three performances of *Anoush* for MOT this season, made his professional debut as Rodolfo in *La Boheme* with the Hidden Valley Opera and the Lake George Opera Festival before joining the Minnesota Opera, where his roles included two world premieres: the title role in *Christopher Columbus* and Cherubino in *Rosina*. A graduate of the Oberlin Conservatory, he has appeared with the Houston Grand Opera, Texas Opera Theatre, Glimmerglass Festival and Lyric Opera of Kansas City, among others.

Last season Mr. Bortnick's schedule included *The Gypsy Baron* at Glimmerglass, *Elixir of Love* and *La Belle Helene* in Kansas City and *Don Giovanni* in Annapolis. His MOT debut this season will be followed by a *Pirates of Penzance* with the Augusta Opera and *Die Fledermaus* in Mobile.

ELLEN KERRIGAN, making her MOT debut in the title role of *Anoush*, began her career in 1979 as Klytemnestra's trainbearer in a San

Francisco Opera production of Strauss's *Elektra*; just one month later, she replaced an ailing Monserrat Caballe as Elisabetta in *Roberto Devereux* for the same company and scored an enormous success with San Francisco audiences and critics.

A 1978 Grand Finals winner in the San Francisco Opera auditions, Miss Kerrigan has sung the title role in *Lucia di Lammermoor*, Pamina in *The Magic Flute*, Marie in *The Daughter of the Regiment* and Perdita in the world premiere of Harbison's *Winter's Tale*. Recital credits for the young soprano include Haydn's *Creation* and Purcell's *The Fairy Queen*.

VINCENZO MANNO, making his MOT debut this season as Saro in *Anoush*, is a Cleveland-born tenor who began his professional career in Europe after receiving a Fulbright Fellowship to study at the renowned Institute of Saint Cecilia in Rome. A former member of La Scala Opera training program, he was engaged for four years by the Italian-Swiss radio and television; during that time he also appeared with the Opera Comique in Paris, international festivals in Dubrovnik, Bologna and Como, and recitals throughout Europe.

Mr. Manno is now establishing an outstanding reputation in the United States through appearances as Carlo in Verdi's *Giovanna D'Arco* for the Boston Opera, Titus in *La Clemenza di Tito* for San Francisco Spring Opera and concert appearances in Toronto singing Beethoven's *Ninth Symphony* and Verdi's *Requiem*.

MARO PARTAMIAN, singing the role of Saro's mother in MOT's American premiere production of *Anoush*, trained at the Boston Conservatory of Music and the American Opera Center at Juilliard. She has previously appeared with Michigan Opera Theatre as Adah in *Naughty Marietta*; she has also worked locally with the Detroit Symphony, Windsor Symphony, Toledo Symphony and the Detroit Schola Cantorum.

Miss Partamian was recently acclaimed as Ulrica in the American Opera Center's production of *A Masked Ball*. She has appeared in concert at Town Hall and Carnegie Recital Hall in New York, the Performing Arts Society of Philadelphia and the Musee Guimet in Paris. She has won awards in vocal competitions in Paris, Barcelona and New York.

ANDREAS POULIMENOS, last season's *Don Giovanni* for Michigan Opera Theatre, returns this year for two widely varied roles: the Baron Scarpia for three performances of *Tosca* and Mossy, the heroine's brother, in all performances of *Anoush*. This is his second season for dual appearances with MOT; he was Marcello in *La Boheme* and Lionel in *Joan of Arc* during the fall of 1979.

Michigan audiences have also seen Mr. Poulimenos, who is on the faculty at Bowling Green University in Ohio, as Sharpless in *Madame Butterfly* for MOT, as Don Alfonso in *Così fan tutte* with Michigan State University, and as *Falstaff* for the Opera Association of Western Michigan. He was also featured in last April's MOT-Detroit Symphony Orchestra joint production of Beethoven's *Fidelio* at Ford Auditorium.

KATHLEEN SEGAR comes to Michigan Opera Theatre's intern program as its first recipient of the \$1,500 Francis Robinson Professional Engagement Award, whereby one young performer at the annual auditions sponsored by the Detroit Grand Opera Association is granted a resident scholarship with MOT.

A student of Rosemary Russell, Miss Segar received her bachelors and masters degrees in music from the University of Michigan. In addition to singing in the 1979 Detroit Symphony production of *Elektra*, she has been a member of the Canary Island Las Palmas Opera Festival performing *Maria Sturda*, *Don Giovanni*, *The Tales of Hoffman*, *Macbeth*, *Otello* and *Simon Boccanegra*.

GERALD PAPASIAN, stage director and translator for MOT's American premiere production of *Anoush*, trained for the theatre at the Erevan (Armenia) State Fine and Dramatic Arts Institute in the USSR; he studied opera direction at both the Moscow and Leningrad Theatre Workshops. After several seasons with the Armenian Theatre Company in Cairo, Egypt, he became director of the Armenian Theatre Club in London.

After a season acting and directing with several companies in Paris, Mr. Papasian came to the United States as Artistic Director of the Ardavaz Theatre Company in Los Angeles. As an actor, he was recently involved in the film *Assignment Berlin*, which was shot in Detroit during the past summer.

RAFFI ARMENIAN, who is conducting MOT's premiere production of *Anoush*, has been musical director of the Kitchener-Waterloo Symphony for the past ten years. A graduate of the Vienna Academy of Music and recipient of the top award at the International Conductors Competition, he also served for four seasons as music director of Canada's Stratford Festival.

Maestro Armenian made his debut with the Canadian Opera Company in 1975 with *Die Fledermaus*; other assignments with the COC have included *The Marriage of Figaro*, *Don Giovanni*, *La Traviata*, *The Barber of Seville* and a highly acclaimed production of Berg's *Wozzeck*. He has been guest conductor with the orchestras of Ottawa, Calgary, Regina and Hamilton; and under his direction the Kitchener-Waterloo Symphony has toured extensively throughout Canada, Western Europe and the Soviet Union.

FRANCO COLAVECCHIA, set designer for *Anoush*, will be remembered by MOT regulars as the designer of *Regina* in 1977. He designed both sets and costumes for the Houston Grand Opera production of *Treemonisha*, including its Broadway run; other credits with the Houston company include *The Vagabond King*, *Hansel and Gretel* and the American premiere of Handel's *Rinaldo*.

For the Opera Company of Philadelphia, Mr. Colavecchia has designed sets and costumes for *Rumpelstiltskin*, *The Magic Flute* and *The*

Cunning Little Vixen. As 1981-82 Director of Design and Production for the Philadelphia company, he will be designing Puccini's *Il Tabarro* and Gianni Schicchi, Rossini's *Mose* and Mozart's *The Marriage of Figaro*. Other credits in the United States include work with the Folger Theatre, New England Conservatory, Wolf Trap Opera, and Pittsburgh Opera; he has also designed for England's Duchess Theatre and Oxford Playhouse, the Wexford Opera Festival in Ireland, and Scotland Edinburgh Festival.

MARILYN RENNAGEL, designing the lighting for *Anoush* and *Mikado* as well as serving as Lighting Consultant for the overall season, will be remembered by MOT patrons for her work on *Don Giovanni*, *Joan of Arc*, and *Il Trovatore*. In Miami she designed the lighting for *Rigoletto* and *La Fanciulla Del West* and in Dallas she has designed *Lakme*, *Aida*, *The Barber of Seville*, *Manon*, *La Traviata* and the United States premiere of *Orlando Furioso*. This season in Dallas Ms. Rennagel will begin work on Wagner's Ring Cycle, a project of four years.

Ms. Rennagel is currently represented on Broadway with *Woman of the Year*. Other Broadway productions include Tennessee Williams' *Clothes for a Summer Hotel*, *Peter Allen — Up in One*, and *Faith Healer*. She has created the lighting for such entertainers as Rod Stewart, Billy Preston, Linda Ronstadt and Bernadette Peters, and was recently Lighting Consultant for Barry Manilow's World Tour. She has been the lighting designer for Frank Fgan's Oldsmobile Announcement Show for three years.

MARJORIE McCOWN, who created all the costumes for *Anoush*, is a graduate of the University of Virginia and the Fashion Institute of New York. She has designed costumes for a variety of theatre, dance and opera productions as well as for many television commercials.

Miss McCown has worked with the Katherine Kohler Dance Company in New York, and designed costumes for the New York City Opera's national tour of *I Pagliacci*. She is currently involved in the American premiere production of George Antheil's "Trans-Atlantic" at New York Encompass Theatre, which MOT Music Director Mark Flint will conduct.

GONG JA CHO, a Korean now residing in Mt. Clemens, Michigan, is completing master's work in voice at Wayne State University. Since arriving in the United States in 1980, Miss Cho has won a \$500 scholarship in the Oakway Symphony's Young Artists competition, performed in *Samson and Dalila* at Madonna College and sung oratoria with the Wayne State University Orchestra.

RICHARD COWAN, a recent graduate of Indiana University in Bloomington, received dual degrees in vocal performance and composition. A baritone, he sang the title role in a university opera theatre production of *Prince Igor*, and was an associate instructor in voice. In addition to composing orchestral pieces, chamber music and many songs, Mr. Cowan is now writing an opera based on D. H. Lawrence's *The Fox*. He placed first in Cleveland district auditions for the Metropolitan Opera and went on to take third place in regional auditions in Toronto. This summer he was a scholarship participant in the Goldovsky Opera Workshop in Massachusetts.

ROBERT FERRIER, a native of McKeesport, Pennsylvania, was a member of the 1981 Wolf Trap Opera Company where he appeared in *The Marriage of Figaro*, *The Rape of Lucretia* and *L'Enfant et les Sortilèges*. While completing his master's degree in opera at Carnegie-Mellon University, he was featured in Pittsburgh Opera productions of *Carmen*, *Tosca*, and *Ariadne auf Naxos*. Other opera credits include the Blossom Festival School Opera, the Pittsburgh Chamber Theatre, Carnegie-Mellon University Opera and Duquesne University Opera Workshop. Ferrier was the winner of the 1981 Pittsburgh District Metropolitan Opera Auditions.

KAREN MUNN GUETTLER, a veteran of MOT's Overture to Opera Company, portrayed the Governess in a premiere production of *Fair Means or Foul*, by the eminent creator of children's opera Seymour Barab. She has also sung with the Michigan Lyric Opera and the Grand Circus Exchange. Ms. Guettler has done extensive solo work as a member of the Kenneth Jewell Chorale, the Plymouth Symphony and choirs of the Christ Church Cranbrook and the Lutheran Church of the Redeemer, Birmingham. She is a member of the Oakland Community College voice faculty.

SARAH JOHANNSEN was recently associated with the Lake George Opera Festival, where she performed in the premiere of *Sorry, Wrong Number* and covered Cio-Cio-San in *Madame Butterfly*. She first sang the latter role, as well as roles in *The Crucible* and *Idomeneo*, with the Illinois Opera Theater while working on her master's and doctorate in music at the University of Illinois, Urbana. Miss Johannsen has also participated in internships with the Santa Fe Opera and the Des Moines Metro Summer Festival of Opera.

KIM MINASIAN, who appears as the First Girl in *Anoush*, is in her second year as a member of MOT's Overture to Opera company, where her roles include the Princess in *Barab's Fair Means or Foul*. Since graduating from the University of Michigan in 1978, the soprano has appeared as a soloist with the Kenneth Jewel Chorale and the Alexandria Arts Chorale. Miss Minasian is also a member of the National Lyric Opera Company and currently studies with Barbara Windham.

BRYAN POST, a lyric tenor, recently received his masters in opera theatre from the Oberlin Conservatory of Music in Ohio. A three-time winner of National Association of Teachers of Singing regional competitions, he has taught voice at Oberlin since 1979. He's held leading roles in musical theater and operatic productions at Oberlin, Lorain, Ohio and Winter Park, Florida.

LEE STARR, of Columbus, Ohio, won the Kramer Opera Scholarship to attend Northwestern University, but chose to join MOT's Artist Intern program. She was awarded a \$1,000 scholarship from the Chicago Musical College, and performed *The Ballad of Baby Doe* at Ohio State University while at work on her bachelor's degree. In January she'll begin master's work in Bowling Green State University's opera program, for which she received a full scholarship.

DOUGLAS WAYLAND is currently a master's candidate at Bowling Green State University in Ohio, where he received his bachelor's in music magna cum laude. He has sung leading roles in over 20 productions, including *The Mikado*, *Carmen*, *The Magic Flute*, *The Consul*, *Albert Herring*, *Madame Butterfly*, *Noyes Fludde*, *Gianni Schicchi* and *The Marriage of Figaro*.

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Anoush

by Dr. David DiChiera

Any American music lover has the opportunity to hear the major works of the western European operatic repertoire on recordings; those fortunate enough to live in or travel to a city with a thriving cultural life may also be able to see them performed. But there are equally musical, dramatic, and passionate works that, by accident of language or national origin, stand outside the mainstream of Italian, French, and German opera. It is possible that only a dedicated opera buff knows their names, and chances are that he or she has never actually heard them. The performance of any generally unfamiliar opera therefore is a noteworthy event. If the opera in question is also a fine representative of a distinctive culture and its traditions, the production is doubly significant.

I feel particularly privileged to have been involved in bringing the first English-language production of *Anoush*, the most important work of the Armenian composer Armen Tigranian, to the American stage. For a long time I have believed that Detroit, given its generous mixture of nationalities and an enthusiastic musical community, is a natural location for the Michigan Opera Theatre to mount a series of major nationalistic operas. The very nature of opera enables the audience to experience a panorama of the cultural elements that distinguish one nationality from another. *Anoush* provides a stimulating and moving introduction to the dances, music, visual arts, literature, and customs that constitute the Armenian heritage. In this way *Anoush* bridges the gap between the culture of the Armenian homeland and the musical and cultural conventions better known to most American audiences.

Armen Tigranian himself was conscious of his role as a continuator and a conservator of music and customs. As a professional composer, he knew that the foundations of his craft were laid both in Armenian folk song and in the various genres of European art music. By the last quarter of the nineteenth century, Armenian composers had written an impressive variety of European-influenced

works and had done a great deal to collect and preserve native folk music. When Tigranian began to compose *Anoush* in 1908, he was on his way to creating an enduringly popular national opera rooted in both sources. He had received his formal training at the conservatory in Tbilisi, where he studied the theory of composition under Nikolay Semyonovich Klenovsky, who had himself studied under Tchaikovsky. After graduating in 1901, Tigranian began a career as a choral director and teacher. The inspiration for *Anoush* and the circumstances of its first performance are described in a memoir Tigranian wrote in 1948.

I read Hovhannes Toumanian's [poem] "Anoush" for the first time in 1907, and from that time on the great poet became dear to me. I decided to write the opera *Anoush*. I corresponded with the poet until I finally met him personally in 1913. In 1912 we had performed the opera... with local talent in Alexandropol [present-day Leninakan]. ... The performance brought about great interest... which was understandable, since the poem... enjoyed such great popularity. I felt the artistic success of the great poet, and that day became a holiday for me. ... almost all of Hovhannes Toumanian's works can be put to music, because they are so inspiring and sonorous. ... In 1933, fifteen years ago, the great poet's lyre became silent, but his writings remain. Today our new generation has every opportunity to use Toumanian's works, to study them and to create new works and new talents for our homeland.

What Tigranian modestly did not say was that the popularity of his opera stems in great part from the lyrical and dramatic qualities of his own music. Combining the forms of western opera with the melodic and modal traditions of Armenian music, and making skillful use of his background in choral directing, he gave the world a unique masterpiece.

In preparing our English-language *Anoush*, I have made some large-scale changes in the original with the intention of making it more readily understandable to modern American audiences. The central dramatic situation — the story of lovers who are trapped and destroyed by the conflicting demands of rigid social codes and their own passions — is immediately affecting to any group. On the other hand, it must seem somewhat strange to a contemporary American audience that the lovers must die because a young man for-

got the rules of a wrestling match. Furthermore, while Tigranian could assume that his audience knew and sympathized with the extreme importance of family and community approval of an individual's behavior, we might find it hard to understand why *Anoush* and Saro (who even get married in the original poem) cannot go away and live together happily ever after. In our version, the two are not married when they run to the mountains, and Mossy's desire for vengeance can be linked to his concern for his sister's honor as well as to his own humiliation and outraged traditionalism. In other words, the broad outlines of family honor, community codes, and a strongly patriarchal system are present in both the Armenian and the English librettos, but one might put it that the original version deals with these concepts in a subtler and less explicit way. We must be able to look beyond the actual incidents and contemplate their reflections of deeply felt Armenian folk morality and pride.

Certain other changes have been made for purely dramatic and theatrical reasons. When Tigranian divided Toumanian's poem into five acts, he seems to have been as much interested in presenting different aspects of peasant life as he was in developing a sustained dramatic progression and theatrical climax. I felt that a sense of continuity would be better served if Acts 1 and 2 were combined to set up the dramatic situation. The original Act 3 thus became a presentation of a wedding scene — though not that of *Anoush* and Saro — with its dances and customs climaxed by the fateful wrestling match. Tigranian's Acts 4 and 5 have become our Act 3, enabling the audience to experience the death of Saro and *Anoush*'s descent from despair into suicide as an increasingly intense emotional progression.

Present and future audiences will make the final judgment on the success of *Anoush* in its new dress, but I know that all of those who have worked to present it share my gratification at bringing an Armenian national classic onto another stage.

From the preface to the ANOUSH English libretto, published by Wayne State University Press, 1981.

David DiChiera

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MICHIGAN OPERA THEATRE

Dr. David DiChiera, General Director

presents

GILBERT & SULLIVAN'S

THE MIKADO

Operetta in Two Acts

Music Hall Center
for the Performing Arts

January 15, 16, 17, 19,
20, 21, 22, 23, 1982



THE CAST

Nanki-Poo . . . Harry Danner
 Pish-Tush . . . Tom Pedersen
 Pooh-Bah . . . David Rae Smith
 Ko-Ko . . . Robert Grossman
 Yum-Yum . . . Mary Callaghan Lynch
 Pitti-Sing . . . Rochelle Rosenthal
 Peep-Bo . . . Sue LaDuke Wiley
 Katisha . . . Jocelyn Wilkes
 Mikado . . . Benjamin Wakefield
 Mishi-Gana . . . Sen. Jack Faxon

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 Wilma Turco
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VIOLA

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THE MIKADO
or
The Town of Titipu

music
Sir Arthur Sullivan

libretto
Sir William S. Gilbert

— • —

conductor
Glen Clugston

director
Dorothy Frank Danner

sets
Jay Depenbrock
for the Cincinnati Opera

costumes
Malabar, Ltd., Toronto

lighting
Marilyn Rennagel

wigs and make-up
Steven Horak

chorus master
Suzanne Acton

production stage manager
Peggy Imbrie

— • —

The Mikado takes place in and around
the town of Titipu, in the inscrutable Orient,
late in the nineteenth century.

There will be one fifteen-minute intermission.

— • —

*Michigan Opera Theatre is supported in part by a grant from
the National Endowment for the Arts, and the
Michigan Council for the Arts.*

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Special Thanks

The following deserve thanks for services and materials used in the production of posters promoting *The Mikado* and *Porgy and Bess*:

Sue Schafer, *Art Director*, Simons, Michelson, Zieve, Inc.
David Baditoi, *Photography*
Collier/Colortype, Inc., *Color Separations*
Beecher Peck & Lewis, *Paper*
Caldwell Printing, *Printing*

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Taped readings of the material contained in this program are available through Readings for the Blind and the Wayne, Oakland and Macomb county libraries for the blind and the physically disabled. Contact the MOT education department at 963-3717 for further information.

THE MIKADO

Nanki-Poo, the son of the Mikado, has disguised himself as a wandering minstrel and fled his father's court to escape marriage with Katisha, an elderly lady of the Mikado's court who mistook Nanki-Poo's "customary affability into expressions of affection" and claimed his hand. Nanki-Poo loves Yum-Yum, a ward of Ko-Ko the tailor, but has been prevented from marrying her by Ko-Ko, who plans to marry her himself. Upon hearing that Ko-Ko has been condemned to death for flirting, Nanki-Poo returns to renew his suit. He meets a group of nobles and demonstrates to them the ballads, songs and snatches in his repertoire. When he inquires about Yum-Yum, Pish-Tush explains that to forestall the Mikado's law that flirting is punishable by death, Ko-Ko has been released from jail and made Lord High Executioner on the theory that "Who's next to be decapitated Cannot cut off another's head Until he's cut his own off." Pooh-Bah, Lord High Everything Else, supplies further information about Yum-Yum: she is on her way home from school and plans to marry Ko-Ko that very day. Ko-Ko, heralded by the nobles, now arrives and recounts the facts of his remarkable ascent to power. He lists a vast number of people whose demise would never be missed, should he ever have to act in his official capacity.

Yum-Yum's friends arrive from school for the wedding festivities, followed quickly by Yum-Yum, Pitti-Sing and Peep-Bo. After inadvertently insulting the haughty Pooh-Bah by failing to show the proper respect, the girls apologize, and all except Yum-Yum exit. Seeing Yum-Yum alone, Nanki-Poo reveals his true identity. The lovers demonstrate how they would flirt if there were not a law against flirting. Ko-Ko's happy thoughts on his forthcoming marriage are interrupted by Pish-Tush and Pooh-Bah with a letter from the Mikado demanding an execution within a month. Since Ko-Ko is already under sentence, he seems to be the most likely victim unless he can find a substitute. Nanki-Poo, having decided that life without Yum-Yum is unbearable, is about to hang himself when Ko-Ko chances along and recognizes in him a possible substitute. Nanki-Poo agrees to be beheaded in a month on condition that he may marry Yum-Yum immediately. Reluctantly Ko-Ko agrees. The chorus assembles to wish the couple well. Festivities are interrupted by the arrival of Katisha who claims Nanki-Poo's hand. When refused, she threatens to reveal his identity, but her attempts are out-

shouted by the crowd and she angrily promises revenge as the curtain falls.

As Act Two opens, the girls are dressing Yum-Yum for her wedding with Nanki-Poo. Yum-Yum declares her great happiness, but is reminded that it is only to be for a month. In a sprightly madrigal the lovers, joined by Pitti-Sing and Pish-Tush, agree to make the most of the time they have together. Interrupting an embrace, Ko-Ko brings news of another of the Mikado's laws: when a man is beheaded, his wife must be buried alive. This gives Yum-Yum pause. If she rejects Nanki-Poo, she must marry Ko-Ko at once. If Ko-Ko marries Yum-Yum, Nanki-Poo will immediately commit suicide, thus depriving Ko-Ko of his substitute.

Amid the confusion Pooh-Bah announces the imminent arrival of the Mikado and his suite. Ko-Ko, in a panic, decides to carry out the Mikado's execution orders by forging an affidavit saying he has beheaded Nanki-Poo, with Pooh-Bah as witness in several of his official capacities, if Nanki-Poo will agree to marry Yum-Yum, go away and never return. The Mikado, Katisha and entourage enter, and Katisha reaffirms her intention to marry Nanki-Poo. Ko-Ko presents the falsified certificate of execution. The supposed witnesses, Pitti-Sing and Pooh-Bah, join Ko-Ko in a detailed description of the event. But in fact, the visitors have come on a totally different matter: they are searching for Nanki-Poo.

When the Mikado reads the death certificate he calmly informs the three that they have slain the heir apparent. He accepts their profound apologies, then announces that their punishment — death in boiling oil or melted lead — will take place after luncheon. Distraught, Ko-Ko finds Nanki-Poo, who declines to marry Katisha since he is already married to Yum-Yum. The only solution is for Ko-Ko himself to marry the unwanted lady. Not until the ceremony is performed will Nanki-Poo consent to "come to life." Katisha at first scornfully rejects Ko-Ko but eventually consents to the marriage, secretly delighted. When the Mikado appears for the execution, Katisha, now married, pleads for mercy for Ko-Ko and his two unfortunate companions. Nanki-Poo appears, very much alive, with his new bride. Katisha's anger at the deception is appeased and all ends happily with a wedding toast.

R. Edward Townley

Profiles

GLEN CLUGSTON, making his MOT debut as conductor of *The Mikado*, is co-founder and music director of New York's acclaimed American Opera Repertory Company, with whom he has conducted Gounod's *Faust* and Halevy's *La Juive*. His opera experience also includes conducting *La Boheme*, *La Traviata*, *Madame Butterfly* and *Carmen* for the Philadelphia Lyric Opera.

Mr. Clugston has also worked extensively in American musical theatre, including conducting the national tours of *Annie*, *1776*, *Fiddler on the Roof*, *Funny Girl* and *Half a Sixpence*. He served as music director for the Hallmark Hall of Fame television production of *The Fantasticks* starring Bert Lahr, and has been seen on *The Today Show*, *The Tonight Show*, *Mike Douglas* and *Omnibus*. An accomplished pianist as well, Mr. Clugston was educated at Juilliard and studied conducting with Ernst Knoch and Ottavio de Rosa.

DOROTHY FRANK DANNER stage director for *The Mikado*, is at home on both sides of the footlights. As a director she has worked with opera companies in Syracuse, Lake George, Chautauqua and Glimmerglass. Her most recent credits include Opera Omaha's *Daughter of the Regiment* and her third Houston Grand Opera production, *La Pericole*.

Ms. Danner has also choreographed for both the New York City Opera and the New York Shakespeare Festival. As an actress-dancer she has appeared in feature films and nine Broadway shows, including *Irene* opposite both Debbie Reynolds and Jane Powell and *Ballroom*, in which she portrayed Dorothy Loudon's daughter.

HARRY DANNER, making his MOT debut as Nanki-Poo, has sung leading tenor roles with the Metropolitan Opera Studio and with opera companies in Dallas, Houston, San Francisco, Kansas City, Chautauqua, Lake George, Philadelphia and Boston. He also introduces children to opera as the singing voice of Snuffleupagus on *Sesame Street*. Other television credits range from the PBS premiere of Janacek's *House of the Dead* to the role of Mr. Leonard the music teacher on the critically acclaimed CBS series *The White Shadow*.

Mr. Danner appeared in the title role of *The Student Prince* at the Kennedy Opera House in Washington, DC. In musical summer stock he has co-starred with Dick Van Dyke, Robert Goulet, Chita Rivera, Allan Jones and Roberta Peters in a wide range of Broadway shows.

ROBERT GROSSMAN, making his first Michigan Opera Theatre appearance as Ko-Ko, was highly praised by Detroit critics for his performance in *Bent* and *Watch on the Rhine* at the Attic Theatre. He also directed *Bleacher Burns* and *Steamboat* for the Attic, and sings in several local jazz clubs.

A graduate of the now-defunct Academy of Dramatic Art at Oakland University, Mr. Grossman spent two seasons with the Meadow Brook Theatre, where he was featured in *Twelfth Night*, *Arms and the Man*, *Death of a Salesman* and others. At Florida's Players State Theatre he received the Miami Critics Award for his portrayal of Jacques in *As You Like It*. Musical credits include lead roles in stock productions of *1776*, *Company*, *Damn Yankees* and *Oliver*, among others. He is currently involved in a new production dealing with the life and work of Lenny Bruce.

MARY CALLAGHAN LYNCH, who sings Yum-Yum, is well known to local audiences through a wide variety of performances. Her previous MOT appearances include the role of Zerlina in last season's *Don Giovanni*, Musetta in MOT's *La Boheme* with the Allen Park Symphony, and Gretel in the touring production of *Hansel and Gretel*. She has also appeared frequently with MOT's Overture to Opera company in schools and community centers throughout the Greater Detroit area.

Ms. Lynch most recently played Becky Bakowski, the romantic lead in the musical *Do Black Patent Leather Shoes Really Reflect Up?* during its record-breaking run at the Birmingham Theatre. Other professional engagements have included an appearance at the Village Gate in New York and a number of radio and television commercials.

TOM PEDERSEN, a baritone with MOT's Overture to Opera company, makes his first appearance on the Music Hall stage as Pish-Tush. While studying at the University of Michigan, he sang leading roles in university productions of *Die Fledermaus* and Menotti's *Help, Help, the Globolinks* — directed by the composer — as well as performing solo work in Vaughan Williams' *Dona Nobis Pacem*.

Mr. Pedersen began teaching and coaching in Ann Arbor; currently he is musical director of the Central Woodward Christian Church in Troy and serves on the Detroit Community Music School faculty.

MARILYN RENNAGEL, whose spectacular lighting for MOT's premiere production of *Anoush* this fall was praised by local and national critics alike, is also designing the company's *Mikado*, in addition to serving as overall lighting consultant for the season. Miss Rennagel's designs have also been seen in the lighting for MOT's *Don Giovanni*, *Joan of Arc* and *Il Trovatore*. In Miami she designed the lighting for *Rigoletto* and *La Fanciulla del West* and in Dallas she has designed *Lakme*, *Aida*, *The Barber of Seville*, *Manon*, *La Traviata* and the United States premiere of *Orlando Furioso*. She is currently embarking on lighting designs for the entire *Ring* cycle in Dallas, a project of four years.

Ms. Rennagel is currently represented on Broadway by the lighting for *Woman of the Year*. She has created lighting for such performers as Rod Stewart, Billy Preston, Linda Ronstadt and Bernadette Peters. She was lighting consultant for Barry Manilow's world tour and has worked on Frank Egan's Oldsmobile Announcement Show for five years.

ROCHELLE ROSENTHAL, a native Detroiter now living and working in New York City, is in her third MOT season as Pitti-Sing. She was Gretchen in MOT's 1978 *Student Prince* and was a member of the company's Young Artist Intern program in 1980, when she sang in MOT's Matrix: Midland production of *The Pearl Fishers* and appeared in a political revue which MOT presented for the Republican Convention.

Miss Rosenthal has also appeared locally with the Michigan Youth Theatre and in several Theatre of the Arts dinner theatre productions. She has recently sung in several of New York's most popular nightclubs, including The Bushes, Ted Hook's On Stage and the late Reno Sweeney's.

DAVID RAE SMITH (Pooh-Bah) is a leading character baritone with New York City Opera, where his roles have included Prince Orlofsky in *Die Fledermaus* and Baron Zeta in *The Merry Widow*. He appeared with Beverly Sills in the nationally televised production of *Merry Widow*; other television work has included *In Performance at Wolf Trap* and an NET Opera Theatre production of *La Cubana*.

Mr. Smith has sung leading operatic roles in Los Angeles, Houston, Miami and the Canary Islands with the Las Palmas Festival; while this is his MOT debut, he previously worked with *Mikado* director Dorothy Danner in a Glimmerglass production of *HMS Pinafore*. Mr.

Smith is equally at home in musical theatre, where he has starred in *Gigi*, *Can-Can*, *South Pacific*, *Oklahoma*, *The Sound of Music* and *The Music Man* in regional productions.

BENJAMIN WAKEFIELD'S performance in the title role of *The Mikado* is both his MOT debut and his first professional Gilbert & Sullivan production. Raised and educated in Texas, he spent two seasons with the Dallas Civic Opera, where he was featured in Kurt Weill's *Down in the Valley*. Other Texas credits include Bernstein's *Mass* with the Fort Worth Symphony and *The Ballad of Baby Doe* in Amarillo.

Now a resident of Chicago, Mr. Wakefield has recently been active in Europe. He studied with the famed Tito Gobbi in Florence, Italy, and participated in this fall's Festival Mondial du Theatre in Nancy and Paris, France.

SUE LA DUKE WILEY makes her third MOT appearance this season as Peep-Bo, having been part of the chorus for both *Carmen* and *Anoush*. She is also in her second year with *Overture to Opera*, MOT's touring group presenting one act operas and special programs for schools and community organizations.

As the winner of two Concerti Concerts competitions, Miss Wiley was awarded solo performances with the Pontiac Oakland Symphony for two consecutive years. She has performed leading roles in musicals ranging from *Brecht on Brecht* to *A Funny Thing Happened on the Way to the Forum*, and has led Rochester's Avon Playhouse Youth Theatre program for the past five years.

JOCELYN WILKES, making her Michigan Opera Theatre debut as Katisha in *The Mikado*, has been acclaimed by one major critic as "one of the best contraltos in the G&S business." In American and Canadian engagements, she has played many important Gilbert and Sullivan roles, including Buttercup in *HMS Pinafore*, Lady Blanche in *Princess Ida*, Ruth in *The Pirates of Penzance* and Lady Jane in *Patience*.

The Welsh-born singer's talents extend beyond the Gilbert and Sullivan repertoire to include Madame Flora in *The Medium* and Mrs. Peachum in *The Three Penny Opera*. During the 1981 season, she debuted with the Toledo Opera as Martha in *Faust* and with the Central City Opera as Mama McCourt in *The Ballad of Baby Doe*.

PORGY & BESS



by George Gershwin and DuBose Heyward

Evenings: Jan. 29, 30, 31; Feb. 4, 5, 6, 12, 13 and 14

Matinees: Jan. 31; Feb. 3, 7 and 10

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Opera in Two Acts



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Porgy . . . Donnie Ray Albert — Jan. 29, matinee 31, Feb. 3, 5, 7, 12, 14
 Michael V. Smartt — Jan. 30, evening 31, Feb. 4, 6, 10, 13
 Bess . . . Wilhelmenia Fernandez — Jan. 29, matinee 31,
 Feb. 3, 5, 7, 12, 14
 Phyllis Kirian — Jan. 30, evening 31,
 Feb. 4, 6, 10, 13

Crown . . . Gregg Baker

Serena . . . Delores Ivory Davis — Jan. 29, matinee 31, Feb. 3, 5, 7, 12, 14
 Earnestine Nimmons — Jan. 30, evening 31, Feb. 4, 6, 10, 13

Sportin' Life . . . Clyde Williams

Clara . . . Glenda Kirkland

Maria . . . Doris J. Berry

Jake . . . Richard Taylor

Mingo . . . Tim Humphrey

Robbins . . . John Davis

Peter . . . James Humphrey

Frazier . . . Hezekiah Williams

Annie . . . Lisa Scott

Lily . . . Barbara Jackson

Strawberry Woman . . . Birdena Oakley

Jim . . . Herbert Whitby

Undertaker . . . Van Fore

Nelson . . . Cass Hudson

Crab Man . . . Michael Hendricks

Detective . . . Clyde Miner

Policeman . . . Roland Aragona

Coroner . . . Jerry Orlowski

Scipio . . . Curtis Brown

Porgy's Goat . . . Joey

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 Narrissa F. Houston
 Cass Hudson
 James Humphrey
 Tim Humphrey
 Barbara Jackson
 Barbara Middleton
 Patrice Moore
 Romulus Murrell
 Birdena Oakley

Carl Payne
 Dorothea Pullen
 Patricia Richardson
 Denise Robinson
 Peggy Robinson
 Florence Sampson
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 Richard Taylor
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 Hezekiah Williams

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Terrence Dearing
 Quincy Edwards
 Chiquita Ross

The Children of Catfish Row

Curtis Brown
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Michael Robinson
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PORGY AND BESS

music

George Gershwin

libretto

DuBose Heyward

from the play "Porgy" by Dorothy and DuBose Heyward

lyrics

DuBose Heyward and Ira Gershwin

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Randolph Mauldin

entire production

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Charleston, N.C. — The 1930's

ACT ONE

Scene 1: Catfish Row, a summer evening

Scene 2: Catfish Row, the following night

Scene 3: Catfish Row, a month later

ACT TWO

Scene 1: Kittiwah Island, evening, the same day

Scene 2: Catfish Row, before dawn, a week later

Scene 3: Serena's Room, dawn, the following day

Scene 4: Catfish Row, the next night

Scene 5: Catfish Row, the next afternoon

Scene 6: Catfish Row, a week later

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Ara Zerounian, *Principal*
Meyer Shapiro
James Greer

VIOLINCELLO

Minka Christoff, *Principal*
Debra Mulder
Pamela Bush

DOUBLE BASS

Laura Sias, *Principal*
Marion Wingert

FLUTE/PICCOLO

Pamela Hill, *Principal*
Helen Near

OBOE/ENGLISH HORN

Paul Amorello

CLARINET/SAXOPHONE

Carol Ober, *Principal*
Joseph Mallare
Russell Mallare

BASSOON

Pamela Dion

FRENCH HORN

John Dion, *Principal*
Karen Dorff

TRUMPET

James Underwood, *Principal*
Gordon Simmons
Scott Schroeder

TROMBONE/BASS TROMBONE

Maury Okun, *Principal*
Gregory Near

TIMPANI

Greg White

PERCUSSION

Tim Barth

PIANO

Danny Beckwith

Detroit Federation of Musicians,
Local #5 A.F. of M.

PORGY AND BESS

ACT ONE: It is Charleston, South Carolina, in the 1930's. The curtain rises on Catfish Row, an area along the Charleston waterfront where once-aristocratic homes have become a black tenement district. It is a hot summer night; Clara sings a lullaby to her baby while other residents of Catfish Row dance, sing, play and start a crap game. Sportin' Life, Robbins and the crippled beggar Porgy are among the crap shooters when Crown arrives to join the game with Bess on his arm.

The drunken Crown gets into an argument and ends by killing Robbins with a cotton hook; in his hurry to escape before the police arrive, he leaves Bess behind. After refusing to go with Sportin' Life, she tries to find somewhere along Catfish Row to hide from the police; but the only door open to her is Porgy's and Bess quietly enters, leaving Serena to grieve for her dead husband, Robbins.

The next night the dead man is laid out, and neighbors are dropping by to contribute money for his burial expenses. The police burst in, ordering Serena to bury her husband at once and arbitrarily accuse the old man Peter of his murder. Despite his indignant insistence that Crown was the killer, Peter is taken away for questioning. When the police have left, the wake continues, and an undertaker agrees to handle the burial as Bess, having slowly been accepted by the suspicious community, leads them in a rousing spiritual.

About a month later — the day of the big lodge picnic on Kittiwah Island in the harbor — Clara begs her husband Jake not to go fishing so close to hurricane season, but he insists that they need the money and leaves. Maria catches Sportin' Life peddling his "happy dust" outside her shop and runs him off. Frazier bilks Porgy out of some money for a "divorce" for Bess, but the cripple is too happy too care. However, a buzzard flies low over the courtyard and everyone recognizes the predatory bird as an omen of ill fortune.

As everyone goes off to get ready for the picnic, Sportin' Life reappears to offer Bess some "happy dust." She refuses and the powerful Porgy nearly breaks the dope peddler's wrist while warning him to keep away from Bess. Sportin' Life runs off and Porgy and Bess sing of their love as the residents of Catfish Row depart for Kittiwah Island. Bess wants to stay with Porgy, but he convinces her to go to the picnic without him.

ACT TWO: On the island that evening, Sportin' Life sings *It Ain't Necessarily So* as people pack up to return home. The last to leave, Bess is suddenly confronted by Crown, who has been hiding out on the island. Despite her pleas that he leave her alone and find himself another

woman, he succeeds in seducing her as the boat whistle sounds in the background.

On Catfish Row a week later, Peter returns from jail as the fishermen head out to sea and others gather to pray for the recovery of Bess, who is lying feverish and delirious in Porgy's room. When she comes out, Porgy explains that he knows but does not care that she was with Crown. She tells him that although she wants to stay with him; she is afraid that she will not be strong enough to resist Crown when he comes for her. Porgy promises to protect her, and they go inside. Suddenly the sky darkens and a frightened Clara realizes that a hurricane is brewing with her husband at sea.

The storm is still raging early the next morning as friends gather in Serena's room to pray and wait. Suddenly Crown breaks into the room, takes Bess, and throws the crippled Porgy to the floor when he tries to protect her. Clara screams, having seen her husband's boat capsized in the river, and rushes out into the storm. Bess cries for someone to go after her and, after taunting Porgy and the others for being afraid to do so, Crown goes out after the distraught woman.

The following night Catfish Row is mourning the deaths of Clara, Jake and Crown when Sportin' Life comes in and hints that Crown is actually still alive. When the court is deserted, Crown enters quietly and moves toward Porgy's room. The powerful cripple, however, catches Crown off guard and, after a struggle, kills him.

The following afternoon, the police are having no success in their attempts to get information about the killing of Crown. Finally they call for Porgy to go down to identify the body. The cripple is terrified of seeing his victim's face again, but the police finally force him off with them.

Sportin' Life offers the distraught Bess some "happy dust" again, and she finally yields as he paints a picture of the glamorous life waiting for the two of them in New York. She refuses more dope and goes in, but he nonchalantly throws a packet in after her. In short order she is back out, thoroughly under the influence of the drug, and goes off with him.

A week later, Catfish Row has returned to normal when an ebullient Porgy returns with gifts for his friends and especially for Bess. As people drift awkwardly away, Porgy gradually becomes aware that something is wrong, goes to his room and finds that Bess is gone. He fears that she is dead, and is overjoyed when Serena and Maria explain that she has gone off to New York. Calling for his goat and cart — and over the objections of everyone on Catfish Row — Porgy sets off in search of his Bess.

— R. Edward Townley

Profiles

RANDOLPH MAULDIN, conductor, returns to Detroit from his successful tour of *Sweeney Todd* starring Angela Lansbury. His conducting debut was in Music Hall's 1976 production of *El Capitan*. MOT audiences will remember his conducting of *Naughty Marietta* and his acclaimed translation of *The Magic Flute* that same season.

Since 1977, Mr. Mauldin has conducted opera, music theatre and ballet in Augusta and Chicago and at Wolf Trap. He was cited as a "Young Artist to Watch" by *Musical America* and returns to Augusta in April for a PBS production of *Madame Butterfly*. Mr. Mauldin has begun composition of his first opera.

LOUIS JOHNSON, stage director and choreographer for *Porgy and Bess*, has directed and choreographed extensively throughout the United States and abroad. Some of his Broadway credits include *Treemonisha*, *Lost in the Stars* and *Purlie*, for which he received a Tony Award nomination.

Mr. Johnson's recent accomplishments include the Metropolitan Opera's new production of *Aida* with Leontyne Price, along with a new work for the Alvin Ailey American Dance Theatre. He has staged acts for Aretha Franklin, has choreographed productions for the Radio City Music Hall and has mounted works for the Dance Theatre of Harlem. His film credits include *Cotton Comes to Harlem* and the movie *The Wiz* starring Diana Ross.

RICHARD WINKLER is involved with his third MOT production as lighting designer for *Porgy and Bess*. Last season he created the lighting for *Die Fledermaus* and for *Fidelio*, MOT's joint venture with the Detroit Symphony Orchestra. For the past seven seasons he has designed lights for such Dallas Civic Opera productions as *Turandot*, *La Cenerentola*, *Rigoletto*, *La Boheme*, *Salome*, *Madame Butterfly* and their new *Romeo and Juliet*.

Mr. Winkler's Broadway credits include *Your Arms Too Short to Box with God*, the Shirley Bassey Concert, *Something's Afoot*, *Best Friend* and *The Play's the Thing*. He also supervised lighting *The Concert* starring Frank Sinatra and both of Shirley MacLaine's Palace Theatre engagements. He is the lighting consultant for Canada's Wonderland, a huge new theme park that opened this spring.

CHARLES DAVISSON, production stage manager, comes to MOT directly from a tour of *Romantic Comedy*, starring David Mc-

Callum and Dawn Wells. For the past six years he has been production coordinator at the Kennedy Center in Washington, D.C. for the American College Theatre Festival.

Some of the national tours he has stage managed include *Hello, Dolly* with Carol Channing, *Summer and Smoke* with Eva Marie Saint and *Father's Day*, *Same Time Next Year* and *Twigs* with Barbara Rush. Mr. Davisson has worked in the New York theatres, dinner theatres, regional theaters, and television and has over 400 productions to his credit.

DONNIE RAY ALBERT has achieved worldwide acclaim as Porgy, the role in which he appears with Michigan Opera Theatre this season. He has starred in *Porgy and Bess* for the Houston Grand Opera — including a Broadway engagement, European tour and subsequent cast recording — and with the Connecticut Opera, among others. His roles with New York City Opera have included Basilio in *Il Barbiere di Siviglia*, Tolomeo in *Giulio Cesare* and Jake Wallace in *La Fanciulla del West*. The bass-baritone has also sung with Chicago Lyric Opera, the Fort Worth Opera and the Boston Concert Opera, among others.

Mr. Albert's concert career has included appearances with the New York Philharmonic, the Los Angeles Philharmonic, the Dallas Symphony and the Jerusalem Symphony. His schedule for the 1981-82 season includes *La Cenerentola* in Vancouver, *Fidelio* with the Dallas Symphony and *I Puritani* with the Boston Concert Opera.

GREGG BAKER rounds out the love triangle in *Porgy and Bess* as Crown in his first Michigan Opera Theatre appearance. On Broadway he starred opposite Eartha Kitt as Hadji in *Timbuktu*, a role he later played in Detroit during the national tour. Mr. Baker also held two roles in the musical *Raisin*, appearing as Willie Harris on Broadway and as Walter Lee Younger while on tour. During the national tour of *Godspell*, he played John the Baptist.

Other credits include nightclub engagements at Dangerfield's and Studio One in Manhattan as well as two television appearances for NBC. Mr. Baker also held principal roles in three nationally televised commercials.

DORIS J. BERRY as Marla, sings the role she held during Michigan Opera Theatre's

1975 Production of *Porgy and Bess*. More recently, she appeared as Addie in MOT's *Regina*, which opened the 1977-78 season.

The winner of many vocal competitions, Ms. Berry has sung with the Detroit Symphony Orchestra, the Robert Nolan Chior and the Don Large Chorus.

DOLORES IVORY DAVIS comes to MOT as Serena, the role she held when the Houston Grand Opera Association took *Porgy and Bess* onto Broadway and on tour; she played Serena in New Zealand, Australia and Israel as well.

A native Detroiter, Ms. David performed oratorio in and around New York City and was a soloist with the New York City Opera—Title III Program. She was the winner of the Martha Baird Rockefeller Grant for Continued Study and has performed leading roles with the St. Paul Opera Company and the Springfield Symphony Orchestra in Massachusetts.

WILHELMENIA FERNANDEZ is appearing in her third consecutive Michigan Opera Theatre season, this year singing Bess, a role in which she earned international acclaim through the Houston Grand Opera production on Broadway and on tour throughout Europe. Miss Fernandez made her MOT debut as Musetta in the 1979 *La Boheme*, and appeared here last season as Donna Elvira in *Don Giovanni*.

A graduate of the Academy of Vocal Arts in Philadelphia, her professional opera debut was as Antonia in *Tales of Hoffman*. She has twice sung the title role in *Aida* with the Kansas City Lyric Opera, and has also sung Musetta in Paris and with the Charlotte Opera, for whom she also appeared in the role of Bess earlier this year.

PHYLLIS KIRIAN — Bess in several performances of the Gershwin masterpiece — is new to MOT. She spent much of the fall giving recitals of lieder and spirituals to audiences in San Francisco, Chicago and New York City. Her operatic credits include the role of Countess Ceprano in Chicago Symphony Orchestra productions of *Rigoletto*.

During post graduate studies in Salzburg's famed Mozarteum, Miss Kirian appeared in *Die Zauberflöte*; she was later broadcast singing spirituals and show tunes over a major West German radio station. She will appear as a soloist when Calvin Simmons conducts the Oakland Symphony's premiere performance of Tippett's *Third Symphony*.

GLENDIA KIRKLAND makes her second MOT appearance this season as Clara, having sung Micaela in this fall's *Carmen*. She last sang with MOT in Bizet's *The Pearl Fishers* for

the 1980 Matrix:Midland summer festival. Frequently a featured performer with the Detroit Symphony Orchestra under Antal Dorati, she is heard on the orchestra's London recording of Strauss' *The Egyptian Helen*.

Miss Kirkland is familiar to Ann Arbor audiences as well, for her performances in University of Michigan productions of *Porgy and Bess*, *Don Giovanni* and *Madame Butterfly*. She was recently a soloist with the University of Michigan Musical Society and Symphony in Handel's *Judas Maccabaeus*. Currently Assistant Professor of Voice at Eastern Michigan University, she was educated at Juilliard and the University of Michigan, where she is pursuing a Doctor of Musical Arts degree.

EARNESTINE NIMMONS, who plays Serena, has sung with Michigan Opera Theatre since its inception as the Overture to Opera Company. She also sang Serena in the company's 1975 production of *Porgy and Bess* and most recently appeared as Micaela in MOT's 1977 production of *Carmen*.

Ms. Nimmons had appeared with the Detroit Chamber Orchestra, the Detroit Symphony Orchestra, The Flint Symphony Orchestra, the National Association of Negro Musicians and the Plymouth Symphony. Her recital engagements include performances at Marygrove College, the Detroit Institute of Arts and a concert broadcast on the local public television station.

MICHAEL V. SMARTT, singing the role of Porgy, performed the role in the Houston Grand Opera International tour of the Gershwin classic. His professional theatre debut was as Hud in the musical *Hair* at Chicago's Schubert Theatre.

A graduate of Tennessee State University, Mr. Smartt has received advance performing degrees from the Indiana University School of Music, where he has also appeared as Renato in *A Masked Ball* and in the title roles of *Rigoletto* and the world premiere of *Jacob Lenz*.

CLYDE WILLIAMS makes his Michigan Opera Theatre debut as Sportin' Life, a role he performed in Austria, France, Israel, Norway and Portugal. He also played the role under James Levine during a May Festival concert in Cincinnati. He has concertized with the Cincinnati Orchestra under Thor Johnson as well.

Mr. William's work in theatre ranges from featured roles in the Broadway productions of *Blues for Mr. Charlie*, *Utu* and *Tambourines to Glory* to the lead in a Memphis Lyric Theatre mounting of *Purlie*. His television credits includes appearances on *The Tonight Show*, *Lincoln Center First Anniversary Show* and several soap operas.

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