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Fifteenth Anniversary Season 1985/86 Repertory

GIANNI SCHICCHI
I PAGLIACCI
MARTHA
WEST SIDE STORY
TURANDOT

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

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## The 1985/86 Season Program Book

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Ralph Waldo Emerson
Civilization

The Budd Company is proud to help support the Michigan Opera Theatre and enjoins everyone in Michigan to help keep the Lively Arts Alive!
Dear Patrons/Friends:

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

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

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

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

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

Sincerely,

JAMES J. BLANCHARD
Governor
Come. Let us play some high notes about Detroit.

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

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

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

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Welcome to the 1985/86 Michigan Opera Theatre season.

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

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

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

As you may recall, the company’s humble origins began in 1962 as Overture To Opera, the educational touring arm of the Detroit Grand Opera Association. Overture To Opera’s growth led to the formation of a full time professional opera company in 1971, and the founding of the Music Hall Center in 1973, as both a home for Michigan Opera Theatre and a center for the performing arts. Since that time, the Music Hall stage has been graced by a host of aspiring young artists and renowned luminaries including Wilhelmenia Fernandez, Cleo Laine, Catherine Malfitano, Leona Mitchell and Victoria Vergara. Simultaneously, Detroit audiences witnessed many important revivals and premières including Regina, Most Happy Fella, Anoush and Washington Square.

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

Our 15th Anniversary Season is a significant turning point in the history of the company. With the recent announcement of a prestigious “challenge grant” from the National Endowment for the Arts, the stage is now set for Michigan Opera’s next phase — a period of accelerated growth. As we build upon our new fall series at the Fisher, and move ahead at achieving a full international grand opera series at the Masonic Temple next spring, our future is indeed promising and exciting.

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

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

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

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

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

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

Ayermakes human contact

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Wig and Make-up Assistant
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## ORCHESTRA

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Name</th>
<th>Principal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin I</td>
<td>Charlotte Merkerson, Armond Jackson, James Underwood, Gordon Simmons, Horn, Karen Lane, Arlene Nixon, Trombone, Maury Okun, Greg Near, Timpani, Gregory White, Percussion, John Dorsey, Harp, Patricia Terry-Ross</td>
<td></td>
</tr>
<tr>
<td>Trumpet</td>
<td>James Underwood</td>
<td>Principal</td>
</tr>
<tr>
<td>Trombone</td>
<td>Maury Okun</td>
<td>Principal</td>
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<tr>
<td>Viola</td>
<td>Arlene Nixon</td>
<td>Principal</td>
</tr>
<tr>
<td>Violin</td>
<td>James Greer</td>
<td>Principal</td>
</tr>
<tr>
<td>Horn</td>
<td>Gordon Simmons</td>
<td></td>
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<tr>
<td>Bassoon</td>
<td>Jonathan Boyd</td>
<td>Principal</td>
</tr>
<tr>
<td>Concordia</td>
<td>Ann Cannell, Gordon Simmons, Clarence Jones, Ray Litt, David Ludwig, Barbara Martin, Michael McCormick, James Moore, Robert Morency, Richard Mox, Anthony Noto, Bill Pelto, Rita Pendelton, Jan Phillips, David Podulka, Roderick Reese, Mary Robertson, John Sartor, John Schmidt, Alan Spiller, William Steiner, Stephen Stewart, Judith Szefi, Fran Theis, Dean Unich, Douglas Webber, Lea Woods</td>
<td></td>
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## CHORUS

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Name</th>
<th>Principal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute</td>
<td>Pamela Hill, Ann Augustin, Carol Guither, Carol Ober, James Forgey, Bassoon, Jonathan Boyd, Christine Prince</td>
<td></td>
</tr>
<tr>
<td>Clarinet</td>
<td>Carol Ober</td>
<td>Principal</td>
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<tr>
<td>Bassoon</td>
<td>Jonathan Boyd</td>
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<tr>
<td>Flute</td>
<td>Pamela Hill, Ann Augustin, Carol Guither, Carol Ober, James Forgey, Bassoon, Jonathan Boyd, Christine Prince</td>
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<td>Clarinet</td>
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<td>Bassoon</td>
<td>Jonathan Boyd</td>
<td>Principal</td>
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<td>Flute</td>
<td>Pamela Hill, Ann Augustin, Carol Guither, Carol Ober, James Forgey, Bassoon, Jonathan Boyd, Christine Prince</td>
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SUZANNE ACTON
(Chorus Master for the 1985/86 Season) returns to Michigan Opera Theatre for her fifth season as the company’s Chorus Master and principal coach/pianist. In addition to her mainstage work, Miss Acton has recently been appointed the company’s Music Director for Community Programs including the annual state-wide touring productions and the community-wide Overture To Opera musical programs. Miss Acton, who has garnered unanimous praise from Detroit-area critics, has coached singers in New York City as well as for the opera companies of Dayton, St. Louis and San Diego.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

* denotes Michigan Opera Theatre debut
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*FRANK GUARRERA
(Titolo role in Gianni Schicchi) a baritone singer of great distinction, was recently inducted into the American Singers Hall of Fame at the Philadelphia Academy of Vocal Arts.
Mr. Guarrera's illustrious and long standing career with the Metropolitan Opera began in 1948, at the request of Arturo Toscanini and includes many international triumphs on both the operatic and concert stage including La Scala, San Francisco Opera, Santa Fe, Washington and Philadelphia. Mr. Guarrera's famed operatic repertory includes Carmen, Rigoletto, The Barber of Seville and Gianni Schicchi.

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

*BERYL HENDERSON
(Artist Intern, 1985) joins Michigan Opera as a member of the Young Artist Apprentice Program. In this capacity, Mr. Henderson, a tenor, will perform comprimario/chorus roles for the company's fall season productions of Gianni Schicchi/I Pagliacci, Martha and West Side Story. Mr. Henderson is a graduate of the Cincinnati Conservatory of Music where he worked with John Reardon. Mr. Haile's numerous musical theatre credits include Annie Get Your Gun for the Miami Opera, Bernstein's for the Anchorage Opera and as one of the original producers for Broadway's Tintypes.

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

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

PEGGY IMBRIE
(Production Stage Manager, 1985/86 season) returns to Michigan Opera for her seventh season. Recently Ms. Imbrie completed her fifth season with the Lake George Opera Festival and has worked with Ft. Worth Opera and the Opera Theatre of St. Louis where her credits include Fennimore and Gerda, The Postman Always Rings Twice for the Edinburgh Festival, Madama Butterfly, Paul Bunyon, Idomeneo and The Barber of Seville. This season will mark Ms. Imbrie's debut with Opera Memphis, Sarasota Opera, Syracuse Opera and the Indianapolis Opera Company.

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

* indicates Michigan Opera Theatre debut.

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Artistry

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

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

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

**CHARLES LONG**
(Tonio in I Pagliacci) returns to Michigan Opera following his two former engagements with the company in I Pagliacci and in the title role of Rigoletto. As a baritone singer, Mr. Long began his career with the Western Opera Theatre and the San Francisco Opera where he performed such roles as Jack Rance, Iago, Don Giovanni and, created the role of Titus in Floyd's Billy's Doll for the Houston Grand Opera. Mr. Long made his European debut in Menotti's Man of la Mancha, returns to Michigan Opera as a member of the Young Artist Apprentice Program.

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

**ROBERT O’HEARN**
(Set Designer for West Side Story) is an acclaimed scenic designer for the Metropolitan Opera, beginning with his 1950 debut with The Queen of Spades, followed by such successes as L'Elisir d'Amore, Meistersinger, Aida, Parsifal and Le Nozze di Figaro. Mr. O’Hearn has created designs for productions of Otello in Boston and Hamburg; Porgy and Bess at the Vienna Volksoper and Bregenz; La Traviata in Santa Fe and La Fanciulla del West for the Houston Opera and Vienna Staatsoper. In the world of ballet, Mr. O’Hearn’s works have been designed for ABT, NYC Ballet, San Francisco and Ballet West.

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

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

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

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

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

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

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

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

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

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

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

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

DENNIS BLACKPATTON
(`Artists"

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**Maria Spacagna**

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

**Albert Takazauckas**

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

**Michael Van Engen**

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

**Jon Fredric West**

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

**Maurice Stern**

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

**Celeste Tavera**

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

**Ernesto Veronelli**

(Calaf in Turandot) makes his North American role debut in Detroit as Calaf. He has performed to great success throughout the principal European opera houses including La Scala, Parma, Covent Garden, Vienna, Cologne and Stuttgart. His acclaimed tenor repertory includes Turandot opposite Ghana Dimitrova and Eva Marton, and as the Duke in La Traviata opposite Dame Kiri Te Kanawa for the Paris Opera telecast. This season Mr. Veronelli will make his Met debut in Pagliacci and will sing Radames opposite Leona Mitchell's Aida for both the Canadian Opera and the 1986 Met touring production.

**Peter West**

(Designing Director for Martha) is a transplanted New Yorker living in the Pacific Northwest, where for the past twelve years he has designed lighting for theatre, dance and opera. His recent credits with the Portland Opera include Carmen and Martha and a future engagement with The Marriage of Figaro. His dance credits include extensive work with the post-modern Portland Dance Theatre as well as the lighting design for the Pacific Ballet Theatre's Nutcracker and Coppelia. We regret that we were unable to print all artist profiles due to publication deadline.

* denotes Michigan Opera Theatre debut.

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

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

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

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New York, New York
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Stevens Point, Wisconsin
Baritone

Reene Reed
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Soprano

David W. Reilly
Detroit, Michigan
Tenor

Charsie Randolph Sawyer
Kentwood, Michigan
Soprano

Celeste Tavera
Orange County, California
Soprano

Lawrence Adams
New York, New York
Baritone

Production Interns

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Taylors Falls, Minnesota
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Scott Fields
Huntington, Indiana
Production Staff

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Payson, Utah
Costuming

Cheryl Poteet
Taylor, Michigan
Costuming

Sheryl Turner
Detroit, Michigan
Wigs and Make-Up

Nancy Lynn Rice
New York, New York
Music

Steven Siegelman
Berkeley, California
Technical

Cathy Kubel
Huntington, Indiana
Stage Management

Raymond Fisher
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Giacomo Puccini's

Gianni Schicchi

and

Ruggiero Leoncavallo's

I Pagliacci

October 11 - 19, 1985
Fisher Theatre

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Gianni Schicchi

Comedy in one act
Music by Giacomo Puccini
Libretto by Giovacchino Forzano
English translation by Anne and Herbert Grossman
First performance: New York City December 14, 1918

THE CAST
Zita, "Old Woman," Buoso's cousin
MARION PRATNICKI
La Ciesca, Marco's wife
RENEE REED
Marco, Simone's son
MARTIN LEWIS
Rinuccio, Zita's nephew
DON BERNARDINI
Simone, Buoso's cousin
THOMAS HAMMONS
Nella, Gherardo's wife
CELESTE TAVERA
Gherardo, Buoso's nephew
BERYL HENDERSON
Betto, Buoso's brother-in-law
LAWRENCE ADAMS
Gherardino, Gherardo's child
KATIE O'SHAUGHNESSEY
Gianni Schicchi, a peasant
FRANK GUARRERA
Lauretta, Gianni Schicchi's daughter
DIANA SOVIERO,
October 11, 13 and 19
PAMELA SOUTH,
October 12, 16m and 18
Master Spinelllocchio, Physician
DAVID W. REILLY
Amanitio di Nicolao, Notary
DAVID LUDWIG
Pinellino, Shoemaker
RODERICK REESE
Guccio, Dyer
DAVID PODULKA
Conductor
MARK FLINT
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then conceives of a plan to impersonate the dead man himself. Lauretta is sent from the room while the body is removed from the bed. When the doctor pays a call, he is convinced by Schicchi's imitation of Buoso that the patient is better. Now Schicchi tells the others to send for the notary; donning Buoso's nightshirt and cap, he promises to dictate a new will. The relatives are overjoyed, until they hear the tolling of the death knell. The jig is up, apparently, but it turns out the bell tolls not for Buoso but for the mayor's major-domo. Their greedy hopes renewed, the relatives murmur a delighted requiescat in pace and get down to the business of bribing Schicchi to leave them the choicest items. He agrees but warns them they are all accomplices and that the penalty for a fraud is the loss of a hand and exile from Florence (Farewell, Florence).

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

Courtesy of OPERA NEWS

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

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

The poet Dante, from whose slight and slighting reference to the genial scoundrel the germ of the idea for the opera originated, held the peasant classes in general and all nouveaux
riches in particular in the greatest contempt. His sympathies lay very naturally with the Donatis, whereas it is made amply clear by the context and slant of the libretto in which direction lay those of Forzano and Puccini. The reference to the Ghibellines in Schicchi’s little ditty Addio Firenze appears somewhat mystifying until one remembers that, in the prolonged struggle between Guelph and Ghibelline which rent the length and breadth of Italy during the Middle Ages, the latter were expelled from Florence for good and all in 1267. Dante, a supporter of the Ghibellines, suffered exile.

Other points which may need some clarification are as follows.

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

The second half of the 13th century was a period of tremendous expansion both artistically and materially — Florence, for instance, became the banking centre of Italy — and men of talent of every description flocked to the city. Rinuccio alludes to some of them in his aria Firenze è un albero fioreto — Arnolfo di Cambio, from Colle Val D’Elsa, the architect who designed Florence Cathedral built around the old Church of Santa Reparata, to which foundation Buoso Donati had willed the bulk of his fortune, the great painter Giotto, reputed to be a native of Colle in the fertile Mugello valley, and the celebrated and powerful family of Florentine bankers, Medici.

The main characters of the opera are based upon the stock characters of the Commedia dell’Arte, with which they can easily be matched up, while two other such — the Spanish Captain and his Blackamoor — are mentioned during the scene of false alarm when, hearing the tolling of a bell, the dismayed relatives fancy the news of Buoso’s death has leaked out prematurely. Thus the action is seen to derive from the mainstream of Italian comedy and adhere to its traditional conventions.

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

—Courtesy of Peggie Cochrane
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Lyric Drama in Words and Lyrics by Leoncavallo
First performed May 21, 1892

THE CAST
Tonio, a member of the Players
CHARLES LOPERS
Canio, head of the Players
MAURICE STIRLING

Beppe, a member of the Players
DON BERNARD

Nedda, Canio's wife
DIANA SOVII
October 11, 12
PAMELA SOL
October 12, 16

Silvio, a villager
NICHOLAS KADLICEK

Conductor
MARK FLINT
Stage Director
ALBERT TAK
Lighting Design
MICHAEL BACH
Set Designer
PETER DEAN

Wig and Make-Up
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SUZANNE APPEL

Sung in Italian

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Lyric Drama in two acts

Words and Lyrics by Ruggiero Leoncavallo

First performance: Milan
May 21, 1892

THE CAST

Tonio, a member of the troupe of strolling players
CHARLES LONG

Canio, head of a troupe of strolling players
MAURICE STERN

Beppe, a member of the troupe
DON BERNARDINI

Nedda, Canio's wife
DIANA SOVIERO,
October 11, 13 and 19
PAMELA SOUTH,
October 12, 16m and 18

Silvio, a villager
NICHOLAS KAROUSATOS

Conductor
MARK FLINT

Stage Director
ALBERT TAKAZAUCKAS

Lighting Designer
MICHAEL BAUMGARTEN

Set Designer
PETER DEAN BECK

Wig and Make-up Designer
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Chorus Master
SUZANNE ACTON

Sung in Italian with English Surtitles

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

### Synopsis

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

**PROLOGUE**: The hunchback Tonio, dressed as the clown Taddeo from commedia dell'arte, steps before the curtain to address the audience (*Sì, può?*). The author of the drama, he says, wanted to revive the traditional masks and costumes, but with a difference. Instead of the commedia dell'arte tradition — *it's only a play, we're only acting* — the author and actors want to show that those onstage are human beings of flesh and blood. Do not be deceived by our costumes, says Tonio: underneath we are flesh and blood like you, and the play we bring you offers a *slice of life*.

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

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

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

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

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

The two sweethearts dine together and plot to poison Pagliaccio, who soon arrives; Harlequin slips out the window. With pointed malice, Taddeo assures Pagliaccio of his wife’s innocence, firing Canio’s real life jealousy. Forgetting the plot, he demands that Nedda tell him her lover’s name and says that he is no longer the character Pagliaccio (No, Pagliaccio non son). The audience cheers Canio’s “acting” as he denounces his wife for her betrayal. Nedda asks why he does not send her away then, and he replies that he will not give her up. Nedda finally defies her husband openly, enraging him further. Tonio stops Beppe from interfering, but when Silvio (in the audience) sees Canio grab a knife from under the table, he rushes forward to protect Nedda, drawing his own dagger. As Nedda tries to escape, Canio stabs her and when Silvio runs to her side, he stabs Silvio as well. Horrified by the double murder, the villagers seize Canio who ironically tells the audience, the comedy is ended.

— Courtesy of Opera News and John W. Freeman

Ruggiero Leoncavallo

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

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

Apologists for Leoncavallo attribute his neglect in part to the fact that he chose the wrong publisher — Sonzogno, instead of the influential Ricordi — and in part to the relative earliness of his death (1919), which marked the end of this stipend that the Italian government paid to theaters presenting operas by living composers. The durable popularity of Pagliacci, however, would be the envy of any composer. Its most famous exponent, Enrico Caruso, sang the role of Canio eighty-three times at the Met and forty-three on tour, and his best-selling Victor record of Vesti la giubba resounded on thousands of phonographs around the world.
On May 19, 1890, a young man in Rome wrote to his father, "I feel as though I'm losing my mind. It was really overwhelming." The young man was Pietro Mascagni. Two nights before, at the Teatro Costanzi, he had started a revolution. Though Italy had endured a major political upheaval, the Risorgimento, during the nineteenth century under Garibaldi and Mazzini, it took the first performance of <i>Cavalleria Rusticana</i> to revolutionize opera. Mascagni's sixty curtain calls would echo, damningly for him, the remainder of his life. Verismo had arrived.

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

Corresponding to the statements by the Goncourts, Zola and Verga, Leoncavallo gave verismo opera its manifesto in the prologue to <i>Pagliacci</i>, following the suggestion of the first Tonio, Victor Maurel. Much influenced by Wagner, in the prelude Leoncavallo establishes four themes — those of the players, of Canio's despair, of love and of suspicion — before Tonio emerges from behind the curtain to address the audience. One recognizes immediately how similar and yet how different are Mascagni and Leoncavallo: the siciliana in <i>Cavalleria Rusticana</i> is sung with the curtain down: in <i>Pagliacci</i> the prologue breaches the space between...
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Leoncavallo titles his opera Pagliacci to provide a documentary universal reference, that all mankind are “players.”

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

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

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

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

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

— Courtesy of Opera News.
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Martha

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A scene from Act I, the Fair at Richmond

Romantic Comedy in three acts
Music by Friedrich von Flotow
Libretto by W. Friedrich Riese
English translation by George and Phyllis Mead, used by arrangement with G. Schirmer, Inc., Publisher and copyright owner.
First performance: Vienna November 25, 1847

THE CAST

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

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

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

Plunkett, a wealthy farmer PAUL GEIGER

Lionel, a friend of Plunkett KRISTIAN JOHANNSSON

Conductor STEVEN LARSEN
Stage Director DAVID GATELY
Lighting Designer PETER WEST
Scenery courtesy of Portland Opera Association, designed by LEE MAYMAN
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Wig and Make-up Designer REBECCA WATSON
Chorus Master SUZANNE ACTON

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

Synopsis

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

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

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

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

Copyright 2010, Michigan Opera Theatre
“When MOT sings, E.F. Hutton listens.”
Although Sir Tristram objects, Lady Harriet persuades him to come along and gives each of them a new name. Nancy will be "Julia," Sir Tristram will be "Bob," and Lady Harriet herself will be "Martha."

Scene 2. The Richmond Fair.
A crowd is waiting for the opening bell. Among them are Plunkett, a prosperous farmer, and his foster brother, Lionel, who are discussing the possibility of hiring two good maidservants. Lionel expresses his gratitude to Plunkett for his kindness through the years, ever since Lionel's father brought him to live at the Plunkett farm. The father, an exile from the Court, never revealed his true identity. Plunkett reminds Lionel of his father's deathbed message: the ring he gave to Lionel is, in time of danger, somehow to be shown to the Queen.

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

ACT II, Scene 1. Plunkett's Farmhouse.
Lionel and Plunkett arrive with their new "servants." However, the men soon discover that the women are not ordinary servants. They don't even know how to spin; their employers are forced to teach them. Meanwhile, Lionel has fallen in love with "Martha." She complies with his request that she sing for him (The Last Rose of Summer). He declares his love and asks her to marry him. Although Lady Harriet is also attracted to Lionel, she forces herself to reject him because of the supposed difference in their stations. At midnight Plunkett decides it is time to retire for the night, and locks the women in. When Sir Tristram arrives in a carriage, they are able to escape through a window.

Scene 2. An Inn, A Hunting Forest Near Richmond.
The Queen's hunt is in progress. Plunkett and a group of friends are enjoying themselves and celebrating the qualities of British ale. Nancy arrives with a group of ladies of the Court. Plunkett recognizes her as "Julia" and insists that she return to his service. The ladies rudely send him away. Lionel appears, thinking sadly of his lost love (In My Dreams). He encounters Lady Harriet walking by herself. Although he is confused by her elegant attire, his feelings of joy at seeing her again lead him to renew his declaration of love. Lady Harriet is deeply moved, but deliberately insults him to discourage his impossible hopes. Lionel angrily asserts his rights as "Martha's" master, and she calls for help. Lady Harriet's men arrive and put Lionel under restraint. When he hears Nancy address "Martha" as "My Lady," he realizes that he has been the victim of a hoax.

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

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

Evening falls as the ladies and gentlemen of the court, disguised as peasants, set up a replica of the Richmond Fair outside Lionel's house. Harriet, dressed as "Martha," cites her qualifications as a servant of true love and wins Lionel's forgiveness. The entire company joins the reunited couple in a toast to eternal love.
There is no character named “Martha” in the opera of that name, except under disguise; and the best-known excerpt from the opera — indeed, the only one that most people know, “The Last Rose of Summer” — is not the work of the opera’s composer, but is an old Irish folk tune that was borrowed and inserted at random, even though it has nothing whatsoever to do with anything in the opera.

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

The man who created this work, Friedrich von Flotow, came from an old and long-established German landed family. Like many of the European landed gentry in the early nineteenth century, the family fell on hard times, and was virtually impoverished by the Napoleonic wars. Friedrich, born in 1812, was destined for a governmental or diplomatic career; but he quite early developed an interest in music, and when he was sixteen his family allowed him to go to Paris to study composition at the Paris Conservatoire.

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

Although his formal musical studies emphasized piano and composition, Flotow was strongly attracted to opera. In Paris he attended performances of works by Boieldieu, Auber, Rossini, Meyerbeer, Donizetti, and Halévy. He began to move in fashionable society and was a guest in private homes where Chopin and Liszt played — both of them almost exactly Flotow’s age. He came to know Gounod and particularly Jacques Offenbach, who was both a personal friend and a musical influence. So completely did Flotow become absorbed into Parisian musical life that he was often introduced at “Monsieur de Flotteaux.”

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

Actually he was very prolific as an opera composer, producing approximately thirty works in this form. Many of them, however, do not survive in any form. Some of them had no public performance, being intended only as private entertainment for friends, and...
Rick Adams
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THE COMPETITION IS GOOD. WE HAD TO BE BETTER.

Buckle up for safety.
A scene from Act I, Lady Harriet's boudoir. Photo courtesy of Chicago Opera Theatre

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

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

It was as a result of the success of Alessandro Stradella that Flotow was invited to compose a new opera for the Court Theater in Vienna. It was a story based on a ballet that had been performed at the Paris Opera early in 1844, to which Flotow had contributed the music for one act. Then it had been called Lady Harriet, or The Servant of Greenwich, and told in dance form substantially the same story as Martha. Reise began working on the libretto and Flotow on the music. It was finished and first offered to the public on November 25, 1847, in Vienna.

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

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

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

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

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

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

Reprinted from the Portland Opera Encore Magazine, courtesy of Stanley Johnson, Professor of English at Portland State University.
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Your suspension system has springs, spring shackles, control arms, stabilizer bars, bushings, shock absorbers and, sometimes, MacPherson struts. It's not simply shocks. So if your car isn't handling right—or riding right—don't just assume it needs shocks.

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A pause! A pause!

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

The wonderful thing is, this is true of most-effective efforts: there is give and take, whether it be in the art of commerce or of the theatre. So tonight we pause to praise, and to salute all those whose combined efforts bring us this memorable performance.

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Leonard Bernstein's

West Side Story

November 15 - December 8, 1985
Fisher Theatre
West Side Story

Musical Drama in two acts
Based on a conception of Jerome Robbins
Book by ARTHUR LAURENTS
Music by LEONARD BERNSTEIN
Lyrics by STEPHEN SONDHEIM

Entire Original Production Directed and Choreographed by JEROME ROBBINS

Originally produced on Broadway by Robert E. Griffith and Harold S. Prince by arrangement with Roger L. Stevens.
First performance: New York City September 26, 1957

Conductor Evans Haile
Stage Director Michael Montel
Choreography Karen Azenberg
Lighting Designer Marilyn Rennagel
Set Designer Robert O’Hearn
Costumes Charles R. Caine
Wig and Make-up Design Rebecca Watson
Chorus Master Suzanne Acton

WEST SIDE STORY is presented through special arrangement with Music Theatre International, 49 East 52nd Street, New York, NY 10022.

Through a generous gift, the opening night performance of West Side Story is sponsored by the Burroughs Corporation.

Synopsis

Setting: 1957, the West Side of New York City

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

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

At the drugstore, the Jets are nervous about the approaching meeting with the Sharks, but Riff advises them to play it cool (Cool); and when the Sharks arrive an agreement is reached,
Ad Age honors BBDO as Agency of the Year

By STEWART ALTER

Philip Donenberry shaps off a

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COMMERCIAL SUCCESS
BBDO dreams up a winner for Dodge convertible

Dodge spots a revolution

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

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

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

The sorrowing Anita knocks at Maria’s door, and Tony leaves by the window, taking refuge in the basement of Doc’s drugstore. Anita upbraids Maria for allowing Tony to come near her (A Boy Like That), but Maria’s answer (I Have A Love) carries its irrefutable force, and at length Anita agrees to go warn Tony that Chino is gunning for him. She goes to the drugstore but is brutally taunted by the Jets for her nationality, and finally in hysteria she spits out a different message for Tony: that Chino has killed Maria in revenge.

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

Reprinted from the notes to the Original Broadway Cast recording by courtesy of CBS Masterworks, 1957 CBS Inc.
N ow that the repertoire of America's commercial musical theatre is being increasingly accepted as a durable artistic statement, a recording of West Side Story cast with opera stars is perhaps less an anomaly than an inevitability. Both this work and Leonard Bernstein's Candide have been produced by opera and operetta houses for years now, and Stephen Sondheim's Sweeney Todd made its opera debut in 1984, only five years after opening on Broadway. In fact, the fine line between opera and Broadway has rarely before been so blurred. And since West Side Story has a direct responsibility for this situation, the piece begs to be reappraised in a fresh and broader context.

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

In writing West Side Story, Bernstein and his collaborators set out to create a work of operatic power but using musical comedy techniques. The result was initially acclaimed for having fulfilled Broadway's long-standing desire for an integrated expression of drama, music and dance. Bernstein's musical On the Town had already accomplished much the same thing in 1944, even addressing the issue of emotional alienation in the modern world which would later become an earmark of his stage works. And though he achieved a thorough musical integration in Wonderful Town (1952), West Side Story had the universal resonance of the Romeo and Juliet theme, and it realized the ideal of total theatre more fully and fluidly than anything Bernstein had written before, with a score more unified, personal and modern than he had previously dared to compose for the Broadway stage. Bernstein the eclectic, for whom a line from his Offenbach-flavored Candide of the previous year, "I am easily assimilated", may have had a special personal significance, is nowhere to be found in West Side Story, in which his so-called popular style is merged with that of his symphonic works.

But West Side Story's clean break with Broadway's lighthearted past was at first met with puzzlement. As with the reception that first greeted Bizet's Carmen, critics asked why such prodigious theatrical talent had been put at the service of such unsavory
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name it. Radio:
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dard. Handling: Front-wheel
drive, precision balanced
sport suspension, and quick-

car ratio power steering. Power:
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Package—it can get you from
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get a chance to buy
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leases. See copy at dealer. **Based on ‘85 competitive information available at time of printing.

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

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

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

Where West Side Story diverges most obviously from what is traditionally called opera is in its juxtaposition of "serious" and "popular" singing styles in the secondary roles. This is essential to the work's dichotomy of enlightenment vs. primitivism, exaltation vs. the commonplace. Purely in terms of credibility, how could trained voices be expected to do justice to the "grit" of "Gee, Officer Krupke?" But how can other than formally trained voices be heard in the opera house? This is more a matter of performance practice than of genre. Not dissimilar problems have been resolved in certain vocal works of Mussorgsky, Weill and Schoenberg. Naturally one might ask how many international opera stars could pass on the stage for New York teenagers, though related questions about Madame Butterfly have never stood in the way of productions of Puccini's opera.

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

Newsweek
It may not have quite the fire of the Faust finale. Or the spirit of der Rosenkavalier. But we've orchestrated a trio of our own that's stirring up a little excitement.

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

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

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

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

At the risk of implying that West Side Story has a Faustian relationship with the muses of the theatre, some critics have tentatively suggested that its music adjusts so well to modern times, it actually seems to grow younger. Bernstein couldn't resist making this observation himself during the recording sessions. "It sounds as if I just wrote it yesterday. I know I'm not wrong because of the orchestra. I didn't expect to find so early on in the proceedings ... beaming, radiant faces. I didn't expect to hear such warmth as I've been hearing. I'm feeling very up and young, identifying with this almost three-decade-old piece and feeling rather like the way I felt when I was writing it."

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

Setting: Peking in legendary times

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

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

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

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

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

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

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

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

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

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

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

— Courtesy of Opera News

"Here ends the opera, terminated by the death of the Maestro (Puccini)," said conductor Arturo Toscanini to the La Scala audience at the world premiere in 1926.
Turandot is the quiz opera par excellence. The asking of riddles, the test by questioning, the challenge by conundrum—these are devices used in the arts from time immemorial. Almost always the game is played for high stakes. It was fortunate for Oedipus that he knew the answer to the Sphinx's riddle—"What is it that walks on four legs in the morning, two at noon, and three in the evening?"—for had he not replied "Man" the Sphinx would have devoured him alive. In mythology and legend, in drama and novel, the hero is confronted with some sort of quiz: he must know a recondite fact, interpret an arcane meaning, or choose the right casket. (One suspects, however, that Portia led Bassanio to the lead casket by winks and hints and sighs.)

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

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

Three enigmas are propounded. "The riddles are three — death is one." But outside of the opera itself, in the history of its creation, there lies a further enigma, the solution to which we can only guess at. The question is, why did Puccini take so unconsciously long a period to compose this work? What was it that held him back? Why did he, a careful but certainly not a dilatory craftsman, require more than three years to create three-quarters of an opera, in total length a little shorter than La Bohème, which he completed in about two and a half years? What were the difficulties which so protracted the task that death intervened?

The question is not an idle one. For had the work not progressed at a snail's pace, had he taken no more time with Turandot than with the preceding work, the "Triptych," Puccini might have lived not only to finish the opera but, what is equally important, to make the corrections, the shaping and smoothing and cutting, the adjustments in balance, the clarification of the character of the Princess, in short the creative improvement of detail which a masterpiece requires to make it a masterpiece.*

*Puccini kept revising La Bohème up to and even after its première. Consequential revisions were made in Madame Butterfly after its initial failure.
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could have been, as Puccini intended it to be, the capstone of his edifice. As it is, it is an opera containing astonishing greatness. But it is a capstone with rough edges.

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

We must examine the many letters which Puccini wrote to his two librettists, Giuseppe Adami, a successful playwright, and Renato Simoni, another playwright and something of an authority on China; we must read carefully Puccini's other statements about his final aims and ambitions. He wanted to go beyond the "slight" music (the word is his own) he had composed and, produce a work of grand proportions, a new kind of opera, one of epic breadth and seriousness. That seriousness was to be leavened, contrasted with and relieved by comic elements taken from the media dell'arte. Though Puccini had always been intractable or atmospheric additions. For the first time the chorus takes part in the action itself, and indeed in the first act of the opera it has the leading role.

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

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

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

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

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

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

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

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

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Community Programs

The Michigan Opera Theatre wishes to thank David and Doreen Hermelin for underwriting the cost of these pages.

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Michigan Opera Theatre has gained national recognition for its diverse fifteen years of musical triumph on the mainstage. Equally significant in regional and national acclaim is the company's extensive community programs as developed by its director, Karen DiChiera. Taking its cue from the company's original name, Overture To Opera, MOT's Community Programs Department has continued to adhere to the early company philosophy of providing year round professional opera entertainment in any and all settings, and to all segments of the population.

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

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

Independent Newspaper, December 1984
Doing the lion’s share of quality printing in the Detroit area.
New Audiences, New Avenues" program; and, carry the MOT banner for week-long residencies into communities throughout the Great Lakes region as well as the prestigious John F. Kennedy Center in Washington, D.C.

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

Overture To Opera

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

For adult audiences, the Overture To Opera Company offers a year-round variety of traveling musical revues to accommodate even the most discriminating musical tastes. During our current season, the company will offer its acclaimed Broadway '86 with the spotlight on Jerome Kern favorites, "Presenting Henry's Revue," "Goes By Telephones," "The Front Page," and "The Beggar's Opera." Overture To Opera Company's smash hit, "FAERIE LORE is the state's hottest community event, a musical featuring pop hits from all over the world. "Witches of the Mississippi Theatre," "Cats," "The Phantom of the Opera," and "Into the Woods."
the spotlight on American composer Jerome Kern plus such popular favorites as The Original Broadway Revue, Operetta Encores, As Time Goes By and the one-act opera The Telephone by famed composer Gian Carlo Menotti. From Detroit's river front Chene Park to the Calumet Theatre in the Upper Peninsula, MOT's Overture To Opera Company is a smash hit!

**Michigan Opera Theatre-In-Residence**

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

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

The Delta Reporter, April 1984

Michigan Opera Theatre-In-Residence, now in its 12th year, makes opera an intimate part of each community by involving area residents in workshops, assemblies, ensembles and an actual opera production. Working through schools and civic groups, Michigan Opera Theatre's professional opera company acquaints young people and adults with all aspects, both creative and technical, of opera production. Climaxing the week's activities is the performance of a complete opera for the general public. Michigan Opera Theatre artists sing the principal roles and community residents are choristers and technical aides.

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

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

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

Daily Tribune, May 1985

**Docents and Volunteers**

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

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

**Accessibility**

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

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

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

Lawrence Cooper and Robert Moulson in Of Mice and Men

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The 1979/80 Season

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

Variety

Catherine Malfitano in La Traviata
The 1978/79 Season
The Pearl Fishers
Show Boat
La Traviata
I Pagliacci
The Emperor Jones

"MOT's new production of The Pearl Fishers . . ., Bizet would have been ecstatic with the results."

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A scene from The Pearl Fishers

The 1977/78 Season
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The Student Prince
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Madame Butterfly
Naughty Marietta
The Magic Flute

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

The 1975/76 Season
Porgy and Bess
La Boheme
Lucia di Lammermoor
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The 1974/75 Season
La Traviata
Boris Godunov
The Elixir of Love
Die Fledermaus

Leona Mitchell in Porgy and Bess

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The 1973/74 Season
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Michigan Opera Theatre offers opera in English, with young but established singers and first-rate productions.

Christian Science Monitor

The 1972/73 Season
Cosi fan tutte
Tosca
The Telephone
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Kyo Do Park in Madame Butterfly

Sol Mineo and Muriel Costa-Greenspon in The Medium

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"Greenspon's New Medium - An Opera Tour de Force."
Detroit Free Press

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Phyllis Curtin in Tosca

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Tuesday, Oct. 13
Thursday, Oct. 24
Fri. & Sat., Oct. 25 & 26
Sunday, Oct. 27

Tuesday, Oct. 29
Thursday, Oct. 31
Saturday, Nov. 9
Wednesday, Nov. 13

Saturday, Jan. 11

Wednesday, Jan. 15

Friday, Feb. 7
Thursday, Feb. 13
Wednesday, Feb. 16
Tuesday, Feb. 18
Saturday, Mar. 15
Tuesday, Mar. 11

Wednesday, Feb. 5
Friday, Feb. 7
Saturday, Feb. 9
Thursday, Feb. 13
Tuesday, Feb. 20
Wednesday, Mar. 26

Tuesday, April 1

Wed., Mar. 12 & Thur. 13
(4:00) Sunday, Mar. 16
Mon., Mar. 24 & Tues. 25
Wednesday, Mar. 26

Tuesday, April 1

(4:00) Sunday, Apr. 8
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In 1982, in loving tribute to Rose Cooper's devotion to opera and her support and encouragement of developing artists, her family and friends established the ROSE COOPER MEMORIAL APPRENTICE AWARD. In 1982, gifts made to underwrite this AWARD enable the participation of an outstanding young singer in MOT productions. This year's recipient is soprano Celeste Tavera.

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A salute to the local business community and the many individuals whose commitment to the company’s growth and prosperity helped make the 1984/85 Michigan Opera Theatre season possible.

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

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

She was recruited by David DiChiera in the spring of 1982 to head the Michigan Opera Theatre Advertising Committee for the season program book. A monumental task, Mrs. Haidostian raised over $65,000 her first year, $75,000 her second year and $86,000 her third year. This year she agreed to head the same committee and surpassed her 1984-85 goal by $23,000, securing over $104,000 of advertising revenue for the 1985-86 season program book:

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

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Then Julius Stroh visited the breweries of Europe. He found the best beers were still brewed over direct fire. They tasted smoother, more flavorful.

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Route 101, Washington

Have you driven a Ford... lately?

Copyright 2010, Michigan Opera Theatre
**Conductor**
Mark Flinn

**Stage Director**
Albert Takazuckas

**Lighting Designer**
Michael Baumgarten

**Set Designer**
Peter Dean Beck

Costumes courtesy of Portland Opera Association, designed by Brad Pace

**Wig and Make-up Designer**
Rebecca Watson

**Chorus Master**
Suzanne Acton

---

**Gianni Schicchi**

*Comedy in one act*

Music written by Giacomo Puccini

Libretto by Giovacchino Forzano


---

**I Pagliacci**

*Lyric Drama in two acts*

Words and Lyrics by Ruggero Leoncavallo

First Performance: Milan, May 21, 1892

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**MICHIGAN OPERA THEATRE**

David DiChiera, General Director

**PRESENTS**

Puccini's

**Gianni Schicchi**

in English and

Leoncavallo's

**I Pagliacci**

in Italian with English Surtitles

**October 11-19, 1985**

Fisher Theatre, Detroit

Copyright 2010, Michigan Opera Theatre
Gianni Schicchi
Setting: Florence, 1299

Buoso Donati has died and left his considerable estate to the three grasping relatives, deeply shocked, decide to seek advice from the well-known local rogue and father of Rinuccio's sweetheart Lauretta, Schicchi. He acts as the deposed relatives' lawyer, but is removed and Schicchi takes his place in bed. When even the doctor is fooled, the old man's property is declared void, and Schicchi is made executor of Buoso Donati's will. The audience is addressed in a Prologue in which they are told of the drama, both 'theatrical and real,' which is about to unfold.

The villagers of a Calabrian town greet a company of actors who have arrived there to perform. Canio, head of the troupe, describes that night's presentation (Un giudizio nottiero). A villager jokingly suggests that the hunchback actor Tonio is secretly courting Canio's wife, Nedda. Canio reveals his jealous nature and warns that he would tolerate no infidelity from his wife (Tua è la giusta). As Canio and the villagers depart for a pub, Nedda remains behind. Disturbed by her husband's suspicion, she expresses her envy of the birds who soar overhead (Sempre tua). The reformer Tonio approaches and declares his love for her, but she scornfully rejects him. Enraged, he reaches for her, but she strikes him with a whip. Humbled, he leaves, fleeing the scene.

The audience is given the grim and immortal story of the drama, both 'theatrical and real,' which is about to unfold.

The villagers are told of the drama, both 'theatrical and real,' which is about to unfold.

As the villagers stare in horror, the play is about to begin. Alone, Canio begins to prepare for his role as the cuckolded husband. He questions whether he must play the clown though his heart is breaking (Vesti la giubba). The villagers, assembled to see the presentation, Pagliaccio and Colombina, in the absence of his wife, Pagliaccio (played by Canio), Colombina (Nedda) is serenaded by her lover Harlequin (Ruggiero), who dismisses her servant Taddeo (Tonio). Colombina and Harlequin plot to poison Pagliaccio. Pagliaccio enters as Harlequin slips away. Colombina utters the very same words Canio overhead: Nedda speak to her lover that afternoon (A stasera, o per sempre tua sacra). Suddenly, Canio finds himself torn between reality and the comic play. His mask of pretense forgotten, Canio violently demands that Nedda tell him her lover's name. Pagliaccio non son. Nedda tries to continue on with the play while the audience applauds the 'realistic' acting. Furious with rage, Canio stabs Nedda. As Silva rushes forward to help her, he too is killed by the enraged Canio.

As the villagers stare in horror, the audience is given the grim and immortal beneficence — La commedia e finita.

SPECIAL THANKS
Comedia Costumes for this production were designed by Georgia Baker for TRICITYS OPERA COMPANY, INC.

Peter Bamford for Trizec Properties, Inc

PLEASE NOTE
Michigan Opera Theatre offers exciting opera getaway weekends with the Hotel St. Regis, 873-2000.

Coming up next at the Fisher: Marta, November 13. PLUS. West Side Story, November 15-December 8. CALL 313/874-SING for tickets and charge by phone.

The Michigan Opera Theatre 1985/86 Program Book is available in the lobby for further historical information on Gianni Schicchi/Pagliacci and for artists' profiles of this evening's cast.
Music by
Friedrich von Flotow
Libretto by
W. Friedrich Riese
English translation by
George and Phyllis Mead,
used by arrangement with
G. Schirmer, Inc., Publisher
and copyright owner.
First performance: Vienna
November 25, 1847

Conductor
Steven Larsen
Stage Director
David Gately
Lighting Designer
Peter West
Scenery courtesy
of Portland Opera
Association, designed by
Lee Mayman
Costumes courtesy
of Portland Opera
Association, designed by
Brad Pace
Wig and Make-up Designer
Rebecca Watson
Chorus Master
Suzanne Acton

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

CAST
Nancy/Julia,
a friend of Lady
Harriet Durham
Alice Baker
Lady Harriet Durham/Martha,
Lady-In-Waiting
to Queen Victoria
Sharon Christman,
Nov. 1, 3 and 8
Christine Donahue,
Nov. 2, 6m and 9
Sir Tristram Mickleford,
Lady Harriet’s cousin
Michael van Engen
Lionel, a friend of Plunkett
Kristian Johannsson
Plunkett, a wealthy farmer
Paul Geiger
Sheriff
Lawrence Adams*
Servants
Beryl Henderson*
Martin Lewis*
David Reilly*
Maidservants
Renee Reed*
Chaside Sawyer*
Celeste Tavera*

Supernumeraries
Stacy Barrett
Jed Cohen
Leah Duncan
And, introducing the
Royal Hunting Beagles
Sir Blue
Lady Christie
Lady Honey
Sir Joe
Lady Lucy
Sir Morgan
Sir Sam
Sir Sparky
Sir Paul Horn, the
Royal Beagle Handler

* MOT Young Artist Apprentice

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

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

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

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

Scene 2. The Richmond Fair.

A crowd is waiting for the opening bell. Among them are Plunkett, a prosperous farmer, and his foster brother, Lionel, who are discussing the possibility of hiring two good maidservants. Lionel expresses his gratitude to Plunkett for his kindness through the years, and Plunkett, a servant of true love, expresses his willingness to remain true to his heart.

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

ACT II, Scene 1. Plunkett’s Farmhouse.

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

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

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

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

ACT III. Plunkett’s Farmhouse.

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

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

— Courtesy of Portland Opera and Opera News.
A musical drama in two acts
First performance: New York City
September 26, 1957

Conductor
Evans Haile
Stage Director
Michael Montel
Choreographer
Karen Azenberg
Lighting Designer
Marilyn Rennagel
Set Designer
Robert O'Hearn
Costumes
Charles R. Caine
Wig and Make-up Master
Rebecca Watson
Principal Pianist/Coach
Suzanne Acton

CAST
(in order of appearance)

The Jets
Riff, the leader
Rick Negron +
Tony, his friend
Stephen Bogardus +
Action
Paul Dobie
A-Rab
Richard Toda
Baby John
Kevin Cooper
Snowboy
Rodney Luck
Big Deal
David Reilly *
Diesel
Jeff Williams
Gee-Tar
Adam Shankman

The Jet Girls
Graziella
Kathleen Turak
Velma
Christina Ljungman
Minnie
Deborah Tobias
Clarice
Nancy Carroll
Anybodys
Cynthia Marotti

The Sharks
Bernardo, the leader
Luis Perez +
Maria, his sister
Beverly Lambert +
Anita, his girl
Diane Fratantoni +
Chino, his friend
Martin Lewis *
Pepe
Ovidio Vargas
Indio
Aaron Reed
Luis
Andrew Crawford
Anxious
Carmen Yurich
Nibbles
Rob Rodenhisler
Juano
James Borstelmann

The Adults
Doc
Harvey Keith
Schrank
David Jeffrey +
Krupke
Harry Carlson
Glad Hand
Michael Mullinger

Soprano Soloist for "somewhere"
Celeste Tavera

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

MICHIGAN OPERA THEATRE
David DiChiera, General Director
PRESENTS

West Side Story
Based on a conception of JEROME ROBBINS
Book by ARTHUR LAURENTS
Music by LEONARD BERNSTEIN
Lyrics by STEPHEN SONDHEIM
Entire Original Production Directed and Choreographed by JEROME ROBBINS

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

November 15 - December 8, 1985
Fisher Theatre

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**Artists' Profiles**

**STEPHEN BOGARDUS** (Tony) made his Broadway debut in the 1990 revival of *West Side Story* and later performed the role of Tony in Paris and at the Hamburg State Opera. Mr. Bogardus appeared as a solist on the Live from Lincoln Center series entitled Leonard Bernstein: An Appreciation. Mr. Bogardus created the leading role in William Finn's March of the Falsettos at Playwright's Horizon and repeated his performance for Los Angeles audiences. Additional theatre credits include The Umbrellas of Cherbourg at the New York Shakespeare Festival, the musical Kicks, and She Loves Me at Center Stage in Baltimore. He has been a guest star on CBS' "Cagney and Lacey," and can be heard on the recent Bernstein recording of *West Side Story* in the role of Baby John.

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

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

**RICK NEGRON** (Riff) born and raised in San Juan, is the first Puerto Rican to play a Jet. He recently performed the role of Action in the national touring company of *West Side Story*, starring Rex Smith. He made his Broadway debut earlier this season in the Tony-nominated musical *Leader of the Pack*, and off Broadway's *Sweetest and Street Dreams*. He performed on National television in the 1994 Tony Awards, and can be seen in commercials for Budweiser, Schaefer Beer, and HBO's *The Magic Hour*.

**LUIS PEREZ** (Bernardo) is a former member of the Joffrey Ballet, having received national acclaim in a variety of principal roles, including "Mercutio" in John Cranko's *Romeo and Juliet*, The Moor in Lizunov's "Tamer of Orville", called The Moor's Pavane, The Champion Roper in Agnes de Mille's *Poodle*, The Lead Male in Twyla Tharp's "Deuce Coupe II", and several ballets created for him by Gerald Arpino. His television credits include featured appearances on CBS' "The Rocky Horror" and "CBS' Great Performances" series. Mr. Perez portrayed the role of Bernardo in the first National Touring Company of *West Side Story*.

**The Jets**

**KEVIN COOPER** (Baby John) recently finished his second season with Candlewood Playhouse in Connecticut, appearing in *Barnum*, *Evita*, and *Music Man*.

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

**RODNEY LUCK** (Snowboy) has appeared on national TV in the Shake Ken video *This Is My Night* and was recently in *Barnum* and *Evita* at the Candlewood Playhouse.

**DAVID REILLY** (Bigs Deal) is currently an intern with MOT. A graduate of Wayne State, he has performed in *Oklahoma*, *Kiss Me Kate*, and *The Makado*.

**ADAM SHANKMAN** (Gee-Tar) a native of Los Angeles now living in NYC. He has studied at the Juillard School and HB Studios, and is a frequent performer in various NYC area theatre/cabaret productions.

**RICHARD TODA** (Frenchie) a recent graduate of Syracuse University's Music Theatre program, appeared as Pepe in *West Side Story* and the Fencer in *Cabaret* at the Landmark Theatre.

**JEFF WILLIAMS** (Diesel) has performed at the Keene Theatre in *Merry We Sit Along* and *Candidate* and a Day in Hollywood: A Night in the Ukraine. He is a graduate of Syracuse University.

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**The Jet Girls**

**NANCY CARROLL**  
(Anya)  
A graduate of the N.C. School of the Arts, she has performed the role of Anya in Cabaret, an original off-off Broadway play. She was seen recently in Camelot at the Shavnee Playhouse.

**CHRISTINA LUNGMAN**  
(Vera)  
Has appeared with Jacques D'Amboise and the National Dance Institute in The Event of the Year. She recently played Diana Morales in A Dance Institute in the title role of the Detroit City Dance Company, where she began studies at age 6.

**DEBORAH TOBIAS**  
(Minnie)  
A resident of New York City has appeared in various musicals. She is currently an intern with MOT.

**KATHLEEN TURAK**  
(Granzella)  
Is a member of the Detroit City Dance Company, and has performed in off-off Broadway and regional theatre.

**The Sharks**

**JAMES BOHRTELLENN**  
(Juan)  
Has appeared with Jacques D'Amboise and the National Dance Institute in The Event of the Year. She recently played Diana Morales in A Dance Institute in the title role of the Detroit City Dance Company, where she began studies at age 6.

**MARTIN LEWIS**  
(Ciello)  
Is currently an intern with MOT. A graduate of Boston Conservatory in dance, he has appeared at the Candlewood Playhouse.

**AARON REED**  
(Doc)  
Has appeared with Jacques D'Amboise and the National Dance Institute in The Event of the Year. She recently played Diana Morales in A Dance Institute in the title role of the Detroit City Dance Company, where she began studies at age 6.

**ROB RODANISLER**  
(Nibbles)  
Is a member of the Detroit City Dance Company. He has received scholarships to study at the Harkness House Ballet and the Stuttgart Ballet.

**CARMEN VAZQUEZ**  
(Termina)  
Has danced in the Dominican Republic with La compagnia. As a member of Michigan and Dancers, she toured Japan and appeared at Lincoln Center and Riverside Theatre.

**Swings**

**CONSTANCE HOUGHTON**  
(Swing girl and dancer)  
Is a member of the Hartinger Dance Company, and has appeared with Dance Detroit and Maria del Carmen's Grupo Espanol.

**CHESTER JAMISON**  
(Swing Boy)  
Returns to MOT after appearing in the 1985 production of Aida. He has performed with the Prince Street Players in Cincinnati.

**The Shark Girls**

**LEESA HUMPHREY**  
(Margarita)  
Received a dance scholarship to the Harkness House for Ballet Arts, and has appeared with Jacques D'Amboise and the National Dance Institute in The Event of the Year. She recently played Diana Morales in A Dance Institute in the title role of the Detroit City Dance Company, where she began studies at age 6.

**CHARSIE RANDOLPH**  
(Francisco)  
Is currently an intern with MOT. A former member of the San Francisco Opera, she has appeared in the title role of the Joffrey Ballet and has performed with Dennis Wayne's Dancers. She is featured in a production of Flashdance.

**CELESTE TAVERA**  
(Francisco)  
Is currently an intern with MOT. A native of California, she has appeared in the title role of Maria del Carmen's Grupo Espanol.

**The Adults**

**HARRY CARLSON**  
(Mr. Krust)  
Returns to MOT after appearing as Mr. Matthew's in The Beggar's Opera. In addition to musical theatre, he is featured in several Detroit area commercials.

**DAVID JEFFREY**  
(Schrude)  
Has appeared recently in the Mead Theatre and has worked in various Detroit area theatre productions. He is a frequent performer in various Detroit area theatre productions. He is a frequent performer in various Detroit area theatre productions.

**MARTIN LEWIS**  
(Ciello)  
Is currently an intern with MOT. A graduate of Boston Conservatory in dance, he has appeared at the Candlewood Playhouse.

**AMBERFORD**  
(Mrs. Krust)  
Is a member of the Detroit City Dance Company, and has performed in off-off Broadway and regional theatre.

**JAMES BOHRTELLENN**  
(Juan)  
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**CARMEN VAZQUEZ**  
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Has danced in the Dominican Republic with La compagnia. As a member of Michigan and Dancers, she toured Japan and appeared at Lincoln Center and Riverside Theatre.

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SUZANNE ACTON
(Principal Pianist/Coach)
returns to Michigan Opera Theatre for her fifth season as the company's Chorus Master and principal coach. Among her many accomplishments, Miss Acton has recently been appointed the company's Music Director for Community Programs including the annual five-week touring productions and the community-wide Overture to Opera music program. Miss Acton was named by Detroit-area critics, has garnered unanimous praise from national critics, and has reached millions in New York City as well as for the opera companies of Dayton, St. Louis, and San Diego.

CHARLES R. CAINE
(Scenic Designer)
was the staff costume designer for the Metropolitan Opera from 1964-78, working very closely with such major directors as Pierre Boulez, Mr. Gérard Costantini, Marc Blitzstein, and Jean-Pierre Ponnelle. Mr. Caine's vast array of recent designs and productions include: The Valkyrie, Der Rosenkavalier, Turandot, and Luisa Miller for many opera companies including the Met, NYC Opera, San Francisco Opera, Opera Theatre of St. Louis, Lyric Opera of Chicago and Miami. His recent operatic comedy designs include Annie Get Your Gun and Camelot.

KAREN AZENBERG
(Choreographer)
returns to Michigan Opera Theatre following her choreographic work in last season's highly praised Sweeney Todd. Miss Azenberg's numerous credits include The Music Hall of Broadway, A Year with Hickey, 42nd Street, My Fair Lady, and Follies. In New York, she has also designed repertory pieces for the Dance Family and performed for several seasons with The Second Avenue Dance Company, as well as with Stuart Hodes, Rachel Lampert, Deborah Jowitt and Patricia Birch.

EVANS HAILE
(Choreographer)
currently serves as the company's choreographer and artistic advisor for The Greater Miami Opera and as co-producer and choreographer for the American Music Theatre in Concert series at New York's historic Town Hall. Mr. Haile's numerous musical theatre credits include Bernstein, for the Anchorage Opera and original co-producer of Coney Island Tales: A Concert Conducted of New Music. Mr. Haile has premiered such works as Conrad Susano's Love at Last, Poulenc's La Voix Humaine, Richard Garland's Switchblade of the Mind, the third act of Porgy's June for the Santa Fe Opera Festival, and the world premiere of Philip Glass' Eulogy for John Corigliano. Mr. Haile's opera credits include the premiere of Sheng for Fort Worth Opera, associate director for the Santa Fe Opera's Ring Cycle, and work with the companies of Tulsa and Washington, D.C.

MICHAEL MONTEL
(Choreographer)
returns to Michigan Opera Theatre following his previous engagement with the company including last season's flop, Sweeney Todd. His Sound of Music, Copland's The Tender Land and John of Ages, Mr. Montel recently directed Country Girl with Faye Dunaway and Dick Van Dyke for Showtime cable television station and Miss Firecracker Contest at the Cincinnati Playhouse last season. He created the world premiere of O. P. Burch's opera The Adoption of Figaro for the Minnesota Opera. Mr. Montel is the former Artistic Director for Pennsylvania's New Phoenix Repertory Company and has additional credits with the NY Hudson Guild, NY's historic Town Hall, the Goodspeed Opera House, and Miami Opera.

ROBERT O'HEARN
(Stage Designer)
is an accomplished scenic designer for the Metropolitan Opera beginning in the 1960's with The Queen of Spades, followed by such successes as L'Elisir d'Amore, The Magic Flute, Aida, Parsifal, and Le Nozze di Figaro. A native of South Bend, Indiana, Mr. O'Hearn has created designs for productions at Opera in New York and Hamburg, Porgy and Bess at the Vienna Volksoper, and Eugene: La Traviata in Santa Fe and La Fenecola dell West for the Houston Opera and Vienna State Opera, as well as the world of ballet. Mr. O'Hearn's works have been designed by American Ballet Theatre, NYC Ballet, San Francisco Ballet and Ballet West.

REBECCA WATSON
(Wig and Makeup Master)
returns to Michigan Opera Theatre for her third season as the company's Wig and Makeup Master. A former student of Richard Sass at the prestigious San Francisco Opera Wig and Makeup Training Program, Ms. Watson's theatre credits include The Merry Wives of Windsor, Falstaff, Night and Day and Antony and Cleopatra for the Utah Shakespeares Festival, and A Far In Winter and Gypsy for the Santa Rosa Repertory Theatre.

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**Synopsis**

**ACT ONE**

**PROLOGUE**

**JET SONG**

**SOMETHING'S COMING**

**THE DANCE AT THE GYM**

**MARIA**

**TONIGHT**

**AMERICA**

**COOL**

**ONE HAND, ONE HEART**

**TONIGHT**

**THE RUMBLE**

**ACT TWO**

**FEEL PRETTY**

**SOMEBODY**

**GET OFFicer KRUPKE**

**A BOY LIKE THAT**

**I HAVE A LOVE**

**FINALE**

**Musical Numbers**

 Tony hurries in and the meet for the fight. As it is about to begin, knives appear, and Riff and Bernardo are taunted by the Jets for their

difference of opinion. The gang members are readying themselves for battle. Tony's heart is heavy, and he is determined to protect Maria.

Maria is in her room, where she is preparing for her meeting with Tony. She is worried about what has happened and is feeling
desperate. She decides to go to the gym and meet Tony there.

As Tony and Maria arrive at the gym, they are greeted by a group of Jets. Tony blasts off into the air, and Maria is forced to hide behind

a dumpster to avoid being seen. The Jets are demanding that Tony hand over Maria, and Tony refuses. The two gangs engage in a

violent struggle, and Maria is in the crossfire. She is shot and killed, and Tony is horrified.

As the bodies fall, the sound of a whistle is heard. The police arrive, and a search is launched for the culprits. Tony is captured and

taken to the police station. Maria's death is a shock to everyone, especially Tony. He is in a state of despair and is unable to

face the reality of what has happened.

In the end, Tony is left alone, pondering the meaning of Maria's life. He is determined to find the truth and bring those responsible to

justice. The story ends with Tony reflecting on the futility of gang violence and the importance of love and friendship.
Acknowledgements

Special acknowledgements to the following corporations for their sponsorships of West Side Story:

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The Michigan Opera Theatre 1985/86 Program Book is available in the lobby for further historical information on West Side Story.
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Lyric Drama in three acts
Music by Giacomo Puccini
Libretto by Giuseppe Adami and Renato Simoni
Last duet and final scene completed by Franco Alfano

Based on Carlo Gozzi's drama of the same name
First Performance:
La Scala, Milan,
April 25, 1926

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Stage Director
Anne Ewers
Scenery and Costumes
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Chorus Master
Suzanne Acton
Production Stage Manager
*Caroline Moores

Supertitles for this production of Turandot are owned by San Francisco Opera and were made possible through a generous grant from American Express via the San Francisco Opera Guild.

*MOT company debut

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

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Dramatis Personae
Princess Turandot
* Ghena Dimitrova
  (March 5 and 8)

Martina Arroyo
(March 7)

The Emperor Altoum
David Reilly

Timur, the dethroned
Tartar King
James Butler

The Unknown Prince-Calaf, his son
* Ernesto Veronelli
  (March 5 and 8)

Jon Fredric West
(March 7)

Liu, young slave girl
* Maria Spacagna
  (March 5 and 8)

* Cynthia Haymon
  (March 7)

Ping, the Grand Chancellor
George Massey

Pang, the General Purveyor
* Richard Brunner

Pong, the Chef Cook
* Bernard Fitch

A Mandarin
* Assen Vassilev

The Prince of Persia
Robert Paul

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*SUNG IN ITALIAN WITH ENGLISH SUPER

Cast subject to change in case of unforeseen exigencies

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March 5, 7 and 8, 1986
Masonic Temple Auditorium
Detroit, Michigan

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Marla Smith
Randolph Margitza
Kathie Steppula
Kathy Spratt
Victoria Haltom
Inez Redman
Kathleen Ferris
James Kujawski

Violin II
Peruz Zerounian
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Wilma Turco
Brooke Hoplamazian
Lina Carcone
Constance F. Markwick
Lorraine Perlman
Laurie Paolini
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Moon Dancers

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Vicki Printzos-Pavlov
Judith Sheldon

The 1985/86 Michigan Opera Theatre Program Book is available in the theatre lobby for complete artist profiles and Turandot historical information.
Setting: Peking in legendary times

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

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

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

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

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

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

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

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

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

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

— Courtesy of Opera News

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

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Judith Sheldon,
Choreographic Assistant

Director, Dance Division, DCMS

Jenny-King Turko,
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