

• LUCIANO PAVAROTTI IN CONCERT • CANDIDE •
• THE MIKADO • KING ROGER • SAMSON AND DELILAH • LUCIA DI LAMMERMOOR •
• THE MIKADO • KING ROGER • SAMSON AND DELILAH • LUCIA DI LAMMERMOOR •
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MICHIGAN
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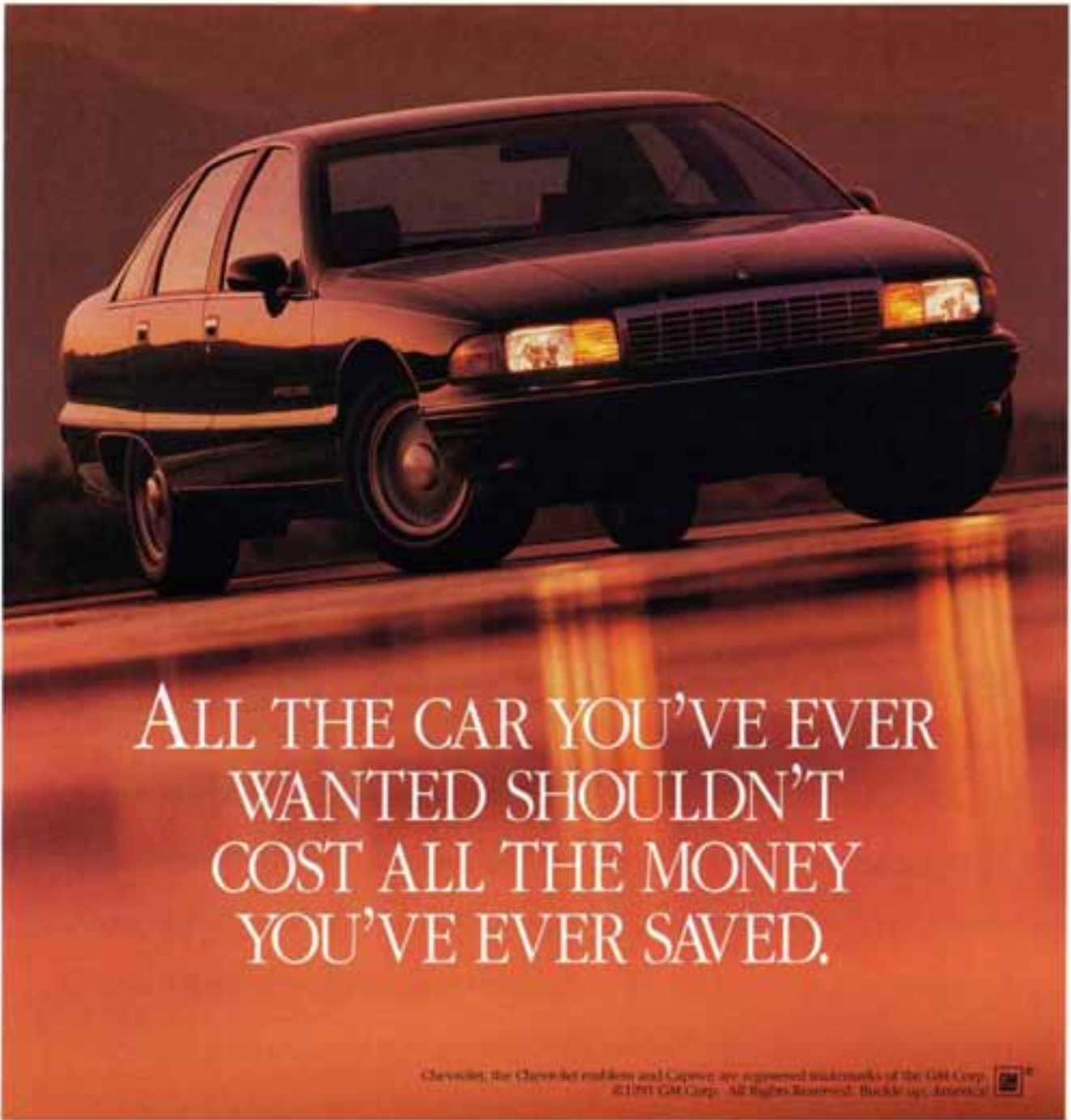
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David DiChiera, General Director

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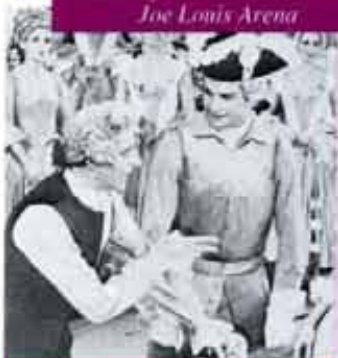
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Ford Motor Company



Luciano Pavarotti in Concert
 Sunday, October 13, 1991
 Joe Louis Arena



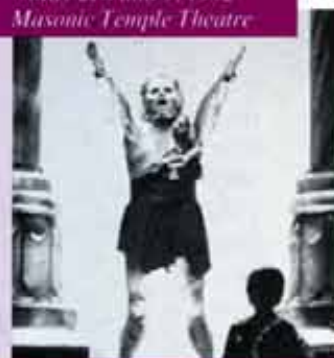
Candide
 November 1 - 10, 1991
 Fisher Theatre



The Mikado
 Nov. 15 - Dec. 1, 1991
 Fisher Theatre



King Roger
 May 2, 6 and 9, 1992
 Masonic Temple Theatre



Samson and Delilah
 May 16, 20 and 23, 1992
 Masonic Temple Theatre



Lucia di Lammermoor
 May 30, June 3 and 6, 1992
 Masonic Temple Theatre

1991-92 MICHIGAN OPERA THEATRE PROGRAM BOOK

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S E A S O N W E L C O M E
from David DiChiera



Photo: Bill Carlrow, Detroit Daily News (Ohio)

Welcome to the twenty-first season of Michigan Opera Theatre, a season which I am particularly delighted to share with you.

First of all, I am deeply honored that the legendary opera star Luciano Pavarotti has returned to Detroit to open our 1991-92 season with a concert at Joe Louis Arena, and I am grateful for the financial support of Ford Motor Company which makes this event possible. Not only is it a rare privilege for us to be able to host Luciano for an encore performance in Detroit, but I am delighted that he has agreed to lend his support to making the new Detroit Opera House a reality.

The 1991-92 season repertory is notable for several reasons. Of our five main stage productions, three are premieres for the company: Leonard Bernstein's vibrant *Candide*, Camille Saint-Saëns' epic *Samson and Delilah*, and Karol Szymanowski's mystical *King Roger*.

Candide makes its Detroit debut only days after the first anniversary of the untimely death of Leonard Bernstein, to whose memory this production is dedicated. *Samson and Delilah* is a new

co-production with three other opera companies, and features the ravishing settings and costumes of Italian designer Beni Montresor.

King Roger, a rarely performed Polish opera masterpiece from the early twentieth century, will receive only its third staging ever in the United States. *King Roger* is particularly noteworthy because it is presented in honor of Detroit's Polish community, whose enthusiasm and fund-raising efforts are helping to make the production possible.

We also welcome back two favorite works, neither of which has been seen on the MOT stage for ten years: Gilbert and Sullivan's rollicking *The Mikado* and Gaetano Donizetti's bel canto masterpiece *Lucia di Lammermoor*.

Add to this rich and varied repertory a spectacular roster of debuting and favorite artists, and you have a season which cannot fail to delight and enchant.

Enjoy the season, and welcome into the growing Michigan Opera Theatre family!

A handwritten signature in dark ink, reading "David DiChiera". The signature is fluid and cursive, with a large initial "D".

David DiChiera
Founder and General Director

P.S.: You will notice that only half of our 1991-92 season appears in this book. That is because, in an effort to serve you better, we are now printing two editions of the program book — one each for the fall and spring seasons. Unlike previous years, our new, streamlined format allows us to give a free copy to each of you, our audience members, to entertain and enlighten you on the company's many activities. I encourage you to bring it to each production.

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

A B R I E F H I S T O R Y

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

Within its twenty-one year history, Michigan Opera Theatre has offered the Detroit community outstanding main stage repertory ranging from the comedy of Mozart to the drama of Verdi to the verismo of Stephen Sondheim. Additionally, the company boasts the presentation of neglected works that have been rewarded with national PBS telecasts, a musical theatre revival that was sent to Broadway, the world premiere of Pasatieri's *Washington Square*, the American premiere of two works rich in the tradition of the Armenian and Polish opera heritage, and the company's first National Public Radio broadcast of *Norma*, starring Dame Joan Sutherland in her historic final performances of the title role.

The company's philosophy of offering young aspiring artists performance opportunities is well regarded, and particular recognition has come for its role in the emergence of such outstanding Black American singers as Kathleen Battle, Leona Mitchell, Carmen Balthrop, Wilhelmenia Fernandez, Vinson Cole, Andrew Smith and conductor Willie Waters. The spirit of this opportunity is kept alive annually through the Young Artists Apprentice Program, which offers nationally recruited singers and production personnel performance and career opportunities.

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

Under the guidance and nationally recognized leadership of educator and composer Karen VanderKloot DiChiera, Michigan Opera Theatre's popular and successful Community Programs Department is now in its 18th year of touring the state, bringing opera to communities throughout the Upper and Lower Peninsulas. Further, the company's education department has taken the national lead in providing performance pieces that both educate and entertain families and young audiences about the perils of substance abuse, smoking and a variety of social issues.

Michigan Opera Theatre has gained further national esteem through David DiChiera's additional appointments as the Artistic Director of the successful Dayton Opera in Ohio, and as the General Director of the multi-million dollar Opera Pacific located in California's burgeoning Orange County. This developing relationship among all three companies has proven to be a successful means for cost-effective co-productions of lavish, new main stage productions and for the development of important community education performances. This unique tri-company framework that David DiChiera directs is nationally regarded as a positive and innovative formula for the future of opera production.

To ensure the long-term growth and stability of Michigan Opera Theatre, the opera company has purchased the Grand Circus Theater, a former movie palace designed by architect C. Howard Crane, as its new and permanent home, the Detroit Opera House. A \$20 million capital campaign to fund the renovation and expansion project is currently underway. The project is expected to be completed by the fall of 1994.

As a non-profit company, Michigan Opera Theatre derives its annual income from a variety of sources including the sale of tickets, both season subscriptions and single performances, through the generosity of private donors, corporations, foundations, state and federal agencies; and through a myriad of special fundraising events coordinated by a body of dedicated volunteers. The company, with a current budget of \$5.4 million, has been cited by the Ford Foundation as one of the most fiscally responsible arts organizations in the country. While the company's day to day operations are directed by a professional staff of 29, the organization is governed by a 35 member Board of Directors with further guidance by the 264 member Board of Trustees.

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1991 Opera Ball Co-chairmen Mr. and Mrs. Louis Ross and Dr. and Mrs. Donald Austin with David DiChiera.

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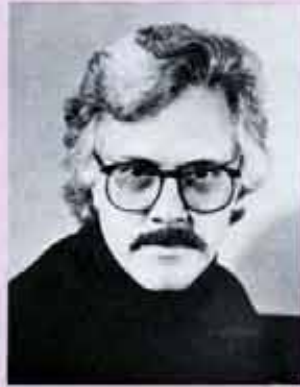
SUZANNE ACTON
Conductor, Chorus Master
(Michigan)

MOT Credits

Chorus Master/Assistant Music Director since 1981/82 Season

Recently

Chorus Master, MOT, Opera Pacific; *The Pirates of Penzance*, MOT; *West Side Story*, *My Fair Lady*, *The Pirates of Penzance*, Dayton Opera; Coach, Opera Theatre of St. Louis, San Diego Opera
1991-92 Season
Conductor, *The Mikado*; Chorus Master, Assistant Music Director



PETER DEAN BECK
Set/Lighting Designer (New York)

MOT Credits

Gianni Schicchi Il Pagliacci, 1985
The Ballad of Baby Doe, 1988
The Pirates of Penzance, 1988

Recently

La Traviata, *The Marriage of Figaro*, NYCO Opera National Company; *The Barber of Seville*, *Falstaff*, Greater Miami Opera; *Il Trovatore*, *Romeo and Juliet*, Virginia Opera; *Arnoldo*, Sarasota Opera; Glimmerglass Opera; Hawaii Opera Theatre; Baltimore Opera; Pennsylvania Opera Theatre
1991-92 Season
Set Designer, *The Mikado* and *Candide*



DENNIS BERGEVIN and JEFFREY FRANK

Co-Directors, Elsen Associates (New York)

MOT Credits

Resident Hair and Make-up Designers, Spring 1988-present

Recently

New York Shakespeare Festival: Radio City Music Hall, Washington Opera; Philadelphia Opera; Greater Miami Opera; Dallas Opera; Pittsburgh Opera; Spoleto Festival, USA, Italy, Australia; Edinburgh Festival; *Merchant of Venice*, Broadway; Television, PBS and HBO
1991-92 Season
Resident Hair and Make-up Designers



DOROTHY DANNER
Director/Choreographer (Missouri)

MOT Credits

The Mikado, 1982

Recently

Candide, Hawaii Opera Theatre; *Desert Song*, Central City Opera; *La Périochole*, Houston Grand Opera; *The Tales of Hoffmann*, Opera Theatre of Syracuse; *The Student Prince*, *The Merry Widow*, Houston Grand Opera; *Lake George*, Chautauqua Opera; *Carmen*, Julliard School; *The Daughter of the Regiment*, Opera Memphis, Indianapolis Opera; *The Pearl Fishers*, Cleveland Opera
1991-92 Season
Candide



ROBERT FERRIER
Bass-Baritone (Pennsylvania)

MOT Credits

Village Elder, *Anoush*, 1981

Recently

Street Scene, *The Rake's Progress*, *The Magic Flute*, *Don Giovanni*, *Moses and Aton*, New York City Opera; *Le Nozze di Figaro*, NYCO National Company, Boston Early Music Festival; *A Death in the Family*, Minnesota Opera; *The Crucible*, *A Masked Ball*, *Turandot*, Lyric Opera of Kansas City;
Upcoming
Tosca, Opera Grand Rapids
The Merry Wives of Windsor, Anchorage Opera
1991-92 Season
Pooh-Bah, *The Mikado*



GREG GANAKAS
Director/Choreographer (Michigan)

MOT Debut

Recently

Musical numbers, ABC television; Many Opera Company; *The Desert Song*, Central City Opera; Hart School of Music; Chautauqua Opera Company; Director of Musical Theatre Program, New York University; Broadway; Off Broadway; Regional and International projects
1991-92 Season
The Mikado

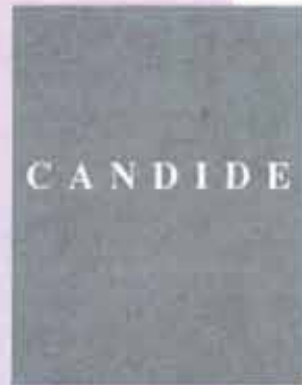


CONSTANCE HAUMAN
Soprano (Ohio)

MOT Debut

Recently

London Symphony Orchestra, *Candide* with Leonard Bernstein, *L'Enfant et les Sortilèges*; *Falstaff*, Minnesota Orchestra, Carnegie Hall; *Siegfried*, Concertgebouw; *Die Fledermaus*, Canadian Opera; *Der Rosenkavalier*, San Francisco Symphony; *Ariadne auf Naxos*, English National Opera, Long Beach Opera, Canadian Opera, Atlanta Opera, Welsh National Opera; *Tannhäuser*, Lyric Opera of Chicago
Upcoming
Die Fledermaus, Santa Fe Opera
Hansel and Gretel, Canadian Opera
Der Rosenkavalier, Toulouse, France
1991-92 Season
Cunegonde, *Candide*



D. POLLY KENDRICK
Costume Designer (Pennsylvania)

MOT Debut

Recently

Aida, Hawaii Opera Theatre; *A Christmas Carol*, Ford's Theatre; *The Tempest*, *Romeo and Juliet*, *The Nerd*, *Marat/Sade*, *Three Penny Opera*, Chicago, *The Merry Widow*, *Madame Butterfly*; Founder, Parrot Designs, PA; Resident Designer, Lafayette College, Lehigh University
1991-92 Season
Candide

ARTISTS OF THE COMPANY



ZALE KESSLER
Singer/Actor (California)

MOT Credits

John Styx, Ophelia in the Underworld, 1986
Major-General Stanley,
The Pirates of Penzance, 1988
Recently
The Mikado, Dayton Opera;
Die Fledermaus
Central City Opera and Lyric
Opera of Chicago - Broadway &
Off-Broadway;
Los Angeles Philharmonic;
Washington Opera; Long Beach
Opera; Seattle Opera; Television:
The Producers,
History of the World Part I, Film
1991-92 Season
Ko-Ko, The Mikado



MITCHELL KRIEGER
Conductor (New York)

MOT Debut

Recently
HMS Pinafore, My Fair Lady,
Madama Butterfly, Cleveland Opera;
Love Life, University of Michigan
Musical Theater; *La Boheme,*
Carmen, NYC Opera National Tour;
Conducting Staff, NYC Opera;
Santa Fe Opera; Virginia Opera;
Des Moines Metro Opera;
Opera Pacific
1991-92 Season
Candide



DOUG LABRECQUE
Baritone (Michigan)

MOT Debut

Ensemble, Follies, 1980
Recently
Les Miserable, First National
Company; *Hamlet, New York's*
Public Theatre and PBS; *Sugar*
Babies, National Tour; Love Life,
Joseph & the Technicolor Dreamcoat,
Evita, University of Michigan
1991-92 Season
Maximilian, Candide



JEFFREY LENTZ
Tenor (Pennsylvania)

MOT Debut

Recently
Mefistofele, Les contes d'Hoffmann,
Salome, Pittsburgh Opera;
Assistant Music Director,
The Red Mill, H.M.S. Pinafore,
The Mikado, Kisses, Mulhensberg
Music Festival, PA; *A Little Night*
Music, Starlight Theater, Indianapolis;
The Flight of Lindbergh, NPR
Upcoming
1991-92 Season
Nanki-Poo, The Mikado



**MARY CALLAGHAN
LYNCH**
Soprano (Michigan)

MOT Credits

Mosetta, La Boheme, 1979
Zerlina, Don Giovanni, 1980
Yum-Yum, The Mikado, 1982
Mabel, The Pirates of Penzance, 1988
Gretel, Hansel and Gretel, 1989
Recently
The Mikado, The Bartered Bride,
Glimmerglass Opera;
Do Black Patent Leather Shoes,
Birmingham Theatre; *The Merry*
Widow, La Boheme, Toledo Opera;
The Pirates of Penzance, The Mikado,
Dayton Opera
Upcoming
Recital tour, Ireland
1991-92 Season
Yum-Yum, The Mikado



RICHARD MCKEE
Bass-Baritone (New York)

MOT Debut

Recently
New York City Opera;
San Diego Opera; Orlando Opera;
Artistic Director of the Syracuse
Opera; Glimmerglass Opera;
Nice Opera; Wexford Festival;
Theatre d'Angers;
Teatro de la Opera in Puerto Rico
Upcoming
New York City Opera;
Orlando Opera; Director,
The Merry Widow,
Syracuse Opera
1991-92 Season
Title role, *The Mikado*



JOHN PUCHALSKI
Baritone (Michigan)

MOT Debut

Recently
Artistic Director of Crossroads
Productions; *Kismet, The Fantasticks,*
Juritza, The Normal Heart,
Philemon, Heart of a Dog,
Man of La Mancha,
"Great Unsolved Mysteries,"
NBC TV; Commercials
and Industrial films
1991-92
The Baron/Inquisitor et al.,
Candide



**ROCHELLE
ROSENTHAL**
Mezzo-Soprano (Michigan)

MOT Credits

Pitts-Sing, The Mikado, 1982
Beggar Woman, Sweeney Todd, 1984
Maria, Man of La Mancha, 1987
Recently
Pins and Needles, Eris Productions;
Holiday Cabaret, A...My Name Is
Alice, Attic Theater; Ciolella,
Prince Street Players;
Nightclub Engagements, NY
1991-92 Season
Old Lady, Candide

ARTISTS OF THE COMPANY



KENDALL A. SMITH
Lighting Designer (Michigan)

MOT Credits
The Ballad of Baby Doe, 1988
Resident Lighting Designer, 1989-91

Recently
Jesus Christ Superstar, Malibu, American Stage Festival; *Madama Butterfly*, *Ariadne auf Naxos*, Michigan Opera Theatre; *A Penny for a Song*, Pioneer Theatre, UT; *Teihei and Her Demon*, Attie Theatre

1991-92 Season
Candide and *The Mikado*



JOHN STEPHENS
Bass-Baritone (Missouri)

MOT Debut
Recently
La Bohème, *Ariadne auf Naxos*, Opera Theatre of St. Louis; *The Saint of Bleecker Street*, Washington Opera; *The Mikado*, Houston Grand Opera; *Regina*, Boston Lyric Opera

Upcoming
The Desert of Roses, Houston Grand Opera

1991-92 Season
Voltaire/Dr. Pangloss/et al., *Candide*



TRACEY WELBORN
Tenor (North Carolina)

MOT Debut
Recently
Coronation of Poppea, Spoleto Festival S. Carolina; *Daughter of the Regiment*, Boston Lyric Opera; *Costi fan tutte*, Virginia Opera; First Prize, Marso Lanza Competition

Upcoming
A Midsummer Night's Dream, Opera Theatre of St. Louis

1991-92 Season
Title role, *Candide*



JOCELYN WILKES
Mezzo-Soprano (England)

MOT Credits
Katisha, *The Mikado*, 1982
Juno, *Orpheus in the Underworld*, 1986
Ruth, *The Pirates of Penzance*, 1988

Recently
The Ballad of Baby Doe, Central City Opera; *Pirates of Penzance*, *Mikado*, Dayton Opera; Southern Alberta Opera, Lyric Opera of Kansas City; theme concerts, Merkin Concert Hall

1991-92 Season
Katisha, *The Mikado*

"[Watanabe] is a voluptuous Butterfly, beautiful, full-voiced, feminine and utterly tragic."
— The Detroit News



Photo: Prause & Volterre

Yoko Watanabe as Madame Butterfly, 1991.

GRANDISSIMO PAVAROTTI! AN ENCORE GALA BENEFIT CONCERT

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Photo: Jerome Magdol



From his many best seller recordings to his frequent "Live from Lincoln Center" appearances, to his

master classes, documentaries, PBS Christmas concert, and his first motion picture, MGM's *Yes Giorgio*, his musical renown is second to none, and combined with his interests in tennis, painting and horsemanship, the name Luciano Pavarotti has become a household word.

Born in Modena, Italy where he now resides with his wife and three daughters, Luciano Pavarotti decided early on in his life to become a professional singer. His successful

Italian operatic debut in *La Boheme* led to engagements throughout Italy and eventually in Europe and the U.S.

The Pavarotti phenomenon in America began in 1965 with several performances of *Lucia di Lammermoor* in Miami, Florida with Joan Sutherland. His Metropolitan Opera debut took place on November 23, 1968, as Rodolfo in *La Boheme*, a company that he has performed with ever since. Mr. Pavarotti performed with the Met's national touring productions in *Tosca* (1979) and *Un ballo in maschera* (1980), including performances at Detroit's Masonic Temple. He made his historic Detroit concert debut under the auspices of Michigan Opera Theatre in 1988 at Joe Louis Arena.

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LUCIANO PAVAROTTI IN CONCERT, SUNDAY, OCTOBER 13, 1991.

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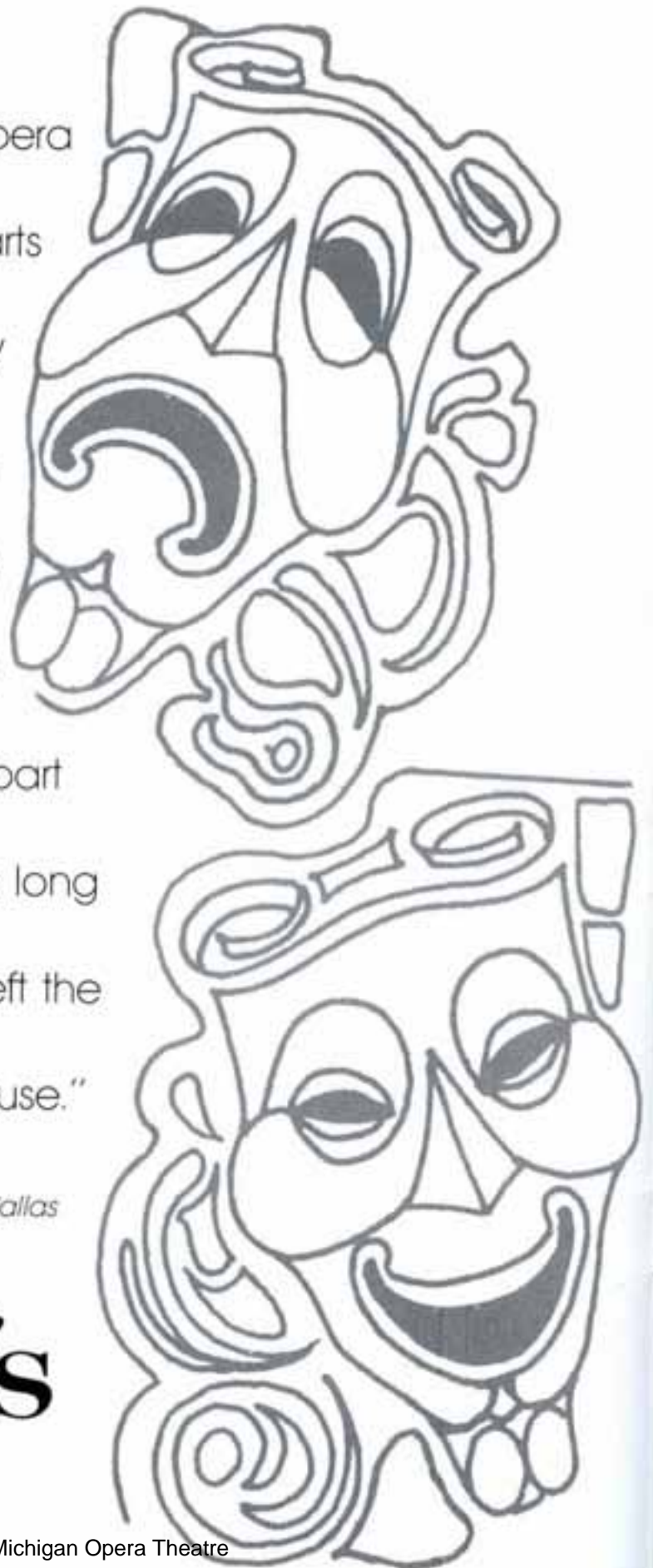
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Photo: Santa Fabio

Michel Warren Bell as Joe with members of the chorus in Show Boat, 1990.

C A N D I D E

Operetta in two acts

Music by Leonard Bernstein
Lyrics by Richard Wilbur, with
additional lyrics by Stephen Sondheim
and John LaTouche
Book by Hugh Wheeler, based upon the
novel by Voltaire

First performances:
Boston, 29 October 1956
Colonial Theatre
New York, 1 December 1956
Martin Beck Theatre

THE CAST

(in order of vocal appearance)

Candide: Tracey Welborn
Cunegonde: Constance Hauman
Voltaire/Pangloss/et al: John Stephens
Paquette: Lora Fabio+
Maximilian: Douglas LaBrecque
Baron/Inquisitor/et al: John Puchalski
Old Lady: Rochelle Rosenthal
+MOT Young Artist Apprentice

Conductor: Mitchell Krieger
Director/Choreographer: Dorothy Danner
Set Designer: Peter Dean Beck
Costume Designer: D. Polly Kendrick
Lighting Designer: Kendall Smith
Hair and Make-up Design: Elsen Associates
Chorus Master: Suzanne Acton
Stage Manager: Leigh Anne Huckaby

Performances:

Friday, November 1 at 8 pm
Saturday, November 2 at 8 pm
Sunday, November 3 at 6:30 pm
Tuesday, November 5 at 8 pm
Wednesday, November 6 at 1 pm
Thursday, November 7 at 8 pm
Friday, November 8 at 8 pm
Saturday, November 9 at 2 pm
Saturday, November 9 at 8 pm
Sunday, November 10 at 1:30 pm

This page and the following three pages
are graciously underwritten by
Alex and Marie Manoogian.

T H E S T O R Y

Setting: Around the world.

ACT I

Four happy young people reside in the castle of the Baron of Thunder-ten-Tronck: an innocent illegitimate cousin Candide; the Baron's daughter Cunegonde; her brother Maximilian; and Paquette, a servant girl. The wisest of all philosophers, Dr. Pangloss instructs the four that we live in is the best of all possible worlds.

Candide, deemed ineligible for marriage into the Baron's family, is ejected from the castle when he and Cunegonde are found manifesting their attraction. He is inducted into the Bulgarian army, which is on its way to attack the Baron's castle. The Baron and his family are slaughtered and Cunegonde's violated body is left for dead.

With restored health Cunegonde moves from brothel to brothel until she becomes the shared lover of both a wealthy Jew and the High Inquisitor.

Candide, washed up near Lisbon following a volcanic earthquake, is reunited with Dr. Pangloss, who has lost his nose and several fingers to a disease brought on by an excess of love. The two are arrested by an officer of the Inquisition, and forced to join the Auto-da-fé: Candide is flogged and Pangloss is hanged.

An Old Lady salves Candide wounds and reunites him with Cunegonde. Candide slays both of Cunegonde's lovers. Accompanied by the Old Lady, they flee over the border to Cadiz. The Old Lady unsuccessfully attempts to drum up business with some sleepy dons in the village square. Candide is offered a post as captain of the Jesuit army in Montevideo. The three eagerly set sail for the New World.

ACT II

Maximilian and Paquette are now slaves in the city of Cartagena, Columbia. The governor is enamored with

Maximilian who is disguised as a woman. Maximilian is sold to a Jesuit priest when the governor discovers he is a man.

Meanwhile, aboard the ship the Old Lady tells her bizarre history when pirates take hold. Candide is alone once again.

Candide proceeds to the Jesuit stronghold in Montivideo where he is united with Paquette, now serving the needs of several priests, and Maximilian. When Candide vows to find and marry Cunegonde, Maximilian reiterates his family's opposition. Candide crushes Maximilian with a statue, and flees.

Candide arrives in Eldorado, a country with no war, hunger or greed. While moved by this existence Candide pines for his love and, with two sheep laden with riches, he moves on. In Cartegena, Candide is reunited with Paquette and learns Cunegonde is now a slave in a casino in Venice. The two take the governors offer of passage on a ship to Venice but are washed upon a foreign shore when the ship sinks. Fate unites them with Dr. Pangloss, washed upon the same shore after a shipwreck. They are rescued and taken to Venice.

Candide arrives masked at the casino where Cunegonde and the Old Lady have become slaves of Prince Rogotoski. The ladies, also masked, use all of their feminine wiles to steal Candide's gold. After a scuffle all masks are dislodged and Candide realizes that Cunegonde's true character is nothing like the ideal image for which he has searched so diligently. Prince Rogotoski steals most of the gold and ejects them.

They all try to live on a small farm, but their greed and laziness doom the experiment. Candide throws the others out but they return, humbled by reality. Candide leads the others to his realization that life is not perfect, pure and noble; it is simply life, and all one can do is to try one's best and live life for what it is. They pledge together to make the garden grow as best they can.

— Mitchell Krieger

CANDIDE: THE BEST OF ALL POSSIBLE MUSICALS

by K. M. Kozlowski

Voltaire's *Candide* mocks the mindless optimism espoused by followers of the German philosopher Gottfried Wilhelm Leibnitz. Voltaire possessed a great deal of respect for Leibnitz's theories; it was the resulting epistles of Leibnitz's followers, such as Christian Wolff and Alexander Pope, that Voltaire questioned. Voltaire's "hero" Candide is a young lad brought up with one simple belief instilled in him by his tutor: All is for the best in this best of all possible worlds.

Leonard Bernstein, with Broadway successes *On the Town* (1944) and *Wonderful Town* (1953) to his credit, agreed with playwright Lillian Hellman that Voltaire's novel would make an excellent theatrical work. In 1955 Bernstein had written the incidental music for Hellman's *The Lark*, which was based on the Shaw play *St. Joan*. Hellman had initially conceived *Candide* as another play with incidental music, but Bernstein convinced her to adapt it as a musical.

Writing in the wake of McCarthyism and during the chilliest days of the Cold War, Bernstein saw his own world reflected in the greed and backbiting of Voltaire's Candide, subtitled "Optimism."

Writing in the wake of McCarthyism and during the chilliest days of the Cold War, Bernstein saw his own world reflected in the greed and backbiting of Voltaire's *Candide*, subtitled "Optimism." Hellman, a victim of the witchhunts of the 1950's, concurred with the composer. Yet converting this story to a musical turned into a harrowing ordeal. "I got nothing but pain out of *Candide*," Miss Hellman later told an interviewer. Correcting herself, she stated, "No, I had a good time on *Candide* when I was working alone. I am not a collaborator. It was a stormy collaboration." It was a collaboration which became a game of musical chairs with its librettists.



Candide's first librettist was John Latouche, who had received great praise for his *The Golden Apple*. Latouche asked to be excused *Candide* in late 1954 after months writing lyrics for personal reasons. Hellman and Bernstein decided to write the remaining lyrics themselves; yet the duo soon sent an SOS to writer Dorothy Parker. Parker was well-known, not unlike Voltaire, for her wit and satirical turns. (This Parker pen is also known for her classic descriptions of Hollywood talents – of Katherine Hepburn: "she ran the gamut of emotions from A-B"; of Astaire-Rogers: "he gave her class and she gave him sex [appeal].") Parker contributed the lyrics for the show's "Gavotte" before bowing out. Finally in the summer of 1956, a new lyricist came aboard: Richard Wilbur, a 35-year old poet and college professor who had never worked in commercial theater. Wilbur (a future Pulitzer Prize Winner for poetry) had achieved acclaim for his interpretation of Moliere, and was an inspired choice. In the end it was Wilbur who wrote most of the original production's lyrics.

Candide officially opened in New York City on December 1, 1956. Yet it was evident that this gourmet meal was hampered by too many cooks. The result was an indigestible *Candide*, on which both critics and audiences were divided, and the show closed after 73 performances.

What happened? Where had this brilliant collaboration erred? Bernstein had never intended to use Voltaire as the basis for a light-weight operetta, though it appears that way in the 1973 "Chelsea" version, which the composer had little to do with. In fact, in the ensuing years Bernstein made several attempts to salvage the Hellman libretto, which many considered the main problem with the original production. Bernstein felt that Hellman's efforts were well intended, finding fault only

with her inability to write something that would be easily adapted musically.

Describing the characteristics of a good libretto, Bernstein said, "It must be succinct as possible, and anything that can be told in song should be. For example, in *West Side Story*, the

The opening scene of the original version of Candide, starring Robert Rounseville (right) in the title role, Barbara Cook as Cunegonde, Max Adrian as Dr. Pangloss (at left) standing next to Louis Edmonds as Maximilian.

'Something's Coming' number was a pretty late addition. Before that, the character Tony had a whole page of speech, but we pinched it and said, 'This is our song.' This sort of thing is what Lillian didn't know. She was a great playwright and she had to have her scenes to develop her characters."

From an intellectual standpoint, the Hellman libretto contained numerous ideas that had always held Bernstein's interest. Like Bernstein's symphonies, *Candide* is about spiritual crisis, maintaining faith – in God, love, life and any number of essential things – while the characters Candide and Cunegonde survive calamities both natural (the Lisbon earthquake) and man-made (the Spanish Inquisition). There is genuine anguish in songs such as Candide's Lament ("This World"), which expresses Candide's ever-increasing cynicism throughout his adventures. This cynicism reaches its high-point in the Venetian gambling casinos, in a scene which appeared in the original Broadway version and could not be restored until recently, due to legalities with the Hellman estate. The melody for "Life is Happiness Indeed", the production's optimistic opening number, is used in this scene in a musical number which praises the virtues of prostitutes. Candide discovers that the woman in the casino trying to steal Cunegonde's ransom is none other than Cunegonde. Disheartened, the lovers nonetheless reunite, and return to Westphalia, older but wiser, determined to build a new life based on realism than optimism.

CREATING A CULT CLASSIC

David Oppenheim, the head of the Columbia Records Masterworks division, felt that Bernstein's score merited recording, although record companies rarely record unsuccessful productions. Nonetheless, Robert Rounseville (the original Candide) Barbara Cook (Cunegonde, 1956) Max Adrian (Pangloss) and other cast were assembled in the recording studio, and the now classic album was immortalized on vinyl. This recording developed a cult following, and the aficionados of this Bernstein work propelled a number of efforts to revive the musical. (It is interesting to note that in 1964, the efforts of former Bernstein collaborators Stephen Sondheim and Arthur Laurents, *Anyone Can Whistle*, failed on Broadway, and yet has nonetheless managed to achieve, through the efforts of Oppenheim and Columbia/CBS Records, quite a cult following as well.)

Candide's overture quickly caught on – and remains one of the most widely performed overtures today. In 1966, the Theater Group of UCLA staged the work in the style of a beggar's opera, restoring some of Voltaire's wit and

irreverence. In the summer of 1967 the first concert version of the musical was performed in Chicago's Grant Park. The following year a concert version was presented at New York's Philharmonic Hall to commemorate Bernstein's fiftieth birthday. This version added another character, the Narrator, who, serving as Voltaire's alter-ego, clarified the action. Viewing this success the Los Angeles Civic Light Opera decided to mount a full-scale revival in 1971, adapting the New York concert version and adding music which had been discarded from the 1956 production. Although the intention was well-meaning, the production nonetheless continued to suffer from the cumbersome book.

In 1973, Producer Hal Prince discarded Hellman's book, and hired Hal Wheeler to create a new one, with additional lyrics by Stephen Sondheim. This team lightened considerably the spirit of the work, and audiences responded, allowing the "Chelsea" *Candide* a run of 740 performances. Over the course of three decades, the size and scale of the production had been decreasing; with a stronger book, *Candide* proved that it was a strong theatrical piece.

In 1982, the New York City Opera chose to refocus on the work's initial strength – the music. In 1956, some critics had suggested that the work belonged in an opera house. And the NYCO revival proved them correct.

In 1988, Conductor John Mauceri restored even more of the previously discarded material for a new English National Opera production. Heartened by the enthusiastic response, Bernstein and recording executives were in accord; a definitive *Candide* must be recorded. With Bernstein at the helm, his hand-picked groups of singers-actors joined the London Symphony Orchestra for a series of concerts and recording sessions in late 1989 which allowed the composer to prepare "the final revised version." In August 1991, the new recording of *Candide* was released featuring Jerry Hadley as Candide and June Anderson as Cunegonde.

This work was the composer's last major effort; recording was completed in December 1989, and Bernstein succumbed to complications from emphysema on October 14, 1990.

NEITHER A BORROWER OR LENDER BE

The Bard warned audiences about the perils of borrowing from others, but there is little conflict when you borrow from yourself. It might be said that Bernstein was an early proponent of recycling; if he discarded a melody from one show, he found a place for it in another.

Composer and conductor
Leonard Bernstein, 1986.



Bernstein's ability to compose rapidly was legendary: his Broadway show *Wonderful Town* was written in five weeks. Some composers, such as Rossini, would simply write another piece, rather than revise an existing work. Bernstein, by contrast, was rather economical in the use of his creative abilities; never write a new piece when an older one can be salvaged. His "trunk," a composer's collection of unused material, was notoriously small. A number of tunes were switched between *West Side Story*

and *Candide*. "Officer Krupke" from *WSS* was originally a song called "Where Does It get You in the End?" – another melody cut from *Candide*, although remembered by 1956 audiences of the original production. "Oh Happy We" in *Candide* was originally written for the bridal shop scene in *WSS*."

Bernstein did not limit himself to looking at his own work for inspiration. Although critics find some resemblance to Offenbach in *Candide*, "Glitter and Be Gay" is a parody of "The Jewel Song" from Gounod's *Faust*. The composer also looked to other musical genres; "I am Easily Assimilated" borrows a number of different styles and rhythms: a Russo-Hebraic lament, an Argentine tango, and a Spanish serenade.



A scene from Act I.

Photo: Hawaii Opera Theatre

Composer Leonard Bernstein in a interview prior to the original New York opening, pondered the question, "What exactly is *Candide*?":

"*Candide* is beginning to look to me like a real fine old-fashioned operetta, or a comic opera, or an opera-comique. But not a musical comedy surely? Who ever said it wasn't an operetta?...Of course it's a kind of operetta, or some version of musical theater which is basically European but which Americans have long ago accepted and come to love."



Leonard Bernstein circa 1956.

T H E M I K A D O

Operetta in two acts
 Music by Sir Arthur Sullivan
 Lyrics by Sir William Gilbert, based on
 his original story
 First performance: 14 March 1885
 London, Savoy Theatre
 MOT premiere: 15 January 1982

Scenery constructed by
 Opera Carolina Scene Shop

*This production is co-sponsored by
 Michigan Bell, an Ameritech Company*

THE CAST

(in order of vocal appearance)

Nanki-Poo: Jeffery Lentz
 Pish-Tush: Scott Jussila+
 Pooh-Bah: Robert Ferrier
 Ko-Ko: Zale Kessler
 Yum-Yum: Mary Callaghan Lynch
 Katisha: Jocelyn Wilkes
 The Mikado: Richard McKee
 + MOT Young Artist Apprentice

Conductor: Suzanne Acton
 Director: Greg Ganakas
 Set Designer: Peter Dean Beck
 Costume Designer: Malabar Ltd.
 Lighting Designer: Kendall Smith
 Hair and Make-up Design: Elsen Associates
 Stage Manager: Dan Anderson

Performances:

Friday, November 15 at 8 pm
 Saturday, November 16 at 8 pm
 Sunday, November 17 at 6:30 pm
 Thursday, November 21 at 8 pm
 Friday, November 22 at 8 pm
 Saturday, November 23 at 2 pm
 Saturday, November 23 at 8 pm
 Sunday, November 24 at 1:30 pm
 Sunday, November 24 at 6:30 pm
 Tuesday, November 26 at 10 am -
Student matinee
 Wednesday, November 27 at 1 pm
 Friday, November 29 at 8 pm
 Saturday, November 30 at 2 pm
 Saturday, November 30 at 8 pm
 Sunday, December 1 at 1:30 pm

Fisher Theatre, Detroit

T H E S T O R Y

Setting: the fictional village of Titi-Pu, Japan

ACT I

Nanki-Poo, the son of the Mikado, has disguised himself as a wandering minstrel and fled his father's court to escape marriage with Katisha, an elderly lady of the Mikado's court who mistook Nanki-Poo's "customary affability into expressions of affection." Nanki-Poo loves Yum-Yum, a ward of Ko-Ko the Tailor, but has been prevented from marrying her by Ko-Ko, who plans to marry her himself. Upon hearing that Ko-Ko has been condemned to death for flirting, Nanki-Poo returns to renew his suit. To forestall the Mikado's law that flirting is punishable by death, Ko-Ko has been released from jail and made the Lord High Executioner on the theory that "Who's next to be decapitated cannot cut off another's head until he's cut his own off." Pooh-Bah, Lord High Everything Else, tells Nanki-Poo that Yum-Yum is returning from school to marry Ko-Ko. Ko-Ko arrives and recounts the facts of his remarkable ascent to power. Yum-Yum's friends arrive from school for the wedding festivities, followed quickly by Yum-Yum, Pitti-Sing, and Peep-Bo. Inadvertently insulting Pooh-Bah by failing to show the proper respect, the girls apologize, and all except Yum-Yum exit. Seeing Yum-Yum alone, Nanki-Poo reveals his true identity. Ko-Ko's happy thoughts on his forthcoming marriage are interrupted by Pish-Tush and Pooh-Bah with a letter from the Mikado demanding an execution within a month. Since Ko-Ko is already under sentence, he seems to be the most likely victim unless he can find a substitute. Nanki-Poo, having decided that life without Yum-Yum is unbearable, is about to hang himself when Ko-Ko chances along and recognizes in him a possible substitute. Nanki-Poo agrees to be beheaded in a month on the condition that he may marry Yum-Yum immediately. Reluctantly Ko-Ko agrees, and

townspeople assemble to wish the couple well. The festivities are interrupted by Katisha who claims Nanki-Poo's hand. When refused, she threatens to reveal his identity, but her attempts are outshouted by the crowd.

ACT II

As Yum-Yum joyfully prepares for her wedding, she is reminded that her bliss will be short-lived. Ko-Ko brings news of another of the Mikado's laws: when a man is beheaded, his wife must be buried alive. This gives Yum-Yum pause; if she rejects Nanki-Poo, she must marry Ko-Ko at once. If Ko-Ko marries Yum-Yum, Nanki-Poo will immediately commit suicide, thus depriving Ko-Ko of his substitute. If Ko-Ko has no substitute.....Amid the confusion Pooh-Bah announces the imminent arrival of the Mikado and his entourage. Ko-Ko decides to forge an affidavit saying he has beheaded Nanki-Poo, if Nanki-Poo will agree to marry Yum-Yum and go away. Ko-Ko presents the falsified certificate of execution. But the visitors have come for a totally different matter; they are searching for Nanki-Poo. When the Mikado reads the death certificate he informs the three that they have slain the heir apparent. He accepts their profound apologies, then announces that their punishment - death in boiling oil or melted lead - will take place after luncheon. Distraught, Ko-Ko finds Nanki-Poo, who declines to marry Katisha since he has married Yum-Yum. The only solution is for Ko-Ko himself to marry the unwanted lady. Not until the ceremony is performed will Nanki-Poo consent to "come to life." Katisha at first scornfully rejects Ko-Ko but eventually consents to the marriage, secretly delighted. When the Mikado appears for the execution, Katisha, now married, pleads for mercy for Ko-Ko. All ends happily with a wedding toast.



Jocelyn Wilkes as Katisha and Mary Callaghan Lynch as Yum-Yum, in MOT's *The Mikado*, 1982.

GILBERT & SULLIVAN'S *THE MIKADO*

by K. M. Kozlowski

Children are often born into troubled marriages yet it is interesting to note that the most popular, entertaining and cohesive of all Gilbert & Sullivan offspring was conceived in a time of strife. The union between William Schwenk Gilbert (b. 1836) and Arthur Seymour Sullivan (b. 1842) produced 14 operettas: *Thespis*, *Trial by Jury*, *The Sorcerer*, *H.M.S. Pinafore*, *The Pirates of Penzance*, *Patience*, *Iolanthe*, *Princess Ida*, *The Mikado*, *Ruddigore*, *The Yeomen of the Guard*, *The Gondoliers*, *Utopia Limited* and *The Grand Duke*.

Victorian London, in the wake of Eastern exploration, went into a frenzy regarding anything Japanese.

The Mikado was written at a time when relations between Gilbert and Sullivan, which were never more than amiable in the best of times, were particularly strained. In the late spring of 1884 the box office for their latest work, *Princess Ida*, was falling off, and theatrical impresario Richard D'Oyly Carte was demanding a new opera to offer theatergoers, not only in England, but stateside as well. Gilbert resurrected a favorite idea of his, involving the effects of a magic lozenge, an idea which Sullivan had unceremoniously rejected two years earlier. Once again, the composer vetoed the idea, stating in no uncertain terms that he was fed up with ridiculous plots and topsy-turvy situations and wanted a more straightforward libretto, where the music would not just have to be subordinate to the words but could stand on its own.

His partner took these statements as a personal slight, responding, "I cannot consent to construct another plot for the next opera." Sullivan, agitated, replied "The tone of your letter convinces me that your decision is final and therefore further discussion is useless." D'Oyly Carte, with an eye on the dwindling coffers, tried desperately to mediate between the quarreling duo, achieving little success. It began to look as though the partnership which had produced seven very suc-

cessful comic operas had come to an end. The situation was directly resolved by a household accident which could have inflicted a much more tragic and unrevokable blow to, not only Gilbert, but the partnership as well. Gilbert, pacing in the library of his new home in Kensington that spring, undoubtedly brooding about the conflict which was destroying a once productive relationship, was jarred from his meditation when a large Japanese executioner's sword fell from its wall mounting and crashed to the floor nearby, narrowly missing the librettist.

The heavy drop of the sword inspired the battle-weary dramatist; why not set an opera in Japan, and make the leading characters the emperor and his public executioner? Gilbert wrote a libretto free of the mayhem that Sullivan disliked but still rich in humor, and composer and librettist were reconciled.

The inspiration was indeed divine, not only for the duo, but for their patron D'Oyly Carte as well. Victorian London, in the wake of Eastern exploration, went into a frenzy regarding anything Japanese. Sales of Oriental prints and ceramics were brisk in the most fashionable West End stores, and other merchants enjoyed success with both Japanese fabric and dresses. There was even a Japanese village set up in Knightbridge, complete with real geisha girls serving tea in the traditional manner. Gilbert's development of a contemporary piece set in the Pacific Islands was incredibly fashionable. And for

D'Oyly Carte, selling the show and the inevitable tie-in merchandise (no, tie-in merchandising is not a twentieth century phenomenon) would be easy, since they were tapping further into popular culture. No woman would want to resemble *Ruddigore's* Mad Margaret, but accessorizing to resemble Gilbert's delectable *Mikado* heroine Yum-Yum would become a goal of any young English girl.

So, through accident or happy circumstance, the rift was temporarily healed or was it? Gilbert slyly insert-



Caricature of Arthur Sullivan (left) and William S. Gilbert.

ed a gibe to the *nouveau riche* Sullivan, with a demeaning reference in Act I to "the piano-organist." Sullivan must surely have blanched while setting this line to music. His own mother, a penniless girl of Italian origin, had met her future husband when she was accompanying a London organ-grinder and his monkey, and piano organs are similar to barrel organs, something Gilbert had undoubtedly noted.

Although Gilbert enjoyed this inside joke at Sullivan's expense, it appears that the librettist was not really bothered by the composer's ascent in London society. The only time Gilbert ever appeared to have taken insult with Sullivan's social victories was when the composer was knighted in 1883, the honor being withheld from Gilbert until 1907. However uneasy their alliance, Gilbert & Sullivan would produce other musicals; and, rather appropriately, on the opening night of *The Mikado*, Ko-Ko staggered onstage carrying Gilbert's executioner's sword.

OPPOSITES ATTRACT

How did two such incompatible people manage to stay together for over three decades? Perhaps because, as is the case in most mutually dependent of relationships, they learned to put their differences aside.

The men could not have been more dissimilar. Despite his preference for whimsical material Gilbert was organized and thorough, his lyrics were ready long before Sullivan began composing. Sullivan had a tendency to procrastinate, and even worse, to forget things. Setting sail for the U.S. to prepare for the Broadway premiere of *The Pirates of Penzance*, Sullivan increased his workload ten-fold by forgetting to pack his score. The ink was still drying on opening night, Sullivan having worked around the clock to re-create from memory the orchestra parts.

Gilbert directed the productions and Sullivan conducted the opening night performances. The composer was often busy pursuing his 'serious' music, (not to mention the fringe benefits celebrity status provides) and was more than content to let Gilbert direct and co-produce each work with D'Oyly Carte, allowing the duo to work

out the finer details while Sullivan attended to his poor health, or sat in attendance in the informal court of the Prince of Wales.

Gilbert worked well with the D'Oyly Carte players. During the rehearsals for *The Mikado*, Gilbert offered some advice to Durward Lely, who was portraying Nanki-Poo, with regards to the volume of his delivery on the line "Rapture!" 'Modified rapture,' suggested

Gilbert, preferring a lighter decibel of delivery. Lely, thinking that the librettist had amended the line, repeated "modified rapture". The performers, musicians and stagehands present at rehearsal thought the line funny, and it was retained. Gilbert also considered cutting the *Mikado's* big number. Like the doomed Ko-Ko, "my objective is all sublime" was spared the ax, thanks to the eleventh-hour pleas of choristers.



Sketch of the three little maids from *The Mikado*, on its first production at the Savoy Theatre, London, 1885.

THE NAME GAME

The names of Gilbert's Japanese characters, although audibly correct to the English-speaking ear in their length and inflection, are, for the most part, not oriental, but satirical. Internationally acclaimed scholar Isaac Asimov, in his "Annotated Gilbert & Sullivan," postulates that Gilbert was tapping into infant dialogue for his monikers.



Asimov noted. "To me, 'Titipu' seems clearly baby talk for a mother's breast. 'Teat' is a perfectly good English word for 'breast,' and 'titty' is an obvious affectionate diminutive. And why not? The land one lives in is thought to be a nurturing parent for its citizens. We speak of the 'motherland' or 'father-

Yum-Yum, from a popular Victorian-era cigarette card collection.

T H E M I K A D O

land.' The French word for one's land is *patre* from the Latin word for 'father,' and that's why we're 'patriotic'."

The suffix Pu (and its other spellings of Pooh, or Poo) are simple affectionate diminutives, which most are used by many when addressing babies.

The scholar notes that a handkerchief is often abbreviated as "hanky," and Nanki-Poo is simply a variation of that. Turning psycho-analytical, Asimov theorizes that "it seems to me to be obvious that it (the name Katisha) is nothing more than a sneeze. A sneeze (Katisha) and a handkerchief (Nanki-Poo) naturally come into close, and even intimate contact, don't they?"

The names of Yum-Yum and her sisters further validate Asimov's idea. If something is delicious, it is "yummy," and as for the sisters, Asimov explains "Peep-Bo is a baby talk game we call it Peek-a-boo most commonly. As for Pitti-Sing, that's baby talk for "pretty thing."

"Pish" and "tush" are both exclamations of impatient disgust and contempt. "Pooh" and "bah" have meanings that are precisely like those of "pish" and "tush." If one noble lord can be Pish-Tush; another can be Pooh-Bah. Through the popularity of *The Mikado*, Gilbert provided the English-speaking world with some rather enjoyable slang terms; any haughty and pompous official, especially if he is short on ability, can be call a "pooh-bah".

In his *Annotated G&S*, Ian Bradley notes that W.S. Gilbert did not draw names out of thin air, rather, his characters' monikers had meaning. "Gilbert had first invented the names he was to give two of his noble lords in *The Mikado* in his Bab Ballad "King Borria Bungalee Boo", which first appeared in the magazine *Fun* in July 1886: "There was a haughty PISH-TUSH-POOH-BAH, These was lumbering DOODLE-DUM-DEH..... For the opera, of course, the name was split and Pish-Tush and Pooh-Bah are separate characters."

Although Ko-Ko might appear to be a corruption of Cuckoo (inferring that someone is slightly crazed) it is actually the only character name in *The Mikado* to be Japanese. Ko-Ko is said to have over thirty meanings in Japanese, all dependent on the pronunciation. As pronounced in *The Mikado* (i.e. with the vowels long so that it sounds like "cocoa"), it can mean pickles, filial piety, succeeding clause, grammarschool, navigation, mine-shaft or pithead, estuary, prince and marquess, month, trussed, girder, bright, or so-so.

Like any responsible parent, William Gilbert put plenty of thought into naming his theatrical children. Although there is little evidence to prove that Gilbert invested in psychological studies to determine the effect on his characters and how others perceive them, the librettist knew that choosing a name was very serious, and certainly no game.

BANNED IN BRITAIN

Although *The Mikado* was a satire of the British political system, when performances were banned in England, it was not because the Brit bureaucrats were offended.

When the visit of Japan's Crown Prince was announced in England, the Lord Chamberlain ordered an indefinite ban on the operetta, since some considered it offensive to the Japanese. When it was pointed out that no one ever feared offending Denmark with *Hamlet*, which portrayed the Dane ruler as a murderer, the ban was withdrawn. Of the incident, Gilbert quipped that 'before long we shall be at war with Japan about India, and they will offer me a high price to permit *The Mikado* to be played.'

Fortunately for Gilbert and Sullivan fans, the duo did not exact a high price for the rights to present *The Mikado*. The most popular of the fourteen Gilbert and Sullivan works, this satire of the British political system has entertained generations of theatregoers worldwide, as every culture loves romance, and finds humor in both politics and politicians.



D'Oyly Carte playbill from the 1920s.

YOUNG ARTISTS APPRENTICE PROGRAM

Michigan Opera Theatre's Young Artists Apprentice Program celebrates its 13th year with the 1991-92 season. This fall and next spring, young aspiring talent recruited from across the country will take up residence with Michigan Opera Theatre for intensive multiple-week sessions of workshops, masterclasses, and many rehearsals and performances, designed to assist them in making the arduous transition from student to professional.

During the 1991-92 season the company will not only utilize singers, but also production apprentices in the non-singing areas of stage management, stage direction and costuming. Of the many masterclasses offered annually, apprentices participate in Italian language classes, care of the voice, theatrical make-up techniques, movement/dance, stage combat and in specialty classes offered with the conductors and singers from current productions in such areas as audition techniques, handling performance anxiety, Alexander Technique, and vocal repertory studies. The Apprentice Program roster of instructors from the MOT production and music staff will be enhanced this year by guest teachers from Detroit's professional community. When not participating in workshops and masterclasses,



Photo: Jerome Magid

1991 Spring vocal apprentice Gina Lottinger "sang enduringly" (Ann Arbor News) as Papagena to David Malic' Papageno in *The Magic Flute*.

apprentices are rehearsing with main stage artists, receiving private coaching, and preparing their assigned comprimario roles for the season's productions.

Since its inception, Michigan Opera Theatre has been committed to the development of young American talent, and regards with pride those who have gone on to establish careers in the field. Many singers as well as several company production and artistic staff members have returned to MOT in full professional capacities after apprenticeships with the company.

Furthermore, the list of now prominent artists who made their debuts or had an early start with MOT is impressive: Carmen Balthrop, Kathleen Battle, Rockwell Blake, Richard Cowen, Maria Ewing, Wilhelmina Fernandez, Rebecca Luker, Catherine

Malfitano, Leona Mitchell, David Parsons, Kathleen Segar, Neil Schicoff and Victoria Vergara, among others.

For further information on auditions and application requirements for the 1992 spring Apprentice Program, please dial the MOT Production Office at 313/874-7850. Auditions are held annually in Detroit, Dayton, Chicago and New York City.

Vocal Apprentices

1990-91 Season

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Ann Arbor, Michigan
Tenor

Paul Koch
Chicago, Illinois
Baritone

Gina Lottinger
Ann Arbor, Michigan
Soprano

Steve Simmons
Ann Arbor, Michigan
Tenor

Julie Wright
Ann Arbor, Michigan
Soprano

Vocal Apprentices

Fall 1991

Andrew Bird
Chicago, Illinois
Tenor

Lora Fabio
Cincinnati, Ohio
Soprano

Rachel Laura Inselman
St. Clair Shores, Michigan
Soprano

Scott Jussila
Birmingham, Michigan
Baritone

Debra McLaren
San Diego, California
Soprano

Todd E. Ranney
Cleveland, Ohio
Baritone

Miguel Angel Rodriguez
Ann Arbor, Michigan
Tenor

Jeanne Reavel-Wentworth
Pittsburgh, Pennsylvania
Mezzo

Faculty

1991-92 Season

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Assistant Music Director

Tim Ocel
*Stage Director,
Apprentice Scenes Program*

R. Luther Bingaman
Vocal Coach/Accompanist

Dan Bridston
Vocal Coach/Accompanist

Steven Gathman
Vocal Coach/Accompanist

Guest Instructors

1991-92 Season

Dan Bridston
German Houses and Fach System

Paola Columbini
Italian Language

Jane Hierich
Alexander Technique

John Michael Manfredi
Stage Movement/Combat

Nira Pullin
Stage Dances



Photo: Joan Murray

Rebecca Luker, 1983 and 1984 MOT vocal intern, recently starred on Broadway as Christine in Andrew Lloyd Webber's *The Phantom of the Opera*. She is currently appearing in Broadway's *The Secret Garden*.

C O M M U N I T Y P R O G R A M S

From the Hamtramck schools to the Ritz-Carlton Hotel, Dearborn, from Cranbrook Kingswood School to the Tri-County Arts Council in "The Thumb" of Michigan, from Escanaba's Boniface Fine Arts Center to the Michigan Theater in Jackson, the Department of Community Programs carries the Michigan Opera Theatre name and message near and far throughout both peninsulas of the State. Touring full-length and one-act operas, musical revues and educational programs for all ages, the Department also visits neighboring states and Ontario, Canada.

Photo: Jerrold Magid



Mark Vondrak as "the big bad wolf" prepares an audience of children and their parents at Southfield's Temple Beth El for a production of Seymour Barab's one act opera "Little Red Riding Hood."

"MOT's Community Programs...the best in what arts outreach can mean!"
— Saginaw News

The Department reaches approximately 125,000 people a year with its varied programming and is considered one of the top five opera outreach departments in the country in terms of audience, budget, and annual number of productions, performances and educational programs. Community Programs provides an average of 350 services annually.

Nationally prominent arts educator and composer Karen VanderKloot DiChiera is founder and director of the Department, which augments its full-time staff with professional singers, pianists, stage directors,

Artists of the Community Programs Department Mark Vondrak, Chris Jones, Karl Schmidt and Maria Cimarelli.



Photo: Jack Liang

choreographers, set and costume designers, music arrangers, stage managers and technical directors. Community Programs has commissioned one-act operas, educational revues and in-depth research papers. In addition, it has produced existing full operas, one-acts and Broadway revues. The Department also creates new works.

This year, the Department commemorates the bicentennial of Mozart's death with a Mozart concert and a production of his comic one-act opera *The Impresario*. For children, the Department commissioned Community Programs Artist Christine Jones to write *Let's Play Mozart*. All of these and more are touring during the 1991-92 season.

Nationally, the Department continues to be a leader in the area of accessibility. Tapes for the blind have been created to give background information on the operas already available to the sighted audience. The Department's work with the deaf community has included American Sign Language-interpreted performances of main stage and Community Programs productions. The Department has also given improvisational workshops to deaf high

school students. Staff members of the Department serve on community boards, committees, and on arts council panels, and consult for other organizations. For its efforts, the Department has been honored with numerous prestigious awards and commendations nationally and throughout the State. Most recently, VanderKloot DiChiera received the 1990 Governor's Arts Award in Education from the State of Michigan.

The Department is proud to have been part of the creation of Very Special Arts/South East Michigan (VSA/SEM). VSA International was started by the Kennedy family to provide an impact similar to Special Olympics. Today, there are VSA chapters and festivals all over the world. VSA/SEM was inaugurated in May 1990. The new organization elected VanderKloot DiChiera as its Chairperson and Community Programs' Marketing Manager Dolores Tobis as Secretary.

For information on the activities of the Department and for booking, contact Sales Manager, Dolores Tobis, 313/874-7894.

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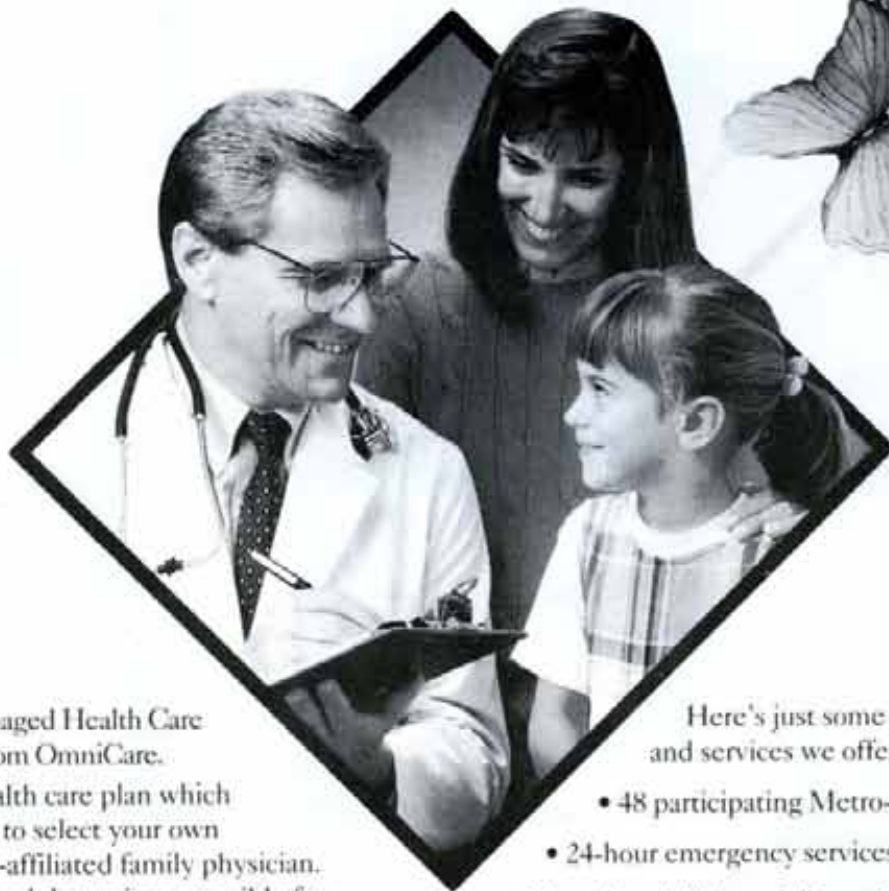


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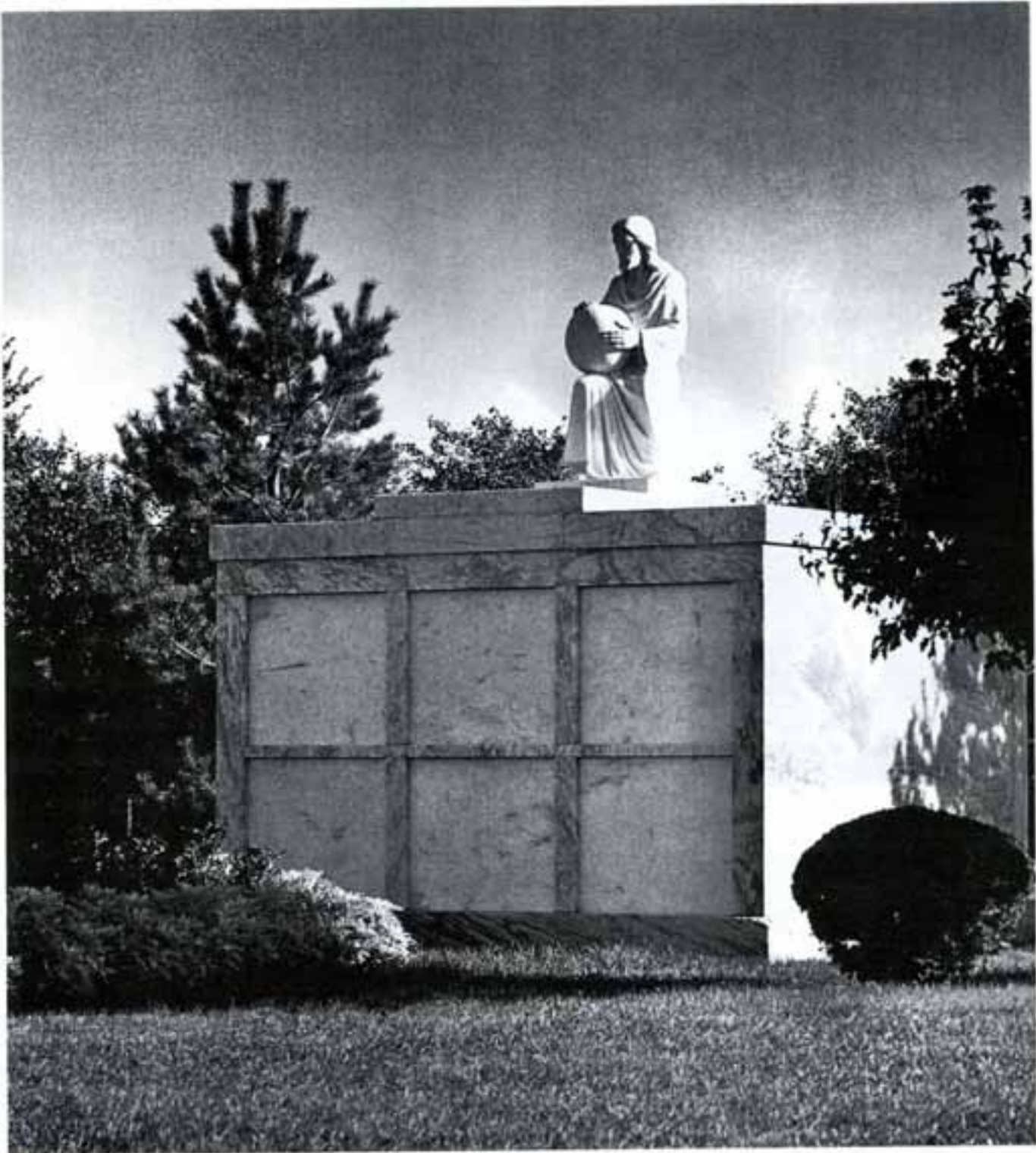
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Walter MacNeil as Tamino with enchanted friends in MOT's 1991 production of *The Magic Flute*, designed by David Hockney.

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Michigan Opera Theatre Guild Alliance volunteers work behind the scenes with one of the nation's premier opera companies to help bring the magic of opera to life! Individual, family, junior (under 21) and senior (over 65) memberships are available for opportunities in the following areas:

Opera Boutique – a gift shop offering select opera related items – CDs, opera calendars, t-shirts, mugs, aprons, etc. currently operates in the theatre lobby during productions.

MET Auditions – the Detroit District competition of the Metropolitan Opera Auditions are conducted by Michigan Opera Theatre volunteers each fall. Aspiring young singers compete before renowned judges for the opportunity to advance to the regional, and then to the national competition.

Opera Attic – A resale shop located in the Grand Circus building, open two days a month. Sells donated collectibles to benefit Michigan Opera Theatre.

Catalog – A mail order catalog offering select boutique items as well as some unique gifts for special people and special occasions.

Office Volunteers – help with mailings, data entry, filing, etc. for both Michigan Opera Theatre and the Guild Alliance. Office workers are needed on an on going basis, as well as for special projects.

Bacchantes – young professionals group, designed to introduce new people to the exciting world of opera through performance, social activities, and educational opportunities.

Founding Guild – plans a vast array of special events for fun and fundraising, ranging from opening night dinners to opera lectures to marathon races.

Movers – dedicated to providing transportation for visiting artists, and when needed, to serve as translators as well.

Membership – recruit and coordinate an active and happy corps of volunteers. Work on membership brochures, plan recruitment, etc.

For information on the various volunteer opportunities at Michigan Opera Theatre, call Nancy Carmichael at 313/874-7850.

Photo: Tom Sherry



The Michigan Opera Theatre Founding Guild held an elegant oriental-inspired dinner at the Rattlesnake Club preceding opening night of Madama Butterfly last season. Hosts and Chairmen Carole Wendzel (l.) and Vicki Kulis with Jules Pallone, president of the evening's sponsor Royal Macrabees Life Insurance Company, admire a collection of oriental textiles displayed for the event.

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Due to space limitations, we are unable to list all volunteers.

S E R V I C E S

Ticket Information

Michigan Opera Theatre Ticket Services Office, 6519 Second Avenue, Detroit, Michigan 48202; open 10 am – 5:30 pm Monday through Friday, noon – 5 pm Sunday. On performance days after 6 p.m., visit the theatres' box offices. Phone (313) 874-7464 10 am – 6 pm Monday – Friday, noon – 5 pm Sunday. Open weekends in season, phone for hours. Tickets are also available at all TicketMaster outlets or by calling (313) 645-6666.

Unused Tickets

Subscribers unable to use their tickets may make a tax-deductible contribution to Michigan Opera Theatre by returning the unused tickets to the MOT Ticket Services Office for resale at least 24 hours prior to performance by telephoning 313/874-7464, 10 a.m. – 6 p.m.

Exchange Policy

Exchanges will be made on a space available basis, for season subscribers only, to another performance of the same opera. Exchanges must be made 24 hours prior to the performance.

MOT Opera Boutique

The MOT Opera Boutique, featuring an array of opera-related gift items, is open before curtain and during intermissions of each performance at the Fisher and Masonic Temple Theatres.

Food Service

The Fisher Theatre: Concession stands inside the theatre when theatre doors open and during intermissions. Wine, beer and soft drinks are available for sale in the Fisher Building lobby.

Masonic Temple Theatre: The Fountain Ballroom on the lower level is open one hour prior to curtain time for hot buffet service. Patrons arriving before the theatre doors open

should enter the main lobby and follow the signs. Refreshments available in the Ballroom during intermissions.

Pre-performance Dinners/Lectures

MOT provides lively lectures accompanied by luncheons or buffet dinners prior to Wednesday subscription performances of each production. For information on dates and times, please call the MOT Lecture Hotline: 313/874-7835.

Special Provisions for the Physically Challenged

Please call the MOT Ticket Services Office for specific information, (313) 874-7464.

Lost and Found

For lost and found information at the Fisher Theatre and Masonic Temple, see the head usher.

PLEASE NOTE:

No cameras or recording devices are permitted in the theatres.

IMPORTANT TELEPHONE NUMBERS

Subscriber Ticket Hotline: (313) 874-7831

Ticket Office: 874-7464

Administration: 874-7850

General Directors Circle Info: 874-7877

Group Ticket Discounts for parties of ten or more: 874-7889

MOT's Speaker's Bureau 874-7835

MOT's Community Programs Bookings: 874-7894

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MICHIGAN OPERA THEATRE

Leonard Bernstein's
CANDIDE

Cast, in order of appearance:

Pages: Lawrence F. Formosa, Aaron Hunt, Todd E. Ranney+, Miguel Angel Rodriguez +
Voltaire: John Stephens*
Servants: John Riley, Jeannie Wentworth +
Candide: Tracey Welborn*
Huntsman: Todd E. Ranney
Paquette: Lora Fabio+*
Baroness: Mary Margaret Clennon
Baron: John Puchalski*
Cunegonde: Constance Hauman*
Maximilian: Doug LaBrecque
Servant: Dean Anthony*
Dr. Pangloss: John Stephens
Bulgarian soldiers: Andrew Bird+, Dean Anthony
Westphalian soldiers: Lawrence F. Formosa, Miguel Angel Rodriguez
Strolling Actors: Todd E. Ranney, John Riley
Don Issachar: Dean Anthony
Grand Inquisitor: John Puchalski
Heresy Agent: Aaron Hunt *Other Agents:* Todd E. Ranney, John Riley
Aristocrats: Andrew Bird, Mary Margaret Clennon, Lawrence F. Formosa, Joy Prignon
Nun: Debra McLaren+
Peasants: Diane Boggs, Aaron Hunt, Rachel Laura Inselman+, John Riley
Priest: Todd E. Ranney *Altar boy:* Miguel Angel Rodriguez
Old Lady: Rochelle Rosenthal
Judges: John Riley, Dean Anthony
Don/photographer and assistant: Lawrence F. Formosa, Aaron Hunt
Don/reporters: Andrew Bird, Todd E. Ranney, John Riley, Miguel Angel Rodriguez
Businessman: John Stephens
Tailor: Dean Anthony *Doctor:* John Puchalski
Cadiz peasants: Diane Boggs, Mary Margaret Clennon, Rachel Laura Inselman,
Debra McLaren, Joy Prignon, Jeannie Wentworth
Cartagena Seer: Joy Prignon
Cartagena Shaman: Todd E. Ranney
Drunken sailor with parrot: Miguel Angel Rodriguez
Faded Aristocrat: Jeannie Wentworth
Pirate: John Riley
Populace dancers: Diane Boggs, Lawrence F. Formosa, Debra McLaren
Trollops: Mary Margaret Clennon, Rachel Laura Inselman
Governor's Aide: Aaron Hunt
Governor: John Stephens
Slave Driver: Andrew Bird
Body Guard: John Puchalski
Father Bernard: Dean Anthony
Sailors: Lawrence F. Formosa, Todd E. Ranney, Miguel Angel Rodriguez
Pirates: Aaron Hunt, John Riley
Pygmy: Dean Anthony
Eldoradians: Andrew Bird, Diane Boggs, Mary Margaret Clennon, Lawrence F. Formosa, Aaron Hunt,
Rachel Laura Inselman, Debra McLaren, Joy Prignon, Todd E. Ranney, Miguel Angel Rodriguez, Jeannie
Wentworth
Lion: John Riley *Sheep:* Ann Perniciaro, Debra Napoleon
Ragotski: John Puchalski
Croupier: Lawrence F. Formosa
Prefect of Police: Doug LaBrecque
Crook: Dean Anthony
Gamblers: Andrew Bird, Aaron Hunt, Todd E. Ranney, John Riley, Miguel Angel Rodriguez
Venice courtesans: Diane Boggs, Mary Margaret Clennon, Rachel Laura Inselman,

Debra McLaren, Joy Prignon, Jeannie Wentworth
Farmers/peasants: Dean Anthony, Andrew Bird, Diane Boggs, Mary Margaret Clennon, Lawrence F. Formosa, Aaron Hunt, Rachel Laura Inselman, Debra McLaren, John Puchalski, Joy Prignon, Todd E. Ranney, John Riley, Miguel Angel Rodriguez, Jeannie Wentworth

** MOT debut + MOT Young Artist Apprentice*

Conductor: Mitchell Krieger* Director/Choreographer: Dorothy Danner
Set Designer: Peter Dean Beck Costume Designer: D. Polly Kendrick*
Lighting Designer: Kendall Smith Hair and Makeup: Elsen Associates
Chorus Master: Suzanne Acton Stage Manager: Leigh Anne Huckaby Technical Director: William Craven

Supernumeraries

Emmet William Bremer Keith H. Brown Patrick Jay Clampitt Ken Marko
Debra Napoleon Ann Perniciaro Bob Yost

MOT thanks the Grace Harper Florists for their In-Kind Gift.

A note about Voltaire's Candide: The story goes that shortly after his arrival in July 1758 for a fortnight's visit at the palace of his old friend Elector Palatine in Schwetzingen, Voltaire locked himself in his room, refusing admittance to all and sundry and opening his door only to receive his daily quantum of food and coffee. After four days of siege Madame Denis succeeded in effecting an entrance just in time to see him write the final line of Candide, the manuscript of which he thereupon tossed to her with the curt announcement, "There, curious, this is for you!"

♪ ♪ ♪

Additional Artist profiles -

Dean Anthony

Tenor (Missouri)

MOT debut

Recently

Pirates of Penzance, Colorado Symphony;

Ariadne auf Naxos, Virginia Opera;

Lucia di Lammermoor,

Central City Opera

1991-92 Season

Servant/Don Issachar/Priest/et al.,

Candide

Lora Fabio

Soprano (Ohio)

MOT debut

Recently

Eden of the River, Blennerhassett, W.V.

Carmen, Dido and Aeneas, Ohio University; *Pirates of*

Penzance, Sweeney Todd, Wright State University;

District Winner, Metropolitan Opera Competition; Regional

Winner, National Society of Arts and Letters Competition

1991/92 Season

Paquette, *Candide*

MOT Young Artist Apprentice

*For biographies of other members of the Candide cast and crew
please refer to your complimentary MOT Fall Season Program Book.*

♪ ♪ ♪ ♪ ♪ ♪ ♪

Musical Numbers

Act I

Overture - Orchestra

Life is Happiness Indeed - Voltaire, Candide, Cunegonde, Maximilian and Paquette

The Best of All Possible Worlds - Pangloss, Cunegonde, Candide, Maximilian and Paquette

Oh, Happy We - Candide and Cunegonde

It Must Be So - Candide

Westphalian Chorale and Battle Music - Ensemble and Orchestra

Glitter and Be Gay - Cunegonde

Auto da Fe - Ensemble

Candide's Lament - Candide

You Were Dead, You Know - Candide and Cunegonde

I Am Easily Assimilated - Old Lady, Candide, Cunegonde and Ensemble

Quartet Finale - Candide, Cunegonde, Old Lady and Businessman

Act II

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Barcarolle - Old Lady

Alleluia - Maximilian and Ensemble
Eldorado - Candide and Ensemble
Governor's Waltz - Orchestra
Bon Voyage - Governor and Ensemble
What's the Use? - Ragotski, Prefect of Police, Crook and Ensemble
Venice Gavotte - Old Lady, Candide, Pangloss and Cunegonde
Candide's Lament (reprise) - Orchestra
Make Our Garden Grow - Company
♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

*The Opening Night (November 1) performance is sponsored
by Cadillac Motor Car Company and General Motors Corporation.
The November 2nd performance is sponsored by Allied-Signal*

MICHIGAN OPERA THEATRE

The Mikado

Music by Arthur Seymour Sullivan

Libretto by William S. Gilbert

Cast in order of appearance:

Nanki-Poo: Jeffrey Lentz*
Pish-Tush, a Noble Lord: Scott Jussila +
Pooh-Bah, Lord High Everything Else: Robert Ferrier
Ko-Ko, Lord High Executioner of Titi-pu: Zale Kessler
Yum-Yum, one of three sisters, wards of Ko-Ko: Mary Callaghan Lynch
Peep-Bo, another sister: Terese Fedea
Pitti-Sing, another sister: Melodie Wolford*
Katisha: Jocelyn Wilkes
The Mikado of Japan: Richard McKee*
* MOT debut + MOT Young Artist Apprentice

Chorus

Ida Arlene Abbington Gregory Bryant Louise A. Fisher Yvonne Friday
Eric Gibson Rosalin Contrera Guastella Jeanine Head Kelton Kepner
Cecelia Mac-Smith Paul Marquis Erin M. McFall Robert L. Morency
Nancy O'Keefe Jennifer L. Oliver Dave Podulka Matthew Pozdol
Mark Rethman Trevor B. Rutkowski Kenneth R. Shepherd Paul Silver
Jay G. Smith Judith Szefi Tracy Thorne Grace Ward

Supernumeraries

Marvin Stephen Brennan II
Anthony Giordano (Understudy)

Stephanie Unger
Katrina Van Sullichem (Understudy)

Acrobats

Donell Mack

Mandie Woolcott

Wrestlers/Guards

Dean DeMartin Richard Jeryan Robert A. Minor Gary Moy

Conductor, Chorus Master: Suzanne Acton Director: Greg Ganakas
Set Designer: Peter Dean Beck Opera Carolina Scene Shop - set construction
Makeup and Hair Design, Elsen Associates Costume Design: Malabar
Lighting Designer: Kendall Smith Assistant Lighting Designer: Stephen Quandt
Assistant Director: Cathy Roy Technical Director: William Craven
Stage Manager: Dan Anderson Assistant Stage Managers: Dee Dorsey, G. Winley



Musical Numbers

Act I

If you want to know who we are - Men's Chorus
A wand'ring Minstrel I - Nanki-Poo, Men's Chorus
Our great Mikado, virtuous man - Pish Tush, Men's Chorus
Young man, despair - Pooh-Bah, Nanki-Poo, Pish-Tush
Behold the Lord High Executioner - Men's Chorus
As some day it may happen - Ko-Ko, Men's Chorus
Comes a train of little ladies - Women's Chorus
Three little maids from school are we - Yum-Yum, Peep-Bo, Pitti-Sing, Women's Chorus
So please you, Sir, we much regret - Yum-Yum, Peep-Bo, Pitti-Sing, Pooh-Bah, Women's Chorus
Were you not to Ko-Ko plighted - Yum-Yum, Nanki-Poo
I am the first of the King's daughters - Katisha, Peep-Bo
Finale: With Aspect Stern and gloomy stride - Ensemble

Act II

Braid the raven hair - Pitti-Sing, Female Chorus

The sun, whose rays are all ablaze - Yum-Yum

Brightly Dawns Our Wedding Day - Yum-Yum, Pitti-Sing, Nanki-Poo, Pish-Tush

Here's a how-de-do! - Yum-Yum, Nanki-Poo, Ko-Ko

Miya sama, Miya sama - Chorus

A more humane Mikado - Mikado, Chorus

The criminal cried as he dropped him down - Ko-Ko, Pitti-Sing, Pooh-Bah, Chorus

The flowers that bloom in the spring, Tre la - Nanki-Poo, Ko-Ko, Yum-Yum, Pitti-Sing, Pooh-Bah

Alone and yet alive! - Katisha

Willow, tit-willow - Ko-Ko

There is a beauty in the bellow of the blast - Katisha, Ko-Ko

For he's gone and married Yum-Yum - Ensemble

♪♪♪♪♪

Additional Artist profiles

Terese Fedea

mezzo-soprano (Michigan)

MOT credits

The Magic Flute, Ariadne auf Naxos, La Traviata

Recently

Santa Fe Opera Apprentice, 1991;

MOT Young Artist Apprentice, 1990;

Metropolitan Opera National Council Auditions, 1990

Upcoming

Lyric Opera of Chicago Apprentice, 1992

1991-92 Season

Peep-Bo, *The Mikado*

For biographies of other members of The Mikado please refer to your complimentary MOT Fall Season Program Book.

Melodie Wolford

soprano (Mississippi)

MOT Debut

Recently

42nd Street, National and European tours;

Le Cage aux Folles, National tour;

Off-Broadway; Television, *Another World*, NBC TV

Industrial films

1991-92 Season

Pitti-Sing, *The Mikado*

♪♪♪♪♪

***This production is co-sponsored by Michigan Bell, an Ameritech Company,
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♪♪♪♪♪

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This 20th century Polish masterpiece, set in 12th century Sicily, travels into the realms of royalty, the Holy Church, and conflicts between Christianity and paganism. The lushly orchestrated opera is full of pageantry, dance and beautiful music by the greatest composer to emerge from Poland since Chopin. *Sung in Polish with projected English surtitles, this is a new co-production between MOT and Greater Buffalo Opera.*

Saint-Saëns'

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May 16 - 23, 1992

Thrill to the spectacle, ravishing music and riveting drama of passion and treachery. Russian soprano LUDMILA SCHMETCHUK makes her MOT debut as the Delilah, with leading dramatic tenor VLADIMIR FOPOV debuting as Samson, and opulent sets and costumes by designer BENI MONTRESOR. *Sung in French with projected English surtitles, this is a co-production of MOT, Portland Opera, Houston Grand Opera and Opera Pacific.*

Donizetti's

LUCIA DI LAMMERMOOR

May 30 - June 6, 1992

The celebrated bel canto work returns to the MOT stage! Sir Walter Scott's *The Bride of Lammermoor* who, though deeply in love with another man, is forced into a marriage not of her choice. Don't miss MOT favorite RUTH ANN SWENSON (*Romeo et Juliette*, 1990) in her signature role. With internationally renowned tenor VINSON COLE as her beloved Edgardo, and Mark Rucker as her brother Enrico. *Sung in Italian with English Surtitles.*

FOR TICKET INFORMATION, PHONE 313/874-SING (7464)

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Monday through Friday, 10 am - 5:30 pm; weekend assistance also available

Pavarotti

October 13, 1991

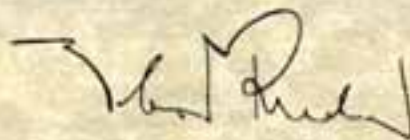
After his critically acclaimed Detroit performance in 1988, Luciano Pavarotti returns to the Joe Louis Arena for this special encore presentation by special arrangement with Michigan Opera Theatre.

This afternoon's concert is made possible in part by a contribution from Ford Motor Company. Many thanks to Ford for their continued support of the arts.

My sincere gratitude to Herbert Breslin, Mr. Pavarotti's manager, Dr. David DiChiera of Michigan Opera Theatre and the staff of the Joe Louis Arena in helping to bring about a return visit of the world's most beloved tenor: Luciano Pavarotti.

Enjoy this afternoon's concert.

Respectfully,



Tibor Rudas

LUCIANO



PAVAROTTI

Tenor

The world cheers this great artist at his every appearance in opera, in recital, with orchestra, on record, television and in motion pictures. His impact has broadened the horizons of classical music and brought untold numbers of new fans to the art. His unique personality and individual qualities have reached and touched countless audiences throughout the world on stage and in concert, and his image on the television screen has become synonymous with vocal art to millions who have seen him in his award-winning shows. His most recent film projects include a documentary on his trip to the People's Republic of China during his silver anniversary year, and a television special filmed on location in Naples. His anniversary was also celebrated with a new book, "Grandissimo Pavarotti", published by Doubleday.

Pavarotti's recordings, each and every one, are best sellers, his frequent television appearances on *Live from Lincoln Centre*, *Live from the Met*, as well as documentaries and talk shows; his starring role in MGM's *Yes, Giorgio* - have all added to his musical renown, and combined with his extra-musical interests, such as painting, tennis and horsemanship, have made his name a household word.

Each season Luciano Pavarotti regularly adds a new role to his repertoire, either for the stage or on record as well as new songs to his recitals. The great lyric roles are now all his and the dramatic style has come with his growing maturity and expanding artistry. *Tosca*, *Luisa Miller*, *Rigoletto*, *Il Trovatore*, *Gioconda*, *Un Ballo in Maschera*, *La Boheme*, *L'Elisir d'Amore*, *Idomeneo*, *Aida*, *Lucia*, *Turandot* and *Ernani* comprise the bulk of his repertoire, and he has recorded many works not yet offered on stage, such as *William Tell*, *Mefistofele*, *Andrea Chenier*, *Cavalleria Rusticana*, *Pagliacci* and *Norma*.

Luciano Pavarotti also concentrates much of his energy on aiding young singers. In addition to his Master Classes, he has organized an on-going international vocal competition with the Opera Company of Philadelphia, appearing in performance with the winners.

Luciano Pavarotti was born in Modena, Italy where he now resides with his wife and three daughters. He began his working life as a teacher, but after two years decided to become a professional singer to the great joy of his father who had always hoped his son would become an operatic tenor.

He first studied with Arrigo Pola and then with Campogalliani. In 1961, in Reggio Emilia, he won the Concorso Internazionale and made his debut there in 1961 in *La Boheme*. Making an immediate impression on the Italian operatic world, he was engaged to sing in theatres all over Italy.

It was in 1963 that Luciano Pavarotti was first heard outside his native land. He sang *Edgaro* in *Lucia* in Amsterdam and in *La Boheme* at the Wiener Staatsoper. In September of that year he substituted for an ailing Giuseppe Di Stefano at London's Covent Garden in *La Boheme*. He conquered the British public with this one performance and was immediately re-engaged. 1963 also included a *Pinkerton* in *Madama Butterfly* in Belfast and a *Traviata* in Barcelona.

Invited to Glyndebourne, where he sang *Idarnante* in Mozart's *Idomeneo*, Pavarotti met Joan Sutherland and Richard Bonyng. His American debut, where he sang *Edgaro* to Joan Sutherland's *Lucia* at the Miami Opera followed, and from there he toured Australia with Sutherland and Bonyng. At the end of 1965 he made his debut at La Scala as *Rodolfo*.

Pavarotti made his debut in San Francisco in 1967, as *Rodolfo* with Mirella Freni as *Mimi*. He returned the following year in *Lucia di Lammermoor*. He made his Metropolitan Opera debut the same year, again in *La Boheme* with Freni. He sang *La Traviata* there in 1970 and in 1972 came the now historic *La Fille due Regiment* with Sutherland.

1982 saw Pavarotti in Philadelphia where he sang *L'Elisir d'Amore* and *Boheme* with the young singers who had won his competition. Immediately after this he played the role of the Duke in *Rigoletto* in Ponnelle's production.

Venues in 1984 included Geneva, Paris, Bari, Bologna, Salzburg and a concert tour of the USA. 1985 and 1986 included concert tours in America and in 1986 performances of *La Boheme* in Reggio Emilia, Berlin and Paris and with the Opera Company of Genoa, with whom he toured in China. Other opera performances that year included *Tosca* and *Ballo in Maschera*.

Appearances in the 1988/89 season included *Il Trovatore* at the Metropolitan Opera, *Un Ballo in Maschera* in Bologna, and *La Boheme* in San Francisco and Hamburg. In 1989 he appeared at London Docklands Arena to great acclaim and went on to make arena performances all over Europe. He also opened the 1989/90 Metropolitan season with *Rigoletto* starring alongside June Anderson and Leo Nucci. His new Decca recording of the opera with Anderson and Nucci under the baton of Riccardo Chailly was rush-released to coincide with these performances. Appearances in 1990 included *La Gioconda* at the Met, *L'Elisir d'Amore* at Covent Garden and Vienna and *Il Trovatore* in Florence.

The Pavarotti recording career has assumed legendary proportions. An exclusive recording artist for Decca, the great tenor has committed almost all of his roles to disc, most often in the company of Joan Sutherland or Mirella Freni - partnerships which are also legendary.

As well as *Rigoletto*, Maestro Pavarotti's most recent releases for Decca include *Aida* with Maria Chiara under the baton of Lorin Maazel and the chart topping best selling compilation album *Tutto Pavarotti* which sold over one million discs worldwide in just six months. He recently reached number one in the UK pop album charts with *The Essential Pavarotti* - the first time a truly classical album has ever reached this position. At the same time Pavarotti's recording of *Nessun Dorma* has been used as the signature tune for the World Cup title sequence and released as a single. Only two weeks after its release it shot to the very top of the UK pop single charts.

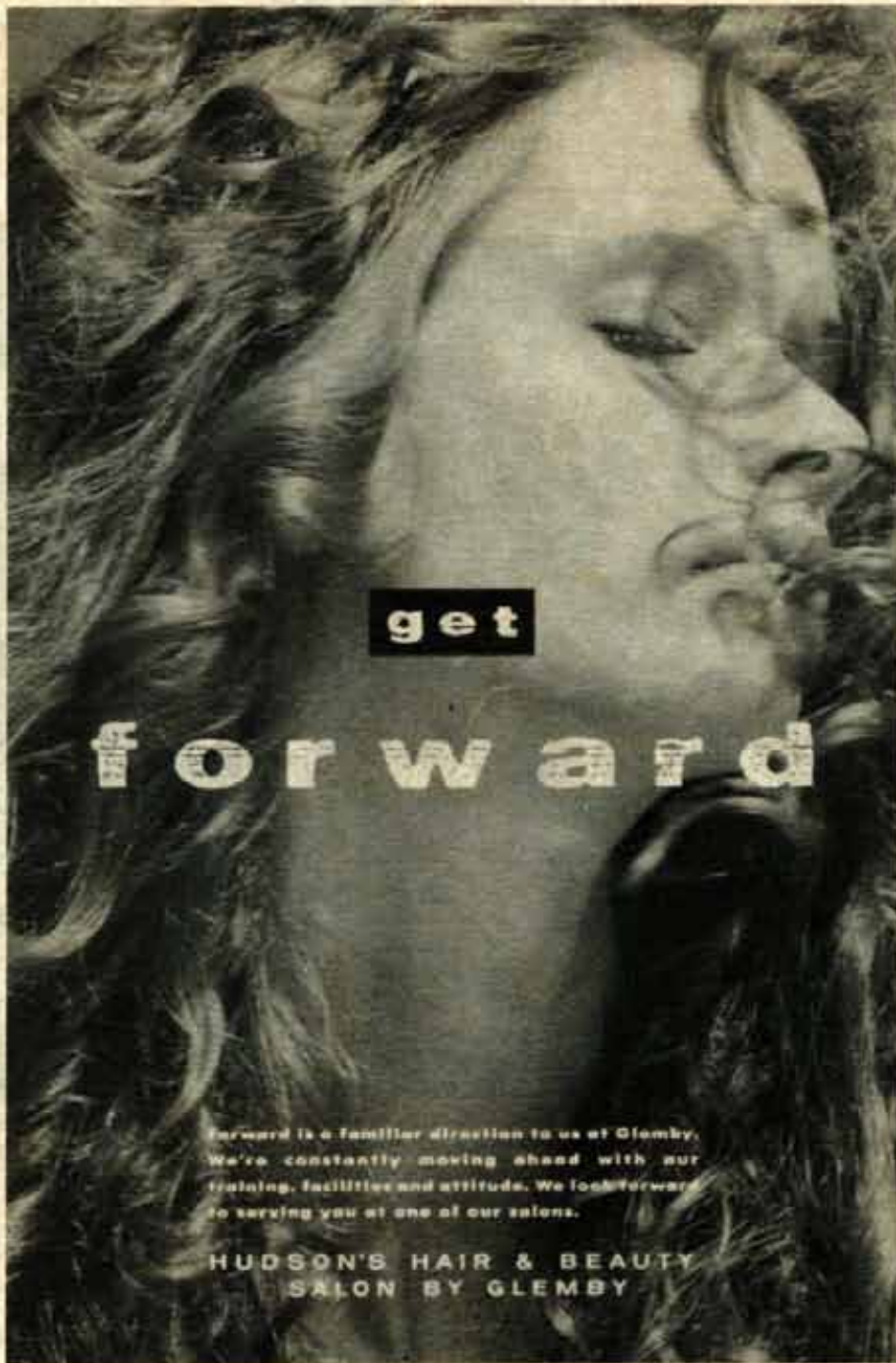
On July 7, Maestro Pavarotti joined fellow tenors Jose Carreras and Placido Domingo in a unique concert at the Baths of Caracalla in Rome. Accompanied by a 240 member orchestra made up of the players of the Maggio Musicale and Rome Opera orchestras under the baton of Zubin Mehta, the concert was relayed live on TV to millions worldwide.

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PAVAROTTI





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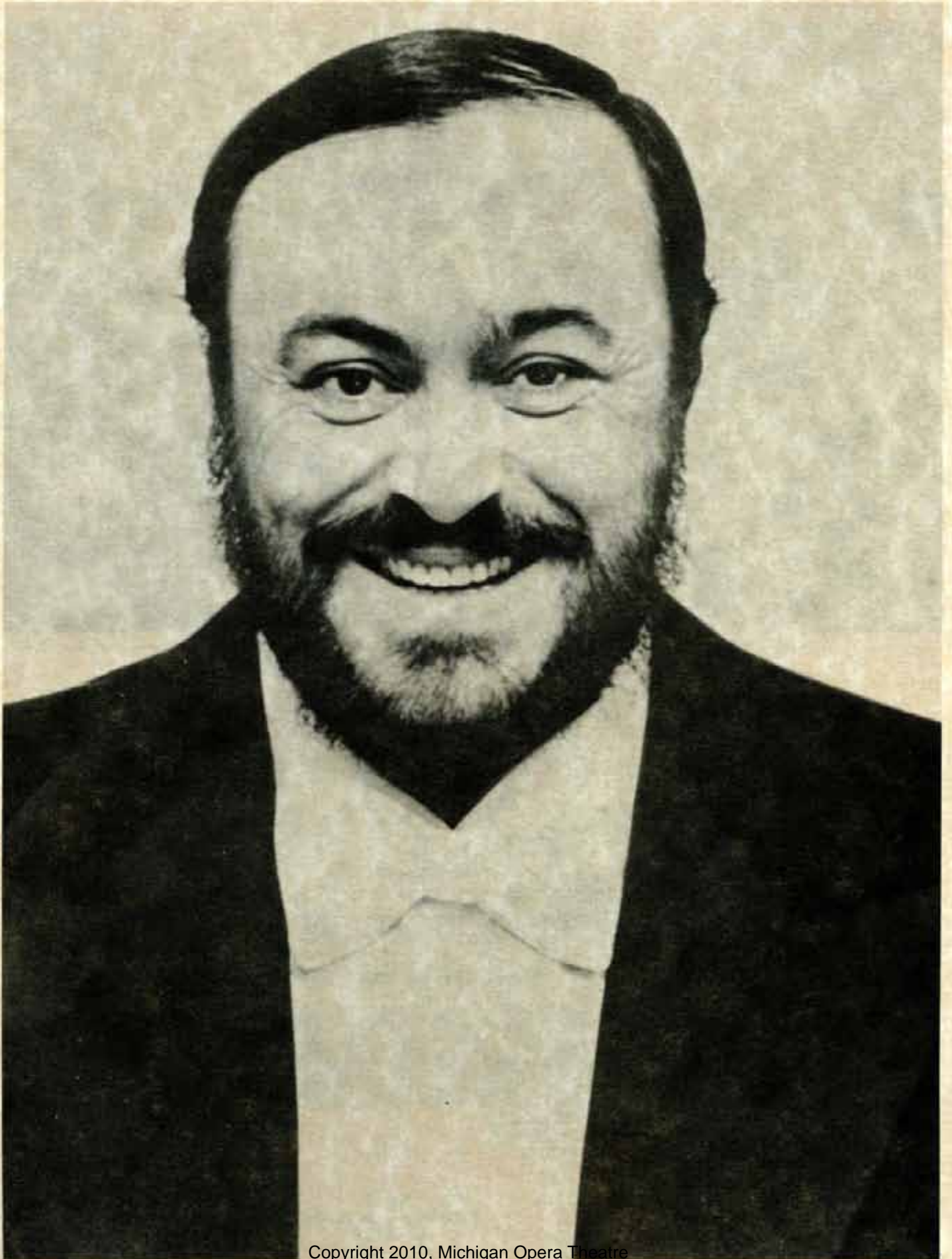


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**LEONE
MAGIERA**
Conductor

Leone Magiera, for many years an internationally well-known pianist and among the most sought after accompanists for the great singers of the world, has in recent years become equally respected as an orchestral conductor.

In this capacity he has appeared conducting London's Philharmonic Orchestra, the Berlin Symphony Orchestra and has triumphed at the Deutsche Staatsoper Berlin, the Hamburg State Opera, the Teatro Colon in Buenos Aires, Barcelona's Gran Teatro dei Lincei, the Bilbao Festival, the Verona Philharmonic, the Orchestra of the Teatro Carlo Felice in Genoa. He has also led numerous orchestras on tour throughout the United States, Scandinavia, Germany and Spain.

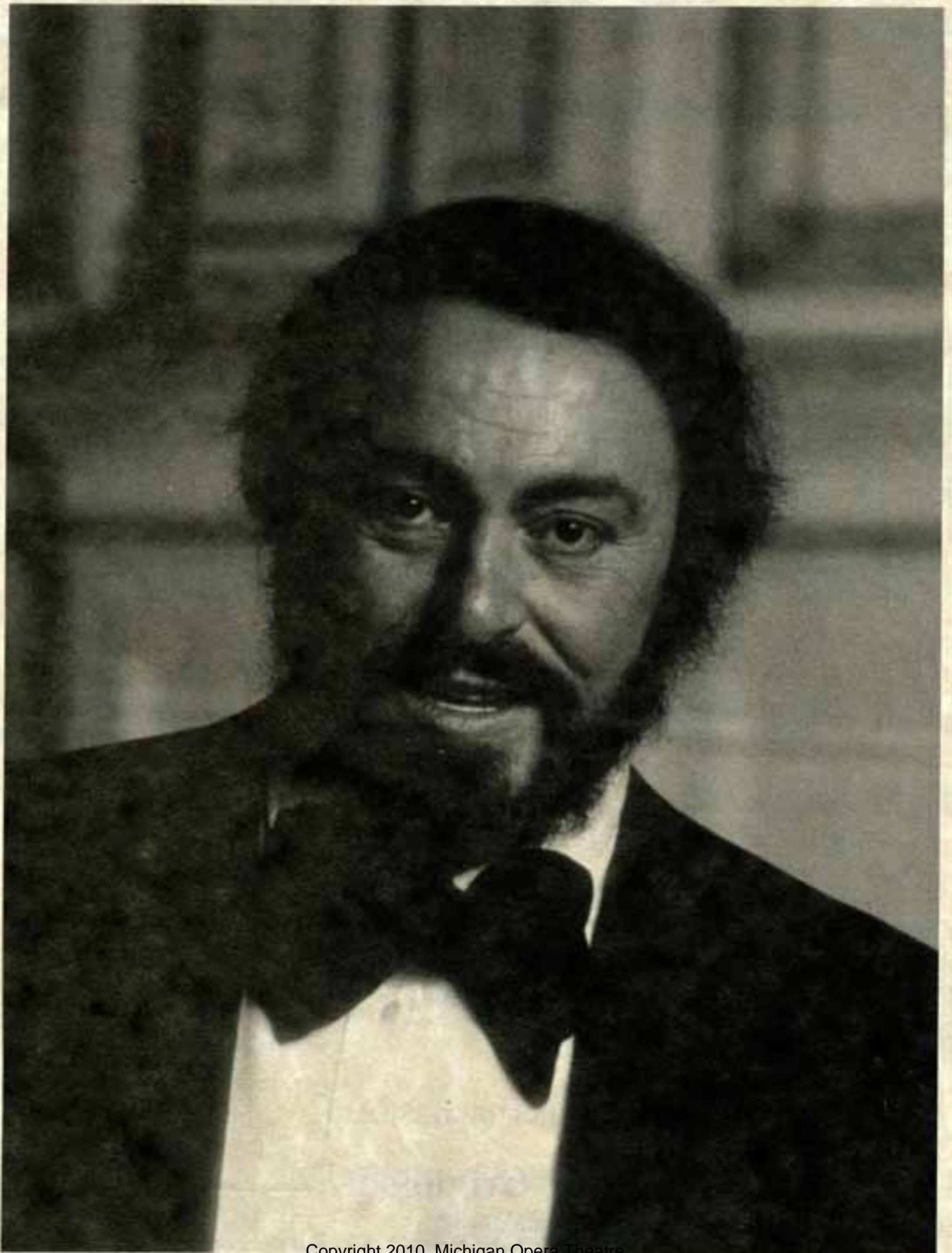
Among the operatic works with which he has become most closely associated are: *Aida, Rigoletto, Il Trovatore, La Traviata, Simon Boccanegra; La Boheme; Tosca, Madama Butterfly, Manon Lescaut and II Trittico; Andrea Chenier and Fedora*. In the symphonic repertory he has conducted Stravinsky's *Les Noces* on tour with the orchestra of La Scala.

His recordings on the Angel/EMI and London/Decca labels have drawn great critical and public praise, especially for his work with such great singers as Luciano Pavarotti, Mirella Freni, Raina Kabaivanska, Lucia Valentini-Terrani and Ruggero Raimondi.

He has appeared on numerous television specials and over the years has become especially appreciated for his work as a great teacher.

Leone Magiera has recently begun writing about musical matters; he is currently working on a series of books concerning the challenges and problems of singing and opera that he has compiled for the celebrated Italian publishing house of Ricordi. The first two volumes of this set have already been completed: "Method and Legend - Luciano Pavarotti and Mirella Freni."

Beginning in 1992 Maestro Magiera will assume a three year appointment as Guest Conductor with the Bonn Opera.



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Luciano Pavarotti

Tenor

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Leone Magiera
Conductor

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**ANDREA
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Flutist

Celebrated by critics and audiences alike for his moving interpretations and stunning technique. Italian flutist Andrea Griminelli continues to build a reputation as one of the music world's fastest rising stars.

Andrea Griminelli began playing the flute at age ten. While studying with the legendary Jean-Pierre Rampal at the Paris Conservatory, he progressed at remarkable speed, winning the Tress and Alexandria prizes at age 20. In 1983 and 1984 Mr. Griminelli won the prestigious Prix de Paris, first for solo flute, and again for chamber music.

Many prestigious engagements followed, including concert tours of Europe, Japan and the United States. He was introduced to American audiences as the featured soloist in Luciano Pavarotti's recent North American tour.

Mr. Griminelli continues to perform throughout the world, often collaborating with such world-class musicians as Jean-Pierre Rampal and Jean-Marc Louisada. Recently released on London/Decca Records, is a recording of Vivaldi and Mercadante flute concertos, with Jean-Pierre Rampal leading the English Chamber Orchestra.

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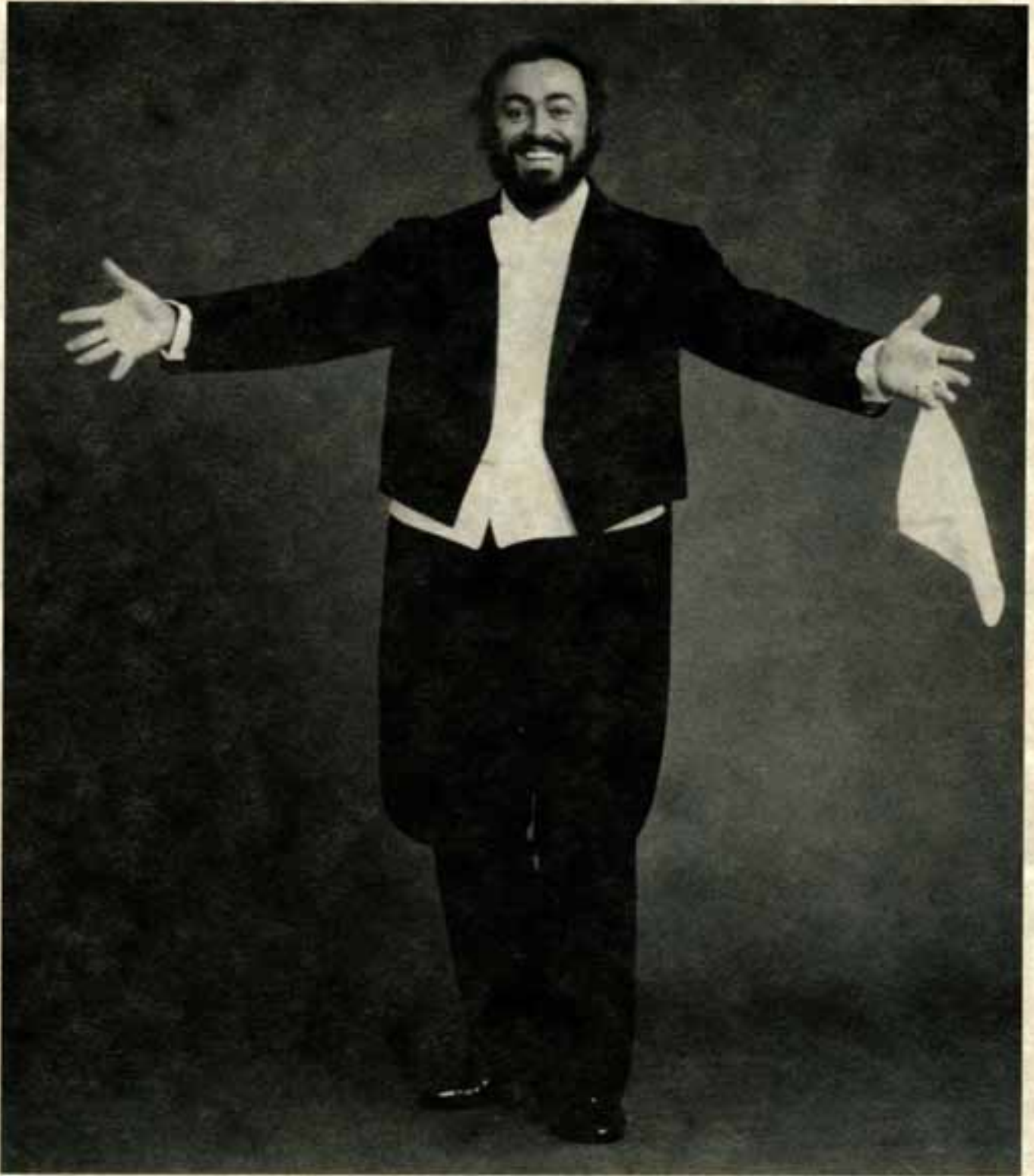
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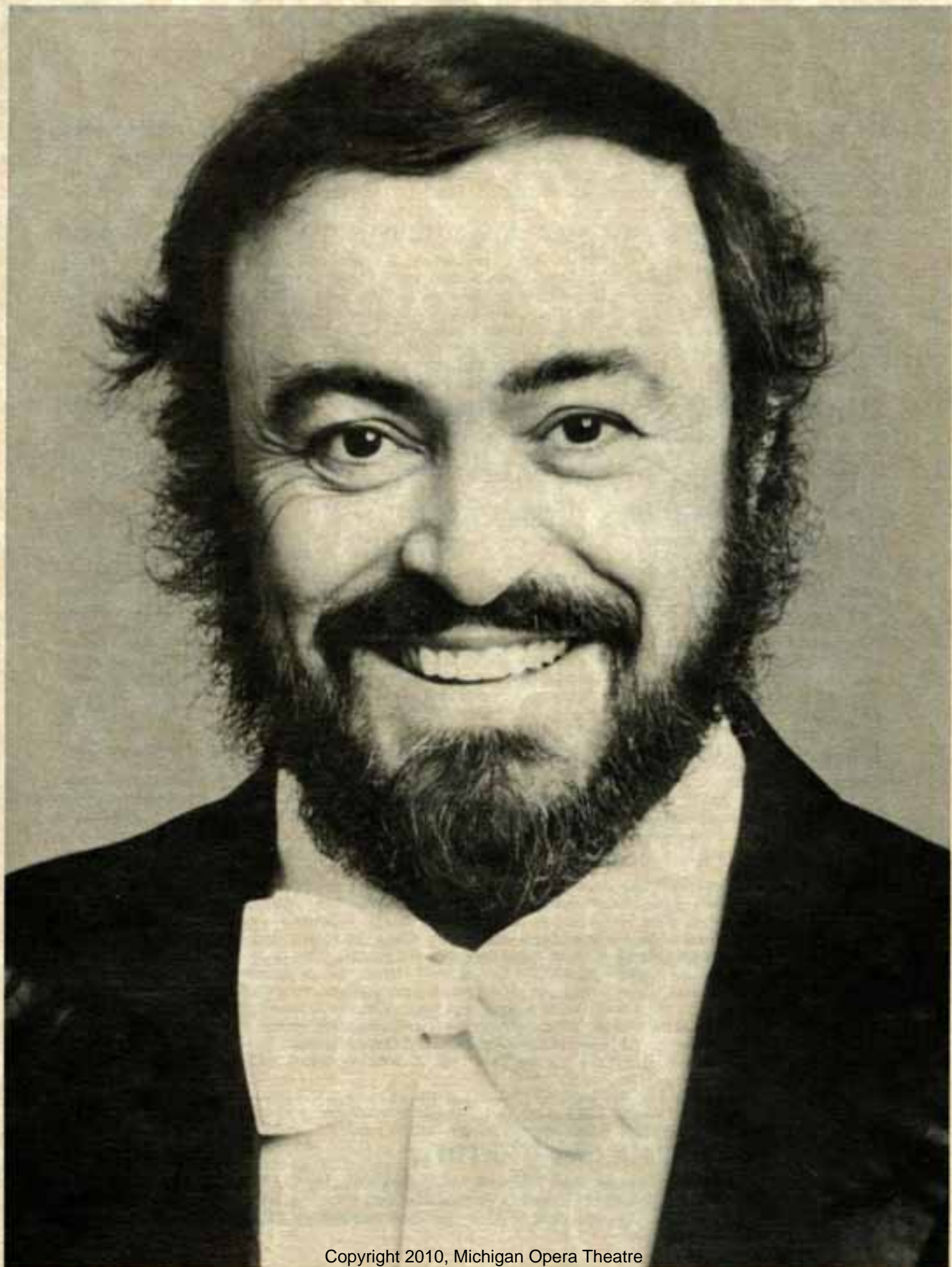
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PROGRAM NOTES

Overture To DON PASQUALE

Donizetti

Don Pasquale, one of Donizetti's two notable comic operas, was written six years before his death in 1848 and was the prolific composer's last stage success. First staged in Paris in 1843, "Don Pasquale" remains, with such operas as "Lucia di Lammermoor", and "L'Elisir d'Amore", one of the outstanding examples of Donizetti's skill.

"Quanto e cara, quanto e bella" from L'ELISIR D'AMORE

Donizetti

In this operatic comedy of 1832, with libretto by Felice Romani, the tenor role is that of a peasant, Nemorino, in love with an elegant young lady, Adina, who rejects him. Just as he drinks a bottle of "the elixir of love" that he has bought from a traveling medicine man, the news arrives that a distant relative has died and left him a fortune. The good news or the good medicine or both bring the couple together. At the opera's start, when he sees her for the first time, he sings: "How beautiful she is, how dear! The more I look at her the more I like her, but I am not clever enough to inspire sweet affection in her heart. She reads, she studies, she learns. Nothing is unknown to her, but I am just a simpleton. All I know is how to sigh for her. Who will take a chance on my intelligence, teach me how to make myself loved?"

"Una furtiva lagrima" from L'ELISIR D'AMORE

Donizetti

As the plot develops, Nemorino finds a moment for this love song: "A furtive tear dropped from her eyes. She seemed to envy the other girlish merrymakers. Need I seek further? She loves me. Yes, I see it. Oh to feel for just one moment the beating of her beautiful heart, to mingle my sighs briefly with hers! Heaven! I could die without asking for more."

Andante in C Major for Flute and Orchestra, K. 315

Mozart

Composed in Mannheim around 1778, this noble piece, exalted and rapturous in temper, opens with five spread chords, played pizzicato by the strings and contrasted with the smoothly phrased horns and oboes. The six-fold use of these chords, in varying shapes and keys punctuates the flow of the music and highlights the ethereal lines of the solo flute, some of which foreshadow what Tamino plays in the ordeal scene of The Magic Flute.

"O'Paradiso!" from L'AFRICANA

Meyerbeer

Libretto by Eugene Scribe, first performed in Paris, in 1865. Vasco da Gama, in love with an African queen, is shipwrecked on the island of Madagascar where she reigns, and in Act IV he sings a rapturous ode on the beauties of her realm. Marvelous land, blessed gardens, radiant temples, hail! Oh paradise risen from the waves, sky so blue, sky pure and so delightful in my eyes, you belong to me, oh new world that I give to my homeland. For us these colorful fields; for us this rediscovered Eden! Oh charming treasures, Oh marvels, hail New World, you belong to me! Be mine, oh beautiful land!

Intermezzo, from CAVALLERIA RUSTICANA

Mascagni

Pietro Mascagni, born in Leghorn in 1863 and died in Rome in 1945. His first opera "Cavalleria Rusticana" was first produced when he was twenty-seven years old, and though he wrote sixteen more during his remaining fifty-five years, could never duplicate its success. This beautiful orchestral intermezzo became so popular that he wrote one into almost all of his other works.

"La mia letizia infondere" from I LOMBARDI

Verdi

The chapter on 19th century Italian opera might have been a very thin one indeed had Verdi kept his vow never to compose again following the disastrous failure of his second opera, "Un Giorno Di Regno", a comedy that was withdrawn after a single performance at La Scala in 1840. Fortunately for operatic history, the Scala Impresario Merelli prevailed in his encouragement of the young composer, and less than two years later "Nabucco" was premiered (March 1842) and had an enormous success. This opened the door to a floodtide of creativity which then got under way with "I Lombardi", introduced the following season. A sprawling, unreasonably complex libretto about intrigue, passion, love and murder in the time of the Crusades, by Nabucco's author, Temistocle Solera, drew from Verdi a vital, vigorous, primitive score abounding in all the crudities and all the glories that marked the genius' early works — Arrigo Boito (librettist of Verdi's last two operas, Otello and Falstaff), spoke of "the marvelous traces here and there of eternal beauty." One of these traces is in the aria La mia letizia, sung by Oronte, the Moslem son of Acciano, in love with the Christian girl Giselda, who is confined in his father's harem.

ORONTE: Would that I could instill my gladness into her dear heart! Would that with the throbbing of the love which inspires me I could awake as many harmonies in the universe as it has planets: ah! to go with her to heaven, and to fly aloft where no mortal can go!

"Pourquoi me reveiller" from WERTHER

Massenet

The wandering poet, Werther, returns to a woman who had once loved him, and he rereads an old poem: Why wake me, oh breath of spring? I feel your touch but storms and sorrows are coming. Tomorrow, the returning traveler's eyes will search in vain for past splendor, but will find only misery and mourning. Alas, why wake me, oh breath of spring?



“Recondita armonia” from TOSCA

Puccini

(Born December 22, 1858, in Lucca; died November 29, 1924 in Brussels) Libretto by Luigi Illica and Giuseppe Giacosa, after the 1887 play by the French dramatist Victorien Sardou. First performed January 14, 1900 in Rome. The artist, Marlo Cavardossi, painting a picture of Mary Magdelene in Rome's church of Sant' Andrea della Valle, sings of the features he is giving the portrait — those of a woman who prays every day before a figure of the Madonna in the church, and those of his beloved, the famous opera star, Floria Tosca:

Secret harmony of varied beauty! Floria, whom I ardently love, is a brunette, and you, unknown beauty, are covered with golden tresses. You have blue eyes; Tosca's are black. Art is so mysterious that it confuses one beauty with another, but my thoughts, Tosca, are only of you.

“E lucevan le stelle” from TOSCA

Puccini

Cavaradossi is taken prisoner and condemned to death for a supposed political crime, by the villainous chief of police, Baron Scarpia. In the opera's last act, the painter, with only an hour left to live, is led from his cell in Rome's Castel Sant'Angelo to the roof of the great building, where he sings this touching recollection of love and farewell to life:

Then the stars were shining and the earth was perfumed. The garden gate creaked and a footstep brushed the sand. She came in, fragrant, and fell into my arms. Oh what sweet kisses! Oh what gentle caresses while I released her beauty from its veils. Now my dream of love has vanished forever. That time is past. I die without hope — and I have never loved life so much.

Carmen Fantasy (Arranged by Francis Borne)

Bizet

This is a fantasy of the themes from one of the world's most famous and beloved operas “Carmen” written by Georges Bizet. It has been arranged for flute and orchestra by Francis Borne.

“Vesti la giubba” from PAGLIACCI

Leoncavallo

“Pagliacci”, premiered in Milan in 1892, was Leoncavallo's single masterpiece, and made the composer famous throughout Italy. In addition to its intrinsic quality, it stands as one of the best-known examples of the late 19th century operatic movement known as ‘verismo,’ which sought the realistic depiction of the lives of people at the lower end of the social spectrum. In “Pagliacci”, which is about a troupe of strolling players, Canio, a clown, learns that his beautiful wife, Nedda, whom he adores, is in love with another. Though crushed by the revelation, Canio must go “on with the show;” as he puts on his clown suit and make-up, he laments in “Vesti la giubba” that he must make the public laugh while his own heart is breaking.

WILLIAM TELL Overture

Rossini

William Tell was Rossini's last and most serious opera, composed in France in 1829. It concerns the legendary thirteenth-century Swiss patriot and his struggle to win independence for his country from tyrannical Austrian rule. This popular Overture is a miniature tune poem, divided in four sections. The opening ensemble for solo cellos portrays a sunrise in the Alps. The second section, Allegro, depicts a violent mountain storm. Then there is a quiet English horn solo, Andante, the shepherds' song of thanksgiving after the storm, derived from a traditional tune played on the Alpine horn to call the cows from pasture. A fanfare of trumpets ushers in the final Allegro Vivace, the thrice-familiar quickstep to which the Swiss army rode to meet the Austrians in the thirteenth century and the Lone Ranger rode to meet radio and television audiences in the twentieth.

“La Serenata”

Mascagni

By Pietro Mascagni (1863-1945), composer of Cavalleria Rusticana and more than a dozen other operas, a popular Serenata; Heads under white wings, the loving doves sleep. Your blonde head is resting on a pillow, dreaming happy, rose-colored dreams. A passing shade tells you that my heart is breaking for you, tells how much I want you, that you are my joy and my torment. Do not wake, flower of paradise, until I come, in your dream, and kiss your cheek.

“La Girometta”

Sibella

Girometta, here a girl's name, is also the Italian word for a kind of folk song on the subject of girls' clothes. La Girometta is Gabrielle Sibella's adaptation, written in New York in 1918, of one of them. Who made you those shoes that fit so well, Girometta? — My beloved, made them for me; he loves me so much — Who made you those stockings? — My beloved.

“Occhi di fata”

Denza

Occhi di fata “Fairy's Eyes,” is by Luigi Denza (1846-1922), the Anglo-Italian composer best known for the Neopolitan song, Funiculi, funicula, which became so popular that some of Europe's greatest composers assumed it to be an authentic, anonymous folk song and used it in their symphonic works. Here he sings; Oh, lovely fairy's eyes, strange and deep eyes, you have robbed me of the peach of my youth. Beautiful, blonde lady, what will you give me in return? You will give me the fevered ardor of your kisses, your white body in my arms. You take the flower of my youth, but you give me love.



MICHIGAN OPERA THEATRE

David DiChiera, General Director

I am honored that the world's most celebrated artist, Luciano Pavarotti, has returned to Detroit to open our 1991-92 season with this concert at Joe Louis Arena, made possible in part by a grant from Ford Motor Company. Not only is it a rare privilege for us to be able to host Luciano for an encore performance in Detroit, but I am delighted that he has agreed to lend his support to making the new Detroit Opera House a reality.

The Michigan Opera Theatre 1991-92 season repertory is notable for several reasons. Of our five main stage productions, three are premieres for the company: Leonard Bernstein's vibrant *Candide*, Camille Saint-Saëns' epic *Samson and Delilah*, and Karol Szymanowski's mystical *King Roger*. *Candide* makes its Detroit debut, and *King Roger* will receive only its third staging ever in the United States.

We also welcome back two favorite works, neither of which has been seen on the Michigan Opera Theatre stage for ten years, Gilbert and Sullivan's rollicking *The Mikado* and Gaetano Donizetti's *Lucia di Lammermoor*.

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I look forward to seeing you at future Michigan Opera Theatre performances.

Sincerely,



David DiChiera
General Director

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