

# SCENARIO



Pageantry  
Passion  
& Power

*TURANDOT*

*CINDERELLA*


*FAUST*

**MICHIGAN  
OPERA  
THEATRE**

*1994 Spring Season*

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A MESSAGE FROM THE  
**General Director**

**P**ageantry, Passion and Power – Rossini, Lehar, Puccini, Prokofiev and Gounod – there's only one place you can find it all this year: Michigan Opera Theatre. We warmly welcome you to our twenty-third season of outstanding opera, operetta and ballet repertory featuring some of the world's renowned artists and emerging talent.

You have requested more opera, and we have responded with expanded opera offerings this season. We open this fall with *The Barber of Seville*, featuring some of the acclaimed cast members from our 1987 production as well as exciting Canadian director Brian Macdonald and rising new operatic talents. Next, Franz Lehar's beloved operetta *The Merry Widow* returns after a nearly ten year absence. We welcome back two Broadway and MOT veterans, Judy Kaye and Ron Raines, who are joined by an exciting cast on the *Belle Epoque* settings of John Conklin.

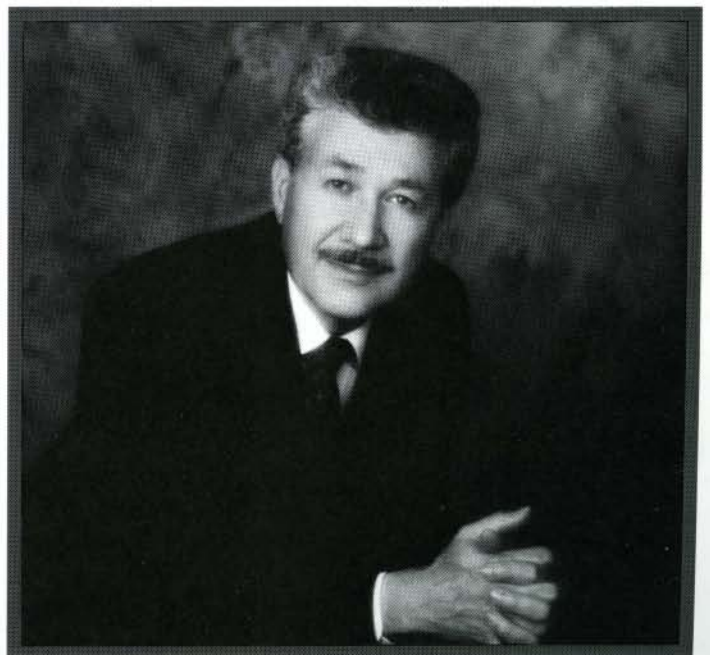
In the spring, I am pleased to present two stellar casts of singers in our production of *Turandot*. It gives me special pleasure to reintroduce Detroit audiences to Ealynn Voss, who has had an impressive international career since I first brought her to Detroit to understudy the title role for MOT's 1985 production. Next, we present the enchanting *Cinderella* ballet, with a beautiful score by Sergei Prokofiev, composer of the ballet *Romeo and Juliet*. Once again, we will assemble a talented corps of dancers from throughout the country alongside our most talented Detroit dancers and international guest artists.

Our season concludes with a new production of Gounod's *Faust*, designed by Paul Steinberg and based on his acclaimed production for MOT in 1977. Again, two outstanding casts take the stage. The main stage provides only part of the excitement this season.

**I** am sure all of you share with me a sense of anticipation at having begun construction on the new Detroit Opera House beginning with the groundbreaking ceremony there last June. The opening of the Opera House in the fall of 1995 will be the fulfillment of this company's long-term goal to control its own performance facility, one which allows us to serve the community fully, and which compares favorably in function, size and aesthetics with those of other major world cultural centers. Many corporations, foundations and individuals have generously demonstrated their support toward this end, for which we are most grateful. For a complete listing of these contributors, please refer to page 11.

The groundbreaking ceremony not only laid the foundation for a building of concrete and steel, but for a network of volunteers to lead us into the Opera House. Before an invited audience of 200 volunteers, Trustees and contributors on the Grand Tier of the Detroit Opera House, Board Chairman Robert E. Dewar announced the formation of a new volunteer structure, the Volunteer Association. The new initiative is based on the strengths and interests of our current volunteer base, while providing the basis for future expansion. I would personally like to welcome the Board-appointed Chairman of this new comprehensive organization, Gloria A. Clark. You can learn more about this exciting new structure on page 44.

Finally, my thanks to our corporate and foundation contributors, government agencies and private individuals who have supported the company's extensive activities throughout the year, and to you our audiences. Your numbers are legion and growing. With your support, we cannot help but prosper. Enjoy the season!



# SCENARIO

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Marketing and Public Relations Departments

Steve Haviaras  
*Director of Marketing*

Rebecca Happel  
*Director of Public Relations*

Shelly Gillett-Behrens,  
*Assistant Director of Marketing*  
Laura Wyss,  
*Assistant Director of Public Relations*

**CREDITS**  
*Editor:* Rebecca Happel

*Art Direction and Production:*  
Andi Cormier, Karen Cameron, Barbara Porter,  
Kathleen Kasman of Simons Michelson Zieve

*Cover Design:*  
Lisa Sabo of Simons Michelson Zieve

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A Scene from *Faust*

Photo: Opera Pacific

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by John Willett

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## TICKET SERVICE

The Michigan Opera Theatre Box Office is located at 6519 Second Avenue, Detroit, Michigan 48202, and is open from 10:00 a.m. to 5:30 p.m. weekdays. Call for weekend times in season. On performance days after 6:00 p.m., visit the theatres' box offices. Phone (313) 874-7464 from 10:00 a.m. to 6:00 p.m. Monday through Friday. Tickets may also be purchased at all TicketMaster outlets or by calling (313) 645-6666.

## UNUSED TICKETS

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## ACCESSIBILITY

Both the Fisher and Masonic Temple Theatres have special areas for wheelchairs. Additionally, arrangements can be made for those who are visually or hearing impaired. Please inform the MOT Box Office of your needs at (313) 874-7464.

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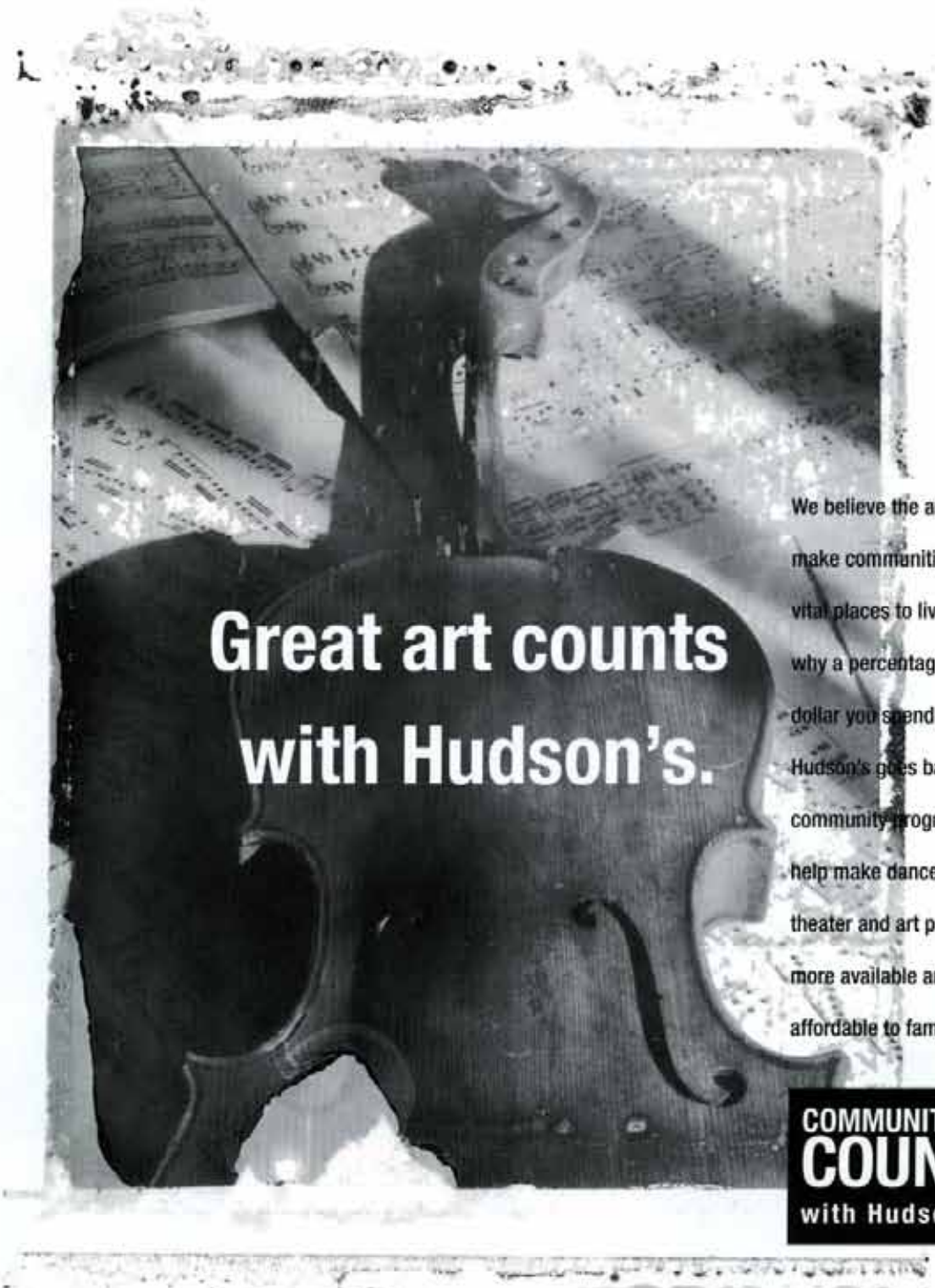
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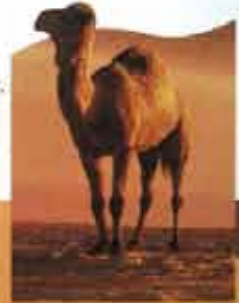
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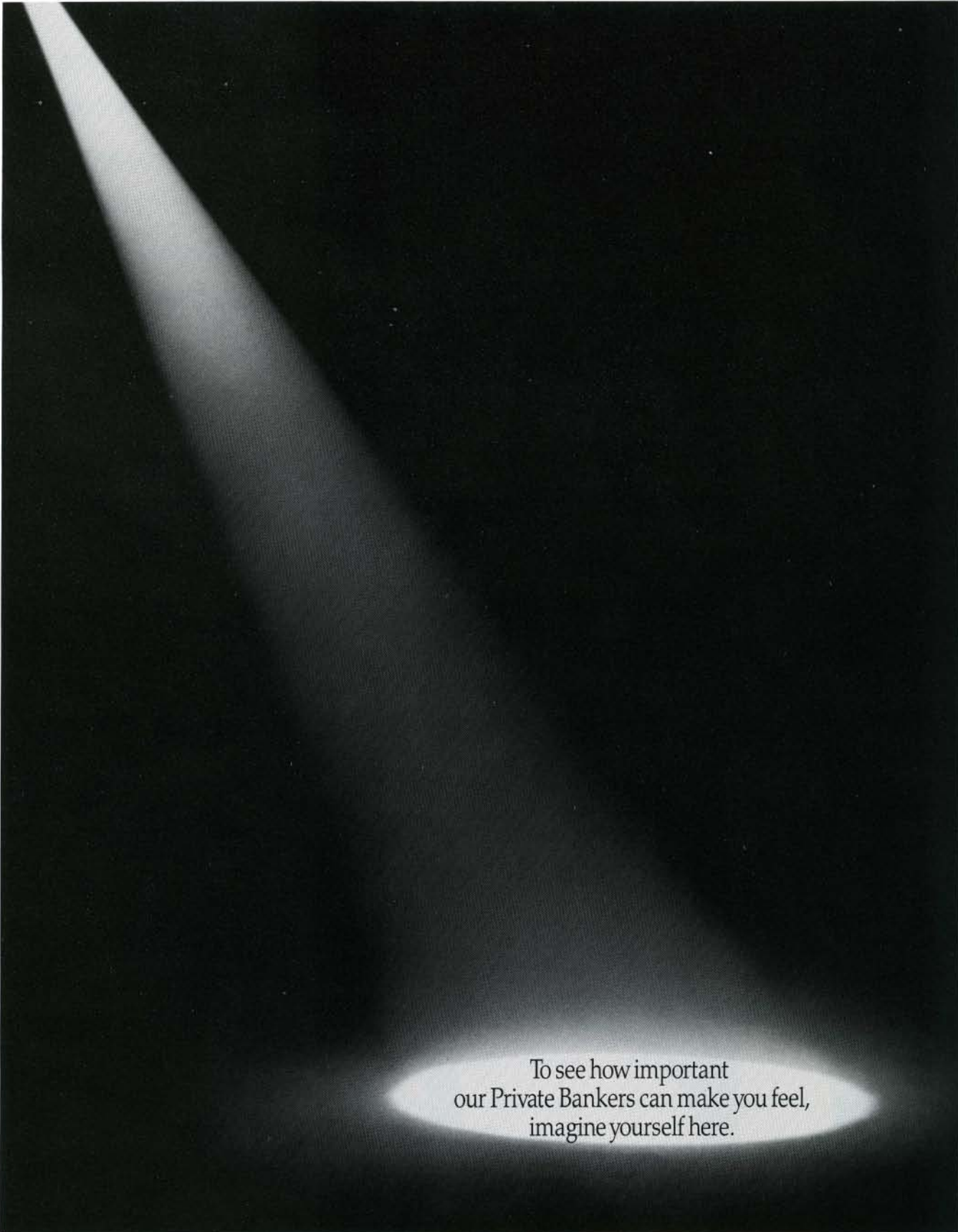
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*“The big one, the one I’ll never forget was on the 18th hole at Pebble Beach during the final round of the 1992 U.S. Open. The course was set up in typical U.S. Open fashion—narrow fairways, high rough and hard, fast greens. Although I had a two-stroke lead standing on the 18th tee, I was facing the Pacific Ocean on the left with a 30-mile-per-hour crosswind. The 18th is a 548-yard par five, and I realized to win the Open, I had to have a par. No small trick under those weather conditions. The previous three rounds, I’d played it conservatively, using a 3 wood off the tee. But that day I needed more. When I told my*

*caddie to give me the driver, I thought he was going to argue with me. But all he said was: “I like it.” So, I took my driver and hit my best drive of the tournament—well over 280 yards, straight down the middle. I got my par and became the 1992 U.S. Open Champion.”*

## “Two of my most memorable drives.”

—Tom Kite

*“I was driving Chrysler products long before I had any professional association with the Chrysler Corporation. My wife and I discovered their minivans years ago. (With three children, including twin boys, it was a fortunate discovery.) We’ve owned three minivans including our current Plymouth Voyager. I also own a Chrysler Concorde, which I won in the Bob Hope Chrysler Classic. Recently, the guys at Chrysler asked for my impressions of the new Chrysler LHS. It’s a larger car than my Concorde, but it’s unbelievably quick and agile. The thing I admire most is the simplicity of the lines. There’s nothing busy or extraneous about this car, yet it feels rich and luxurious. In my mind, that’s good design. I get to drive a lot of new cars in the course of a year. Most tournaments provide players with courtesy cars—imports and domestics. Believe me, in my book, the company to catch is Chrysler.”*

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MICHIGAN OPERA THEATRE  
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# A Major Home for a Major American Opera Company

## 1994 Opera Ball

The renovation of a historical landmark and the “rebuilding” of a city; imagining what they were and what they will be yields the inspiration for MOT’s eighth annual Opera Ball, scheduled for Saturday, May 21, at the Detroit Opera House.

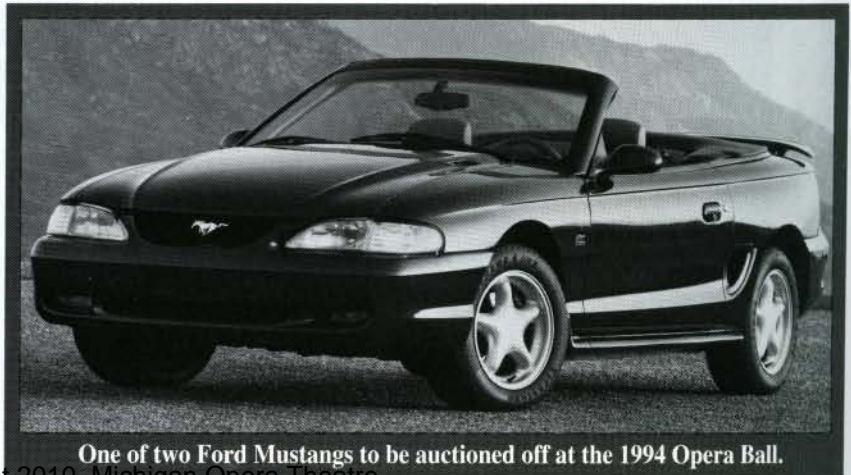
Slated to open in the fall of 1995, the Detroit Opera House has prompted national attention. The anticipation of this new theatre coupled with the excitement of the “rebuilding” of Detroit were the inspiration for this year’s Opera Ball. This once in a lifetime event invites guests to imagine what it was and what it will be.

While permanent seats have been removed from the theatre, a wooden floor will be built to cover and level out the main floor, and accommodate the theatre for dinner seating and dancing. One of Detroit’s finest restaurants, Opus One, will cater the affair. The traditional Opera Ball Auction will include two 1994 Ford Mustangs donated by Ford Motor Company. New this year will be a “Take It or Leave It” Auction featuring a select number of decorative objects, including a crystal chandelier from the original Capitol Theater. Successful bidders may either take items home, or leave them as donations to Michigan Opera Theatre.

Honorary Chairmen for MOT’s premier black-tie fundraiser are Mr. and Mrs. Louis R. Ross. General Chairmen are Mr. and Mrs. R. Jamison Williams, Mr. and Mrs. Alfred J. Fisher III and Mr. and Mrs. Roger F. Sherman.

Ford Motor Company is the corporate sponsor for this year’s event. Additional support is provided by Walbridge-Aldinger and McNabb Carpeting.

Benefactor tickets are priced at \$300 per person; Underwriter tickets are \$500 per person. Tables of ten are available for \$3,000 or \$5,000. To make reservations, please call the MOT Development Department at (313) 874-7850. The renovation of a historical landmark, the rebuilding of a city...the 1994 Opera Ball is one step closer to both.



One of two Ford Mustangs to be auctioned off at the 1994 Opera Ball.

# Detroit Opera House

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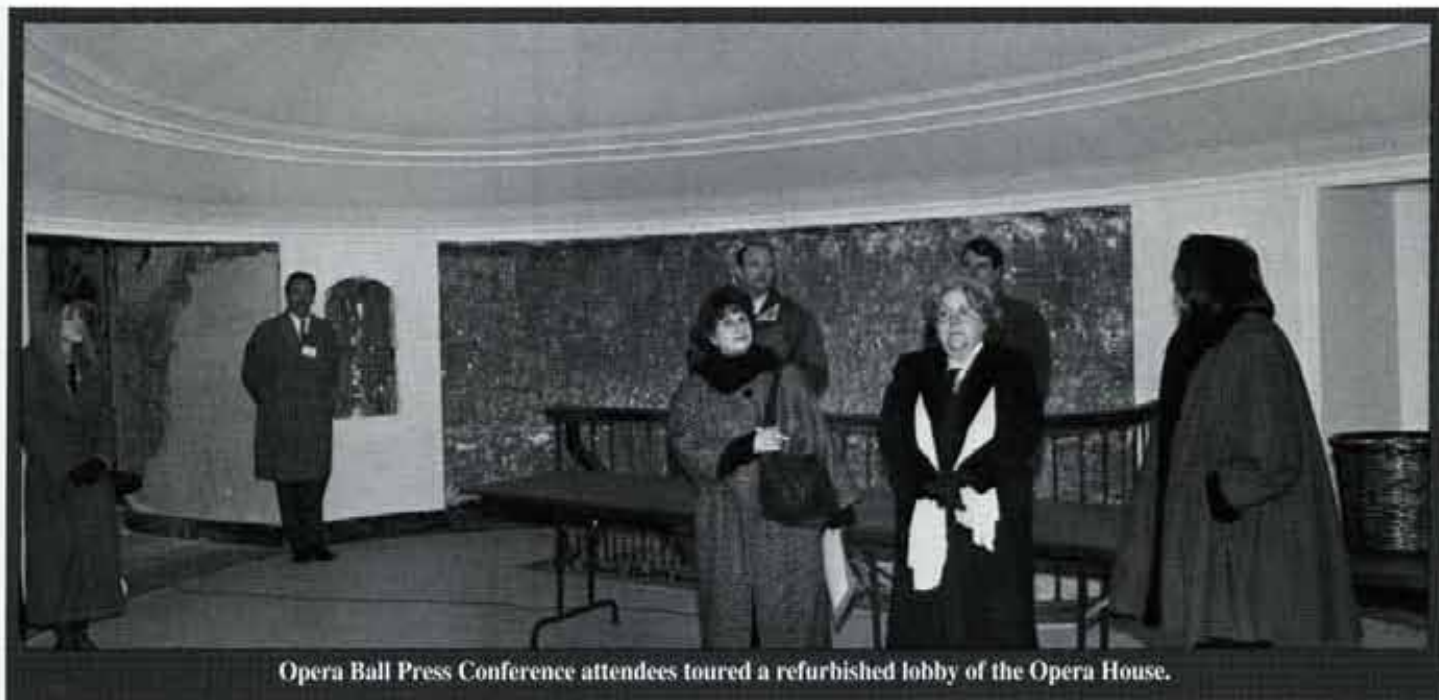
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# Turandot

Opera in three acts

Music by Giacomo Puccini  
Libretto by G. Adami and R. Simoni  
Last duet and final scene completed by Franco Alfano  
World Premiere: April 25, 1926, Milan

## THE CAST

(in order of appearance)

### MANDARIN

Donald C. Hartmann\* (4/23, 4/27, 5/1)  
Ray Liddle\* (4/30)

### CALAF

Vladimir Popov (4/23, 4/27 & 4/30)  
Rick Moon\* (5/1, m)

### LIÙ

Cristina Gallardo-Domas\*

### TIMUR

Victor Shost†

### PING

Ron Baker

### PANG

Peter Blanchet\*

### PONG

Craig Estep\*

### ALTOUM

David Reilly

### TURANDOT

Ealynn Voss (4/23 & 4/30)  
Martha Sheil\* (4/27 & 5/1, m)

Conductor—Imre Pallo\*

Director—Roman Terleckyj

Set Designer—Peter Wolf\*

Principal Costumes designed by Zack Brown

Lighting Designer—Kendall Smith

Make-up and Hair Design—Elsen Associates

Chorus Master—Suzanne Acton

Stage Manager—Leigh Anne Huckaby

\*MOT debut

† U.S. Operatic Debut

## PERFORMANCES

Saturday, April 23, 8 pm  
Wednesday, April 27, 8 pm  
Saturday, April 30, 8 pm  
Sunday, May 1, 2 pm  
Masonic Temple Theatre

Scenery for *Turandot* is courtesy of  
the Arizona Opera Company, Tucson, Arizona.

Costumes designed originally for Washington Opera. Additional  
costumes by Allan Charles Klein for Greater Miami Opera, Dallas  
Opera, Houston Grand Opera and San Francisco Opera.

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The April 30th performance of *Turandot* is sponsored  
by Lear Seating Corporation.

All opening nights of MOT's 1993-94 season are  
presented in cooperation with WQRS-FM 105.

Baldwin is the official piano of Michigan Opera Theatre. Pianos are  
provided and serviced by Evola Music Centers,  
Main Office, Bloomfield Hills, MI.

# Synopsis

Setting: Peking in legendary times

## ACT I

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

When Timur reveals that only Liù has remained faithful to him Calaf asks her why; she replies it is because once long ago he smiled at her. As the sky darkens, the mob again cries for blood. The onlookers are moved when the Prince of Persia passes by, and call upon the princess, hidden in the palace, to spare him. Calaf, too, demands that she appear. As if in answer, Turandot steps onto her balcony, and with a contemptuous gesture bids the execution proceed.

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



Soprano Ealynn Voss as Turandot

Photographer: Prasad & Valerie



## ACT II

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

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

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

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

## ACT III

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

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

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

— Courtesy of Opera News

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



The American premiere of *Turandot*, starring Maria Jeritza and Giacomo Lauri-Volpi



Puccini and Maria Jeritza shortly before his death.

# Puccini's Final Work and Crowning Glory

After completing *La Bohème*, *Tosca* and *Madama Butterfly*, Giacomo Puccini set out to compose what is now deemed his most magnificent opera, *Turandot*.

In composing the score for *Turandot*, Puccini chose to write an opera different from all he had written before, an opera that would represent his greatest masterpiece, combining the heroic, the lyrical-sentimental, the comic-grotesque and the exotic. Puccini expended his efforts to reach near perfection in harmony, orchestration and choral writing.

In November of 1924 Puccini died of throat cancer, leaving the two remaining scenes of the opera unfinished. As per Puccini's request to take care of his "beloved princess," conductor Arturo Toscanini decided to have the opera completed.

After great consideration, Toscanini entrusted Italian composer Franco Alfano to complete the last two scenes. Alfano, whose early success included Tolstoy's *Ressurrezione*, possessed a style very similar to that of Puccini's. Additionally, Alfano had experimented with a percussively Oriental instrumentation comparable to that of the finished portion of Puccini's *Turandot*. Alfano completed the score based on sketches left behind by Puccini.

When the long awaited *Turandot* premiered in Milan on April 25, 1926, Toscanini abruptly stopped at the place where Puccini's original opera ended and simply said, "At this point the master laid down his pen." In subsequent performances, however, Toscanini performed the opera with the final scenes composed by Alfano.



Composer Giacomo Puccini



*Turandot*, MOT 1986

Photo: Jerome Magid



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# Cinderella

Ballet in three acts

Music by Sergei Prokofiev  
World Premiere: November 21, 1945  
Bolshoi Opera, Moscow

## THE CAST

### CINDERELLA

Evelyn Cisneros<sup>o</sup> (5/6 & 5/7, e)  
Catherine Batcheller<sup>o</sup> (5/7 & 5/8, m)

### FAIRY GODMOTHER

Catherine Batcheller<sup>o</sup> (5/6 & 5/7, e)  
Ami Elizabeth Smith (5/7 & 5/8, m)

### PRINCE

Wolfgang Stollwitzer<sup>o</sup>

Choreographer & Director—Jacob Lascu  
Conductor—Leslie Dunner  
Set & Costume Designer—Robert Fletcher<sup>o</sup>  
Lighting Designer—John McLain

<sup>o</sup>MOT debut

### PERFORMANCES

Friday, May 6, 8 pm  
Saturday, May 7, 2 pm & 8 pm  
Sunday, May 8, 2 pm  
Masonic Temple Theatre

Evelyn Cisneros appears through the  
courtesy of San Francisco Ballet.

Catherine Batcheller and Wolfgang Stollwitzer  
appear through the courtesy of the Stuttgart Ballet.

Costumes and scenery courtesy of  
San Francisco Ballet.

This production of *Cinderella* is sponsored  
by Margo and Maurice Cohen.

Additional support is provided by the  
MOT Friends of the Ballet & the On Pointe Club.

All opening nights of MOT's 1993-94 season are  
presented in cooperation with WQRS-FM 105.

Baldwin is the official piano of Michigan Opera Theatre.  
Pianos are provided and serviced by Evola Music Centers.  
Main Office, Bloomfield Hills, MI.

# Synopsis

## ACT I

*Cinderella's* story begins in the living room of her home. Her thoughts turn to her family...her father, whom she loves, her two stepsisters, Grizalda and Anastasia, who are always unkind, and the domineering stepmother who makes Cinderella's life quite difficult.

As the stepsisters embroider they begin to quarrel over the material and tear the cloth in two. An invitation to the Royal Ball arrives from the Prince. Meanwhile Cinderella toils with her broom while her father looks on helplessly.

The family leaves the living room. Alone, Cinderella uses her broom as a partner and imagines it is a handsome prince. Her father, who has watched her from the background, startles her from her reverie. Cinderella takes out a silhouette of her real mother. The two of them are temporarily transported by memories of her mother's beauty.

Snatching the invitation from Cinderella, the stepmother and ugly stepsisters are in an uproar over what to wear to the ball. The father is ordered to the village to fetch the needed craftspeople for the transformation of the family.

Unexpectedly, darkness descends and an old hag appears, begging food and kindness. She is rejected by all but Cinderella, who goes to her trunk and gives the old hag her mother's dancing slippers. The gift is gratefully accepted and the stranger disappears up the chimney in a puff of smoke.

Soon the town merchants arrive: a dressmaker and helpers, a wigmaker and hairdresser, a tailor, jeweler, the dance master and his accompanist. Cinderella's natural dancing ability only makes her ugly stepsisters seem more awkward. When her stepmother orders a halt to her dance the dancing master angrily departs.

As the rest of the family files upstairs for final fittings, Cinderella is once more left alone in the living room. The old hag reappears, transformed into a beautiful fairy godmother. With a wave of her wand she changes the rustic living room into an enchanted evening filled with dancing stars. The four seasons are beckoned to dance and bestow their gifts. Spring brings the glass slippers created from old shoes given to the hag; Fall, an orange pumpkin; Summer, a gossamer cape; Winter, a shimmering crown. The Guardians of Midnight warn Cinderella that she must leave the ball before midnight or the magic will be reversed. The stars and seasons dance a waltz while Cinderella is transformed into a radiant beauty. She enters her pumpkin-turned-coach drawn by two white mice-turned-unicorns, and is rushed off to the dancing and gaiety of the Royal Ball.



Cinderella (Gina Ness) is off to the Ball.

Photographer: Mary Sook

## ACT II

The Royal Ball is in progress. The stepsisters arrive and are asked to dance by two fortune-hunting suitors. The court jester arrives to entertain. The Prince is announced, dashes into the ballroom, greets his guests and assumes the throne. Soon the stars, seasons, and fairy godmother appear to herald the arrival of Cinderella. She enters, astounding the Prince with her beauty. During a waltz with the stars and seasons Cinderella dances for the Prince and he pledges his love by dancing for her. The guests leave the ballroom and Cinderella finds herself alone with the Prince. The hour grows late, the party returns to the ballroom and, as Cinderella and the Prince watch from the balcony, the clock begins to strike midnight. Cinderella remembers what her fairy godmother told her, but it is too late. On the stroke of twelve the fairy godmother appears and changes Cinderella back into her rags. Cinderella rushes from the ballroom, losing a glass slipper which the jester discovers and gives to the Prince.

## ACT III

The Prince searches everywhere for the owner of the slipper. The next morning finds Cinderella back in her living room, asleep by the fireplace and dreaming of the Royal Ball and her handsome Prince. The stepsisters enter the kitchen looking worn and complaining of sore feet. A family fight ensues, interrupted by villagers spreading the news of the Prince's search for the beautiful owner of the glass slipper. The Prince arrives and orders the women of the house to try on the glass slipper. Cinderella finds the matching slipper in her trunk and is told by her father to show it to the Prince. When she presents the slipper to the Prince he asks her to become his Princess. The fairy godmother appears and once more transforms the living room. This time it becomes a beautiful sunset. The Prince and Cinderella enter their enchanted coach, which takes them to their kingdom, where they live happily ever after.

*- Courtesy of San Francisco Ballet*



Evelyn Cisneros as Cinderella

Photographer: William Achew



Wolfgang Stollwitzer and Catherine Batcheller

Photographer: Hannes Kilian

Michigan Opera Theatre is pleased to be the recipient of proceeds from the original art exhibit "Once Upon a Time...Happily Ever After", at the Galleria Offcentre. Detroit area artists have donated original works of art on the fantasy theme of the event's title, and those works are on display and for sale from April 8 - May 7 at the Galleria Offcentre in Southfield. For further information, please call the MOT volunteer office, (313) 874-7850.

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# Faust

Opera in three acts

Music by Charles Gounod  
Libretto by Jules Barbier and Michel Carré  
Based on the story by Goethe  
World Premiere: March 19, 1859  
Théâtre Lyrique, Paris.

## THE CAST

(in order of appearance)

### FAUST

Jianyi Zhang (5/14, 5/18 & 5/21)  
Joseph Wolverton\* (5/22, m)

### MÉPHISTOPHÉLÈS

Gabor Andrasy\*

### VALENTIN

Ron Baker

### WAGNER

Donald C. Hartmann

### SIEBEL

Terese Fedea

### MARGUERITE

Sheryl Woods\* (5/14 & 5/21)  
Brenda Harris\* (5/18 & 5/22, m)

### MARTHE

Candace de Lattre

Conductor—Willie Anthony Waters

Production—Ken Cazan\*

Stage Director—Yefim Maizel\*

Set Designer—Paul Steinberg

Costume Designer—Constance Hoffman\*

Lighting Designer—Stephen Ross

Make-up and Hair Design—Elsen Associates

Chorus Master—Suzanne Acton

Stage Manager—Leigh Anne Huckaby

\*MOT debut

### PERFORMANCES

Saturday, May 14, 8pm

Wednesday, May 18, 8pm

Saturday, May 21, 8pm

Sunday, May 22, 2pm

Masonic Temple Theatre

This production of *Faust* is sponsored by



*Ford Motor Company*

The May 21 performance is sponsored by AlliedSignal.

The May 22 performance is sponsored by  
The DeRoy Testamentary Foundation.

This production of *Faust* is a co-production between  
Michigan Opera Theatre and Opera Pacific.

All opening nights of MOT's 1993-94 season are  
presented in cooperation with WQRS-FM 105.

Baldwin is the official piano of Michigan Opera Theatre.  
Pianos are provided and serviced by Evola Music Centers,  
Main Office, Bloomfield Hills, MI.

# Synopsis

## PRELUDE

Satan, also known as Méphistophélès, is awakened by a stream of light which guides his attention to the study of the aged scientist/philosopher, Dr. Faust. The demon understands the purpose of his vision and, with the help of his Shades, prepares to walk in the human world disguised as someone from the 1830s. Faust, living in medieval times, will consider Satan a man from the future, and find him philosophically and scientifically interesting, challenging to comprehend.

## ACT I

*Scene 1, Dr. Faust's Study.* Dr. Faust has attempted to solve the mysteries of the world and life. Early one morning, despairing and emotionally isolated, he decides to die and prepares to take poison. His resolve is interrupted when he recalls the innocence of young peasants in their daily routine. He envies them and curses God for making him old and devoid of feeling, unable to change his empty existence. In his desperation, Faust calls upon Satan for help. Méphistophélès obligingly appears and offers Faust money, glory and power in exchange for his soul.

Faust, however, demands youth and all of the joys he missed while buried in his studies. Satan agrees to this request and, when Faust has second thoughts, he conjures a vision of a beautiful, untouched girl, Marguerite. Faust weakens and signs his soul away, whereupon he is transformed into a young man. They leave medieval times and jump forward into the 1830s.

*Scene 2, The Kermesse.* Townspeople, soldiers and students are celebrating the god Bacchus and the abundant grape harvest. Valentin, a young soldier leaving immediately for war, is having a final drunken outing with some of his fellow soldiers and Siebel and Wagner, two students friends. For protection at the front, he carries a religious medal given to him by his sister, Marguerite. What starts as a mocking song by a drunken soldier, ends as an earnest plea by a young man about to face possible death.

While all get back into a festive drinking mood, Méphistophélès and Faust appear. Méphistophélès pays homage to the pagan Golden Calf which all applaud. Then he begins to tell fortunes, predicting people's woes, one of which includes the name of Marguerite. Valentin is irritated that the stranger speaks of his sister in such a light. Méphistophélès responds by predicting Valentin's death.

Trying to make peace, Wagner offers Méphistophélès a cup of wine. The devil proclaims the wine unacceptable and gestures to a crude statue of Bacchus. When wine magically pours from it, the crowd is both excited and frightened. Méphistophélès offers to toast Marguerite. Valentin, suspicious of the garish stranger, considers the toast an insult and draws his sword. The power of evil breaks the sword in half. Valentin and his comrades use their sword hilts to make crosses and subdue the frightening demons.

Faust and Méphistophélès seem suspended in time. Faust wants to know when he will meet the innocent girl from his vision. No sooner has he asked than the crowd becomes active again and Marguerite appears. Faust stops her and offers to escort her home. She modestly declines and Méphistophélès urges Faust to pursue her. The festival continues at a frenetic pace as the struggle for Faust's conscience begins between Méphistophélès and the unknowing Marguerite.

## ACT II

*Marguerite's Garden.* Siebel, quietly in love with Marguerite, steals into the garden and gathers flowers intended for her. As predicted earlier by Méphistophélès, each flower withers and dies at his touch. He blesses himself from a stream which surrounds the sanctified ground on which Marguerite lives. The spell is broken.

Faust and Méphistophélès arrive and watch Siebel leave his flowers for Marguerite. The devil retires to conjure a gift for Faust to give to the young girl. Faust reflects on the perfection and purity of the place where his ideal love lives. Méphistophélès returns with a case of brightly colored jewels and fabrics which is to be Faust's offering to Marguerite, gifts one might use to appeal to the sensorial/sensual side of a child. They both hide as she enters.

Marguerite sings the ballad of the King of Thülé. The ballad brings to mind the handsome stranger who offered to walk her home. She discovers Siebel's flowers and the next moment comes upon the gems and materials. Unable to resist touching items she has never experienced before, she discovers a mirror and begins to study herself. Her first sin: vanity. Méphistophélès' manipulation of Marguerite begins.

Marguerite's busybody neighbor, Marthe, catches her and scolds the girl for this vanity. Méphistophélès, wishing to stop the intrusion, interrupts and informs Marthe of her husband's death. Their conversation allows Faust to approach Marguerite.

The devil whisks Marthe away and the two young people sing of their new love. Marguerite attempts to leave, but her attraction to Faust causes her to remain. Touched by her innocence and purity, Faust bids Marguerite goodnight. Méphistophélès mocks Faust's gentlemanly attitude. Soon, Marguerite can be heard indoors, murmuring dreamily of her desire for Faust. Faust breaks into her room, and he and Marguerite consummate their passion. Méphistophélès, alone, delights in his brilliance at furthering Marguerite's demise.

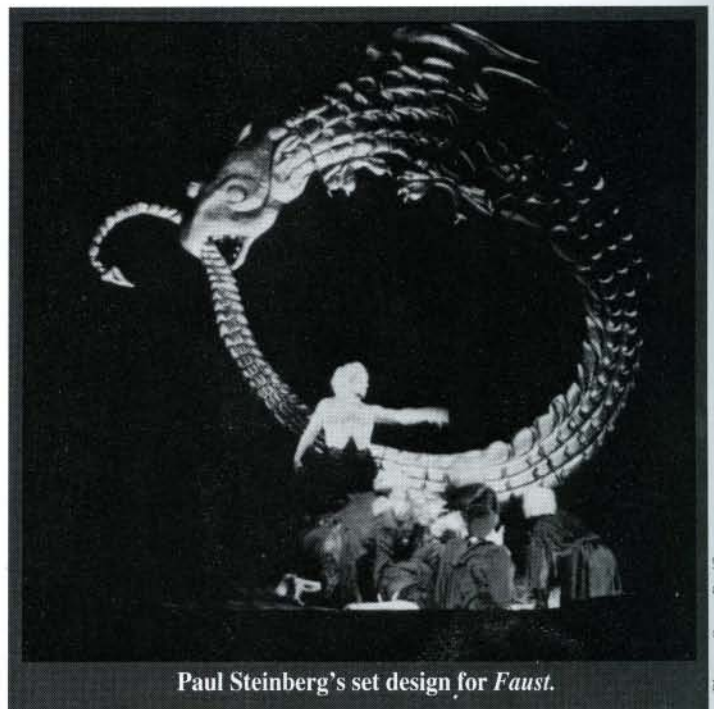
### ACT III

*Scene 1, Marguerite's House.* Pregnant and ostracized by friends and villagers, Marguerite wonders why Faust has not returned. As she recalls their time together, the fragile state of her mind becomes evident.

*Scene 2, A Church.* Marguerite prays for help and forgiveness. Méphistophélès plays on her inner fears and accuses her of sin. She tries to join fellow worshippers in prayer, but her voice is overwhelmed by the Devil's. Satan announces that she is a lost soul before the gates of Hell.

*Scene 3, A Field Outside of Town.* Local militiamen return from the war, exhausted, some wounded. Among them is Valentin. He spies Siebel in the crowd which has assembled to welcome them home.

*Scene 4, A Village Street.* Faust has returned to the village, concerned for Marguerite. As always, Méphistophélès is by his side. The devil is more sardonic than ever. He sings an insulting ode, aimed at Marguerite which Valentin overhears. Angry and humiliated, Valentin engages Faust in a duel. However, Faust's sword is guided by



Paul Steinberg's set design for *Faust*.

Photo: Opera Pacific

Méphistophélès and runs Valentin through. Before he dies, however, Valentin curses his sister for bringing disgrace to them.

*Scene 5, Marguerite's Prison Cell.* Continuing her downward spiral, totally abandoned and losing touch with reality, Marguerite has drowned her baby and, consequently, has been sentenced to death. Faust enters with Méphistophélès and begs her to escape with them. But Marguerite slips in and out of reality. When she finally sees the devil, she regains her mind. She repulses both Faust and his mentor and begs Heaven to accept her soul. Faust pleads with her to join them and Méphistophélès urges Faust to forget her. Marguerite is on the brink of death, and Méphistophélès proclaims that she is damned. But a celestial choir announces the dawning of Easter. At the moment of death, Marguerite's sins are forgiven and her soul is reborn.

## Notes from Ken Cazan

Goethe's *Faust*, Part One is not simply a prose play discussing the ancient concept of the battle between good and evil. It was written by a sensitive young man on a journey of self-discovery living in the Age of Enlightenment. The brilliance of the play is the fantastic way in which it is written: it is episodic and floats through no specific chronological time.

A surface view reveals a simple morality play. However, as we dig for the truth, we can easily recognize that Méphistophélès and Marguerite represent the struggle within Faust to come to terms with balancing two extremes in his personality — to remain an enlightened man with a spark of idealism. What we witness in Gounod's opera is the first part of Faust's journey during which he does not come to any conclusions.

In this production, locations are suggested through symbols. A large dragon swallowing its own tail, the alchemical sign of death and rebirth, hangs over Faust's study and later creates a more ominous prison

for Marguerite. When we encounter Marguerite in the second act, there is a blue strip of light representing a stream, consecrated by Marguerite's presence, which no one with impure thoughts can cross. When Siebel blesses himself with the waters, it immediately loses its sacred properties. In a similar way, when Siebel, who has been cursed by Méphistophélès in the first act, attempts to gather flowers for Marguerite, their once-colorful auras are lost at his touch.

A more fantastic element is seen in the costumes. Méphistophélès is conceived in classical terms as a medieval satyr. Yet after his transformation into more human form, he maintains one cloven hoof as a reminder of his condemnation.

Marguerite is perceived as a pre-Raphaelite beauty, a cross between the lushness of Rossetti and the innocent sensuality of Maxfield Parrish. The chorus is seen as Faust wants to see them. Méphistophélès manipulates them to appeal to Faust's baser instincts, his just-awakening sensual, sexual side. Marguerite creates a self-conscious quality among the populace, emphasizing their inherent wickedness.

On the one hand, the central characters themselves symbolize universal qualities found in mankind. On the other, we are attempting to create real people in extraordinary circumstances. We have conjured for you exciting theatre that is thought-provoking and challenging.



# A Devil of a Faust

The legend and its music were made for each other in Michigan Opera Theatre's season finale

"Faust, which, as Hofmannsthal puts it, 'postulates music at every step,' is therefore the archetypal opera."<sup>1</sup>

Johann Wolfgang von Goethe (1749 – 1832), who wrote the drama to which all subsequent treatments of the Faust legend – musical and otherwise – are indebted, thought of music as "the mediator of the ineffable." He believed his *Faust* had much in common with *Don Giovanni* and *The Magic Flute* and wished Mozart had lived long enough to transform his monumental theatrical piece into opera.

Twenty-seven years after the great poet and dramatist's death, Charles Gounod would fulfill Goethe's dream with the operatic masterpiece, *Faust* (1859), Michigan Opera Theatre's 1993/94 season finale. But neither Gounod nor Goethe were the first – or the last – to be fascinated by the idea of exchanging one's soul for something deeply desired.

How far back does this "Faust legend" go? Well, what about the saga of Adam and Eve? When Adam agreed to taste the forbidden fruit, wasn't he making a deal with the Devil to exchange his soul for knowledge and power? Remember, the apple was from the Tree of Knowledge.

If that's too much of a stretch, come forward to the Middle Ages when records first appear of a legend about a certain Faust who sold his soul to the Devil for – you guessed it – knowledge and power! By then, the story had already become theatre; it played untold thousands of times as a puppet show at medieval fairs and markets. The legend, in turn, may well have stemmed from the plays presented on the steps of churches and cathedrals to teach Bible stories and Christian morality to an illiterate populace. There was a real Dr. Johann Faust, circa 1480 – 1538, a German magician, alchemist and astrologer.

*Faust* in its medieval form had been around for a while by then, though; Western civilization was already well into the Renaissance.

*The Tragical History of Dr. Faustus* (1588) by Christopher Marlowe, Shakespeare's contemporary, was one of the first real attempts to translate the Faust legend into theatre as we know it. The entertainment element of *Faust* had been evident from the earliest telling of the tale – similarly, its moral teaching capabilities. With Marlowe – and definitely 220 years later (1808) when Book I of Goethe's *Faust* appeared – the legend is transformed into a powerful vehicle for the expression of changing human philosophies and values. And, as the years have continued to roll by, *Faust* has come to reflect widely varying theatrical production concepts.

As Goethe, Hofmannsthal and a host of other composers and librettists before, between and after them knew, the Faust legend and music were made for each other. The simplest explanation of why may be that when a man, for whatever reason, gets in league with the Lord of Evil, every aspect of life seems to intensify. The exotic becomes erotic; the threatening becomes terrifying. The beautiful becomes exquisite; the unusual, totally mystifying. Words may fail at expressing these extremes and the emotions they can generate; words amplified by music can bridge the chasm.

The Devil, as the Commendatore, coming for Don Giovanni's soul would be hokey without Mozart's transmogrifying music (1787). Von Weber's *Der Freischütz* (1821) without a score simply will not work as dark Kaspar, in league with the Devil, casts his magic bullets – guided missiles of the day, symbols of ultimate power.

Times change and the legend becomes Hector Berlioz' *The Damnation of Faust* (1828 – 46). Somewhere between a huge symphony and an opera, it reflects the tenants of the early Romantic era. Faust is

the poet stumping about on the moors, detached, broody, melodramatic and bored. He barely notices Marguerite. Méphistophélès is naught but a supplier of transportation and musical diversions.

In Gounod's *Faust* (1859), based closely on Goethe's 1808 *Faust*, Book I, the protagonist is sick of knowledge and power. He wants youth and the love of a beautiful woman. As women enter the ring with the Prince of Darkness, what was somewhat idealized desire in Gounod's *Faust* becomes sexual obsession. Senta trades her soul for her weird sailor in Wagner's *The Flying Dutchman* (1841). Renata spends five acts of incredible music inflamed and maddened by her infernal lover in Sergei Prokofiev's *The Fiery Angel* (1923). Demonic possession and hysterical desire are everything in Krzysztof Penderecki's *The Devils of Loudon* (1969).

And there's more: *Eine Faust-Symphonie* (1957) by Franz Liszt; *Méphistophélès* (1867) by Arrigo Boito; the final ascent of Faust's soul to heaven at the conclusion of Gustav Mahler's *Eighth Symphony* (1907); *Doktor Faust* (1924) by Ferruccio Busoni.

And we haven't even mentioned what the movies with their words, music and, now, spectacular special effects have made of the old tale. Nor can we but affirm that *Faust*, the opera, has been set in virtually every era from the Middle Ages to our own times – discover the latest interpretation when the curtain rises at the Masonic Temple on May 14!

— John Willett is the music critic for San Diego Magazine



Constance Hoffman's costume design for Méphistophélès (Jeffrey Wells) is part satyr, part human.

Photo: Opera Pacific

<sup>1</sup> Peter Conrad: *A Song of Love and Death: The Meaning of Opera*. Hugo von Hofmannsthal (1874 – 1929), superlative German poet and librettist for Richard Strauss' most famous operas.

MICHIGAN OPERA THEATRE

# Artists of the Company

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Méphistophélès, surrounded by his demons, awakens to a celestial light and begins his plan to obtain Faust's soul.

Photo: Opera Pacific



## Suzanne Acton

Chorus Master/Conductor (Michigan)

**MOT Credits**  
Chorus Master/Assistant Music Director since 1981

**1994 Spring Season**  
Chorus Master, *Turandot* and *Faust*

Conductor, Michigan Opera Theatre, *The Barber of Seville*, *The Music Man*, *Mikado*, *The Pirates of Penzance*; Dayton Opera, *West Side Story*, *My Fair Lady*, *The Pirates of Penzance*; Coach, Opera Theatre of St. Louis, San Diego Opera; Visiting Assistant Professor of Music, Oakland University



## Catherine Batcheller

Principal Dancer (Maine)

**MOT Debut**

**1994 Spring Season**  
*Cinderella*, *Fairy Godmother*, *Cinderella*

Stuttgart Ballet, *Principal Dancer*, *Romeo and Juliet*, *Swan Lake*, *Sleeping Beauty*, Marcia Haydee's *Giselle*, *Wien, Wien, Nur du Allein*, *Bohème*, *Sonata à Trois*, *Die Zauberflöte*; San Francisco Ballet, *Nutcracker*, *Midsummer Night's Dream*, *Forgotten Land*, Michael Smuin's *Romance*, PBS telecast of *Cinderella*



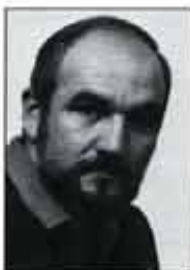
## Peter Blanchet

Tenor (Canada)

**MOT Debut**

**1994 Spring Season**  
Pang, *Turandot*

New York City Opera, *I Pagliacci*, *From the House of the Dead*, *Doktor Faustus*, *The Mother of Three Sons* (world premiere), *A Little Night Music*, *Carmen*, *Street Scene*, *La Fanciulla del West*; Lyric Opera of Chicago, *Suzanna*; Canadian Opera Company, *Der Rosenkavalier*, *Boris Godunov*, *Ariadne auf Naxos*, *The Tales of Hoffmann*, *Wozzeck*; Hawaii Opera Theatre, *I Pagliacci*, *The Abduction from the Seraglio*, *Turandot*; Dallas Opera, *The Merry Widow*; *The Tales of Hoffmann*; Calgary Opera, *Le Nozze di Figaro*



## Gabor Andras

Bass (Romania)

**MOT Debut**

**1994 Spring Season**  
Méphistophélès, *Faust*

Seattle Opera, *Don Carlo*, *The Ring*, *Die Meistersinger*, *Fidelio*, *Don Giovanni*; Paris, Opera de Nice, *Die Meistersinger*; Houston Grand Opera, *Die Meistersinger*; Carnegie Hall, *Beethoven Ninth Symphony*; Theatre de Geneva, *Katya Kabanova*; Flanders Opera, *Macbeth*; Washington Opera, *The Tzar's Bride*, *Turandot*, *Tiefland*; The Netherlands Opera, *Samson et Dalila*, *La Wally*; Strasbourg, *Akhnaschina*, *Boris Godunov*



## Dennis Bergevin Jeffrey Frank

Co-Directors, Elsen Associates (New York)

**MOT Credits**  
Resident Hair and Make-Up Designers, since 1988

**1994 Spring Season**  
Resident Hair and Make-Up Designers

New York Shakespeare Festival; Radio City Music Hall; Washington Opera; Opera Pacific; Philadelphia Opera; Greater Miami Opera; Dallas Opera; Pittsburgh Opera; Spoleto Festival, USA, Italy, Australia; Edinburgh Festival; *Merchant of Venice*, Broadway; PBS and HBO



## Ken Cazan

Stage Director (Ohio)

**MOT Debut**

**1994 Spring Season**  
Production, *Faust*

Seattle Opera, *La Bohème*, *Madama Butterfly*, *Don Pasquale*, *The Magic Flute*; Canadian Opera Company, *Werther*, *Suor Angelica*; Opera Pacific, Miami Opera, *Faust*; Boston Lyric Opera, *Carmen*; Austin Lyric Opera, *Die Entführung aus dem Serail*; Santa Fe Opera, *Intermezzo*, *Le Nozze di Figaro*, *The Magic Flute*; Opera Theatre of St. Louis, *Il Turco in Italia*



## Ron Baker

Baritone (North Carolina)

**MOT Credits**  
Schaunard, *La Bohème* 1993  
Harlequin, *Ariadne auf Naxos*, 1991

**1994 Spring Season**  
Ping, *Turandot*  
Valentin, *Faust*

New York City Opera, *Marilyn*, *Madama Butterfly*, *Regina*, *La Bohème*, *I Pagliacci*, *Turandot* and *Die Fledermaus*; Edmonton Opera, *Ariadne auf Naxos*; Pittsburgh Symphony, *Atlantida*; Minnesota Opera, *The Aspern Papers*; Opera Company of Boston at Bolshoi Opera, *The Balcony*; Pittsburgh Opera, *The Threepenny Opera*; Banff Summer Festival, *The Rape of Lucretia*; PBS "Live From Lincoln Center"; Opera Pacific, *Turandot*; Opera Theatre of St. Louis, *Die Fledermaus*



## Zack Brown

Designer (Hawaii)

**MOT Credits**  
Costume Designer, *La Bohème* and *The Merry Widow*, 1993

**1993 Spring Season**  
Costume Designer, *Turandot*

Metropolitan Opera, *Rigoletto*; Washington Opera resident designer, *Turandot*, *The Daughter of the Regiment*, *Otello*, *Der Fliegende Holländer*, *Les Contes D'Hoffmann*, *Manon*, *The Magic Flute*, *Werther*, *Un Ballo in Maschera*, *La Bohème*, *The Rake's Progress*; Spoleto Festival, *Porgy and Bess*, *The Saint of Bleeker Street*, *Anthony and Cleopatra*; NYC Opera, *La Traviata*; San Francisco Opera, *Le Nozze di Figaro*, *La Gioconda*



## Evelyn Cisneros

Principal Dancer (California)

**MOT Debut**

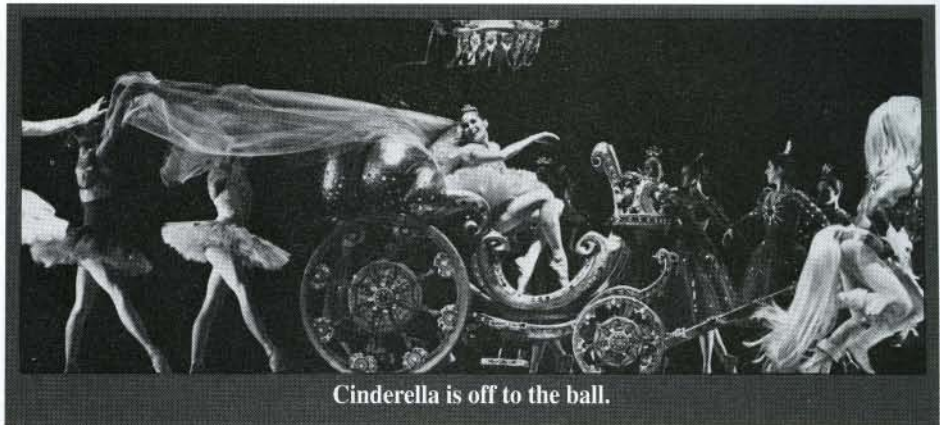
**1994 Spring Season**  
Title role, *Cinderella*

San Francisco Ballet, Principal Dancer, Helgi Tomasson's *Swan Lake*, *The Sleeping Beauty*, *Menuetto*, *Giuliani*; *Variations On A Theme*, *Romeo and Juliet*, *The Tempest*, *Hearts*, *Stravinsky Piano Pieces*, *Brahms/Haydn Variation*, PBS telecast, title role of *Cinderella*, *The Tempest*, *A Song for Dead Warriors*, *Romeo and Juliet*, *Live from the White House*; Detroit Symphony Orchestra, *Nutcracker*

MICHIGAN OPERA THEATRE

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Cinderella is off to the ball.

Photo: Mary Stohr



## Candace de Lattre

Mezzo-Contralto (Michigan)

**MOT Credits**  
Mama McCourt, *The Ballad of Baby Doe*, 1988

**1994 Spring Season**  
Marthe, *Faust*

Arizona Opera, Pacific Northwest Wagner Festival, Kalamazoo Opera, Dayton Opera and Chamber Opera of Chicago, *The Ballad of Baby Doe*, *Die Walküre*, *Il Trittico*; Spoleto Festival, USA; Yeats Theatre Festival; *Petite Messe Solennelle*, Beethoven's *Ninth Symphony*, Mozart's *Requiem*, Verdi's *Requiem*, soloist; Japan Philharmonic, Grosse Pointe Symphony, Rochester Symphony



## Terese Fedea

Mezzo-soprano (Michigan)

**MOT Credits**  
Peep-Bo, *The Mikado*, 1992  
Second Lady, *The Magic Flute*, 1991  
Echo, *Ariadne*, 1991

**1994 Spring Season**  
Siebel, *Faust*

Lyric Opera (Chicago) Center, *The Song of Majnun*, *La Tragedie de Carmen*, *The Spanish Hour*, *Don Giovanni*; Chatelet in Paris, France, three concerts; Lyric Opera of Chicago, *Elektra*, *McTeague*; Santa Fe Opera, *La Traviata*; Dayton Opera, *Mikado*; Chautauqua Institute, *Dido and Aeneas*; Young Artist Apprentice, Michigan Opera Theatre; Sarasota Opera, *La Boheme* and *Così fan Tutte*



## Donald C. Hartmann

Bass-baritone (Michigan)

**MOT Debut**

**1994 Spring Season**  
Wagner, *Faust*  
Mandarin, *Turandot*

*Madama Butterfly*; Opera Delaware, *Aida*, *La Traviata*; St. Matthew Passion, Verdi *Requiem*, Beethoven's *Ninth Symphony*, *Messiah*; Stadttheater Regensburg, Toledo Opera, Opera/Lenawee, Greensboro Opera, Virginia Opera



## Leslie Dunner

Conductor (New York)

**MOT Credits**  
Conductor, *The Sleeping Beauty*, 1993

**1994 Spring Season**  
Conductor, *Cinderella*

Associate Conductor, Detroit Symphony Orchestra; Music Director, Detroit Symphony Civic Orchestra, Dearborn Symphony Orchestra; Music Advisor, Harlem Festival Orchestra; Principal Conductor, Dance Theatre of Harlem; Guest Conductor, Chicago Symphony Orchestra, National Symphony, Minnesota Orchestra, Louisville Orchestra, New York City Ballet, Opera Ebony, San Diego Symphony, Atlanta Symphony Orchestra, Ohio Chamber Orchestra



## Cristina Gallardo-Domas

Soprano (Chile)

**MOT Debut**

**1994 Spring Season**  
Liù, *Turandot*

Silver medalist, 1992 Queen Elisabeth Competition, Brussels, Belgium; National Symphony Orchestra of Belgium, Symphony Orchestra de L'Monnaie, soloist; Teatro Municipal de Santiago, *Madama Butterfly*; Opera Company of Philadelphia, Connecticut Grand Opera, *La Boheme*; Spoleto Festival, Italy, *Suor Angelica*; New Israeli Opera, *Faust*; upcoming, Vienna Staatsoper



## Constance Hoffman

Costume Designer (New York)

**MOT Debut**

**1994 Spring Season**  
Costume Designer, *Faust*

La Mama E.T.C., East Coast Artist's *Faust Gastronomer*; Ohio Theatre, the Arden Party Company's *Antigone*; Saratoga Performing Arts Center, *L' Histoire du Soldat*; New Jersey Shakespeare Festival, *Macbeth*, *Measure for Measure*; Shapiro and Smith Dance, *Almost a Tango*, *Rhapsody*, *Square Dance*, (with Welsh National Dance Co.) *Never Enough*; Maggio Musicale (Florence, Italy), *Die Zauberflöte*



## Craig Estep

Tenor (North Carolina)

**MOT Debut**

**1994 Spring Season**  
Pong, *Turandot*

San Francisco Opera, *L'elisir d'amore*, *Falstaff*, *War and Peace*, *Boris Godunov*, *Attila*, *Turandot*, *The Daughter of the Regiment*, *Das verirrte Meer*; Washington Opera, *The Daughter of the Regiment*, *Otello*, *Don Pasquale*; San Francisco Symphony, Bach *Magnificat*; Detroit Symphony Orchestra, *Carmina Burana*; Vancouver Symphony, *Mitridate*, *Re di Ponto*; PBS "Live From Lincoln Center," Rossini Gala Concert; Cologne Opera, *Il ritorno d'Ulisse in patria*



## Brenda Harris

Soprano (New York)

**MOT Debut**

**1994 Spring Season**  
Marguerite, *Faust*

New York City Opera, *Moses und Aron*; New York Oratorio Society, *Carmina Burana*, *Messiah*, Mozart's *Requiem*, *Missa Solemnis*; Opera Theatre of St. Louis, *Le Nozze di Figaro*; Opera Pacific, Fort Worth Opera, *Faust*; Washington Opera, *Agrippina*, *Don Giovanni*; Spoleto Festival, *Die Meistersinger*; Lake George, *Don Giovanni*, *Der Rosenkavalier*; Minnesota Opera, *Giulio Cesare*



## Jacob Lascu

Director/Choreographer (Michigan)

**MOT Credits**  
Director/Choreographer, *Sleeping Beauty*, *Samson et Dalila*, *King Roger*, *Aida*

**1994 Spring Season**  
*Cinderella*

20th Anniversary Season, Detroit Symphony Orchestra, *Nutcracker*; Principal Dancer, Ballet Master and Choreographer of the Rumanian National Ensembles *Rapsodia Romana* and *Ciocirlia*; Rumanian Opera, Ballet Master and Assistant Choreographer; Choreographer, *Coppelia*, *Rachmaninoff Rhapsody on a Theme by Paganini*, *Swan Lake*, *Eccentric*; Ballet Master, Dance Detroit, Lascu School of Ballet, Marygrove College.

MICHIGAN OPERA THEATRE

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Gheena Dimitrova in *Turandot*, MOT 1986

Photo: Jerome Magal



## Yefim Maizel

Stage Director (New York)

MOT Debut

1994 Spring Season  
Stage Director, *Faust*

San Francisco Opera, *Pique Dame*; Opera Pacific, *Faust*; Portland Opera, *Eugene Onegin*; Santa Fe Opera, *Don Giovanni*; New York State Theatre, *Boris Godunov*; New York Opera Forum, *Fidelio*; Tallinn Opera, *Così fan Tutte*; Kirov, *The Nursery*; Moscow Chamber Opera, *The Marriage*, *Imenow*; Bolshoi Opera, *Boris*



## Imre Pallo

Conductor (Hungary)

MOT Debut

1994 Spring Season  
*Turandot*

New York City Opera, Principal Guest Conductor; Frankfurt Opera, Principal Guest Conductor; Hudson Valley Philharmonic, Music Director; Guest Conductor, National Symphony Orchestra, Connecticut Grand Opera, Portland Opera, Canadian Opera, Cincinnati Opera, Philadelphia Opera, Manitoba Opera, Edmonton Opera, Opera Theatre of St. Louis, Pittsburgh Opera, Calgary Opera, New Orleans Opera.



## Martha Sheil

Soprano (Virginia)

MOT Debut

1994 Spring Season  
Title role, *Turandot*

New York City Opera, *Le Nozze di Figaro*, *Die Fledermaus*, *La Clemenza di Tito*, *The Merry Wives of Windsor*; Lyric Opera of Kansas City, *Tosca*; Stadttheater Lucerne, *Hawaiian Opera*, *Un Ballo in Maschera*; Austin Lyric Opera, *Aida*; Buffalo Opera, *Hawaiian Opera*, *Cleveland Opera and Syracuse Opera*; *Turandot*; Minnesota Opera, *The Aspern Papers*; Atlanta Opera, *Così fan tutte*; Iowa City Bach Festival, *St. Johns Festival*; University of Michigan School of Music, Professor



## John McLain

Lighting Designer  
(Connecticut)

MOT Credits  
*Porgy and Bess*, 1987;  
*La Bohème*, 1993

1994 Spring Season  
*Cinderella*

National Tours, *The Wiz*, *Porgy and Bess*, Ken Hill's *Phantom of the Opera*, *Ice Capades*; Bally's in Las Vegas; Paris, *Lido*; Resident Lighting Designer, The Washington Opera, Spoleto Festival, Amsterdam Opera House; Kennedy Center, *Mass*, *Amahl and the Night Visitors*; Cleveland Opera, *Holy Blood Crescent Moon*; Portland Opera, Boston Opera, Houston Grand Opera, Connecticut Opera



## Vladimir Popov

Tenor, (Russia)

MOT Credits  
*Samson*, *Samson et Dalila*,  
1992

1994 Spring Season  
*Calaf*, *Turandot*

Metropolitan Opera, *Eugene Onegin*, *Aida*, *Fanciulla del West*, *Carmen*, *Turandot*; Opera Company of Philadelphia, *Opera de la Bastille*, *Pique Dame*; Houston Grand Opera, *Samson et Dalila*, *Pagliacci*, *Fedora*, *Il Tabarro*, *La Gioconda*



## Victor Shost

Bass (Russia)

MOT Debut  
American operatic debut

1994 Spring Season  
*Timur*, *Turandot*

Bolshoi Theatre, *Rusalka*, *The Barber of Seville*, *The Marriage of Figaro*, Concert of Young Soloists of the Bolshoi Theatre; Perm Theatre, *Lucia di Lammermoor*; Charkov Theatre; Crystal Cathedral, Nixon Library, concert engagements; Winner, International Competition of Chaliapin; *Prince Igor*, *Khoovanshchina*, *Boris Godunov*



## Rick Moon

Tenor (Ohio)

MOT Debut

1994 Spring Season  
*Calaf*, *Turandot*

Opera Columbus, *Rigoletto*, *Il Trovatore*; Spoleto Festival, Italy, *Tosca*; New York City Opera, *Madama Butterfly*; Greater Miami Opera, *Cristoforo Colombo*, *Tosca*; Shreveport Opera, *Turandot*; Carnegie Hall, concert; Merkin Hall, Enrico Caruso International Voice Competition; Baton Rouge Opera, *Tosca*; Des Moines Symphony, *Cavalleria Rusticana*; Opera Theatre of St. Louis; NYCO concert tour



## Stephen Ross

Lighting Designer (Missouri)

MOT Credits  
*Don Giovanni*, 1990

1994 Spring Season  
*Faust*

Broadway, Toronto, *Shenandoah*; Opera Pacific, *Faust*, *The Pearl Fishers*; Lyric Opera of Chicago, Boston Lyric Opera, Dallas Opera, Houston Grand Opera, Santa Fe Opera, Opera Theatre of St. Louis, New Orleans Opera, Miami Opera, Canadian Opera Company, Montreal Opera, Edmonton Opera; Canada, *Cabaret*, *Guy and Dolls*, *Toad of Toad Hall*, *Fantasticks*, *Dames at Sea*, *Damn Yankees*



## Ami Elizabeth Smith

Dancer (Michigan)

MOT Credits  
*Aida*, *The Sleeping Beauty*,  
1993

1994 Spring Season  
*Fairy Godmother*, *Cinderella*

Detroit Symphony Orchestra, *The Nutcracker*; Monroe Ballet Company, *Graduation Ball*, *Nutcracker*, *Pas de Quatre*, *Cinderella*; Michigan Classical Ballet Company, *Giselle*; School of Pennsylvania Ballet, Houston Ballet Academy, School of American Ballet, Central Pennsylvania Youth Ballet

MICHIGAN OPERA THEATRE

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*Faust*, 1977, designed by Paul Steinberg



## Kendall Smith

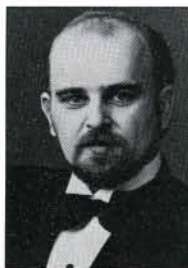
Lighting Designer (Michigan)

### MOT Credits

Lighting Consultant since 1989; *The Barber of Seville*, *The Merry Widow*, 1993

1994 Spring Season  
*Turandot*

Opera Pacific, *Tosca*; Dayton Opera, *Madama Butterfly*; Malibu American Stage Festival, *Jesus Christ Superstar*; MOT, *Madama Butterfly*, *Ariadne auf Naxos*, *Candide*, *Mikado*; Pioneer Theatre, *A Penny for a Song*; Attic Theatre, *Teibele and Her Demon*



## Roman Terleckyj

Director (Michigan)

### MOT Credits

*Ariadne auf Naxos*, 1991; *Carmen*, 1989; *La Boheme*, 1988

1994 Spring Season  
*Turandot*

Washington Opera, *Ariadne auf Naxos*, *La Cenerentola*, *Manon Semele*, *Christopher Columbus*; Opera Pacific, *Lucia di Lammermoor*; Rome Opera, *Birthday of the Infanta*; Berlin Opera, *Suor Angelica*, *The Marriage of Figaro*, *Tosca*, *La Boheme*; Spoleto Festival, Italy, *The Rake's Progress*, Premio Abblati for Direction; Upcoming: Bath and Essex Opera, Belfast Opera, *Don Giovanni*; The Washington Opera, *The Marriage of Figaro*, *Semele*, *Tiefland*



## Joseph Wolverton

Tenor (Illinois)

### MOT Debut

1994 Spring Season  
Title role, *Faust*

Metropolitan Opera, Dayton Opera, *Così Fan Tutte*; Syracuse Opera, *The Tales Of Hoffmann*; Toledo Opera, *La Traviata*; Palm Beach Opera Gianni Schicchi, *Madama Butterfly*; Winnepeg Opera, *Daughter of the Regiment*; Houston Grand Opera, *Lucia di Lammermoor*; Chicago Opera Center for American Artists, *Gianni Schicchi*; Chicago Symphony Orchestra, *Otello*; Indianapolis Symphony, Beethoven's *Ninth Symphony*



## Paul Steinberg

Set Designer (New York)

### MOT Credits

*Faust*, 1977

1994 Spring Season  
*Faust*

San Francisco Opera, *I Vespri Sicilliani*, *Das Veratene Meer*; Chicago Symphony, Mozart/Da Ponte cycle; Tel Aviv Opera, *Cavalleria Rusticana*, *I Pagliacci*; Opera-Comique, *Don Procoplo*, *Dr. Miracle*, *Djamileh*; Seattle Opera, *Don Giovanni*; New York City Opera, *Count Ory*; Washington Opera, *I Capuletti e I Montecchi*; Welsh National Opera, *Turandot*; Opera Zuid, Holland, *L'Etoile*; Geneva Opera, *Lohengrin*



## Ealynn Voss

Soprano (Pennsylvania)

### MOT Credits

*Mother, Hansel & Gretel*, 1989

1994 Spring Season  
(Title role, *Turandot*)

San Francisco Opera, Australian Opera, Opera Pacific, Greater Miami Opera, New York City Opera, Baltimore Opera, Arizona Opera, Italy, Arena di Verona Japan tour, *Turandot*; Los Angeles Opera, *Ariadne auf Naxos*; Baltimore Opera, *Don Carlo*; Seattle Opera, *Aida*; Pacific Symphony, *Salome*; Winnipeg Opera *Un Ballo In Maschera*; Pasadena Symphony, Verdi *Requiem*



## Sheryl Woods

Soprano (New York)

### MOT Debut

1994 Spring Season  
Marguerite, *Faust*

New York City Opera, *La Traviata*, *Rigoletto*, *The Merry Wives of Windsor*; Washington Opera, *The Impresario*, *Don Giovanni*; Santa Fe Opera, *Orpheus in the Underworld*, *Die Fledermaus*; CBS recording, *Satyagraha*; Koch recording, *The Ballad of Baby Doe*; Dallas Opera, *The Voyage of Edgar Allen Poe*; Chicago Opera Theatre, *Romeo et Juliette*; Central City Opera, *Don Pasquale*; Connecticut Grand Opera, *Carmen*



## Wolfgang Stollwitzer

Principal Dancer (Austria)

### MOT Debut

1994 Spring Season  
*Prince, Cinderella*

Stuttgart Ballet, Principal Dancer, *Eugene Onegin*, *Romeo and Juliet*, *Swan Lake*, *Nutcracker*, *Sleeping Beauty*, *Giselle*, *Medea*, *Wien, Wien, Nur Du Allein*, Bejart's *The Magic Flute*, *No More Plan*, *Stepping Stones*, *Firebird*; Guest Artist, European ballet companies



## Willie Anthony Waters

Conductor (Florida)

### MOT Credits

*Il Trovatore*, 1979, *Rigoletto*, 1980, *Faust*, 1983, *Aida*, 1993

1994 Spring Season  
*Faust*

Artistic Director, Greater Miami Opera, *Cristofer Colombo*, *Salome*, *Die Walküre*, *Bianca e Falliero*, *Trouble in Tahiti*, *Aida*, *Of Mice and Men*, *Falstaff*; DSO, Cologne Opera, Australian Opera, San Diego Opera, Connecticut Opera, San Francisco Opera; Spoleto Festival, USA, Beethoven's *Ninth Symphony*.



## Jianyi Zhang

Tenor (Shanghai)

### MOT Credits

Rodolfo, *La Boheme*, 1993

1994 Spring Season  
Title role, *Faust*

Opera de Paris-Bastille, *Faust*, *Carmen*, *Padmavati*; Teatro Comunale di Firenze, Italy, *Rigoletto*; New York City Opera, *La Boheme*; Washington Opera, *The Pearl Fishers*; Connecticut Opera, *L'Elisir d'Amore*; Greater Miami Opera, *Faust*; Opera Pacific, *La Boheme*; Opera de Lyon, Opera de Nice, Opera Comique de Paris, The Chatelet Music Theatre of Paris

MICHIGAN OPERA THEATRE

# Young Artists Apprentice Program

## Young Artists Apprentice Program Awards

### The Joyce H. Cohn Apprentice Award Fund

Charles Edwin Spencer 1993-94

### DeRoy Testamentary Foundation Apprentice Award

Tracey Plester 1993-94

MICHIGAN OPERA THEATRE

# Orchestra and Chorus

## Orchestra

### Violin I

\*Charlotte Merckerson  
*Concertmaster*  
\*Theodore Schwartz  
\*Randolph Margitza  
\*Velda Kelly  
\*Kathleen Brauer  
Janet Olis  
Charles Roth  
Kathryn Stepulla  
Sharon Reum  
James Kujawski  
Kathy Ferris

### Violin II

\*Victoria Haltom  
*Principal*  
\*Brooke Hoplamazian  
\*Anna Weller  
\*Angelina Carcone  
Mary Richards  
Ruth Whetstone  
Lorraine Perlman  
Constance Markwick

### Viola

\*Jessica Nance  
*Principal*  
Janine Dennis  
Barbara Zmich  
Charlet Givens  
Linda Talias  
Tracey Riggs

### Violoncello

\*Nadine Deleury  
*Principal*  
\*Diane Bredesen  
\*Minka Christoff  
John Iatzko  
Paul Willington

### Contrabass

\*Derek Weller  
*Principal*  
\*Peter Guild  
Gregg Powell

### Flute

\*Pamela Hill  
*Principal*  
\*Laura Larson  
Wendy Hohmeyer

### Oboe

\*Rebecca Hammond  
*Principal*  
\*Ann Augustin  
Robin Johnson

### Clarinet

\*Brian Bowman  
*Principal*  
\*Jane Carl  
Steve Millen  
Kenen White  
Craig Ryding

### Bassoon

\*Kirkland D. Ferris  
*Principal*  
Scott Armstrong  
Jeff Lyman

### Horn

\*Susan Mutter  
*Principal*  
\*Carrie Banfield  
Breda Anderson  
Steve Mumford

### Trumpet

\*Brian Rood  
*Principal*  
\*Gordon Simmons  
Carolyn Bybee  
Darin Kelly

### Trombone

\*Maury Okun  
*Principal*  
\*Greg Near  
Paul Eachus

### Tuba

Fritz Kaenzig

### Timpani

\*Gregory White

### Percussion

\*John F. Dorsey  
*Principal*  
Maria Flurry  
Cary Kocher  
Dan Maslanka  
Ron Strinad  
Dave Taylor

### Harp

\*Patricia Terry-Ross  
*Principal*

### Keyboard

Steven Gathman

Diane Bredesen

*Personel Manager*

\*=Member, Michigan Opera  
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## Chorus

Ida Arlene Abbington  
Lisa Aggazi  
Barbara Becker  
Veronica Bell  
Hattie Black  
Cecilia Bohorquez-  
Courtois  
Kevin Lee Branshaw  
Martin Britsch  
K. Wayne Brooks  
Gregory L. Bryant  
Kristen Bryant  
Cheryl Bubar  
Fred Buchalter  
Adam Carey  
Patrick Jay Clampitt  
Mary Margaret Clennon

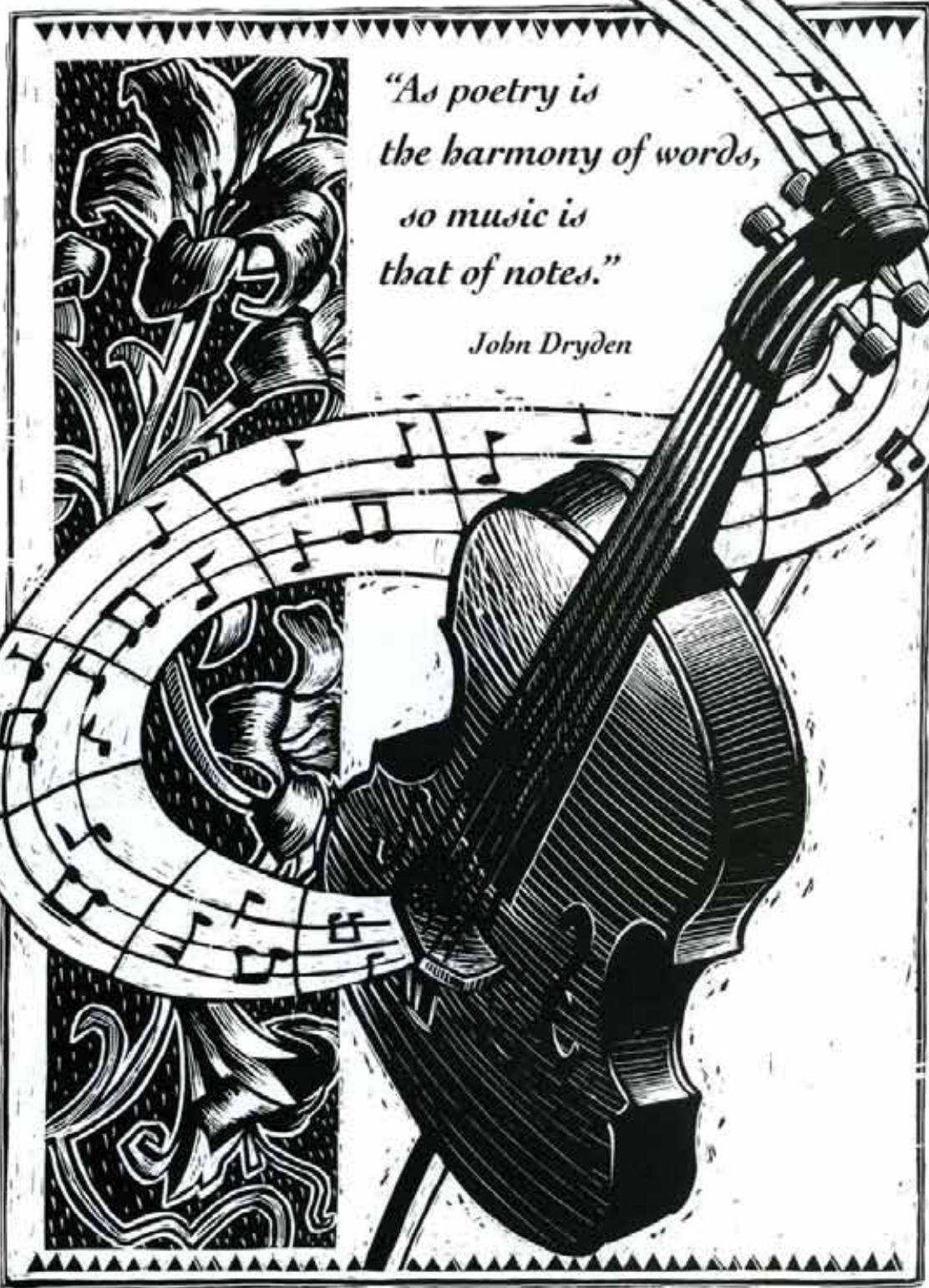
Ursula Davis  
Michaela Dionne  
Sarah Dornblaser  
Alvis-Wayne Duncan  
Vanessa Ferriole  
Louise A. Fisher  
Yvonne M. Friday  
Christopher Garvey  
Mitchell Gillett  
Holly Graham  
Monique Grotloh  
Rosalin Contrera  
Guastella  
Michael Hammonds  
Jeanine Head  
Donald Jackson  
Clarence E. Jones  
Rita Jury  
Thomas J. Kabala  
Harvey W. Krage  
Robert W. Ligaj  
Jeff Krueger  
Ray Litt  
David Llewellyn  
Robin Lounsbury  
Barry J. McDonald  
Erin McFall  
Cynthia Merritt  
Kim Millard  
James Mackey Moore  
Robert L. Morency  
Anthony Noto  
Nancy A. Oeswein  
Jennifer L. Oliver  
Wesley Oliver  
Maira O'Brien  
Peggy O'Shaughnessey  
Jan R. Phillips  
Patricia Pierobin  
Mary Anne Pilette  
David Podulka  
Joseph Anthony  
Pokorski  
Matthew Pozdol  
Alahundro Reese

David Reilly  
Julie Rose  
Kenneth R. Shepherd  
Robert Louis Stevens  
John S. Steward  
Judith Szefi  
Jim Talpos  
Dean Unick  
Grack Ward  
James R. Wells  
Jim Wilking  
Ernest D. Willoughby  
Virginia "Ginni"  
Winters  
Anamaria Ylialiturri  
Eugene Zweig

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## Children's Chorus

Brooke Andres  
Nora Bonner  
Lindsay Calhoun  
Amanda Clampitt  
Jenny Florkowski  
Sarah Habit  
Michael Jackson  
Andrew Keenan-Bolger  
Celia Keenan-Bolger  
Maggie Keenan-Bolger  
David Langham  
Ariadne Lie  
Eric Moss  
Danny Oravec  
Christine Price  
Annie Ramsey



*"As poetry is  
the harmony of words,  
so music is  
that of notes."*

*John Dryden*

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MICHIGAN OPERA THEATRE

## Community Programs

Not only does Michigan Opera Theatre perform its mainstage season in Detroit, it champions the company name throughout Michigan all year through the Department of Community Programs, currently celebrating its fifteenth anniversary.

Founded in 1978, MOT's award-winning Department is nationally known for its innovative and comprehensive programming. Offering entertainment and education for all ages, the Department provides approximately 300 services a year and reaches almost 100,000 people throughout Michigan with full and one-act operas and operettas, musical revues and age-appropriate school performances and classes.

Full operas and operettas are part of the Opera-in-Residence format with professional MOT Community Program Artists residing on location, giving school programs during the weekdays with full-length performances on weekends featuring MOT artists and a community chorus. Mini-residencies for your community can also be created by combining any of our season's offerings.

# The 1993-94 Season: Celebrating American Composers

This year, the Department of Community Programs features five works by contemporary American composers. Michigan Opera Theatre is proud to be, according to the national service organization OPERA America, the only opera company in the U.S. to present this broad and comprehensive a repertory of contemporary music. Through the presentation and commissioning of such important American works, the Department is fulfilling its mission to foster future consumers and creators of opera.

You can celebrate American composers with us by donating a children's opera to an elementary school or by booking one for your club, home or business.

## For Children

*My House is Too Small* – Maia Aprahamian. One of the nation's foremost women composers and a proponent of the "Create An Opera" concept, Aprahamian was commissioned by the San Francisco Opera Guild to create this opera offering children an opportunity to contribute words, music and artwork. Based on a European folk tale.

*The Tiger of Chungshan* – Nicholas Scarim. Based on a Chinese folk tale, *Tiger* was commissioned by Downtown Music Productions in New York City.

*The Night Harry Stopped Smoking* – Dabrusin and Davies. *Harry* is an anti-smoking musical, in which Harry takes a trip to his lungs and, with the help of two cells, Fred and Ginger, learns the harm he causes his body by smoking. Michigan performances of *Harry* are sponsored in part by the American Lung Association of Southeast Michigan.

*Cheering Up a Princess* – Richard Berent and Douglass Braverman. Community Programs commissioned *Princess* in 1990 to teach children the joys of reading and libraries.



Photo: Karen VanderKloot DiChiera

*Elementary school children from the Flint Community Schools enjoy an after-performance workshop with Diane Alexander who played the widow, Anna Glawari, in the MOT student matinee of Franz Lehar's The Merry Widow, November 17, 1993 at the Fisher Theatre. A student matinee for the ballet, Cinderella is scheduled for Friday, May 6 at the Masonic Temple. Call Dolores Tobis at (313) 874-7894 for group tickets and workshop information.*



## For Teens to Adults

*La Pizza con Funghi (The Pizza with Mushrooms)* – Seymour Barab. This award-winning operatic spoof is back by popular demand to delight high school students and adults, opera lovers and opera novices.

*From Broadway to Hollywood.* A revue of musical favorites that were either written for or converted to the silver screen.

## Workshops

"Create An Opera" has been a departmental program since 1978. Department founder and director, Karen VanderKloot DiChiera, teaches the program to students throughout Michigan and the country. This season "Create An Opera" was enjoyed by the Flint Community Schools.

For information on all activities of the Department and for bookings, contact Community Program Sales Manager, Dolores Tobis at (313) 874-7894.



Photo: Tom Nakiebaki

Broadway Revue

# "Time Out For Opera" Reaches Cable Television Audiences

Michigan Opera Theatre enthusiast and area television personality, Dr. Jonathan Swift, conceived of and hosts a television series on Bloomfield Community Television (BCTV, Channel 11) entitled "Time Out For Opera". Consisting of performances by and interviews with opera performers who live locally, perform nationally and often internationally, and have appeared with Michigan Opera Theatre, the programs are co-hosted by Director of Community Programs Karen Vanderkloot DiChiera, who also helped produce the programs. The nine week series will air several times throughout 1994.

Artists include sopranos Maria Cimarelli, Mary Callaghan Lynch, Dina Kessler, Glenda Kirkland; mezzo-soprano Barbara Youngerman; tenors Karl Schmidt and George Shirley; baritones Lance Ashmore and Mark Vondrak; basses Ara Berberian and James Patterson; and accompanists Kevin Bylsma and David Wilson.

Station Manager of BCTV, Nadine Maynard, is Executive Producer, and Tim Pamplin is Director/Producer. Program Sponsors are Evola Music, Frames Unlimited, Huntington Bank and Texel Land Company, Inc. Video tapes of the series are available for purchase from BCTV; phone (810) 646-6230.



Tenor George Shirley, host Jonathan Swift,  
and soprano Mary Callaghan Lynch on the set of "Time Out for Opera"

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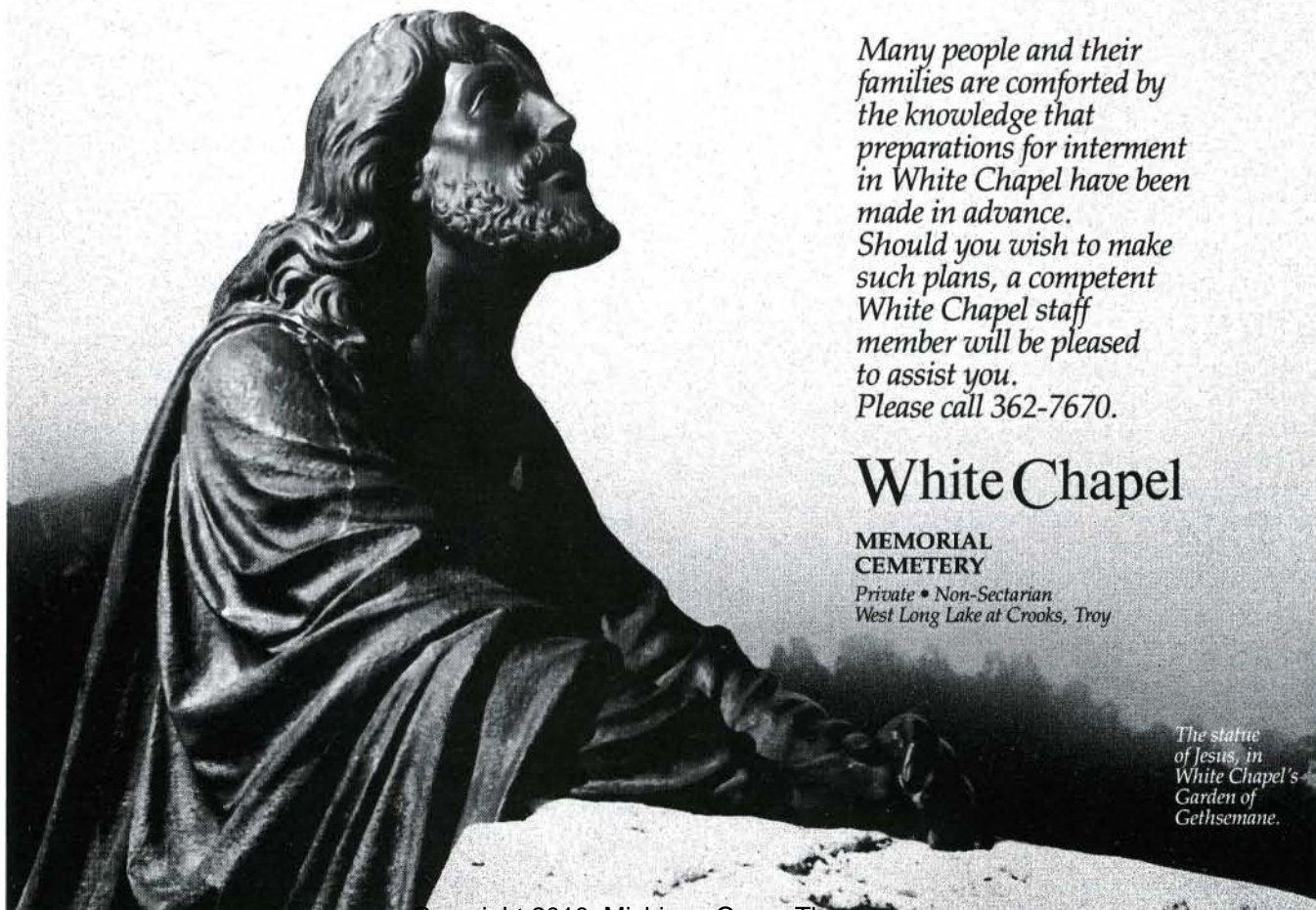
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Baritone Pablo Elvira as Figaro helps soprano Janet Williams (Rosina) and Carroll Freeman (Count Almaviva) escape Rosina's guardian and elope, *The Barber of Seville*, fall 1993

Photographer: Jerome Magid

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# Volunteer Association



## Volunteers are the Heart of Michigan Opera Theatre

The 1993 – 1994 season is not just a season of pageantry, passion and power, but it is also a season that spotlights the MOT volunteer. Our nearly quarter century of activity has only been possible through the efforts of many dedicated individuals contributing their time and resources in support of Michigan Opera Theatre's mission.

This dedicated support has been through a variety of forms and has encompassed individuals and corporations participating on the Board of Directors, operating the Opera Boutique, providing hospitality to visiting artists, and hosting a cavalcade of social fundraising events.

The Board of Directors of Michigan Opera Theatre has recognized the impact volunteer participation and leadership has on developing the company for our growth into the Detroit Opera House. On June 8, 1993, the Board created a standing committee to revitalize and encourage volunteerism within the organization, combining innovative responses to our changing volunteer community with the success of the past.

This committee, the Volunteer Association Committee, has launched the Volunteer Association this season by identifying the common interests of volunteers and encouraging participation at all levels of the company. Under the leadership of Gloria A. Clark, a dedicated group of 27 enthusiastic individuals have stepped forward to form a volunteer structure that can be responsive to all volunteers. We encourage you to join us during our initial year, and to continue to be the most vital part in the growth of Michigan Opera Theatre.

Volunteer Association Members receive:

- BRAVO, MOT's informative news magazine
- Volunteer Association Membership Card
- Inclusion in the Volunteer Association Invitation Directory
- Invitation to attend a Dress Rehearsal of a MOT production
- Special Volunteer Events

Your \$25 annual membership in the Volunteer Association helps to support the ongoing activities and programs of Michigan Opera Theatre, and is fully tax-deductible as a contribution to a 501(c)3 organization.

The Michigan Opera Theatre Volunteer Association is an exciting volunteer initiative whose purpose is to promote a solid base of volunteer support for Michigan Opera Theatre. To receive information on how you can participate as an MOT volunteer, please contact the MOT Volunteer Association Membership Chairman at 6519 Second Avenue, Detroit, MI 48202; or call (313) 874-7850 to receive a membership brochure.

## Volunteer Association Committee

Gloria A. Clark, *Chairman*  
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Betty Bright, *Publicity*  
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The core of Michigan Opera Theatre's involvement in the community, these fun groups are important to bringing new people into the social whirl of the opera world. Their events have all the glitter and glamour of grand opera and ballet; they make a significant impact on providing financial support to Michigan Opera Theatre. These friends gather throughout the year, drawn together by common interests and goals.

---

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Jeanette Pawlaczyk, *Chairman*

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\*Based on 1993 CY manufacturer's reported retail deliveries.  
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# CINDERELLA

## SYNOPSIS

**ACT I.** Cinderella's thoughts turn to her family...her father, whom she loves, her two stepsisters, Lueretia and Anastasia, who are always unkind, and the domineering stepmother who makes Cinderella's life difficult. As the stepsisters embroider they begin to quarrel over the material and tear the cloth. An invitation to the Royal Ball arrives from the Prince. Meanwhile Cinderella toils with her broom while her father looks on helplessly. The family leaves the living room. Alone, Cinderella uses her broom as a partner and imagines it is a handsome prince. Her father, who has watched her from the background, startles her from her reverie. Cinderella takes out a silhouette of her real mother. The two of them are temporarily transported by memories of her mother's beauty. Snatching the invitation from Cinderella, the stepmother and stepsisters are in an uproar over what to wear to the ball. The father is ordered to the village to fetch the needed craftspeople for the transformation of the family. Unexpectedly, darkness descends and an old hag appears, begging food and kindness. She is rejected by all but Cinderella, who goes to her trunk and gives the old hag her mother's dancing slippers. The gift is gratefully accepted and the stranger disappears up the chimney in a puff of smoke. Soon the town merchants arrive: a dressmaker and helpers, a wigmaker and hairdresser, a tailor, jeweler, the dance master and his accompanist. Cinderella's natural dancing ability only makes her stepsisters seem more awkward. When her stepmother orders a halt to her dance the dancing master angrily departs. As the rest of the family files upstairs for final fittings, Cinderella is once more left alone in the living room. The old hag reappears, transformed into a beautiful fairy godmother. With a wave of her wand she changes the rustic living room into an enchanted evening filled with dancing stars. The four seasons are beckoned to dance and bestow their gifts. Spring brings the glass slippers created from old shoes given to the hag; Fall, an orange pumpkin; Summer, a gossamer cape; Winter, a shimmering crown. The Guardians of Midnight warn Cinderella that she must leave the ball before midnight or the magic will be reversed. The stars and seasons dance a waltz while Cinderella is transformed into a radiant beauty. She enters her pumpkin-turned-coach drawn by two white mice-turned-unicorns, and is rushed off to the dancing and gaiety of the Royal Ball.

**ACT II.** The Royal Ball is in progress. The stepsisters arrive and are asked to dance by two fortune-hunting suitors. The court jester arrives to entertain. The Prince is announced, dashes into the ballroom, greets his guests and assumes the throne. Soon the stars, seasons, and fairy godmother appear to herald the arrival of Cinderella. She enters, astounding the Prince with her beauty. During a waltz with the stars and seasons Cinderella dances for the Prince and he pledges his love by dancing for her. The guests leave the ballroom and Cinderella finds herself alone with the Prince. The hour grows late, the party returns to the ballroom and, as Cinderella and the Prince watch from the balcony, the clock begins to strike midnight. Cinderella remembers what her fairy godmother told her, but it is too late. On the stroke of twelve the fairy godmother appears and changes Cinderella back into her rags. Cinderella rushes from the ballroom, losing a glass slipper.

**ACT III.** The Prince searches everywhere for the owner of the slipper. The next morning finds Cinderella back in her living room. The stepsisters enter the kitchen looking worn and complaining of sore feet. A family fight ensues, interrupted by villagers spreading the news of the Prince's search for the beautiful owner of the glass slipper. The Prince arrives and orders the women of the house to try on the glass slipper. Cinderella finds the matching slipper in her trunk and is told by her father to show it to the Prince. When she presents the slipper to the Prince he asks her to become his Princess. The fairy godmother appears and once more transforms the living room. The Prince and Cinderella enter their enchanted coach, which takes them to their kingdom, where they live happily ever after.

# CINDERELLA

Directed and Choreographed by Jacob Lascu  
Conducted by Leslie B. Dunner

## CAST

*Cinderella:* EVELYN CISNEROS (5/6e and 7e)  
CATHERINE BATCHELLER (5/6m, 7m and 8m)

*Prince:* WOLFGANG STOLLWITZER

*Fairy Godmother:* CATHERINE BATCHELLER (5/6e and 7e)  
AMI ELIZABETH SMITH (5/6m, 7m and 8m)

*Spring Fairy:* TIFFANY E. KMET

*Summer Fairy:* KIRSTEN BLOOM

*Autumn Fairy:* LAURA MOORE

*Winter Fairy:* MEREDITH DINCOLO

*Anastasia:* CAROLE COTTER

*Grizalda:* MOIRA DORSEY

*Jester:* GREG ZANE

*Prince's Companions:* ROBERT S. BUTAY  
DMITRI KOROBEINIKOV

*Cinderella's Stepmother:* MARGO COHEN

*Cinderella's Father:* DON J. MAZZOLA

*Court Ladies:* JENNI BROWN  
DANIELLE CAP  
JENNIFER CURRY  
MARCELLA FIGUEROA  
DEBORAH KAUFMAN  
CHRISTINA KOSMAS  
ELOISA NARVAEZ  
AMY TOTH

*Court Gentlemen:* EDGAR BADUA  
PATRICK SINFUEGO BADUA  
JOSEPH RODGERS  
ALEJANDRO CURTIS  
ANDREW DROST  
DMITRY MIKHEYEMKO  
KEITH SCHEAFFER  
JAMES WASHINGTON

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Michigan Opera Theatre gratefully acknowledges the generous support of the following sponsors of the

*"Cinderella for a Weekend"*

contest

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and the additional support of

Northville Diamond Jewelers  
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**Michigan Opera Theatre would like to thank the many volunteers and businesses that have provided support for this production through their contributions to the Friends of the Ballet**

*Family Celebration Luncheon.*

**Special thanks to the luncheon committee, chaired by Marlene Habitz and Frances Kaxzmarek.**

**Friends of the Ballet is a member of the Michigan Opera Theatre Volunteer Association**

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Dancers from Southeastern Michigan performing in this production of *Cinderella* are members of the following companies, studios, and dance schools:

Birmingham Dance Academy  
Brighton City Ballet  
Bunny Sanford Studio (Livonia)  
Center for Creative Studies  
Dance Detroit  
Festival Dancers  
Lascu School of Ballet  
Lena Pelio School of Dance (Flint)  
Madame Cadillac Dancers  
Marygrove College  
Metropolitan Ballet Theatre  
Miss Carole's Dance School of Ballet (Farmington)

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# FAUST

SUPERTITLES for this production of *Faust* are owned by  
San Francisco Opera  
SUPERTITLES translation by Paul Moor

Michigan Opera Theatre wishes to thank Evola Music for  
providing the organ for this production of Faust

Danielle DeFauw is the French language advisor to the Chorus

## SUPERNUMERARIES

### *Demons*

Empire: Kimerica Ottogalli  
Renaissance: Wendy Shapero  
Renaissance: Mark Kessler  
Bishop: Gregory Patterson  
Fright: Chris Pearce  
Drag: Eddie Sugarman

Madonna: Bonnie Voss

Heart and epilepsy patients please be advised that this production  
utilizes a strobe light 20 minutes into Act II for approximately 20 sec-  
onds.

*Please visit the MOT Boutique, located to the right of aisle one in the  
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The Boutique features the latest and finest recordings of operas, produc-  
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**Madame Butterfly and The Daughter of the Regiment at the Fisher  
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**Additional casting**

First Lady: Rosalin Contrera Guastella  
Second Lady: Vanessa Ferriole  
Voice of the Prince of Persia: Kim Millard

**Supernumeraries**

Prince of Persia: Don Shane\* (4/23)  
Thomas Jacobs (4/27, 30 and 5/1)  
Executioner: Denean Williams

Carolina Andrakovich	Ron Morris
Don Andres	Julie Moylan
Mark Boynton	Sandra Pettway
Krishna Cobb	Enrique Reiners
Joe Comainni	Michael Sanders
Helene Dopierala	Allen Sandler
Fred Florkowski	Rich Shannon
Jody Florkowski	Denise Smith
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Luke Huber	Jim Walsh
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Tom Kimmel	Bob Yost
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\*Don Shane appears courtesy of WXYZ-TV 7.

*Welcome to the ...*



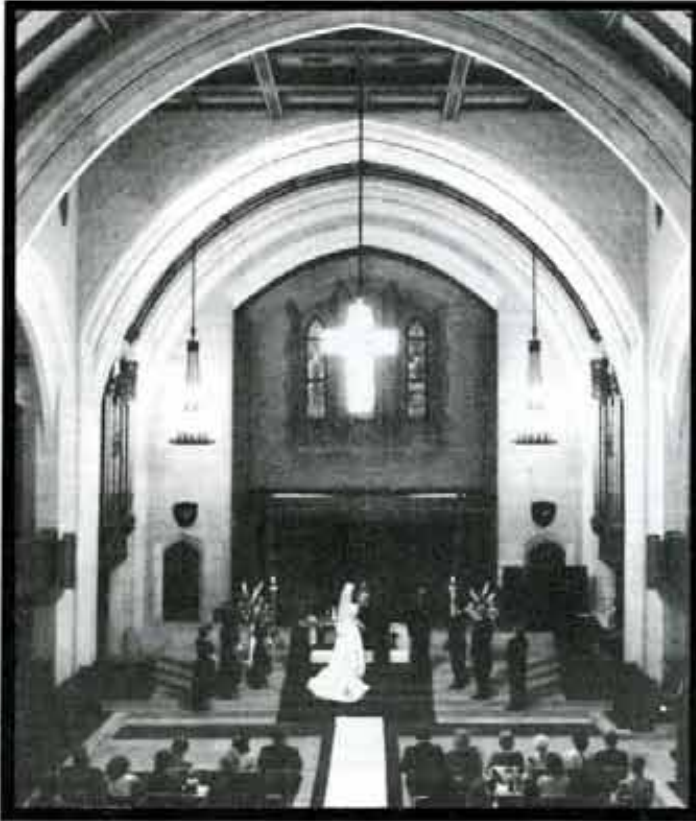
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## **DETROIT MASONIC TEMPLE**

The Masons of Detroit welcome you to their home. As you enjoy the show, you will see just a small portion of this vast building, one of the best kept architectural treasures in the city of Detroit. The Masonic Temple has over 1,037 rooms. If you have dinner with us, during **MISS SAIGON**, or go downstairs during this show for a drink in the Fountain Ball Room, you will see a few of our dining facilities. Allow us to whet your appetite and explain how you might enjoy the other areas of this historic facility.

## *Discover the Beauty of the Detroit Masonic Temple*



The Detroit Masonic Temple has a romantic chapel (shown above), and dining rooms for both your wedding ceremony and the reception. The wedding chapel offers gothic charm, a pipe organ, seating for 300, and a wonderful setting for pictures. The chapel's parlor will impress your guests as they gather just prior to the ceremony.

After the wedding, the wedding party and the guests ride the elevators to the magnificently renovated Crystal Ballroom. No need for your guests to drive around town for hours looking for the reception hall. Having the reception in the same building as the ceremony will also increase the number of people who attend both events.

On the first floor is the 1550 seat Scottish Rite Cathedral, which is rented for high school and college graduations, corporate board meetings, plays, and musical programs. Other events held in the Cathedral include union meetings, memorial services, church services, television award shows, and civic activities.



## *The Magic of the Crystal Ballroom*

The Crystal Ballroom, having been recently renovated, is one of the most beautiful and magnificent ball rooms in the state of Michigan. One has to see it to enjoy the beauty of this ballroom.

Bowmans Catering, named best caterer by Detroit Monthly Magazine, will prepare a dinner equal to the splendor of the ballroom.

The Crystal Ballroom is perfectly suited for any elegant dinner you are planning. Retirement parties, award dinners, ceremonial dinners, and wedding anniversaries are just a few events we have hosted.

Enjoy ballroom dancing or square dancing? Both our ball rooms have hardwood floors throughout, not the little portable dance floors most modern ballrooms offer. The Crystal Ballroom will accommodate 550 guests and the Fountain Ballroom will accommodate over 1,000 guests.

*Welcome to the ...*



## **MASONIC TEMPLE THEATRE**

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**CINDERELLA**

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