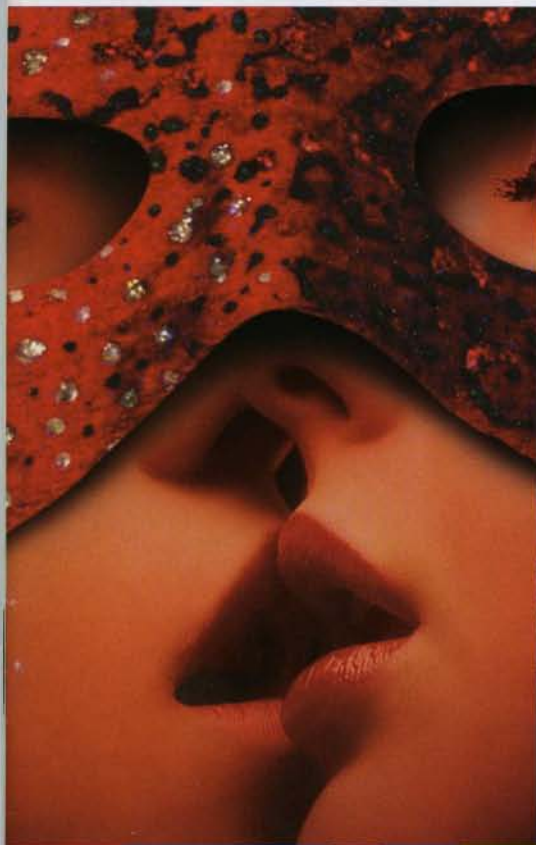


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# BRAVO



## Surrender to Love

2003 FALL SEASON

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David DiChiera, General Director

*Ford Motor Company*

DAIMLERCHRYSLER

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The Official Magazine of the Detroit Opera House

BRAVO IS A MICHIGAN OPERA THEATRE PUBLICATION

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Detroit Opera House

# Don't Just fall in Love... Surrender to It.

On behalf of Michigan Opera Theatre, welcome to our 2003-2004 season of opera and dance at the Detroit Opera House. We are so pleased that you have joined us for our 33rd opera season and our seventh year of presenting the world's great dance companies.

In these times of tension and uncertainty, it is comforting to know that something as simple as the power and beauty of opera and dance can provide a welcome haven to which we can retreat. Looking back, even during the darkest days of our history, the arts have given us the strength to move forward and prevail, allowing us to recharge, regroup and find refuge in the emotions and commonalities that have never failed to connect us.

First among these, of course, is the idea of "love" – the most universal emotion – something that we all seek. Michigan Opera Theatre's 33rd Opera Season, entitled "Surrender to Love," is a showcase for the variety of manners in which love can manifest itself. Our fall season, made possible by Ford Motor Company, begins with an opera that conveys a love so deep that it proves fatal – Giuseppe Verdi's *A Masked Ball*, a work new to our repertoire. The tragedy and helplessness of *Unrequited Love* is revealed by Puccini's glorious and ever-popular *Madame Butterfly*, which we will proudly present as the final production of the fall season. As spring is symbolic of all things new and renewed, our 2004 spring season, sponsored by General Motors Corporation, fittingly begins a lighthearted account of *First Love*, with Mozart's *The Magic Flute*, followed by the welcome return of Gilbert & Sullivan's *The Pirates of Penzance*, a delightful rollick which tells the story of the *Everlasting Love* of a dutiful pirate and his fair maiden. Our exciting season concludes with an opera that outlines the tragedy and consequence of *Forbidden Love*, in an all-new production of Georges Bizet's (of *Carmen* fame) *The Pearl Fishers*.

The big news in our Dance Series, sponsored by DaimlerChrysler Corporation, is the rare North American appearance of the mighty *Kirov Ballet*, presented on the only stage in Michigan large enough to accommodate its grandeur. Over the years, we have had the opportunity to experience Tennessee Williams' *A Streetcar Named Desire* as a play and movie – but now, for the first time, we can absorb this fascinating

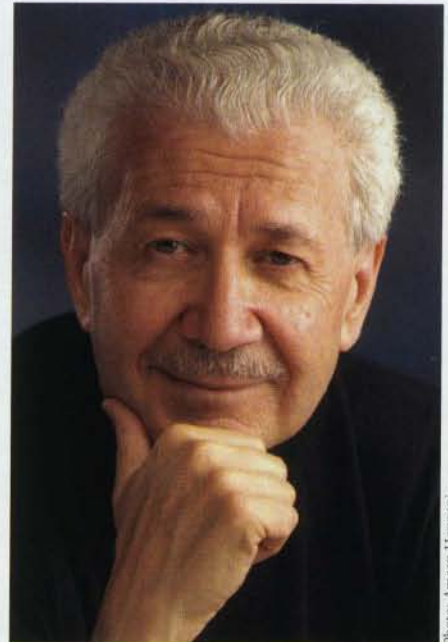


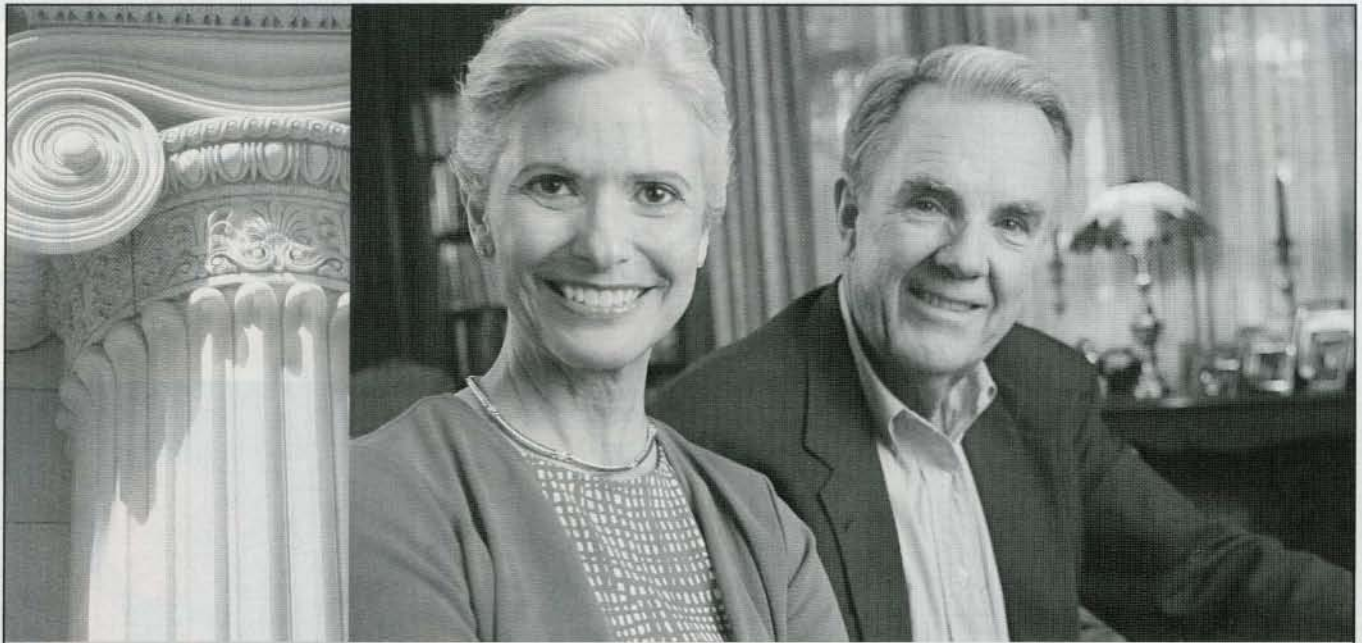
Photo: Ameen Howrani

story through the power of dance in a seductive new production presented by North Carolina Dance Theatre. The season includes the enormously popular and exciting Dance Theatre of Harlem. And, of course, no season is complete without *The Nutcracker*.

As you can see, we have quite an exciting season in store for you – you won't want to miss any of the grandeur. As always, the very best way to see a performance is as a subscriber. It is never too late to subscribe and, of course, a variety of subscription packages are available.

Enjoy the performance!

David DiChiera



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OCTOBER 18, 19M, 22, 24, 25M, 26, 2003

## THE CAST

*In order of vocal appearance*

**COUNT HORN (TOM)**

David Michael

**COUNT RIBBING (SAM)**

Eric Greene\*

**OSCAR**

Anita Johnson\*

**KING GUSTAVO (RICCARDO)**

Eduardo Villa (18, 22, 25)

Marc Heller\* (19m, 24, 26m)

**CAPTAIN ANCKARSTRÖM (RENATO)**

C.Y. Liao (18,22,25)

Lester Lynch\* (19m, 24, 26m)

**JUDGE**

Torrance Blaisdell\*

**MADAME ARVIDSON (ULRICA)**

Ewa Podles\*

**CHRISTIANO (SILVANO)**

Brian Banion\*<sup>Δ</sup>

**SERVANT TO AMELIA**

Torrance Blaisdell\*

**AMELIA**

Mariana Zvetkova\* (18, 22, 25)

Fabiana Bravo\* (19m, 24, 26m)

*Conductor* Steven Mercurio

*Director* Mario Corradi

*Chorus Master* Suzanne Mallare Acton

*Set Design* Zack Brown

*Costume Design* Malabar, Ltd.

*Lighting Design* Kendall Smith

*Hair & Makeup Design* Joanne Weaver

*Choreographer* Marco Pelle\*


*Assistant Director* John Grant Stokes

*Stage Manager* Thomas Mehan

*English Surtitles* Roberto Mauro

\* Michigan Opera Theatre Debut

Δ Apprentice



# a Masked

## Ball

*Opera in Three Acts*

By Giuseppe Verdi

Libretto by Antonio Somma

*World Premiere: Teatro Apollo, Rome, February 17, 1859*

Sung in Italian with English surtitle translation

Running time approximately three hours, including two intermissions

The October 25th performance is sponsored by the Ida and Conrad H. Smith Fund of the Community Foundation for Southeastern Michigan

*Ford Motor Company*

The 2003 Fall Season is made possible by Ford Motor Company.

## a Masked Ball

## 18th-Century Sweden

The Swedish names of the characters appearing in this synopsis are the ones Verdi originally intended. He was forced, however, by the government censors to move the locale of the opera to Boston. In order to avoid confusion for those accustomed to the names in the Boston version, the character names used in that version are added in parentheses, wherever they differ from those in the original Swedish version.

**ACT I**

Friends and courtiers of Gustav III (Riccardo) await him in the throne room of the palace, among them a group of conspirators led by Counts Horn and Ribbing (Samuel and Tom). As the king enters, his page, Oscar, gives him the guest list for a masked ball. Seeing the name of Amelia – wife of his first minister, Anckarström (Renato) he muses on his secret passion for her (“La rivedra nell’èstasi”). As the others leave, the page admits Anckarström himself, who says he knows the cause of the

king’s disturbed look: a conspiracy against the crown. But Gustav ignores his friend’s warning.

A magistrate arrives with a decree banishing the fortuneteller Ulrica, who has been accused of witchcraft. When Gustav asks Oscar’s opinion, the youth describes her skill at stargazing and urges him to absolve her of any crime (“Volta la terra”). Deciding to see for himself and overruling the objections of Anckarström, the king lightheartedly bids the court to join him in an incognito visit to the soothsayer.

As Ulrica mutters incantations before a group of women (“Re dell’abisso”), Gustav discreetly enters, disguised as a fisherman. The fortuneteller begins her prophecies by telling the sailor Christiano (Silvano) that he will soon prosper. Gustav surreptitiously slips money and a promotion into the satchel of the seaman, who discovers it and marvels at the fortuneteller’s powers. The king stays in hiding when Ulrica sends her visitors away to grant an audience to Amelia, who comes seeking release from her love for Gustav. Ulrica tells her she must gather at night a magic herb that grows by the gallows; Amelia hurries away, as Gustav, having overheard the conversation, resolves to follow her. A moment later, Oscar and members of the court enter, and Gustav, still disguised as a fisherman, mockingly asks Ulrica to read his palm (“Di’ tu se f’dele”). When she says he will die by the hand of a friend, the king laughs (Quintet: “È scherzo od è follia”). Still incredulous, Gustav asks her to identify the assassin, to which she replies that the next hand he shakes is the one that will kill him. No one will shake “the fisherman’s” hand, but upon seeing Anckarström arrive, he hurries to clasp his hand and says that the oracle is now disproved, since Anckarström is his most loyal friend. Gustav is recognized and is hailed by the crowd, above the muttered discontent of the conspirators.

**ACT II**

Amelia arrives by the gallows and desperately prays that the herb she seeks will release her from her passion for the king (“Ma dall’arido stelo divulsa”). As a distant bell tolls midnight, she is terrified by an apparition and prays to heaven for mercy. Gustav arrives, and unable to resist his ardent words, Amelia confesses she loves him (Duet: “Non sai tu che se l’anima mia”), but quickly veils her face when her husband rushes in to warn the king to flee approaching assassins.

Gustav, fearing that Anckarström may discover Amelia’s identity, leaves only after the

captain promises to escort her back to the city without lifting her veil. Finding Anckarström instead of their intended victim, the conspirators curse their luck. The husband draws his sword when they make insolent remarks about his veiled companion; to save her husband’s life, Amelia raises her veil. While the conspirators laugh at this irony, Anckarström asks their two leaders to come to his house the next morning, and Amelia laments her disgrace.

**ACT III**

Dragging Amelia into their home, Anckarström tells her that he intends to kill her; Amelia asks to see her young son before she dies (“Morrò, ma prima in grazia”). Granting her wish, Anckarström turns to a portrait of Gustav and exclaims that it is not Amelia on whom he should seek vengeance, but on the king (“Eri tu”). He is interrupted by Horn and Ribbing; now united in purpose, they cannot agree who should have the privilege of assassinating the king. Amelia returns just as the men prepare to draw lots. Forcing his wife to choose the fatal slip of paper from a vase, Anckarström rejoices when she draws his name. A moment later, Oscar brings an invitation to a masked ball at the opera house. While the men hail this chance to execute their plan, Amelia plans to warn Gustav (Quintet: “Di che fulgor”).

Alone in his apartment, Gustav resolves to renounce his love and to send Amelia and Anckarström to Finland (“Ma se m’è forza perdeti”). Oscar delivers a letter to the king from an unknown lady, warning him of the murder plot. Not wanting his absence to be taken as a sign of cowardice, Gustav leaves for the masquerade. In the Royal Opera House ballroom, festivities are in progress. The three conspirators wander through the crowd, trying to learn the disguise of the king. Anckarström, taking Oscar aside, tries to persuade the youth to reveal the king’s identity and is successful only after the boy’s playful evasions (“Saper vorreste”). Recognizing Amelia, Gustav speaks with her (Duet: “T’amo si, t’amo”); despite her repeated warning, he refuses to leave. Just as the lovers bid a final farewell, Anckarström overhearing the last part of their conversation, plunges his dagger into the king. The dying Gustav forgives Anckarström and admits he loved Amelia, but assures the remorseful captain of his wife’s innocence. The crowd bewails the loss of such a generous-hearted king. **B**

-courtesy of Opera News



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# A Well-Traveled Ball

By Roberto Mauro

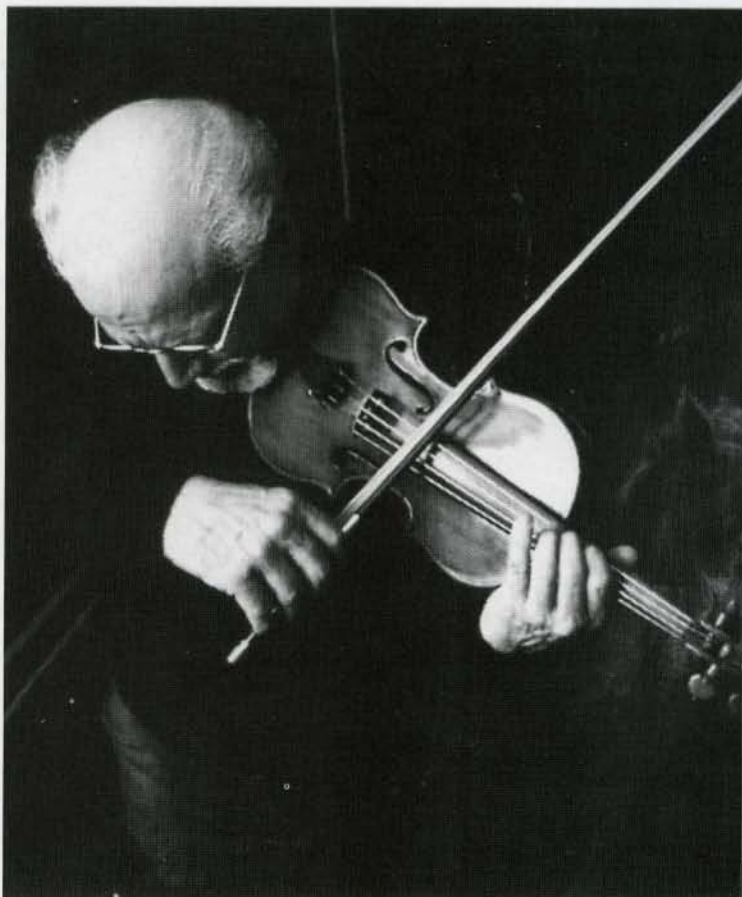
While *Un Ballo in Maschera*, or *A Masked Ball*, might be new to some Michigan Opera Theatre guests, this Verdi masterpiece has remained a staple of the operatic repertoire since its arduous premiere in 1859. Over the course of a little more than two years (March 11, 1851, to March 6, 1853), Giuseppe Verdi produced the trilogy of operas *Rigoletto*, *Il Trovatore* and *La Traviata*, which firmly cemented his position as the foremost composer of Italian opera. Between these works and *Aida* (1871) lies one of Verdi's most fascinating periods. It is a period marked by numerous revisions of earlier works, but only five new operas; *I Vespri Siciliani* (1855), *Simon Boccanegra* (1857), *La Forza del Destino* (1862), *Don Carlo* (1867) and *A Masked Ball*. Some scholars have noted that *Forza* is plot-heavy, *Vespri* too antiquated and *Simon Boccanegra* and *Don Carlo* too dark. This leaves, of course, *A Masked Ball*, a wonderful and perhaps perfect opera! None

of Verdi's other middle-period operas blend music, words and drama as well as *A Masked Ball*, and certainly no other opera of this period caused Verdi as much distress. Indeed, it is of little wonder that after *A Masked Ball*, the Maestro ostensibly retired, composing only five operas over the remaining 42 years of his life.

By the fall of 1857, Verdi was 44 years old and had written 23 operas in 20 years. While the composer had already encountered well-publicized problems with the censors over the moral content of his earlier operas, such as *Rigoletto* and *La Traviata*, nothing could have prepared Verdi and his librettist Antonio Somma (1809-64) for the problems they endured in the fruition of *A Masked Ball*. One might ask how a composer of such widespread popularity could experience such problems in having one of his operas staged. The likelihood of a composer experiencing a similar situation today seems extremely slight. However, to fully understand the events

leading up to the premiere of *A Masked Ball*, one must be familiar with the political climate of the time.

The 1850s were a particularly tumultuous decade in European history. Two years prior saw upheavals in various European cities. (Wagner was sent into exile for his role in an insurrection in Dresden.) Toward the east, the Crimean War began in 1854, putting traditional powers Russia, England and France at odds. Italy was in no way absent from this tempestuous climate. For years, Italians sought the expulsion of foreign rule and the establishment of a unified, independent country. Verdi himself was a staunch patriot, and many of his previous operas, such as *Nabucco*, *I Lombardi* and *La Battaglia di Legnano*, made reference to the expulsion of foreign occupiers and the battle for Italy's independence. Certainly, given these times, Verdi's bold decision to base his next opera on the historical assassination of King Gustavus III of Sweden was cause for concern among



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# a Masked Ball

authorities, with whom the composer had vast experience.

Historically, Gustavus (1746-1792) was an enlightened monarch. After ascending to the throne in 1771, he proclaimed religious tolerance and freedom of the press. Gustavus was also an enthusiastic supporter of the arts, establishing the Swedish National Opera. In 1792, he was shot in the back while attending a ball at the opera house. As a result of his wound, he died two weeks later.

This assassination was dramatized by Eugène Scribe, a French playwright, who also served as librettist for some of the most famous French operas – *La Juive* by Halévy, *Les Huguenots* by Meyerbeer, and *Les Vêpres Siciliennes* by Verdi. Scribe took considerable dramatic license with the subject, creating a forbidden love affair, thereby creating motive for the king's murder and turning the historical event into high drama. Scribe's setting was used as the libretto for Daniel Auber's 1833 opera, entitled *Gustave III, ou Le Bal Masqué*. Auber's opera achieved success and was performed sporadically well into the 1870s. Scribe's drama also served as the subject of *Il Reggente*, an opera by the under-appreciated Italian composer Saverio Mercadante, produced in 1843.

In 1857, Verdi received a commission from the opera in Naples, for which he selected the subject of Gustavus' assassination. The subject, which was immediately adapted and Italianized by Verdi and his librettist, was perfect operatic material for the unchallenged King of Italian Opera. Initially set to take place in Sweden, the opera soon took a serious change of course when, in 1858, an Italian patriot attempted to assassinate Emperor Napoleon III. In an already charged climate, censors now faced the possibility of seeing an opera about regicide. When they received Verdi's synopsis, as was customary, the Neapolitan censors were justifiably nervous and rejected the synopsis on political rather than moral grounds. Verdi and Somma found this rejection extremely hypocritical, since the subject had already been staged in no less than two separate operas, and flatly refused to make any changes for fear they would alter the dramatic balance of the opera.

Verdi and the Teatro San Carlo in Naples had now reached an impasse, with the theater bringing suit for breach of contract and the composer countersuing for damages. The matter was settled when Verdi agreed to produce a revival of his recent opera, *Simon Boccanegra*, the composer regaining rights to

*A Masked Ball*. Verdi looked for another theater, eventually settling on Rome where the censors were less stringent. The one thing the Roman censors did insist upon was that the action be completely divorced from European royalty. So, in compromise, "King Gustavus III of Sweden," became "Riccardo, Governor of Boston" at the end of the 17th century. The characters, however, retained their incongruous Italian names. Verdi was satisfied with these changes, since the censors essentially allowed the rest of the drama to take place unaltered, and the triumphant premiere took place in Rome on February 17, 1859.

As an interesting footnote, Verdi, who was known for revising his works, in later years never chose to revise *A Masked Ball*. Being a consummate man of the theater, he must have recognized that its glorious music, innovative ensemble writing and great dramatic pacing would endear the opera to audiences, be they in Europe, North America or anywhere else in the world. ■

\*\*\*Musicologists Philip Gosset and Ilaria Nurci have reconstructed Verdi and Somma's first, uncensored version of *A Masked Ball*, complete with its original setting. A recording of a performance of *Gustavo III* is currently available on the Dynamic label.\*\*\*

Roberto Mauro serves as Michigan Opera Theatre's Director of Artistic Administration.



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## THE CAST

### NIKIYA, A BAYADÈRE

Irma Nioradze (Oct 29 & Nov 1 at 2pm)  
Sofia Gumerova (Oct 30 at 7:30pm & Nov 1 at 8pm)  
Daria Pavlenko (Oct 31 at 8pm & Nov 2 at 2pm)

### RAJAH DUGMANTAH

Pyotr Stasiunas

### GAMZATTI, HIS DAUGHTER

Ekaterina Osmolkina (Oct 29 at 7:30pm & Nov 1 at 8pm)  
Elvira Tarasova (Oct 30 at 8pm & Nov 2 at 2pm)  
Irina Golub (Oct 31)  
Tatiana Tkachenko (Nov 1 at 2pm)

### SOLOR, A WARRIOR

Faroukh Ruzimatov (Oct 29)  
Anton Korsakov (Oct 30)  
Leonid Sarafanov (Oct 31)  
Igor Zelensky (Nov 1 at 2pm)  
Igor Kolb (Nov 1 at 8pm)  
Andrian Fadeev (Nov 2 at 2pm)

### HIGH BRAHMIN

Vladimir Ponomarev

### TOLORAGVA

Andrei Yakovlev

### SLAVE

Alexander Kurkov

### MEGHEDAVEYA, A FAKIR

Nikolai Zubkovsky

### THE GOLDEN IDOL

Andrey Ivanov (Oct 29, Oct 31 & Nov 1 at 8pm)  
Ruben Bobovnikov (Oct 30 & Nov 1, 2 at 2pm)

### AYA, A SLAVE-GIRL

Elena Bazhenova

### LEAPING DANCERS

Daria Sukhorukova  
Yana Serebriakova

### MANU, DANCE WITH PITCHER

Elena Yushkovskaya

### BAYADÈRES

Yana Selina, Svetlana Ivanova,  
Yevgenia Obratsova,  
Alesia Novikova

### GRAND PAS CLASSIQUE

Alina Somova, Yana Serebriakova,  
Ekaterina Kondaurova,  
Daria Sukhorukova, Sergey Salikov,  
Alexander Klimov

### INDIAN DANCE

Galina Rakhmanova,  
Islom Baimuradov

### DRUM DANCE

Vasily Sherbakov

### SHADES

Irina Golub, Irina Zhelonkina,  
Ekaterina Osmolkina

OCTOBER 29 - NOVEMBER 2, 2003

# La Bayadère Kirov



## Grand Ballet in Three Acts and Five Scenes

Kirov Ballet of the Mariinsky Theatre of St. Petersburg with the Mariinsky Theatre Orchestra

**Valery Gergiev** Artistic and General Director

**Makhar Vaziev** Director of the Ballet

Music by **Ludwig Minkus**

Libretto by **Marius Petipa** and **Sergei Khudekov**

Original choreography by **Marius Petipa** (1877)

Restaged by **Vladimir Ponomarev** (1941), with  
additional choreography by **Vakhtang Chabukiani**,  
**Konstantin Sergeyev** and **Nikolai Zubkovsky**

Set design by **Adolph Knapp**, **Konstantin Ivanov**, **Pyotr Lambin** and **Orest Allegri** for the Mariinsky Theatre, 1900

Costumes by **Yevgeny Ponomarev** for the Mariinsky Theatre 1900

Premiere: 23 January 1877, Bolshoi Theatre,

St. Petersburg

Premiere at Mariinsky Theatre: 3 December 1900

Lighting by **Vladimir Lukasevich**

Conductor **Mikhail Sinkevich**

The Kirov Ballet is presented under the management of Ardani Artists Management, Inc.

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This production is sponsored by Mr. & Mrs. John Boll,  
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The November 1st evening performance is sponsored by **GMAC FINANCIAL SERVICES**

DAIMLERCHRYSLER

2003-2004 DaimlerChrysler Dance Series made possible by the DaimlerChrysler Corporation Fund

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La Bayadère **Kirov***La Bayadère***ACT I****Scene One: By the walls of the Temple of the Sacred Flame**

A group of young warriors, led by Solor, are out tiger hunting. Breaking away from them, Solor encounters the fakir Meghedaveya by the walls of the Temple, and he persuades Meghedaveya to arrange a rendezvous for him that night with the bayadère Nikiya, one of the dancers who serves the Temple's Sacred Flame within.

The High Brahmin comes out of the Temple leading a solemn procession, which is a sign for the fire worship festivities to begin. Fakirs and bayadères appear. Although he has taken vows of celibacy and is a leader of the Temple's priesthood, the High Brahmin finds a moment to confess to Nikiya that he loves her, and promises her wealth and power if she will be his.

Nikiya rejects his love, and while she and the other bayadères carry water from a sacred pond to the fakirs, Meghedaveya, unobserved, takes the opportunity to tell her that Solor wishes to meet with her that night beneath the Temple walls. Nikiya is overjoyed.

Night falls, and the two lovers meet secretly while Meghedaveya keeps watch, though this does not prevent the High Brahmin from eavesdropping on their assignation. Solor asks Nikiya to flee with him. She consents, but first demands that he vow eternal fidelity.

**Scene Two: The court of the Rajah Dugmantah**

It is morning. The Rajah tells his daughter, Gamzatti, that this is the day when she will meet and marry the man to whom she was

sends for him, and when he appears, it is none other than Solor. The Rajah introduces his daughter and explains that they are to become bride and groom in accordance with the agreement made years ago. Solor is enraptured by Gazmatti's beauty, but is thrown into confusion, as he remembers Nikiya and the vows he has just made to her.

The time for the marriage to be consecrated is not far off, and Nikiya will be requested to dance in the holy rites. The High Brahmin enters, telling the Rajah that he has an urgent secret to impart. Dugmantah dismisses the court. Gamzatti however – suspecting that the Brahmin's sudden request for a private audience has something to do with her – hides so that she can overhear what is said to her father.

The High Brahmin tells the Rajah of the love-vows he has overheard between Nikiya and Solor. The Rajah is deeply angry, but his decision that Solor will marry his daughter remains unchanged. This young bayadère to whom Solor has sworn fidelity must die. But the Brahmin has sought only the destruction of his rival and threatens the Rajah with the vengeance of the gods if he should try to kill a servant of the Temple. Still in conflict, they part.

Gamzatti emerges from her hiding place and summons a slave girl to bring Nikiya to her. When she appears, Gamzatti tells her of the approaching wedding, asks her to dance in the celebration and spitefully shows her a portrait of Solor as the man she is to marry. Nikiya is horror-struck and protests that Solor has in fact sworn eternal fidelity to her alone!

The Rajah's daughter haughtily demands that she give him up, but the bayadère would rather die. She pulls out a dagger to strike Gamzatti down, but a slave girl prevents the blow. In return, Gamzatti resolves to have Nikiya put to death.

**ACT II****The garden in front of the Rajah's palace**

The magnificent celebrations for the wedding of Solor and Gamzatti are in full swing, and a succession of dances provides entertainment for all the guests.

Nikiya, in her turn, is ordered to dance, but she cannot conceal her despair and, unable to take her eyes off Solor, gives a performance full of sorrow. The slave girl



then brings in a basket of flowers, which Dugmantah declares a gift to Nikiya from Solor. Nikiya puts her hand out to receive them, but as she does, a poisonous snake hidden in the basket slips out and bites her. This, Nikiya knows, is revenge of the Rajah's daughter, but when the High Brahmin comes forward to offer her an antidote if only she will give him her love, she refuses him again. Nikiya dies with Solor kneeling at her side.

**ACT III****The Kingdom of Shades**

Solor is distraught, tormented by remorse. Meghedaveya attempts without success to divert him from his brooding, and so he calls for a snake charmer, and while the man plays, Solor falls asleep to the sound of his flute.

Solor dreams he is in the Kingdom of the Shades, and as he watches, ghosts of the long-dead appear before him, descending from the mountain cliffs in a long procession.

Among them, he sees his beloved Nikiya and as she beckons him to follow her, he leaves his dreamworld to join their dance. **B**



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ON STAGE

La Bayadère **Kirov**

# The Mariinsky Theatre — Symbol of Russian Culture

The history of the Mariinsky Ballet Company dates from 1783, when the Bolshoi Theatre was opened on the site now occupied by the Conservatoire.

In the 18th century, Carousel Square was built in the Second Admiralteisky district of St. Petersburg. It derived its name from the theatricalized horse shows held there — the favorite amusement of court society. Fetes with dancing and music were also held on the square, while an unpretentious wooden structure was used for dramas and performances of the Italian opera company, in which pupils of the St. Petersburg Dance School took part.

Catherine the Great ordered that a Bolshoi (Stone) Theatre be erected in place of this wooden structure. Its magnificence and

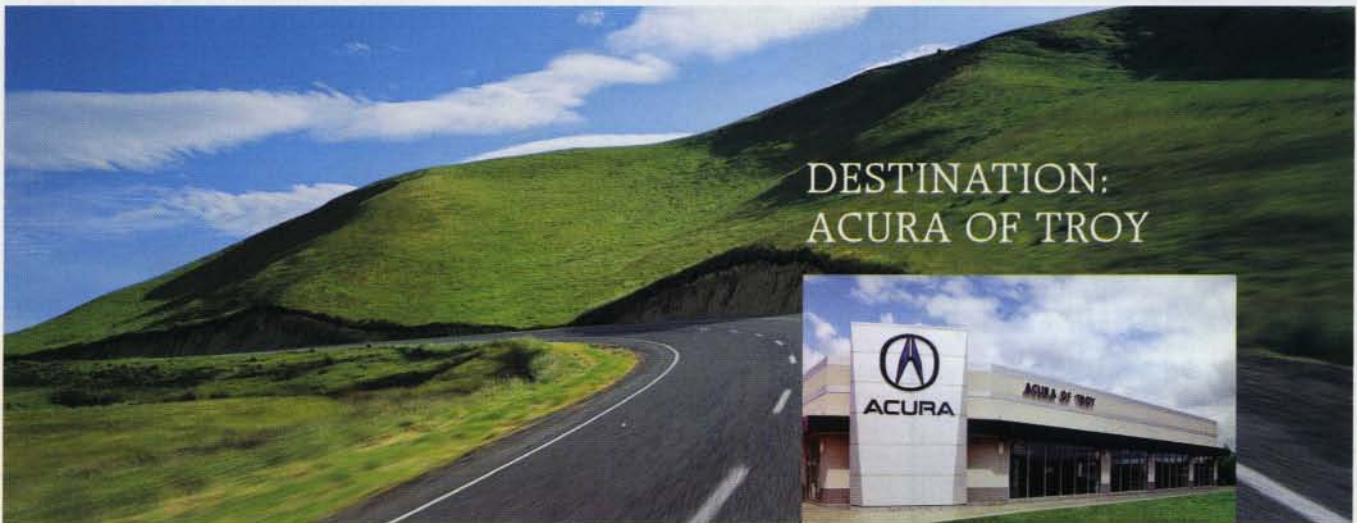
splendor surpassed even that of the leading European theaters of the day. The Bolshoi Theatre opened in 1783 with a performance of Paisiello's *Il Mondo della Luna* and the surrounding area acquired the name of Theatre Square. The theater was reconstructed in 1802 by Jean-François Thomas de Thomon and then again in 1836 by Albert Cavos.

On the 29th of January, 1849, a circus opened with a festive equestrian show in the hall built opposite the Bolshoi Theatre by the architect Albert Cavos. The building was designed so that it could accommodate theatrical performances.

Exactly 10 years later, the circus caught fire and burned down. This time, the reconstructed building was designed purely

for musical performances. The opera company of the Bolshoi Theatre was the first to be transferred here, followed by its ballet troupe.

The new theater was opened on the 2nd of October, 1860, with a performance of Glinka's opera *A Life for the Tsar*. It was named the Mariinsky Theatre, after Alexander II's wife Maria. According to contemporaries, it was "the finest theater in Europe." A shortage of office space and the aged wooden construction, however, necessitated the addition of new premises and the restructuring of existing ones. The theater building was twice reconstructed in the 19th century. Victor Shroeter, head architect at the Department of the Imperial Theatres, redesigned the back-stage areas between



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# La Bayadère Kirov

1884 and 1886. Between 1894 and 1896, the engineer Smirnov carried out restoration work on the auditorium. A new wing was added to the main façade, with a vestibule, grand staircases and foyer. New wings were also built to the right and left of the main building.

The theater's magnificent décor has survived almost unchanged to the present day. Dazzling white sculptures, lustrous gilt, and light blue draping and upholstery all combine to create the beautiful and unusual color scheme of the Mariinsky's auditorium. Above is the Italianate ceiling, designed by Professor Dusi and painted by Fracioli, and a magnificent three-tiered bronze chandelier, shaped like Monomakh's cap (a relic of the early czars) and burning with the fire of a thousand crystal pendants. The chandelier and candelabra were a gift from the merchant Pleske, who was decorated with a gold medal "in recognition of his special services to the arts."

The unique curtain, an emblem of the Mariinsky Theatre, was created in 1914 by the famous designer Alexander Golovin. Previously dark red, its color scheme was altered to blue in 1952 by the artists Simon

Virsaladze and Mikhail Zandin, in keeping with the general tone of the auditorium's décor. During the Second World War, more than 20 shells struck the theater building, yet by the autumn of 1944, it had already been restored to its former glory.

In the late 1960s, the stage was rebuilt in the course of further reconstruction work carried out by Sergei Geller, from the foundations right up to the flies. The rising floor and other technical improvements offer new opportunities for the positioning of the orchestra and permit highly complicated stage effects. The passage of time, however, necessitates constant renewal of the stage machinery, and the theater is currently undergoing yet another technical reconstruction program.

### The Mariinsky Ballet

The Mariinsky Ballet Company is closely linked with the entire history of the development of Russian choreographic art, which began more than two and a half centuries ago. An important role in the establishment and evolution of Russian ballet was played by foreign masters. At the end of the 18th century, Franz Gillerding, Gasparo Angiolini, Giuseppe Canziani and Charles le Picque were all working in St. Petersburg. Already in the 1700s, the first Russian ballet teacher, Ivan Valberkh, came to the fore. The main sphere of his activities was a small mime ballet company. He sought to make his productions rich in subject matter and to create recognizable, life-like images. Ballet divertissements, reflecting his response to the events of the Napoleonic Wars, occupied a special place in his work. The history of St. Petersburg ballet in the 19th century was associated with the activities of Charles Didelot, Jules Perrot and Arthur Saint-Leon. In 1869, the position of principal ballet master was entrusted to Marius Petipa, who markedly raised the professional standards of the company. The peak accomplishments of this famous master were ballets staged in the period of his collaboration with the composers Pyotr Tchaikovsky and Alexander Glazunov – *The Sleeping Beauty*, *Swan Lake* and *Raymonda*. The talents of many generations of ballerinas have been revealed in them – from Yekaterina Vyazem, Marina Semerova and Galina Ulanova to younger dancers just starting their careers on the Mariinsky stage. At the turn of the 19th century, the Mariinsky Ballet Company produced such great dancers as Anna Pavlova, Mathilde Kschessinska, Tamara Karsavina, Olga Preobrazhenskaya, Olga Spesivtseva, Vaslav Nijinsky, and Nikolai and Sergei Legat. Many of them brought glory to Russian ballet during the legendary *Saisons Russes* in

Paris, which brought the pioneering works of Michel Fokine to Europe. The first years after the revolution brought difficult times for the Mariinsky Theatre. Almost all its leading artists abandoned the company. Nevertheless, the classical repertoire was retained during this period. In 1922, when Fyodor Lopukhov, a daring innovator and a brilliant connoisseur of the past, became head of the company, its repertoire was enriched with new productions, in particular ballets dealing with contemporary life. Galina Ulanova, Alexei Yermolayev, Marina Semerova and Valdhtang Chabukiani all danced at the Mariinsky Theatre during that period.

Ballet in the 1930s was largely influenced by dramatic theater, and this was reflected in such productions as Rotislav Zakhra's *The Fountain of Bahhchisarai*, Valdhtang Chabukiani's *The Heart of the Hills* and Leonid Lavrovsky's *Romeo and Juliet*. The 1960s saw *Spartacus* and *Choreographic Miniatures* by Leonid Jacobson staged, productions of *The Stone Flower* and *The Legend of Love* by Yuri Grigorovich, as well as *The Coast of Hope* and *The Leningrad Symphony* by Igor Belsky – ballets which revived the traditions of symphonic dances. The success of these productions would obviously be impossible without superb performers. During the period of the 1950s-1970s, the company's dancers included Irina Kolpakova, Natalia Makarova, Alla Osipenko, Irina Gensler, Alla Sizova, Ryudolph Nureyev, Mikhail Baryshnikov, Valery Panov, Yuri Solovyev and Anatoly Sapogov.

*La Sylphide* and *Napoli*, by August Bournonville, appeared in the repertoire toward the end of the 1970s, as did fragments of old choreography by Perrot, Saint-Leon and Coralli. Roland Petit and Maurice Bejart came to work with the company for some time. The Tudor Foundation donated the rights for the ballets *Lilac Garden* and *Leaves Are Fading*. Jerome Robbins staged *In the Night* at the Mariinsky.

The present-day repertoire of the Mariinsky Ballet Company includes, along with Petipa's legacy – *Swan Lake*, *Le Corsaire*, *La Bayadère*, *The Sleeping Beauty* – ballets staged by George Balanchine and John Neumeier. ■



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## **THE CAST**

*In order of vocal appearance*

### **PINKERTON**

Jeffrey Springer (9m, 14, 16m)

### **GORO**

Torrance Blaisdell

### **SUZUKI**

Ning Liang\*

### **SHARPLESS**

James Westman\*

### **CIO-CIO-SAN**

Liping Zhang (8, 12, 15)\*

Maria Gavrilova (9m, 14, 16m)\*

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Barbara Bland

Conductor **Stewart Robertson**

Director **Gregory A. Fortner**

Chorus Master **Suzanne Mallare Acton**

Set Design **Roberto Oswald**

Costume Design **Anibal Lapiz**

Lighting Design **Shawn Kaufman**

Hair & Makeup Design **Joanne Weaver**

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Smith**

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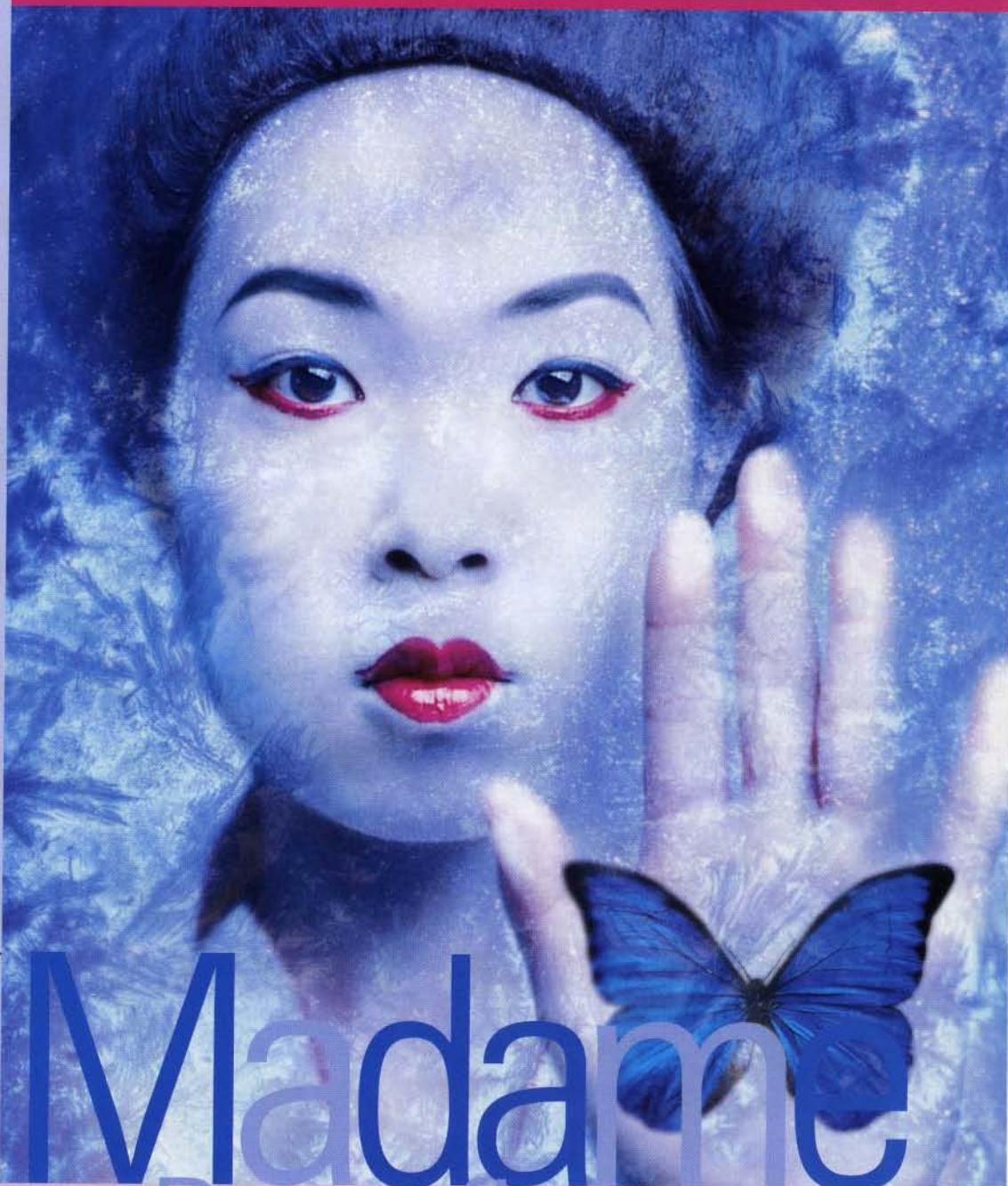
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# Madame Butterfly

Opera in Two Acts  
By Giacomo Puccini

Libretto by Luigi Illica and Giuseppe Giacosa

World Premiere: La Scala, Milan, February 17, 1904

Sung in Italian with English surtitle translation

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ON STAGE

# Madame Butterfly

## Nagasaki

### ACT I

Japan, early 20th century. On a flowering terrace above Nagasaki harbor, U.S. Navy Lieutenant B.F. Pinkerton inspects the house he has leased from a marriage broker, Goro, who has just procured him three servants and a geisha wife, Cio-Cio-San, known as Madame Butterfly. To the American consul, Sharpless, who arrives breathless from climbing the hill, Pinkerton describes the carefree philosophy of a sailor roaming the world in search of pleasure. At the moment, he is enchanted with the fragile Cio-Cio-San, but his 999-year marriage contract contains a monthly renewal option. When Sharpless warns that the girl may not take her vows so lightly, Pinkerton brushes aside such scruples, saying he will one day marry a "real" American wife. Cio-Cio-San is heard in the distance, joyously singing of her wedding. Entering surrounded by friends,

she tells Pinkerton how, when her family fell on hard times, she had to earn her living as a geisha. Her relatives bustle in noisily, expressing their opinions on the marriage. In a quiet moment, Cio-Cio-San shows her bridegroom her few earthly treasures and tells him of her intention to embrace his Christian faith. The Imperial Commissioner performs the wedding ceremony, and the guests toast the couple. The celebration is interrupted by Cio-Cio-San's uncle, a Buddhist priest, who bursts in, cursing the girl for having renounced her ancestors' religion. Pinkerton angrily sends the guests away. Alone with Cio-Cio-San in the moonlit garden, he dries her tears, and she joins him in singing of their love.

### ACT II

Three years later, Cio-Cio-San waits for her husband's return. As Suzuki prays to

the gods for aid, her mistress stands by the doorway, with her eyes fixed on the harbor. When the maid shows her how little money is left, Cio-Cio-San urges her to have faith: One fine day, Pinkerton's ship will appear on the horizon. Sharpless brings a letter from the lieutenant, but before he can read it to Cio-Cio-San, Goro comes with a suitor, the wealthy prince Yamadori. The girl dismisses both marriage broker and prince, insisting her American husband has not deserted her. When they are alone, Sharpless again starts to read the letter and suggests that Pinkerton may not return. Cio-Cio-San proudly carries forth her child, Dolore (Trouble), saying that as soon as Pinkerton knows he has a son, he will surely come back; if he does not, she would rather die than return to her former life. Moved by her devotion, Sharpless leaves without having revealed the full contents of the letter. Cio-Cio-San, on the point of despair, hears a cannon report, seizing a spyglass, she discovers Pinkerton's ship entering the harbor. Now delirious with joy, she orders Suzuki to help her fill the house with flowers. As night falls, Cio-Cio-San, Suzuki and the child begin their vigil.

As dawn breaks, Suzuki insists that Cio-Cio-San rest. Humming a lullaby to her child, she carries him to another room. Before long, Sharpless enters with Pinkerton, followed by Kate, his new wife. When Suzuki realizes who the American woman is, she collapses in despair, but agrees to aid in breaking the news to her mistress. Pinkerton, seized with remorse, bids an anguished farewell to the scene of his former happiness, then rushes away. When Cio-Cio-San comes forth expecting to find him, she finds Kate instead. Guessing the truth, the shattered Cio-Cio-San agrees to give up her child, if his father will return for him. Then, sending even Suzuki away, she takes out the dagger with which her father committed suicide and bows before a statue of Buddha, choosing to die with honor rather than live in disgrace. As she raises the blade, Suzuki pushes the child into the room. Sobbing farewell, Cio-Cio-San sends him into the garden to play, then stabs herself. As she dies, Pinkerton is heard calling her name. ■

-courtesy of Opera News

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# Puccini's Musical Butterfly

by Suzanne Scherr

Chō-Sun lived with a U.S. naval officer in a house on a hill outside Nagasaki from 1892 to 1894. The typical arrangement for a geisha girl at that time was shorter-lived. However, as reported by John Luther Long's short story of 1898 and Jennie Correll's memoirs of 1931, Chō-Sun was no ordinary geisha. Her tender youth and self-effacing attitude masked a unique drive to rise above the sordid monotony of her profession. Not only did she perform all the outward courtesies expected of her – she determined to renew her inward being to please this American "husband."

Giacomo Puccini grasped the nobility of this real-life woman when he attended David Belasco's play, *Madame Butterfly*, on tour in London in 1900. Solely from the dramatic impact of the visual action, Puccini began carefully painting an authentic musical portrait of his Japanese/American "butterfly." But how could this most Italian of composers, who never traveled to the Orient, have created a musical butterfly that sounds at times so truly Japanese? Could it have been Signora Oyama, wife of the Japanese ambassador to Rome? Or perhaps the actress Sadayokko, one of the most popular interpreters of Japanese dance? Her performances, accompanied by Japanese music, might have been attended by Puccini at the World's Fair in Paris in 1900. Even if Puccini missed this particular exposition, those melodies were put into Western notation, then published as *La Musique Japonaise*. In his 1958 study of "Some original Japanese melodies in *Madama Butterfly*," Juichi Miyazawa identifies some of these authentic tunes. It is interesting to trace how Puccini used clearly recognizable Japanese and American melodies to color his musical *Butterfly*.

At *Butterfly*'s first entrance (the offstage chorus of female friends precedes her appearance), the orchestra plays a melody from *Echigo-jishi*, one of the most famous *Yedo-Naganta* melodies, which came to prominence in the 18th and 19th centuries in Japan and were in the common folk repertoire of the time. The *Naganta* is usually sung to the accompaniment of a *samisen* (a three-stringed instrument), *fue* (a kind of flute) and light percussion instruments. At its first hearing in *Madama Butterfly*, the *Echigo-jishi* melody is presented

in unison by the equivalent of the "low voice" of the orchestra (bassoons, violas and cellos), with chords sustained by shimmering violins and clarinets. Cio-Cio-San's repeat of this melody shortly after (at "*Nessuno si confessa mai nato in povertà*" = "No one ever confesses to being born into poverty") quietly echoes in bassoon and clarinet the sustained chords of its first appearance. Here, Puccini has called attention to the Japanese melody as well as approximated an authentic accompaniment, using a European orchestra. The *Echigo-jishi* clearly identifies *Butterfly* as thoroughly Japanese, and, most important, as self-effacing and respectful of family honor.

*Kimi-ga-yo* – the Japanese national anthem, heard in Act One right after the signing of the wedding contract ("*E tutto è fatto*" = "And everything is completed") – uses words well-known in Japanese culture: "Long live our gracious Mikado, as long as it takes a little stone to become a great mossy rock." It was first performed on November 3, 1880, at the Imperial Palace to celebrate Emperor Meiji's birthday. As for the Emperor's party, so also for *Butterfly*'s wedding ceremony, the anthem both solemnizes and celebrates this most important occasion in her mind. The anthem returns in Suzuki's desperate prayer to her Japanese gods at the beginning of Act Two. *Butterfly*'s response ("*Pigrì ed obesi son gli Dei giapponesi*" = "Lazy and obese are the Japanese gods") reinforces her rejection not only of her native religion, but of her music and culture themselves.

As *Butterfly* begins to strew her little home



Giacomo Puccini

with blossoms in honor of Pinkerton's return, she sings, "*Scuoti quella fronda di ciliegio e m'inonda di fior*" ("Shake the branches of the cherry tree and shower me with flowers"). This folk song (named *Sakura* = "Cherry Tree") belongs to the cherry-blossom season. The Japanese words say, "Ah! Sakura, Sakura, in March the sky is decorated with beautiful Sakura. It seems like a cloud or haze. What a beautiful season! Let's go to see Sakura-blossoms." *Butterfly*'s re-creation through flowers and song of the festive atmosphere of her wedding night reveals her deep-seated reliance on Japanese culture (music and ritual) to mark life's important moments.

In Act Two, at the departure of the would-be suitor, Yamadori, and again at *Butterfly*'s later recollection of him, we hear the *Miyasun*, a very popular song during the Meiji Restoration era, familiar to Western audiences

# Madame Butterfly

from Gilbert and Sullivan's *The Mikado*. Of its many lyrics, the most famous were: "Miyasan, Miyasan, what is that flapping ahead of the horses? Why don't you know? It is the banner of Mikado, attacking the foe." With this melody, Mikado's battalion marched in 1867 from Kyoto, Japan's capital city for 2,000 years, to Yedo, causing Kyoto to be replaced by Yedo (renamed Tokyo) as capital of Japan. Yamadori's pursuit of Butterfly as a wife did not end in such triumph, despite his repeated attempts to woo her.

The *Oyedo-Anihonbashi* melody (its name indicating a bridge in old Tokyo) appears three times, associated with Butterfly's rejection of her former life as a geisha. A very famous song from the Yedo era, it was sung for the procession of a feudal lord and his party across that bridge, beginning in the dark morning and when they reached their destination at dawn. Butterfly believes she has crossed over to a new life when *Oyedo-Nihonbashi* is heard at her wedding in Act One. Returning in Act Two with Sharpless and Goro (after "*chiedo scusa*" = "I beg your pardon"), the tune announces Goro's inten-

tion for her to return to her previous line of work, for which he already has some clients. Finally, the melody is recalled in part by the orchestra yet again after Sharpless's penetrating suggestion that Pinkerton might never return, signaling the crisis awaiting the unsuspecting Butterfly. The Consul's return in Act Two announced the end of Butterfly's long and dark journey, ultimately guided by her cultural code of conduct. She has crossed the bridge and reached her destination at dawn, albeit not the end she was dreaming of throughout her night vigil.

As Butterfly presents her son to Sharpless, the orchestra plays a slow, sustained melody taken from *Honen-buski*, a sprightly and comical song with the words: "A good harvest, a rich harvest, tomorrow, I must reap the rice crop with my master." Its second rendition in *Madama Butterfly*, the even slower and more poignant lullaby "*Dormi, amor mio*" ("Sleep, my love"), helps her carry her son to bed at dawn. Only Puccini could have heard such tender strains in a comical popular song.

Although many more Japanese melodies are to be found in the opera, those examined here are perhaps the most significant. An oriental flavor permeates the entire score. Furthermore, melodies that could easily imply Western tonality often surprise us with their exotic-sounding orchestral underpinning. How well Puccini uses the orchestra to transform into an urgent sigh of desire the simple melodic phrase of Butterfly's ecstasy over her impending marriage ("*Spira sul mare e sulla terra*" = "Breathing over the seas and on the land")! And, at the beginning of Act Two, she reaffirms to Suzuki her status as an "American" wife ("*[per tener dentro] con gelosa custodia la sua sposa, la sua sposa che son io*") in an orchestral world sparkling with oriental color.

Although Butterfly cannot escape her Japanese culture, her heart is fixed on America. This adopted patriotism is expressed musically most prominently as a counterweight to the Japanese anthem. The United States' national anthem rises up proudly several times (always without its upbeat), associated first with Pinkerton and later with his "American" wife, Kate. Shortened versions of both anthems return back-to-back in Act Two, as Cio-Cio-San reasons why she should not accept the Japanese divorce proposed to her by Goro, but rather follow the marriage laws of her new country, the United States.

Butterfly did indeed renew her inner self musically, as she subsumed Pinkerton's lyric phrases drawn from the palette of Italian opera. As their passion for each other at the end of Act One grew to a raging fire, their

entwined voices would soar, fall back, then soar again in a Puccinian buildup of unbearable emotional intensity. So recognizably linked are these phrases to his early 20th-century style that, if we were not so familiar with Puccini's music, we might mistake this love music for that found in *Il Tabarro* or *Turandot*. Listen also to Butterfly's Western assertiveness in the outer sections of her famous statement of faith in Pinkerton, "Un bel di" (One fine day). What a contrast with the meekness of the middle section of the same aria, where she plans to hide from him when he first returns!

The clash of identities warring inside Butterfly culminate in her impassioned response to Sharpless' suggestion to marry Yamadori ("*Che tua madre*" = That your mother"). In this turning point in Butterfly's psychological anguish, she openly reflects on the life of a geisha – now an unacceptable alternative to death with honor. When she faces her loss of honor as the "American" wife, she turns to the only dignity still remaining: a Japanese death with honor, set musically as a conflict between fragments of the Japanese national anthem and the soaring lyrical vocal style of Puccini.

Finally, the angular, impassioned phrases of Act One's love music return, as Butterfly bids her son farewell in "Tu? piccolo iddio" (You? little god), just before she submits herself to the Japanese-sounding sword motif and its ultimate consequence. Given that Butterfly's most passionate and devoted lover was Giacomo Puccini himself, we can say that in her happiest moments, this lovely butterfly was indeed musically transformed from a Japanese geisha to a full-blooded Western woman. **B**

*Suzanne Scherr, former director of education at Lyric Opera of Chicago, is also a musicologist, whose scholarly work focuses on the works of Puccini.*

*This article is reprinted courtesy of Lyric Opera of Chicago.*



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# Season Artists



**SUZANNE MALLARE ACTON**  
Assistant Music Director-Chorus Master (Grosse Pointe, MI)  
Conducting Debut 1986, *West Side Story*, company debut as Chorus Master in 1982  
Season: Chorus Director, *A Masked Ball*, *Madame Butterfly*  
Recently: *Madame Butterfly* (ArtPark), *Die Fledermaus*, Michigan Opera Theatre, *Tosca* (Augusta Opera)  
Upcoming: *Die Fledermaus* (Augusta Opera), *Pirates of Penzance* (Michigan Opera Theatre), *Too Hot to Handel* (Rackham Symphony Choir)



**TORRENCE BLAISDELL**  
Tenor (Toledo, Ohio)  
Michigan Opera Theatre debut  
2003 Season: Judge/Servant, *A Masked Ball*; Goro, *Madame Butterfly*  
Recently: Goro, *Madame Butterfly* (Baltimore Opera, Opera Ireland), *Turandot*, (New York City Opera)  
Upcoming: 2nd Jew, *Salome* (Kentucky Opera)



**BARBARA BLAND**  
Soprano (Michigan)  
Michigan Opera Theatre Debut  
*Madame Butterfly*, 1996  
2003 Season: Kate Pinkerton, *Madame Butterfly*  
Recently: *Anoush* (Michigan Opera Theatre)



**FABIANA BRAVO**  
Soprano (Argentina)  
Michigan Opera Theatre debut  
2003 Season: Amelia, *A Masked Ball* Oct 19m, 24, 26m  
Recently: *Madame Butterfly* (San Francisco Opera), *Donna Anna*, *Don Giovanni* (New Orleans Opera), *Giorgetta*, *Il Tabarro* (New York City Opera)  
Upcoming: Mimi, *La Bohème* (San Diego Opera), *Norma* (Virginia Beach)



**ZACK BROWN**  
Set Designer  
Michigan Opera Theatre Debut  
*La Bohème*, 1996  
2003 Season: Set Designer, *A Masked Ball*  
Recently: *Otello* (San Diego Opera, San Francisco Opera), *La Bohème* (Washington Opera)  
Upcoming: *Don Carlos* (San Francisco Opera, San Diego Opera)



**MARIO CORRADI**  
Stage Director (Milan, Italy)  
Michigan Opera Theatre debut:  
*Carmen*, 1996  
2003 Season: *A Masked Ball*  
Recently: *Don Pasquale* (Michigan Opera Theatre), *Carmen* (Parma, Italy), *Macbeth* (Jesi, Italy)



**GREGORY A. FORTNER**  
Stage Director (Warren, Michigan)  
Michigan Opera Theatre debut:  
*Falstaff*, 2001  
2003 Season: *Madame Butterfly*  
Recently: *Carmen* (Opera Carolina), *Lucia di Lammermoor* (Palm Beach Opera), *A View from the Bridge* (Portland Opera)  
Upcoming: *Don Giovanni* (Toledo Opera) Assistant Director, *La Traviata* (Washington Opera), *Manon Lescaut* (Palm Beach Opera)



**MARIA GAVRILOVA**  
Soprano (Russia)  
Michigan Opera Theatre debut  
2003 Season: *Madame Butterfly*  
Recently: *Madame Butterfly* (Florida Grand Opera, New York City Opera), *Tatyana*, *Eugene Onegin* (Baltimore Opera)



**ERIC GREENE**  
Baritone (Baltimore, Maryland)  
Michigan Opera Theatre debut  
2003 Season: Samuel, *A Masked Ball*, *The Bonze*, *Madame Butterfly*  
Recently: Colline, *La Bohème* (Virginia Opera), Samuel, *A Masked Ball* (Virginia Opera)  
Upcoming: Sparafucile, *Rigoletto* (Virginia Opera), Don Fernando, *Fidelio* (Virginia Opera)



**MARC HELLER**  
Tenor (Tampa Bay, Florida)  
Michigan Opera Theatre debut  
2003 Season: Riccardo, *A Masked Ball* Oct 19m, 24, 26m  
Recently: Duke, *Rigoletto* (Nashville Opera), Pinkerton, *Madame Butterfly* (Baltimore Opera) Rodolfo, *La Bohème* (Nashville Opera)  
Upcoming: Duke, *Rigoletto* (Salerno, Italy) Romeo, *Romeo et Juliette* (Lyric Opera of Kansas City), Rodolfo, *La Bohème* (Arizona Opera)



**ANITA JOHNSON**  
Soprano (Ypsilanti, Michigan)  
Michigan Opera Theatre debut  
2003 Season: Oscar, *A Masked Ball*  
Recently: Musetta, *La Bohème* (Opera Pacific), Gilda, *Rigoletto* (Florentine Opera Milwaukee), Oscar, *A Masked Ball* (Nationaltheater, Mannheim)  
Upcoming: Norina, *Don Pasquale* (Florentine Opera Milwaukee)



**ANIBAL LAPIZ**  
Costume Designer  
Michigan Opera Theatre  
2003 Season: Costume Design, *Madame Butterfly*  
Recently: *The Pearl Fishers* (Phoenix)  
Upcoming: *Salome* (Baltimore Opera)



**NING LIANG**  
Mezzo-Soprano (China)  
Michigan Opera Theatre debut  
2003 Season: Suzuki, *Madame Butterfly*  
Recently: *Carmen* (Hawaii Opera Theatre), Suzuki, *Madame Butterfly* (Baltimore Opera), Dorabella, *Così fan Tutte* (Hamburg State Opera)  
Upcoming: Dorabella, *Così fan Tutte* (Hawaii Opera Theatre), Concerts in Beijing and Paris.



**C.Y. LIAO**  
Baritone (Sichuan, China)  
Michigan Opera Theatre debut: *Il Trovatore*, 2002  
2003 Season: Renato, *A Masked Ball* October 18, 22, 25  
Recently: *Il Trovatore* (Washington Opera), Ezio, *Attila* (Opera Orchestra of New York)



**LESTER LYNCH**  
Baritone (Elyria, Ohio)  
Michigan Opera Theatre debut  
2003 Season: Renato, *A Masked Ball* Oct 19m, 24, 26m  
Recently: *Aida* (Dayton Opera), *Billy Budd* (Canadian Opera Company)  
Upcoming: *Rigoletto* (Dayton Opera)



**DAVID MICHAEL**  
Bass  
Michigan Opera Theatre debut:  
*Lakmé*, 2002  
2003 Season: Tom, *A Masked Ball*  
Recently: *Rigoletto* (New York City Opera)  
Upcoming: *Tosca* (Kentucky Opera), *Nourabad*, *The Pearl Fishers* (Opera Company of Philadelphia, Michigan Opera Theatre)



**STEVEN MERCURIO**  
Conductor (New York, New York)  
Michigan Opera Theatre debut:  
*Tosca*, 1995  
2003 Season: *A Masked Ball*  
Recently: *Madame Butterfly* (Torre del Lago, Italy), *A Streetcar Named Desire* (Teatro Regio, Torino), *Don Giovanni* (Michigan Opera Theatre)  
Upcoming: *La Fanciulla del West* (Teatro Regio, Torino)



**ROBERTO OSWALD**  
Set Design  
Michigan Opera Theatre  
2003 Season: Set Designer, *Madame Butterfly*  
Recently: *The Pearl Fishers* (Phoenix), *Turandot* (Santiago), *Salome* (Kansas City)  
Upcoming: *Salome* (Baltimore Opera)



**MARCO PELLE**  
Choreographer (Italy)  
Michigan Opera Theatre debut  
2003 Season: *A Masked Ball*  
Recently: *Sziget Festival* (Budapest, Hungary), *Aida* (Beirut, Lebanon), *Carmen* (Teatro Regio, Italy), *Macbeth* (Teatro Jesi, Italy)

# Surrender to Love



**EWA PODLES**  
*Contralto* (Warsaw, Poland)  
**Michigan Opera Theatre debut**  
 2003 Season: *Ulrica, A Masked Ball*  
**Recently:** *Adalgisa, Norma* (Seattle Opera), *Jocasta, Oedipus Rex* (Canadian Opera Company, Edinburgh Festival), recitals in Warsaw and St. Paul.  
**Upcoming:** *Eboli, Don Carlo* (Opera Company of Philadelphia), *Giulio Cesare* (San Diego Opera), recitals in Washington, D.C., Louisville and San Francisco



**STEWART ROBERTSON**  
*Conductor* (Glasgow, Scotland)  
**Michigan Opera Theatre debut:**  
*The Barber of Seville*, 1999  
 2003 Season: *Madame Butterfly*  
**Recently:** *Don Giovanni* (Glimmerglass Opera), *Le Nozze di Figaro* (Michigan Opera Theatre), *Madame Butterfly, Salome, La Boheme* (Florida Grand Opera)  
**Upcoming:** *Susannah* (Opera Company of Philadelphia), *La Fanciulla del West* (Glimmerglass Opera), *Don Giovanni, Turandot, Szulamit* (Florida Grand Opera)



**JEFFREY SPRINGER**  
*Tenor* (Green Bay, Wisconsin)  
**Michigan Opera Theatre debut**  
*Il Trovatore*, 2002  
 2003 Season: *Pinkerton, Madame Butterfly*  
**Recently:** *Don Jose, Carmen* (Arizona Opera) *Grigori, Boris Gudonov* (Florida Grand Opera)  
**Upcoming:** *Canio, I Pagliacci* (Manitoba Opera)



**JAMES WESTMAN**  
*Baritone* (Stratford, Canada)  
**Michigan Opera Theatre debut**  
 2003 Season: *Sharpless, Madame Butterfly*  
**Recently:** *Madame Butterfly* (Canadian Opera Company), *Athanael, Thais* (Opera Theatre of St. Louis), *Silvio, I Pagliacci* (San Francisco Opera)  
**Upcoming:** *Germont, La Traviata* (Dallas Opera, San Diego Opera)



**EDUARDO VILLA**  
*Tenor* (California)  
**Michigan Opera Theatre debut:**  
*Carmen*, 1996  
 2003 Season: *Riccardo, A Masked Ball*  
**Recently:** *Der Rosenkavalier, Die Fledermaus, Madama Butterfly* (Munich), *Radames, Aida*, (Metropolitan)  
**Upcoming:** *Turandot* (Austin), *Die Fledermaus* (Munich), *Madama Butterfly* (New York Metropolitan)



**LIPING ZHANG**  
*Soprano* (Beijing, China)  
**Michigan Opera Theatre debut**  
 2003 Season: *Cio-Cio-San, Madame Butterfly*  
**Recently:** *Madame Butterfly* (Baltimore Opera, Royal Opera, Covent Garden), *Liu, Turandot* (Royal Opera, Covent Garden)  
**Upcoming:** *Madame Butterfly* (Opera Lyra, Ottawa Vancouver Opera)



**MARIANA ZVETKOVA**  
*Soprano* (Bulgaria)  
**Michigan Opera Theatre debut**  
 2003 Season: *Amelia, A Masked Ball*  
 Oct 18, 22, 25  
**Recently:** *A Masked Ball* (Deutsche Oper, Berlin, Staatsoper Dresden)  
*Ariadne auf Naxos* (Tokyo, Nationaltheater Essen)  
**Upcoming:** *Lady Macbeth, Macbeth* (Sofia, Bulgaria)

## Barbara Gibson Young Artist Apprentice Program

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**BRIAN BANION**  
*Bass-Baritone* (London, Ohio)  
**Michigan Opera Theatre debut**  
 2003 Season: *Young Artist Program; Silvano, A Masked Ball*  
**Recently:** *Figaro, Marriage of Figaro* (Nevada Opera), *Doctor Grenville, La Traviata* (Kentucky Opera), *Baron Duphol, La Traviata* (Berksire Opera)

**Upcoming:** *Zurga, The Pearl Fishers* (Nevada Opera), *Zuniga, Carmen* (Opera Columbus)

Joyce H. Cohn Young Artist



**ALPHONSO CHERRY**  
*Tenor*  
**Michigan Opera Theatre Debut:**  
*Dead Man Walking*, 2003  
 2003 Season: *Yamadori, Imperial Commissioner, Madame Butterfly*  
**Recently:** *Vocal Director (God's Progress), Prison Guard, Dead Man Walking* (Michigan Opera Theatre)  
 Associate Instructor (African American Choral Ensemble)

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### VIOLIN II

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 Bing Xia +  
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### VIOLA

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*“There are a lot of struggles and sad things in life, but music always uplifts.”*

Erwin Klopfer, a retired tool and die specialist, was not going to tell Michigan Opera Theatre about his special estate plans, wanting to remain anonymous. However, after learning that his estate plan would be eligible for Touch the Future campaign matching funds, he decided to reveal his gift. As a result, MOT received a substantial match to its endowment funds at the Community Foundation for Southeastern Michigan. Erwin and his wife Sue also became members of MOT's Avanti Society.

Now he urges, “I want people to know about the beauty of a Charitable Remainder Trust.” His trust had been funded with a piece of appreciated real estate that he no longer needed. Instead of selling that property and paying considerable taxes, he transferred the property into a Charitable Remainder Trust. In return, he gets income for life. After his death, his favorite institutions, including Michigan Opera Theatre, will receive whatever remains.



*Erwin and Sue Klopfer and family*

He is thrilled that his money is being used to secure the future of Michigan Opera Theatre for his children and grandchildren to experience.

Born in Dresden, Germany, Erwin Klopfer is an enthusiastic supporter of opera and faithful subscriber. He loves the view and the sound from his front-row mezzanine seats in the Detroit Opera House.

His love of opera began when he was nine years old after parents took him to the opera.

After his family immigrated to the Detroit area in 1952, he and his sister loved the Metropolitan Opera touring productions. Later, Erwin introduced his wife, Sue, to opera, and “As luck would have it, I made an opera fan out of her.” He also recalled that he used to sing his daughter Sara to sleep with melodies from *The Tales of Hoffmann* (“in German, of course”). During MOT's recent production of *Hoffmann*, Sara returned from her home in Ireland and attended with her mother and father, happily remembering her father's lullabies.

Erwin's message to other MOT patrons is “I can't encourage people enough to remember Michigan Opera Theatre when forming their estate plans. There are a lot of struggles and sad things in life, but music always uplifts.”

### *The Avanti Society-Ensuring the Future*

Imagine a gift that outlives you – that touches future generations in your absence – to experience and enjoy the world of Opera. That's the goal of The Avanti Society, Michigan Opera Theatre's Planned Gift Recognition Program. The Avanti Society represents a designated group of friends of MOT who have made plans to include MOT in their estate plans – whether by will, trust, insurance, or life income arrangement. Membership in The Avanti Society is open to all. Members of The Avanti Society receive a beautifully designed lapel pin, recognition at the annual Avanti Evening, invitations to special events and performances and are listed as members in our program books throughout each season.

#### **An Avanti for Tomorrow**

The growth of Michigan Opera Theatre's permanent Endowment Fund, ensures the growth and future vitality of one of the region's greatest cultural assets. You are invited to create your own – your Avanti – through Michigan Opera Theatre. Please use the enclosed confidential reply card to indicate your gift, or contact Jane Fanning at (313) 237-3268, to discuss gift options that may benefit you, your heirs and Michigan Opera Theatre.

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#### **TOUCH THE FUTURE**

Michigan Opera Theatre has successfully met three of its four benchmarks for the Touch the Future campaign. As a result, over \$285,000 in matching funds has already been placed into MOT's endowment at the Community Foundation for Southeastern Michigan. Another \$75,000 in bonus operating funds has also been awarded. After successfully reaching the fourth benchmark, MOT will collect another \$80,000 and be eligible to receive up to \$1,100,000 more in matching funds available for new qualified planned gifts.

Michigan Opera Theatre thanks the following generous Touch the Future Donors, whose combined \$1,700,000 gifts have generated \$285,000 in matching funds:

Mr. & Mrs. Robert A. Allese	Mrs. Rema Frankel
Mr. & Mrs. J. Addison Bartush	Mr. David Handelman
Dr. Robert E. Cornette	Mr. & Mrs. Robert Klein
Mr. & Mrs. Robert E. Dewar	Mr. & Mrs. Erwin Klopfer
Karen VanderKloot DiChiera	Mrs. Ruth Rattner
Barbara Frankel & Ronald Michalak	Mrs. Mary Ellen Tappan
Mr. & Mrs. Herman Frankel	Mrs. John C. Stevens
	Mrs. Amelia Wilhelm

Eventually, the planned gifts listed by the generous individuals above, could add, depending on investment performance, over \$2,500,000 to MOT's endowment at the Community Foundation for Southeastern Michigan. Types of gifts that qualify for matching funds include paid-up life insurance, charitable remainder trusts charitable gift annuities and pooled income funds.

If you would like information about how you can be a part of this unparalleled opportunity for MOT, don't hesitate to call Jane Fanning in the Development Office at (313) 237-3268. This campaign is in its final stages and the time limit for the matching funds opportunity is nearly completed.



**Confidential Reply:** Please return this form to Jane Fanning, Michigan Opera Theatre, 1526 Broadway, Detroit, MI 48226 email: [jfanning@motopera.org](mailto:jfanning@motopera.org) or call (313) 237-3268

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Best time to call: \_\_\_\_\_

- Yes, please send information regarding planned gifts  
 I/we already qualify for The Avanti Society

Please briefly describe the estate gift that qualifies you for membership (all information submitted will be kept confidential):  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_





# New Century Fund Campaign The Crowning Achievement

Michigan Opera Theatre launched *The New Century Fund Campaign: The Crowning Achievement*, the third and final phase of its campaign for the Detroit Opera House, in 2001. The \$20 million raised during this campaign will bring the total amount for acquiring and restoring the Detroit Opera House to \$62 million.

The main components of *The Crowning Achievement* include renovation of the six-floor Broadway Tower to create the Center for Arts and Learning, construction of a parking garage, an endowment goal, decorative painting in the Detroit Opera House and retirement of construction debt.

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As of September 2003, over \$8 million had been raised. Michigan Opera Theatre acknowledges the following individuals, corporations and foundations for their generous support of this effort.

**Please Note:** When this third phase of the campaign is finished, a cumulative donor list will be published, recognizing donors to all three capital campaigns from 1989 to the conclusion of *The Crowning Achievement*. This cumulative listing will also be reflected in a new donor wall in the grand lobby of the Detroit Opera House. We thank you for your extraordinary support and commitment. **B**

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Michigan Opera Theatre gratefully acknowledges the generous corporate, foundation, government and individual donors whose contributions were made between July 1, 2002, and June 30, 2003. Their generosity plays an integral part in the company's financial stability, necessary for producing quality grand opera and dance.

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## CREATE OPERA! is chosen as one of the best in 2003

ArtServe Michigan and the Michigan Department of Education created a new concept by welcoming nominations for outstanding arts and education programs throughout the state, to be included in a book to be published annually. The project was coordinated by Ana Cardona, Fine Arts Consultant for the Michigan Department of Education, and Donna Edwards, Director of Education Initiatives for ArtServe Michigan.

The Michigan Opera Theatre Department of Community Programs' **CREATE OPERA! WITH STUDENTS WHO ARE MENTALLY IMPAIRED** was chosen as one of the Ten Best Practices in Arts Education in Michigan. The on-site reporter for the Department of Community Programs was Tamara Real. Author of the new book is Linda Fitzgerald.

**CREATE OPERA!**, developed by Karen VanderKloot DiChiera, Founder and Director of Community Programs for Michigan Opera Theatre, has been taught since 1977. Originally created in the Birmingham Schools for regular classrooms, when Ms. DiChiera was Composer in Residence for the district, **CREATE OPERA! WITH STUDENTS WHO ARE MENTALLY IMPAIRED** grew as an additional option for special needs students. **CREATE OPERA!** is still offered in regular classrooms, as teacher workshops and during Learning at the Opera House, Michigan Opera Theatre's award-winning summer institute for all ages.

The book was developed to give the community the opportunity to read about the outstanding work being done by schools, colleges, organizations and artists with students in Michigan. Some of the leading arts educators in the state selected the 10 best practices that are included in the book.

The criteria for selecting the best practices included innovation of practice, integration of the arts into other areas of the curriculum, multidisciplinary approaches to the curriculum; outcomes, alignment with state benchmarks and skills learned.

The book will be available in hard copy from ArtServe Michigan or online at [www.artservemichigan.org](http://www.artservemichigan.org).

## A New Year of Touring What Makes our School Performances Special?

The Artists of Community Programs are seasoned professionals who are committed to the value of performing for young people. In fact, many have devoted their adult professional lives to Arts Education. They have spent many years touring throughout Michigan and other states working with school districts, administrators, teachers and students, having performed in every county in our state, at one time or another.

## Repertoire

The staff of Community Programs carefully discuss what we are presenting each year. When teachers return our evaluation forms, they sometimes request topics that they would like to see addressed. Sometimes the singers themselves have an idea. We explore timely subjects and examine new works by composers and librettists. Other times, we decide to commission or write and compose a new work ourselves.

We try to present a different concept each year, so that students always learn something new and different.

## Michigan Curriculum Framework Content Standards and Benchmarks

All of our school presentations follow the Michigan Curriculum Framework Content Standards and Benchmarks.

This year, we will be performing *The Night Harry Stopped Smoking*, a mini *Hansel and Gretel* and *Oh Freedom!*

*The Night Harry Stopped Smoking* fits neatly into the science and health curricula and also draws attention to substance abuse. *Hansel and Gretel* will satisfy the goal that a literate individual "Understands and appreciates the aesthetic elements of oral, visual and written texts" and in music, can "Identify by genre or style aural examples of music from various historical periods and cultures," since we are using the original music composed by the late 19th century German Romantic Period Composer, Engelbert Humperdinck. We will also stress to little ones, "Don't take candy from strangers!"

*Oh Freedom!* was created by the Education Department of the Virginia Opera with extra local history written by us. Middle and high school students, as well as adults, can learn

the history of African Americans in America through dialog and song. Teachers will be able to use *Oh Freedom!* as part of their social studies standards.

## Curriculum Enhancements

Following each performance, our Artists conduct a Question and Answer session, which actually serves as a workshop. In it the Artists discuss the topic of the performance piece plus give information about opera, singing and their careers. Career And Employability Knowledge are also part of the state of Michigan's Content Standards and Benchmarks.

## Quotes from the Michigan Curriculum Framework by the Michigan Department of Education.

Teaching materials are prepared for all of our school programs and are mailed to each school in advance of our performance. Some of these materials are written for the teachers' edification, but we also prepare grade appropriate materials for the students to use before and after the performance. All students are encouraged to write a critique of their experience.

## Easy to Book or Sponsor

Dolores Tobis, Department of Community Programs Marketing Manager, can help with suggestions about how to pay for our touring presentations. Would you like to sponsor a program for your favorite youngster or for a school that cannot afford our services? Contact Dolores!!!

You can give young people the joy of live performance, learning and OPERA!! Contact her at (313) 237-3429 or [dtobis@motopera.org](mailto:dtobis@motopera.org). ■

## Volunteers

Michigan Opera Theatre and the Detroit Opera House present one of the finest and most diverse opera and dance series in the country. The theatrical experiences encompass vocal and orchestral music, dance, drama, costumes, sets and lighting. The achievement of this multiplicity requires many voices and many willing hands. The talented, giving hands of our Opera League, Ushers, Dance Council, Encore!, Ambassadors, Office and Boutique workers, Movers, Supers, Education & Outreach, and Adagio volunteers have a significant impact on the overall operation of the company.

### MICHIGAN OPERA VOLUNTEER ASSOCIATION EXECUTIVE COMMITTEE

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Gloria Clark, *Vice President*  
Eva Meharry, *Secretary*  
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### Special thanks to the following individuals whose financial support qualifies them as members of the Volunteer Operators

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Brett Batterson, *Chief Operating Officer*

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Roberto Mauro, *Director of Artistic Administration*  
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Mary Parkhill, *Director of Development*  
Karen Tjaden, *Director of Facilities*  
Laura R. Wyss, *Director of Communications*

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Bill Austin, *Executive Assistant to the General Director*  
Linda DeMers, *Executive Assistant*  
Beverly A. Moore, *Receptionist*

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Heather Hamilton, *Special Projects Manager*  
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Rita Winters, *Accountants*  
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Eugene Robelli, *Production Volunteer*  
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Suzanne Mallare Acton, *Assistant Music Director, Chorus Master*  
Jean Schneider†, *Repetiteur*  
Diane Bredlesen, *Orchestra Personnel Manager*  
Jean Schneider, *Rehearsal Accompanist*

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Daniel Dene, *Recording Engineer*  
Rudi Lauerermann, *Assistant Recording Engineer*  
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**RESTROOMS** Ladies' restrooms are located off the Ford Lobby (Broadway street entrance), down the stairs and also on the third floor (Madison street entrance) – please press "3R" on the elevator to reach this facility. Gentlemen's restrooms are located under the Grand Staircase and also on the third floor (Broadway street entrance) – please press "3" on the elevator to reach this facility. Please note: All third-floor restrooms are wheelchair accessible. Unisex accessible restroom located in the GM Opera Café.

**NO SMOKING** The Detroit Opera House is a smoke-free facility. Ash receptacles are provided on the exterior of all entry doors for those who wish to smoke.

**USHERS** Ushers are stationed at the top of each aisle. If you have a question or concern, please inform ushers, and they will contact management. If you are interested in becoming a volunteer usher, please call the usher hotline at (313) 237-3253.

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**LOST & FOUND** Lost and Found is located in the Security Department. Please see an usher if you have misplaced an article, or call (313) 961-3500 if you have already left the theater. Items will be held in Lost and Found for 30 days.

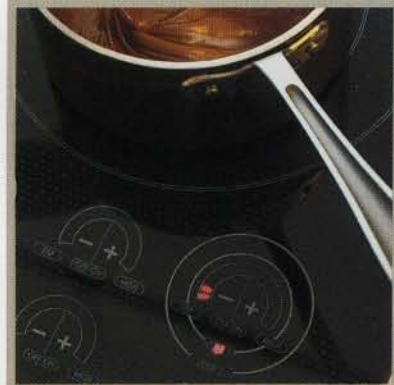
**PARKING** Parking for all events is available in the Opera House Garage, located directly across from the Detroit Opera House (on John R. and Broadway streets). Prepaid parking is available through the box office. Please call (313) 237-SING for parking information.

Be advised that, for purposes of Michigan Compiled Laws, Section 28.425o(1)(f), this is an entertainment facility that has a seating capacity of more than 2,500 individuals. It is therefore against the law to carry a concealed pistol on the premises.

### IMPORTANT NUMBERS

EMERGENCIES .....	(313) 237-3257
Michigan Opera Theatre .....	(313) 961-3500
General Information .....	(313) 961-3500
Lost & Found .....	(313) 961-3500
Ticket Office .....	(313) 237-SING
Usher Hotline .....	(313) 237-3253
Theater Rental Information .....	(313) 961-3500
Detroit Opera House Fax .....	(313) 237-3412
Press & Public Relations .....	(313) 237-3403
Website .....	www.MichiganOpera.org

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