

1963

Eighty-fifth Season

1964

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

First Program

Eighteenth Annual Extra Series

Complete Series 3396

GOLDOVSKY GRAND OPERA THEATER

(Goldovsky Opera Institute, Incorporated)

BORIS GOLDOVSKY, *Artistic Director*

TOSCA

Opera in Three Acts

Music by GIACOMO PUCCINI

Text by ILLICA and GIACOSA

Based on the drama by SARDOU

English version by BORIS GOLDOVSKY and ANTHONY ADDISON

Produced and staged by BORIS GOLDOVSKY

THURSDAY EVENING, OCTOBER 10, 1963, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

Conductor	EDWARD ALLEY
Associate Conductor	ANTHONY ADDISON
Settings	ARISTIDES GAZETAS
Costumes	LEO VAN WITSEN
Production Manager	ALOYSIUS PETRUCCELLI

A R S L O N G A V I T A B R E V I S

The Goldovsky Grand Opera Theater uses no understudies. To insure uniformity of artistic results, singers of equal stature alternate in principal roles. Should any cast changes be necessary, alternates, not understudies, are used.

CAST OF CHARACTERS

(In order of appearance)

<i>Cesare Angelotti</i> , escaped political prisoner	DAVID GIOSSO
<i>Sacristan of the Church of Sant' Andrea</i>	LUCIEN OLIVIER
<i>Mario Cavaradossi</i> , painter	DEAN WILDER
<i>Floria Tosca</i> , a celebrated singer	JOSEPHINE BUSALACCHI
<i>Baron Scarpia</i> , chief of the Roman police	BENJAMIN RAYSON
<i>Sciarrone</i> { Police Agents	ADOLFO BALLI
<i>Spoletta</i> {	MICHAEL TRONZO
<i>Jailer</i>	J. B. DAVIS
<i>A Young Shepherd</i>	URSULA HILFREICH
Choir boys, worshippers, soldiers, police agents, etc.	Members of the Goldovsky Grand Opera Theater Cast

The action takes place in Rome in June 1800.

- Act I. The Church of Sant' Andrea della Valle, about mid-day.
 Act II. Baron Scarpia's apartment in the Farnese Palace,
 late that evening.
 Act III. A platform of the Sant' Angelo Fortress Prison,
 before dawn the next morning.

There will be a short intermission between Acts I and II,
 and a regular one between Acts II and III.

Costumes from Brooks-Van Horn Costumers, New York City.

SYNOPSIS

ACT. I. The Church of Sant' Andrea della Valle.

Cesare Angelotti, former Consul of the short-lived Roman Republic, has recently escaped from Castel Sant'Angelo, where he was held as a political prisoner. He seeks refuge in the Church Sant'Andrea della Valle and hides in the private chapel of the Attavanti's where his sister, the Marchesa Attavanti, has prepared feminine clothing, complete with veil and fan, which Angelotti is to wear while escaping from Rome. Soon the painter, Mario Cavaradossi, and the Sacristan of the Church enter, and we learn that the image of the Madonna which Cavaradossi has been painting was inspired by the Marchesa Attavanti, who comes to the Church regularly to worship. Cavaradossi takes out a miniature of his beloved Tosca, the opera singer, and rhapsodizes over her beauty. When the Sacristan leaves, Angelotti comes out of hiding and begs Cavaradossi for help. The painter, whose political sympathies are on the side of the Republicans, agrees readily, but Tosca's voice is heard, and Angelotti quickly goes back into hiding.

Tosca enters, and in the ensuing duet, we have ample opportunity to admire the musical and dramatic portrayal of her personality, a fascinating blend of piety, passion, and unreasoning jealousy. When she sees the painting and recognizes the Marchesa Attavanti, Tosca suspects the worst, but Cavaradossi assures her that she need fear

no rival, and the lovers plan to meet later that night. After she leaves, Cavaradossi and Angelotti discuss the best way to assure the fugitive's safety. A cannon shot is heard, signifying that the escape has been discovered, and Cavaradossi hastily decides to hide Angelotti in his country villa where, in case of imminent danger, there is a dried-up well where one can hide in safety. They leave.

Baron Scarpia, head of the Roman police, arrives in search of Angelotti, accompanied by his two henchmen, Spoletta and Sciaronne. Beneath a facade of piety and good breeding, Scarpia conceals a soul of corruption and lechery. Quickly his assistants discover the fan which Angelotti has left behind. The Attavanti crest on the fan, together with the Marchesa's portrait on the wall and the disappearance of the painter make everything clear to the cunning Scarpia, but before he can take action, Tosca reappears. She has returned to tell Cavaradossi that she has been commanded to sing a special festival cantata before the Queen, and cannot meet him as planned. This festivity, as well as the *Te Deum* which is about to be sung in the Church, are in celebration of a reported victory over Napoleon, the news of which has reached Rome only a few hours ago. To Tosca's surprise, Cavaradossi is gone. Scarpia immediately takes advantage of the situation and arouses Tosca's jealousy by showing her the fan and implying that Cavaradossi is deceiving her with another woman.

When Tosca leaves in a fury, intending to catch the supposed lovers red-handed, Scarpia orders Spoletta to follow her and report back to him later that evening. As the *Te Deum* begins, Scarpia rejoices that he will soon have in his power not only Angelotti, but Cavaradossi as well, and through him, the lovely Tosca.

ACT. II. Scarpia's apartment in the Farnese Palace, the same evening.

While dining alone, Scarpia reflects upon his plans for Tosca. As music is heard from the Queen's apartments below, he sends Tosca a note to be delivered to her when she arrives to take part in the cantata. Spoletta then appears to report that he followed Tosca to Cavaradossi's villa, but that a search there revealed no trace of Angelotti. Even so, Cavaradossi has been brought along for interrogation. Tosca's voice is now heard singing and Cavaradossi is brought in. As the interrogation progresses, Tosca comes in and rushes to embrace her lover, who whispers to her not to reveal Angelotti's hiding place. Cavaradossi is then led into an adjoining room, which has been fitted up as a torture chamber, and the door is left ajar so that Tosca can be aware of what is happening. She begs mercy for her lover, but Scarpia is unrelenting—he will stop the tortures only when Tosca reveals Angelotti's hiding place. Cavaradossi's prolonged cries of agony become too much for her, and in a stifled voice she reveals that Angelotti is in the well. The tortures cease, and Cavaradossi is dragged back into the room, only to learn that Tosca has disclosed the secret. At this moment news arrives that Napoleon has won the decisive battle at Marengo, and Cavaradossi summons up enough strength to proclaim his joy at the news and his contempt for Scarpia. At this Cavaradossi is condemned to death for treason and is taken away. Turning to Tosca, Scarpia invites her to share his dinner and they begin to bargain for Cavaradossi's life. "What's your price," she asks contemptuously. But the lecherous chief of police makes it quite clear that what he desires is not money. Driven to despair, she finally consents to his wishes, but only on condition that he first issue safe conduct papers guaranteeing her and her lover safe passage from Rome. Scarpia agrees but explains that, for appearance's sake, a mock execution must be staged, using blanks instead of live ammunition.

At this point Spoletta arrives with the news that Angelotti has killed himself, and Scarpia then directs him to arrange a mock execution, making it nevertheless clear to him that real bullets should in fact be used. As Scarpia goes to his desk to prepare the safe conduct papers, Tosca discovers a knife at the table, and when Scarpia comes toward her with the all-important documents, she stabs him to death, exclaiming, "This is Tosca's kiss!"

ACT. III. The terrace of the prison castle, dawn of the next day.

Awaiting his execution, Cavaradossi reflects on his memories of his beloved. Tosca arrives with the safe-conduct papers and confides to her lover that she has killed Scarpia and that Cavaradossi's execution will be a ruse. They rejoice over what seems to be their good fortune. The firing squad arrives; shots ring out and Cavaradossi falls. After the soldiers leave, Tosca urges her beloved to get up but there is no answer; Cavaradossi in truth is dead. By now Scarpia's murder has been discovered, and the guards hasten to seize Tosca. She leaps upon the parapet and plunges to her death.

1963 — UNIVERSITY MUSICAL SOCIETY PRESENTATIONS — 1964

All presentations are at 8:30 P.M. unless otherwise noted.

Choral Union Series

(Remaining Performances)

BULGARIAN NATIONAL ENSEMBLE	Friday, October 18
THE CLEVELAND ORCHESTRA	Thursday, November 7
<i>Don Giovanni</i> (NEW YORK CITY OPERA Co.)	Sunday, November 17
PHILHARMONIA HUNGARICA	Monday, January 20
TOSSEY SPIVAKOVSKY, <i>Violin Soloist</i>	
MAZOWSZE DANCE COMPANY (from Poland)	Thursday, January 30
TERESA BERGANZA, <i>Coloratura mezzo-soprano</i>	Wednesday, February 26
CHICAGO OPERA BALLET	Friday, March 13

Tickets: \$4.50—4.00—3.50—3.00—2.25—1.50

Extra Series

(Remaining Performances)

BALLET FOLKLORICO OF MEXICO	Friday, November 1
<i>Madama Butterfly</i> (NEW YORK CITY OPERA Co.)	(2:30) Sunday, November 17
VIENNA SYMPHONY ORCHESTRA	Thursday, February 20
ANNA MOFFO, <i>Soprano</i>	Friday, April 3

Single performances: \$4.50—4.00—3.50—3.00—2.25—1.50

Chamber Arts Series

KIMIO ETO, *Kotoist*, with SUZUSHI HANAYAGI

and assisting musicians	Sunday, October 13
MOSCOW CHAMBER ORCHESTRA	Wednesday, November 13
JULIAN BREAM CONSORT	Tuesday, November 26
SESTETTO ITALIANO LUCA MARENZIO	Tuesday, December 10
ZURICH CHAMBER ORCHESTRA	Saturday, January 25
KOREAN DANCERS AND MUSICIANS	Sunday, February 9
ORCHESTRA SAN PIETRO OF NAPLES	Thursday, March 19

Season Tickets: \$14.00—12.00—10.00

Single performances: \$3.50—2.50—2.00

Special Performance

<i>La Boheme</i> (N.Y. CITY OPERA Co.)	Saturday, November 16
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Tickets: \$4.50—4.00—3.50—3.00—2.25—1.50

Annual Christmas Concerts

<i>Messiah</i> (Handel) (Two performances)	Saturday, December 7
	(2:30) Sunday, December 8

Tickets: \$2.00—1.50—1.00—75c

Festivals

Chamber Dance Festival

MARINA SVETLOVA DANCE ENSEMBLE	Friday, October 25
SHANTA RAO and Dancers and Musicians from South India	Saturday, October 26
HUNGARIAN BALLETS BIHARI—KOVACH and RABOVSKY with gypsy musicians	(2:30) Sunday, October 27
<i>Chamber Music Festival</i> (three concerts)	February 14, 15, (2:30) 16

NEW YORK PRO MUSICA, NOAH GREENBERG, *Director*

Prices (both series)—Season Tickets: \$6.00—5.00—4.00

Single performances: \$3.50—2.50—2.00

(Chamber Music Festival Tickets on Sale November 5)

For tickets and information, address
UNIVERSITY MUSICAL SOCIETY, Burton Tower