

1963

Eighty-fifth Season

1964

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Special Presentation

Complete Series 3405

NEW YORK CITY OPERA
JULIUS RUDEL, *General Director*

La BOHEME

Opera in Four Acts

Music by GIACOMO PUCCINI

Libretto by GIUSEPPE GIACOSA and LUIGI
ILLICA, after the novel by HENRY MURGER

SATURDAY EVENING, NOVEMBER 16, 1963, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

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

CAST

<i>Mimi</i>	JOAN SENA
<i>Musetta</i>	PATRICIA BROOKS
<i>Rodolfo</i> , a poet	JOHN CRAIG
<i>Marcello</i> , an artist	CHESTER LUDGIN
<i>Schaunard</i> , a musician	WILLIAM METCALF
<i>Colline</i> , a philosopher	THOMAS PAUL
<i>Benoit</i> , the landlord	SPIRO MALAS
<i>Alcindoro</i>	SPIRO MALAS
<i>Parpignol</i> , a toy vendor	KELLIS MILLER
<i>Guards</i>	GLENN DOMLEN, DON YULE

Conducted by JULIUS RUDEL

Staged by BLISS HEBERT

Designed by H. A. CONDELL

Chorus Master, WILLIAM JOHNSON

ACT I—An Attic Studio in Montmartre

ACT II—The Cafe Momus

ACT III—At the Gates of Paris

ACT IV—Same as in Act I

There will be 10-minute intermissions after each Act

SYNOPSIS

Paris of the 1830's provides the background, and the opera begins in the frigid studio where four friends, Rodolfo, the poet, Marcello, the painter, Schaunard, the musician, and Colline, the philosopher, strive to keep body and soul together through the stress of poverty and the wet Parisian winter. As the act opens, Rodolfo and Marcello are resigned to sacrificing one of the poet's dramatic manuscripts for lack of better fuel. Two acts are already burned to jesting comment when Schaunard enters with real funds. Money in hand, they circumvent the dunning landlord by a trick and, as Colline arrives, prepare to adjourn to a student haunt, the Cafe Momus, for a real supper. Rodolfo lingers to complete an article he hopes to sell, and the other friends go away singing gaily. Inspiration falters, but then Rodolfo hears a timid knock at the door. It is a frail little flower-maker who lives on the floor above whom he has not seen before. Breathless from the many stairs, she collapses at the door, and Rodolfo, helping her inside, gallantly tries to revive her. He is struck by her fragile beauty and, as her strength returns, is curious to continue the acquaintance. But the girl modestly begs to go on her way when the lighted candle he has given her blows out in a draft. Quick-wittedly he blows out his own candle and the two find themselves alone in the darkness. She drops her key and as their searching fingers meet on the floor, he takes her hand and launches into a headlong confidence of his dreams and aspirations. Then the wistful visitor replies that her name is Mimi and that she, too, ekes out a drab existence with the glamorous stuff of dreams and fancies. The act closes in an exalted duet of burgeoning young love as the two leave to join the other Bohemians at supper.

The second picture shows the Cafe Momus, where Mimi is presented to the rest, who find her charming. An extravagant repast is ordered and in progress when a commotion nearby indicates the arrival of the dashing Musetta, on the arm of an aged but wealthy admirer. Musetta was once the beloved of Marcello, the painter, but fickle and materialistic, she preferred the silks and carriages of aged wealth to the tenuous sustenance of devoted youth. The sight of her old lover, however, rekindles

Musetta's interest but Marcello pretends to ignore her. Vainly using her last weapon in the form of a provocative and insolent waltz song, she sends her escort off on a trumped-up errand and Marcello's tottering defense crumbles. The reunited lovers fly into one another's arms, the expensive supper is consumed and the bill left for the jilted old dandy to pay when he returns. The Bohemians gambol off after a carnival procession that is passing.

Many months elapse. Marcello and Musetta are operating a wineshop but their life together is disturbed by the painter's uneven temper and Musetta's flirtatiousness. Rodolfo and Mimi have parted, their romance wrecked on the rock of Rodolfo's towering jealousy. It is winter again, and now Mimi, ill and shaken by coughing, comes to a gate of Paris for one last sight of her lover before disappearing from his life forever. The act closes in a quartet in which Rodolfo and Mimi part forever with sentimental anguish, against a contrasting tempestuous fishwife argument between Marcello and Musetta.

The final act finds the two men back in the studio, each in the depths of loneliness and regret. They are diverted from their painful memories by the arrival of Colline and Schaunard, who have money and proceed to stage a boisterous supper and entertainment. As the foolery is at its height, Musetta bursts in to say that Mimi, ill and perhaps dying, is outside. She is brought in and put to bed, and Musetta, now resplendent in the trappings of luxury, sends Schaunard away to pawn her earrings for medicine. As the rest depart, Mimi declares once again her abiding love, and Rodolfo, contrite, promises eternal devotion. At the end of a moving scene of wistful desperation, the others return with medicine and Mimi reunites Marcello with Musetta. A few minutes later, Mimi drifts into slumber and dies. The tragedy is over.

THE NEW YORK CITY OPERA

ADMINISTRATIVE STAFF

General Director	JULIUS RUDEL
Associate Director	JOHN S. WHITE
Music Administrator	FELIX POPPER
Executive Assistant	JUNE AREY
Press Representatives	NAT AND IRV DORFMAN

PRODUCTION STAFF

Conductors and Musical Staff	FELIX POPPER, JULIUS RUDEL, DEAN RYAN KURT SAFFIR, CHARLES WILSON
Directors and Staging Staff	BILL FIELD, J. EDGAR JOSEPH, IAN STRASFOGEL
Company Manager	CATHERINE PARSONS
Executive Stage Manager	HANS SONDEHEIMER
Stage Managers	JOHN SEIG, BILL FIELD
Chorus Master	WILLIAM JONSON
Make-up Director	MICHAEL ARSHANSKY
Orchestra Personnel	DINO PROTO
Wardrobe	KATE GAUDIO, ARTHUR CRAIG

NEW YORK CITY OPERA ENSEMBLE: Barbara Beaman, Anthea DeForest, Beverly Evans, Pearle Goldsmith, Helen Guile, Lila Herbert, Lynda Jordan, Anitra Lynch, Joyce Miko, Candida Pilla, Charlotte Povia, Marie Young, Don Carlo, Paul Corder, Jerry Crawford, Glenn Dowlen, Harris Davis, James Fels, Don Henderson, David Hicks, Edson Hoel, Kellis Miller, John Smith, Don Yule.

NEW YORK CITY OPERA BALLET: Oldyna Dynowska, Alexandra Vernon, Paul Berne, Philip Rice.

The New York City Opera will present Puccini's *Madama Butterfly* Sunday afternoon at 2:30.

Progress Report—Hill Auditorium—1913—1963

The proscenium used in these operas, and in the several staged productions presented by the University Musical Society in recent months, has been developed with the Society by the University Plant Department and the Tobin Lake Studios. These removable installations, together with the new interchangeable orchestra pit, enlarged projection booth, and special lighting now make possible opera and ballet presentations. Further improvements are planned for the backstage areas to better accommodate the performers and stage properties.

The front curtains, drapes, and borders are installed on a dismantlable grid structure suspended on seven 1500-pound test cables, each operated from motorized winches secured above the stage ceiling.

Chamber Music Festival

NEW YORK PRO MUSICA, NOAH GREENBERG, *Conductor*

Friday, February 14, 8:30 AN ELIZABETHAN CONCERT
Honoring the 400th birthday of William Shakespeare.

Program of works by Morley, Wilbye, Byrd, White, Jones, Bartlett, Hume,
Dowland, Ravenscroft, and Gibbons

Saturday, February 15, 8:30 MUSIC OF BURGUNDY, FLANDERS AND SPAIN
Program of works by Dufay, Ockeghem, Rivaflecha, Ortiz, de Cabezon, Gombert

Sunday, February 16, 2:30 EARLY BAROQUE MUSIC OF ITALY AND GERMANY
Program of works by Monteverdi, Frescobaldi, Spadi, Schutz, Praetorius, Schein

Series Tickets: \$6.00—\$5.00—\$4.00

Single Performances: \$3.50—\$2.50—\$2.00

OTHER PERFORMANCES THIS SEASON

JULIAN BREAM CONSORT Tuesday, November 26

MESSIAH Saturday, December 7, and Sunday, December 8 (2:30)

SESTETTO ITALIANO LUCA MARENZIO Tuesday, December 10

PHILHARMONIA HUNGARICA,

TOSSY SPIVAKOVSKY, *Violin Soloist* Monday, January 20

ZURICH CHAMBER ORCHESTRA Saturday, January 25

MAZOWSZE DANCE COMPANY Thursday, January 30

SAHM-CHUN-LI DANCERS AND MUSICIANS

FROM SEOUL, KOREA Sunday, February 9

VIENNA SYMPHONY ORCHESTRA Thursday, February 20

TERESA BERGANZA, *Coloratura-mezzo* Wednesday, February 26

CHICAGO OPERA BALLET Friday, March 13

ORCHESTRA SAN PIETRO OF NAPLES Thursday, March 19

ANNA MOFFO, *Soprano* Friday, April 3

1964 MAY FESTIVAL. Orders for series tickets accepted and filed beginning
December 1.

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