

1963

Eighty-fifth Season

1964

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

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Lester McCoy, Conductor

Sixth Program

Eighty-fifth Annual Choral Union Series

Complete Series 3407

NEW YORK CITY OPERA
JULIUS RUDEL, *General Director*

DON GIOVANNI

Opera in Two Acts

Music by W. A. MOZART

Book by LORENZO DA PONTE

English version by RUTH and THOMAS MARTIN

SUNDAY EVENING, NOVEMBER 17, 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>Don Giovanni</i> , a nobleman	JOHN REARDON
<i>Leporello</i> , his servant	SPIRO MALAS
<i>Donna Elvira</i>	ARLENE SAUNDERS
<i>Don Pedro</i> , The Commandant	THOMAS PAUL
<i>Donna Anna</i> , his daughter	BEVERLY SILLS
<i>Don Ottavio</i> , her fiance, Prince of Seville	JOHN MCCOLLUM
<i>Masetto</i> , a young peasant	WILLIAM METCALF
<i>Zerlina</i> , his bride	PATRICIA BROOKS

and

*The Duke of Seville, His Entourage, Attendants and
Footmen, Maids, and Peasants*

Conducted by JULIUS RUDEL

Staged and Devised by WILLIAM BALL

Production designed by ROBERT FLETCHER

Lighting by JULES FISHER

Choreography by THOMAS ANDREW

Chorus Master: WILLIAM JONSON

SEVILLE—1787

- Act I—Scene 1: Courtyard of the Commandant's Palace
Scene 2: A rural road leading to Seville, near Don Giovanni's villa
Scene 3: Don Giovanni's villa: a terrace outside the ballroom
Scene 4: The ballroom
- Act II—Scene 1: A street outside Donna Elvira's lodging
Scene 2: A cloister near the Commandant's Memorial Court
Scene 3: The Graveyard
Scene 4: Outside Don Giovanni's villa
Scene 5: Don Giovanni's ballroom

SYNOPSIS

A romantic rogue of a Spanish noble, Don Giovanni, accompanied by his sly and rascally servant, Leporello, invades by night the house of the commandant of Seville, with whose daughter, Donna Anna, he is infatuated. But Donna Anna, betrothed to Don Ottavio, not only repulses his advances but, crying out for help, pursues him. Her father answers her call, only to be slain by Don Giovanni. After the Don and his servant have escaped, Don Ottavio arrives on the scene too late to be of help but in time to assist Donna Anna in her vengeance.

In the street, Donna Elvira, a lady whom the Don has betrayed and abandoned, encounters him and upbraids him for his cruelty. As the Don precipitately departs, Leporello horrifies the sorrowing lady with a catalogue of his master's thousand-and-three conquests.

Presently the Don crosses the path of a peasant wedding party romping into town for the marriage of Zerlina and Masetto. He is so struck with Zerlina's beauty that he is by way of persuading her to run away with him when Donna Elvira unexpectedly appears and thwarts his plan. However, he gives a grand ball in his palace to which peasantry as well as gentry are invited and there once more the same trio save Zerlina from seduction.

After this variety of adventures, at the beginning of Act Two, we find Don Giovanni bent on further exploits. He is still seeking to kidnap Zerlina, who is now living in the house of Donna Elvira under her protection, and when this enterprise ends in nothing more serious than a beating for Masetto, the Don diverts his bravado to other matters by appearing in the cemetery where Donna Anna's father, the Commendatore, is buried, and inviting the stone statue of the worthy he has slain to sup with him.

As Don Giovanni sits late at the table feasting with ladies of his choice, Donna Elvira, faithful unto death, rushes in to beg him to make peace with God. He spurns her, but when she hurries back, shrieking, to seek egress by another door, he sends Leporello to see what is up. Leporello, shrieking in his turn, comes back with word that the statue is at the door. Instead of taking flight, Don Giovanni boldly confronts the unwelcome visitor. The statue clasps the Don's hand in a grasp there is no resisting. At his very feet hell opens, and sinful Don Giovanni, struggle though he may, is cast by his victim's image into the fiery pit. Thus the libertine is punished.

THE NEW YORK CITY OPERA

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

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 SONDHEIMER
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.

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