



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Goldovsky Grand Opera Theater

BORIS GOLDOVSKY, *Artistic Director*

SUNDAY AFTERNOON, OCTOBER 11, 1981, AT 3:00
POWER CENTER FOR THE PERFORMING ARTS
ANN ARBOR, MICHIGAN

Don Giovanni

Music by WOLFGANG AMADEUS MOZART; *Text* by LORENZO DA PONTE
English version by RUTH and THOMAS MARTIN
Staged and conducted by BORIS GOLDOVSKY
Scenery: MELVIN DICKERSON; *Lighting:* ALOYSIUS PETRUCELLI
Associate Conductors: ARTURO DELMONI, FREDRIC POPPER

Cast of characters, in order of appearance:

<i>Leporello</i> , servant to Don Giovanni	(Sat.) STEPHEN MARKUSON (Sun.) THOMAS HAMMONS
<i>Donna Anna</i> , a Spanish noblewoman	(Sat.) CHARLOTTE ELLSAESSER (Sun.) CANDACE GOETZ
<i>Don Giovanni</i> , a licentious nobleman	(Sat.) JAMES JAVORE (Sun.) ROBERT KEEFE
<i>The Commendatore</i> , father of Donna Anna	(Sat.) CHRISTOPHER HARTMAN (Sun.) ROGER SAYLOR
<i>Don Ottavio</i> , betrothed to Donna Anna	(Sat.) LAWRENCE VINCENT (Sun.) WAYNE BEHR
<i>Donna Elvira</i> , a lady of Burgos, deserted by Don Giovanni	(Sat.) PAMELA LA CASELLA (Sun.) JUDITH GRAY
<i>Zerlina</i> , a peasant girl	(Sat.) SHERYL KING LASSAROTTI (Sun.) SUSAN BARGHARDT
<i>Masetto</i> , a peasant boy, betrothed to Zerlina	(Sat.) CRAIG NIM (Sun.) MICHAEL WILLSON
<i>Statue of The Commendatore</i>	(Sat.) ROBERT KEEFE (Sun.) MICHAEL WILLSON
<i>Peasants, Servants, Guests</i>	Members of the Company

The action takes place in Seville, Spain, in the middle of the 17th century and covers a period of 24 hours. The opera is in two acts, with a 20-minute intermission between acts.

Synopsis of "Don Giovanni"

The Don Juan legend, with its implicit theme of the conflict between the good and evil in man's nature, his eternal quest for love—human and Divine—and its moral of inescapable retribution for the licentious life, was especially appealing to Mozart. Don Giovanni was suggested as a subject by Mozart's librettist, Lorenzo da Ponte, and the score was composed even as the text was being written. An historical notation reveals that many events in the life of the fictitious Don were supplied by the notorious Giovanni Jacopo Casanova de Seingalt, then in his sixties, whose surname was later to become a universal synonym for an amorous adventurer.

ACT I

In the courtyard of The Commendatore's palace: Leporello, servant to Don Giovanni, is keeping watch before a house which the Don has entered, seeking love for the night. It is midnight. The maiden he has found, Donna Anna, runs out, crying for help as she struggles to escape the attentions of the Don. Her father, The Commendatore, appears to defend his daughter, challenges Don Giovanni to a duel, and is slain. Don Giovanni and Leporello make a hasty retreat.

A public square in front of Don Giovanni's palace: Another young lady, Donna Elvira, appears and the Don is at once attracted to her. They quickly recognize each other, however (she is one of his former victims), and he hurries away, leaving his servant Leporello in the square. Wishing to console Donna Elvira, Leporello sings his famous catalog aria which recites the long list of the Don's conquests. When she has departed, a marriage procession comes into the square. The Don looks on and is at once attracted to the pretty little peasant girl, Zerlina, who will soon be married to Masetto. The Don makes advances to her and she responds ambiguously. Donna Elvira comes into the square as the flirtatious Zerlina and the Don are alone. Then Donna Anna and her betrothed, Don Ottavio, arrive. In response to Elvira's declamations, Don Giovanni declares her insane and hurries away; but at that moment Donna Anna recognizes him as her Father's murderer.

The ballroom of the palace: The Don leads Zerlina off while Masetto's attention is diverted. But a moment later her shrieks bring the Don rushing back into the room, dragging Leporello with him and accusing him of molesting Zerlina. The angry crowd shouts him down, however, and seeing that he is in danger, the Don fights his way out and disappears.

ACT II

Before Donna Elvira's house: The Don succeeds in pacifying his servant for involving him in the incident with Zerlina and they exchange cloaks and hats. Leporello almost succeeds in wooing Elvira in his guise as Giovanni when Donna Anna and Don Ottavio appear, and rather than being murdered by them (who think he is the murderer, Giovanni), he reveals himself as Leporello, a fraud, to Elvira.

A graveyard: The scene changes to the graveyard in sight of a statue of The Commendatore, Donna Anna's father. Leporello relates what has just occurred to Don Giovanni, who then gloats over his excesses with a servant girl. The statue commands the libertine to be silent. Leporello notices the inscription at the base of the Statue and recites it: "Vengeance here awaits my murderer." Leporello trembles, but the mocking Don invites the Statue to dine with him. The invitation is gravely accepted.

The room of Don Giovanni: Donna Elvira appears, hoping to move the libertine to repentance of his evil life. He refuses. The heavy step of the Statue approaching is heard. It, too, exhorts repentance. To no avail. As the Statue sinks to the ground, the outraged forces of Heaven intercede, and Don Giovanni is condemned to an eternity of hell, fire, and damnation.

A Ginastera Happening!

Solo instrumental works, chamber music, and a piano concerto, all by renowned Argentinian composer Alberto Ginastera, will be performed in two concerts next week when the composer and his wife, cellist Aurora Natola-Ginastera visit Ann Arbor.

Sunday, October 18 at 4:00, in Rackham Auditorium: a recital featuring Ginastera's Piano Sonata No. 1, performed by Anthony di Bonaventura, and the Cello Sonata No. 1, performed by Aurora Natola-Ginastera. Mozart's Piano Sonata in D, K. 576, and Bach's Cello Suite No. 3 round out the program. (Mr. di Bonaventura will return to Ann Arbor later this season to give the world première of Ginastera's Piano Sonata No. 2, originally scheduled for this concert.)

Tickets at \$5.50, \$7.00, and \$8.50.

Tuesday, October 20 at 8:00, in Hill Auditorium, in collaboration with the School of Music: *Variations e Toccata* for solo organ, *Serenata* for cello, baritone, and ensemble, and the Piano Concerto No. 1. Performers are Anthony di Bonaventura, Aurora Natola-Ginastera, Leslie Guinn, Marilyn Mason, Contemporary Directions Ensemble, University Symphony Orchestra, Carl St. Clair and Gustav Meier, conductors.

All tickets \$5.00, general admission, unreserved seating.

UNIVERSITY MUSICAL SOCIETY

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