

NEW YORK  
CITY OPERA  
*National Company*

Christopher Keene, General Director  
Nancy Kelly, Administrative Director  
William Robertson, Music Director

Wednesday, Friday, and Saturday, February 13, 15, 16, 1991  
Power Center for the Performing Arts, at 8:00 p.m.  
Ann Arbor, Michigan

**The Marriage of Figaro**

*Music by* Wolfgang Amadeus Mozart

*Libretto by* Lorenzo da Ponte

(after Beaumarchais' *La folle journée, ou Le Mariage de Figaro*)

*Conducted by*

William Robertson (Wed., Sat.) and Elizabeth Hastings (Fri.)

*Directed by* Joseph A. LoSchiavo

*Scenery and Lighting by* Peter Dean Beck

*Costumes by* Joseph Citarella

*Choreography by* Roslyn Biskin

*English supertitles by* Daniela Siena

This tour of the New York City Opera National Company has been generously underwritten by a deeply appreciated grant from the Lila Acheson and DeWitt Wallace Fund for Lincoln Center, established by the founders of Reader's Digest. Additional funding for the National Company's activities has been provided by the National Endowment for the Arts, The Rose M. Badgeley Residuary Charitable Trust, The Jerrold R. and Shirley Golding Foundation, and Hoechst Celanese Corporation.

Lighting equipment supplied by BASH Theatrical Lighting, Inc.; Scenery built and painted by Quinlan Scenic Studios, Inc.; Rehearsal facilities provided by Friends of the Davis Center at Aaron Davis Hall.

The New York City Opera National Company is represented exclusively by Columbia Artists Management Inc., New York City.



# THE MARRIAGE OF FIGARO

Place: Seville, Spain

Time: The last quarter of the 18th century

Act I: A room in the Castle of the Court of Almaviva

*Intermission*

Act II: The Countess's bedroom, shortly thereafter

*Intermission*

Act III: A hall in the castle, a short time later

Act IV, Scene 1: The same, shortly thereafter

Act IV, Scene 2: The castle garden, immediately following

## Cast of Characters

(in order of vocal appearance)

Figaro . . . . .	Eduardo Chama (Wed., Fri.), Matthew Lau (Sat.)
Susanna . . . . .	Carla Connors (Wed., Fri.), Celeste Tavera (Sat.)
Dr. Bartolo . . . . .	Robert Ferrier (all)
Marcellina . . . . .	Joan Tirrell (all)
Cherubino . . . . .	Encarnación Vázquez (Wed., Fri.), Tammy Hensrud-Kerian (Sat.)
Count Almaviva . . . . .	Richard Byrne (Wed., Fri.), Peter Lightfoot (Sat.)
Don Basilio . . . . .	David Ronis (all)
Countess Almaviva . . . . .	Laurinda Nikkel (Wed., Fri.), Geraldine McMillian (Sat.)
Antonio . . . . .	Steven Paul Aiken (all)
Don Curzio . . . . .	David A. Mayfield (all)
Barbarina . . . . .	Carole Latimer (all)
Bridesmaid 1 . . . . .	Patricia S. Johnson (all)
Bridesmaid 2 . . . . .	Gwendolyn Lentz (all)
Country folk, servants, wedding guests . . . . .	Kathryn Barnes-Burroughs, Julie A. DeSollar, Stephen Eisenhard, Dale Ganz, Patricia S. Johnson, Gwendolyn Lentz, David A. Mayfield, Cory A. Miller, Ronald Naiditch, Kenneth Nichols, Richard Slade

With the cooperation of the NYCO National Company, Friday evening's performance includes the special appearance of Ms. Shelly Williams of Ann Arbor in the wedding scene. Ms. Williams, an opera aficionado and an active supporter of the University Musical Society, purchased this onstage opportunity through the UMS Auction last October.



With the hindsight of two centuries and the widespread accessibility afforded by countless recordings, broadcasts, and stage productions, it becomes increasingly difficult to comprehend the limited success of Mozart's operas during his own lifetime. This year, as the world acknowledges the bicentennial of his death, nearly every note of Mozart's enormous canon of works will be heard, while the music of his more successful contemporaries remains consigned to near oblivion. Even the notorious Salieri is known principally through his fictionalization as the theatrical villain and barely at all through his music.

The tale of Mozart's struggle in bringing *Le Nozze di Figaro* to life has been often told. His source, Beaumarchais' *Le Mariage de Figaro*, had been banned throughout Europe because of its inflammatory anti-aristocratic sentiments. Consequently, Mozart and his librettist, Lorenzo da Ponte, were faced with an endless battery of imperial and bureaucratic obstacles. When *Le Nozze di Figaro* opened at the Imperial Burgtheater in Vienna on May 1, 1786, it received a tepid reception and held the stage for only three more performances that month and only four more during the balance of the year.

As a result of what appears to have been very careful planning, *Figaro* was virtually driven from the stage by the phenomenal success of *Una Cosa Rara*, an opera composed by the now obscure Vicente Martin y Soler, to a libretto by Lorenzo da Ponte, structured very much like *Figaro* and presented with the identical cast. It was given numerous performances and enjoyed a popularity to the extreme that fashionable ladies began dressing *a la Cosa Rara*. Ironically, the work is remembered today through a brief excerpt quoted by Mozart in the dinner scene of *Don Giovanni*. Although da Ponte's libretto is well written, and Martin's music is charming in its own way, *Una Cosa Rara* hardly approaches the brilliance of Mozart's *Figaro*.

That brilliance was not enough to overcome the socio-political climate at an Imperial court theater with an audience of nervous aristocrats only three years prior to the start of the French Revolution. Mozart's current



employer, the Emperor Joseph II, was the brother of Marie Antoinette. So it is not surprising that a secondary work like *Una Cosa Rara* (which literally and figuratively sang the praises of the monarchy, affirmed the divine right of kings, and even sanctioned the sexual indiscretions of the princes), could outshine *Le Nozze di Figaro*; *Figaro* features a defiant servant class, an aggressive middle class, and an ending that brings a nobleman to his knees begging the forgiveness of his wife who is dressed as her own maid.

Two centuries and many revolutions later, *Le Nozze di Figaro* endures as a near perfect masterpiece by virtue of Mozart's glorious music and the work's transcendent sense of humanity. From our vantage point, we can sense that the social order is not really going to be overthrown, but that individuals are struggling to achieve the acknowledgement of their rights within that order. Although Mozart's opera had its première only three years before the fall of the Bastille, the play on which it is based dates from the late 1770s. *Figaro* has less to do with the French Revolution than with the Age of Enlightenment, which precipitated it. It is a work that seeks the affirmation of human values and the value of humans. As such, it is simply timeless.

— Joseph A. LoSchiavo



**Act I: Count Almaviva's castle;  
Seville, Spain; a single day during  
the last quarter of the 18th century**

**F**igaro, the Count's valet, and Susanna, who is a maid to the Countess, sing of their happiness on this, their wedding day. *Se a caso Madama la notte ti chiama* (If by chance Madame should summon you some evening), he says, beginning a lively duet. Susanna observes that the room's location — between the apartments of the Count and Countess — will make it convenient for the Count to send his valet off on an errand in order to have Susanna for himself. Although the Count has renounced the feudal privilege of the master to sleep with his servant on her wedding night, he intends to reclaim this right with the lovely Susanna. Suddenly the Countess rings, and Susanna leaves. Left alone, Figaro, in a bitterly determined aria, *Se vuol ballare* (If you wish to dance), promises to upset Almaviva's schemes, then departs.

Into the room bustles the pompous Dr. Bartolo, followed by his old servant, Marcellina. The old maid wants Bartolo to help her make Figaro fulfill his agreement to marry her should he fail to repay a debt to her. The doctor agrees, hoping to marry off the bothersome old woman and gain revenge on Figaro, who, years ago, helped the Count of Almaviva elope with Rosina (the present Countess), whom Bartolo had hoped to marry himself. In his aria, *La vendetta* (Vengeance), he determines to use all sorts of legal tricks for his revenge, then leaves.

Marcellina has high hopes of marrying Figaro, and when Susanna enters, the old woman pretends not to notice her rival. When the women try to exit simultaneously through the same door, their sarcastic politeness quickly evolves into barely-concealed contempt and insults in their duet, *Via resti servita* (I am your servant), and the elderly spinster leaves in a huff.

In dashes Cherubino, the Count's page, who has been dismissed from service after being discovered alone with Barbarina, the gardener's daughter. Susanna teases the boy about his latest infatuation — the Countess — and he responds with a song he has written — *Non so più cosa son, cosa faccio*

(I no longer know who I am or what I'm doing), confessing that he thinks of nothing but love. As the boy turns to leave, he hears someone coming and quickly hides behind an armchair.

The Count arrives and makes advances toward Susanna, who politely but firmly refuses him. The timely approach of Don Basilio, the music master, saves the maid from her master's attentions, and Almaviva moves to conceal himself behind the armchair. Susanna tries to stop her master, but he insists. Just as the Count goes behind the chair, Cherubino sneaks around and hops into the chair. Susanna quickly covers him with the Countess's gown as Basilio enters. She tells the nosy gossipmonger to leave, but Basilio, undaunted, urges Susanna to consider the Count as a lover. His master's noble qualities place him far above someone like Cherubino, who has been far too obvious about his passion for the Countess.

At this, out steps the Count, demanding an explanation. He begins a trio, *Cosa sento! Tosto andate* (What do I hear! Go at once), ordering that Cherubino be thrown off the estate immediately. Basilio secretly gloats over this juicy scandal, while Susanna hopes that her master will not find Cherubino. Continuing his trade, the Count snatches the gown from the armchair to reveal a cowering Cherubino. Enraged, the Count glowers at Susanna, but Basilio warns that people are approaching, and the conversation ends.

Figaro arrives, carrying Susanna's wedding veil; with him are peasants, who extol the Count's virtues. Asking the Count to bestow upon Susanna the white veil as a symbol of purity, the crafty Figaro hopes to discourage the Count's designs upon her. Almaviva puts him off, and the disappointed peasants glumly repeat their chorus, then depart.

Before he leaves with Basilio in tow, the Count orders Cherubino to join the regiment in Seville at once. Highly amused by the page's discomfort, Figaro begins his famous aria, *Non più andrai* (No longer will you go about), telling Cherubino that he must give up his fine clothes and his womanizing and take up a rifle instead. Susanna joins him in laughing at the page's mortification as Act I comes to an end.



## Act II: The Countess's bedroom, shortly thereafter

**A** lone in her boudoir, the Countess, in a lovely, melancholy aria, *Porgi, amor* (Give me, love), laments that the Count no longer loves her. Susanna enters, and the ladies discuss the Count's philandering. They are interrupted by Figaro, who has devised a scheme to foil his master. The Count will receive an anonymous note informing him that his wife has taken a lover; while he is occupied with investigating the matter, Susanna and Figaro can quickly be married. Figaro goes on to reveal an elaborate plan to outfox Marcellina by deceiving the Count with Cherubino disguised as a woman, and then departs. Soon Cherubino arrives and nervously launches into a song he has written for his mistress, *Voi che sapete* (You who know), asking her to look into his heart, which is filled with love. Locking the door to the Countess's apartments, Susanna goes into the dressing room to find a suitable disguise for Cherubino. Susanna returns, and in her aria, *Venite, inginocchiatevi* (Come, kneel down), she tries to dress the fidgety Cherubino. Suddenly, there is a knock at the door, and to everyone's dismay, it is the Count.

Susanna and the page scurry into hiding and the Countess admits her husband, who has just received the anonymous note concerning his wife's lover. Finding her door locked, he is certain that he has caught her in a compromising situation. The Countess nervously explains that she has been sorting through her wardrobe with Susanna, who has since returned to her room.

Just then, Cherubino knocks over a box in the dressing room. The Countess stammers that it must be Susanna, but the Count demands proof. He begins an agitated trio, *Susanna, or via sortite!* (Susanna, come out at once!), but the Countess refuses to open the dressing-room door. The Count determines to fetch tools to break down the door, and, ordering his wife to accompany him, he leaves, locking the door behind them.

Susanna rushes from her hiding place as Cherubino dashes out of the dressing room only to discover that they are locked in. Cherubino quickly leaps from the window, and Susanna locks herself in the dressing



*The Count and Countess (Sat.)*

room to await the return of the Almovivas. As the Count strides in with the Countess at his heels, she confesses that Cherubino is hiding inside the dressing room. Suddenly the dressing room door opens, and out steps Susanna.

The Almovivas are dumbfounded. While the Count goes into the dressing room to make certain that the page is not there, Susanna indicates to her mistress that Cherubino has fled through the window. The Count returns and begs his wife for forgiveness, which she grants. The trio is interrupted by the ebullient arrival of Figaro, who urges everyone to join the nuptial festivities outside. The Count asks his valet if he authored the anonymous note, but Figaro denies it, despite the Countess's and Susanna's hints to admit to his guilt.

Suddenly Antonio, the drunken head gardener, bursts in, complaining that a man has leaped from the Countess's window and crushed his carnations. Susanna whispers to Figaro that it was the page, so the valet quickly confesses that it was he himself who jumped when he heard the Count approaching. Antonio then hands him a bundle of papers dropped in the garden. The valet, helped by the two women, successfully identifies the papers as the page's commission that needs a seal, infuriating the Count, who had hoped to catch the wily Figaro.

His triumph is short-lived, however, for Marcellina, Bartolo, and Basilio enter to ask the Count to decide the case between Marcellina and Figaro. Almoviva gloats at having regained the upper hand. Bartolo, Basilio, and Marcellina share in his pleasure, while Figaro, Susanna, and the Countess express their despair and confusion at this sudden turn of events, and the climactic ensemble ends Act II.



### Act III: A hall in the castle, a short time later

The Count paces up and down, certain that some plot is afoot to blacken his honor. Unseen by Almaviva, Susanna and the Countess appear, hatching a new scheme to be kept secret from Figaro. Leaving her maid to carry out the first step, the Countess departs.

Susanna approaches the Count, who tells her that she will receive her promised dowry only if she gives in to his advances. Much to his surprise, Susanna readily agrees. In the duet, *Crudel, perchè finora* (Cruel one, why until now), the Count makes her promise to meet him that evening in the garden, and she is confident that her master has fallen for her plan. Almaviva moves to embrace Susanna, but Figaro approaches. Susanna joins her sweetheart, and as they leave, she tells him that he has won the case. The Count overhears her parting remark and vents his anger in the aria, *Vedrò mentr'io sospiro* (Shall I see, while I sigh); determined to foil his servants' plot against him, he leaves.

Barbarina, Antonio's daughter, enters with the reluctant Cherubino, who still defies his master's order to leave the castle. She tells Cherubino to disguise himself in women's clothing to accompany some girls to present flowers to the Countess. They both depart.

The Countess enters in a state of agitation, wondering about the outcome of Figaro's case and about her most recent scheme to win back her husband; she will exchange clothes with Susanna and keep the rendezvous with the Count. The Countess is grief-stricken that she has been reduced to playing such a sordid trick upon her husband and expresses her sadness in a lyrical aria, *Dove sono*, (Where are they). She goes off to find Susanna.

Just then, Almaviva arrives with Figaro, Marcellina, Dr. Bartolo, and Don Curzio, the stammering notary, prepared to settle Marcellina's case. "Pay her or marry her," is the final verdict, but Figaro protests that he cannot marry Marcellina without the consent of his noble parents, for whom he is still searching. When he reveals the existence of a particular birthmark, Marcellina gasps in disbelief, and a flabbergasted Figaro learns that Marcellina is his mother, and Bartolo,

his father. Thus begins the sextet, *Riconosci in questo amplesso* (Recognize in this embrace), in which the happy family enjoys a tender reunion, while Don Curzio and the Count look on in amazement.

Susanna marches in, with money to pay off Marcellina, and is shocked to find her sweetheart in the arms of the old woman. Figaro quickly explains the situation to her, and Susanna hesitantly embraces her new in-laws. Susanna, Figaro, Marcellina, and Bartolo express their profound joy, while Don Curzio and the Count mutter their disappointment. Marcellina and Bartolo decide to get married in a double ceremony with Susanna and Figaro, and the couples go off to share their news. Almaviva, in a rage, storms off with the notary.

The Count walks in, deep in conversation with Antonio, who tells him that Cherubino is still on the grounds disguised as a girl. The news enrages the Count, who stomps off with Antonio just as Susanna and the Countess enter. The Countess dictates a letter from Susanna to the Count, and singing a lovely, languid duet *Che soave zefiretto* (When the soft breeze), they arrange for Almaviva to wait in the pine grove. The Countess instructs Susanna to seal the letter with a pin and to write on the back, "Return the seal." Someone approaches, and Susanna quickly hides the letter.

A group of country girls, the disguised Cherubino among them, presents flowers to the Countess. Suddenly Antonio rushes in and pulls off Cherubino's bonnet. The Count, following closely behind, threatens the page, but Barbarino reminds him that he had often vowed while kissing her that he would give her anything she desired. She wishes to marry Cherubino. Embarrassed by Barbarina's outburst, the Count quickly grants her request, just as Figaro bursts in and a wedding march sounds.

The Count blesses the two couples and places the white veil on Susanna's head, who lets fall at the Count's feet the sealed note. As Almaviva picks it up and conceals it, Figaro observes to Susanna that the Count seems to have received a love letter sealed with a pin. Dancing has begun, and the Count invites the guests to enjoy the splendid entertainments he has provided for the occasion. The act ends as the entire chorus sings the praises of their generous master.



## Act IV, scene 1: A hall in the castle, that same evening

Barbarina enters, searching desperately for the pin that has sealed Susanna's note to the Count; *L'ho perduta, me meschina!* (I have lost it, poor me!), she laments. She explains her dilemma to Figaro, who arrives with Marcellina. When Barbarina innocently reveals that she must return the pin to Susanna, the valet realizes that his bride authored the love note to the Count. After ascertaining the rendezvous location for the Count and Susanna, Figaro sends Barbarina off with a pin from Marcellina. The older woman assures the distraught Figaro that all is probably not as it seems, but he rushes off to avenge his honor. Marcellina, certain of Susanna's innocence, hurries off to warn her of Figaro's suspicions.

## Act IV, scene 2: The garden, immediately following

Barbarina returns to meet with Cherubino, but she is frightened by a noise and runs to hide. Soon Figaro appears, followed by Don Basilio and Dr. Bartolo, whom he has called to act as witnesses to his wife's infidelity. Figaro sends his comrades off to hide until he whistles for them.

Alone in the garden, Figaro delivers a bitter monologue on the sad fate of husbands to play the fool. *Aprite un po' quegli occhi* (Open your eyes a bit), he advises, declaring women to be beautiful roses with deadly thorns. Angry and hurt, Figaro sulks and conceals himself.

Marcellina, Susanna, and the Countess enter; the latter two have exchanged clothing. The old woman warns the ladies that Figaro is lurking nearby and then goes into the pavilion with the Countess. Knowing that her husband is listening, Susanna decides to tease him a bit with a beautiful, languid aria, *Deh vieni, non tardar* (Come, don't delay), bidding her lover hurry into her arms. Figaro assumes, naturally, that his wife's song is meant for the Count. As Figaro fumes, Susanna withdraws, while the Countess comes out into the garden to await her husband.



Figaro and Susanna (Wed., Fri.)

It is Cherubino, however, who joins the Countess. The page, mistaking her for Susanna, flirts playfully with her. Meanwhile, Almaviva appears, searching in the darkness for Susanna. "Good heavens, the Count!" cries the Countess, and Cherubino scurries into the pavilion.

Almaviva now advances toward the woman disguised as Susanna, gives her a ring, and kisses her hand. The agonized Figaro calls out to interrupt the lovers, and the Countess slips into the pavilion. As the Count goes off in search of his "Susanna," Figaro resolves to expose the adulterous couple. Thinking that Susanna is really the Countess, he excitedly tells her that she has arrived just in time to catch her husband with Susanna. "I want vengeance!" cries the feigned noblewoman; Figaro, immediately recognizing his wife's voice, decides to play a game of his own, and begins to make love to her. Susanna is furious and begins to beat upon her husband until Figaro assures her that he knew her by her voice. Susanna quickly forgives him, and the two decide to play still another trick on the Count. In loud voices, Figaro and Susanna (who again pretends to be the Countess) declare their undying love. The Count comes running, calling for assistance, and Susanna darts into the pavilion.

Bartolo, Basilio, Don Curzio, and Antonio rush in as the Count angrily denounces his faithless wife. Striding over to the pavilion, he orders her to come out at once. To everyone's surprise, out dash Cherubino, Barbarina, Marcellina, and Susanna (whom everyone but Figaro takes to be the Countess). The "Countess" and Figaro beg the



Count's forgiveness, but he remains unmoved by their pleas.

"At least you'll pardon them for my sake," says the real Countess, removing her veil as she steps out of the pavilion. The crowd is dumbfounded at this bewildering turn of events. The Count immediately real-

izes that he has fallen into a clever trap. Kneeling before his wife, he asks her forgiveness, which she readily grants. The music grows tender as everyone sings "Thus we will all be contented," and the orchestra breaks into a whirlwind melody as *The Marriage of Figaro* reaches its exhilarating conclusion.

## About the Artists

**A**chieving what its name implies, the **New York City Opera National Company** takes top-quality opera performances to communities throughout the country, at the same time providing talented young artists with valuable performing experience. Now with its new production of *The Marriage of Figaro*, the National Company is making its tenth and most extensive tour, covering 24 states from Maine to Florida and as far west as Kansas over a period of eleven weeks. As in previous years, the Company features its popular and much-praised supertitles, an innovation in opera that clarifies all of the action onstage while preserving the integrity of the original language libretto.

The New York City Opera National Company is now making its sixth visit to Ann Arbor, after *Rigoletto* (1985), *Madama Butterfly* (1987), *The Barber of Seville* (1988), *La Traviata* (1989), and *La Bohème* (1990).

After last year's highly successful performances of *La Bohème* for fourth grade students in the Ann Arbor area, the Musical Society again collaborates with the National Company to present two abbreviated, specially constructed performances of *The Marriage of Figaro* on Thursday. The Musical Society was recently recognized for this innovative Youth Opera Program when it received the Dawson Achievement Award from the Association of Performing Arts Presenters for creative achievement in arts administration. The Youth Opera Program is part of the larger UMS Youth Program that seeks to broaden the musical education, activities, and vision of young students in Ann Arbor and surrounding communities.

Bass-baritone **Eduardo Chama** (Figaro) appears for the first time with the New York City Opera National Company this season. Mr. Chama began his musical training in his native Argentina and received both his

bachelor's and master's degrees in music at the Rubin Academy of Music in Jerusalem. He has sung many of his major roles with the New Israeli Opera in Tel Aviv, including Colline in *La Bohème*, Bartolo in *Il Barbiere di Siviglia*, Don Alfonso in *Così fan tutte*, and Dulcamara in *L'Elisir d'Amore*. With the Israel Philharmonic and Zubin Mehta, Mr. Chama sang Baron Douphol and Dr. Grenvil in *La Traviata* and performed in the world première of Leonard Bernstein's *Jubilee Games*, with Bernstein conducting. Upcoming engagements include a concert version of *L'Enfant et les Sortilèges* with the New World Symphony and a return to the New Israeli Opera for both Crespel in *The Tales of Hoffmann* and the title role in *Don Pasquale*. He will also appear in the Metropolitan Opera Guild's production of *Don Pasquale*.

**Matthew Lau** (Figaro) returns to the New York City Opera National Company in a role he has also performed with Fargo-Moorhead Opera, Aspen Music Festival, and New Jersey's June Opera Festival. The bass-baritone appeared as Colline in *La Bohème* on the National Company's 1990 tour. This past season, he made his New York City Opera debut as Dr. Bartolo in *Le Nozze di Figaro* and also performed the roles of Colline, Jim Larkens in *La Fanciulla del West*, Elder #3 in *Moses und Aron*, and the Armchair and Tree in *L'Enfant et les Sortilèges*. Mr. Lau began his musical career as a violinist and while earning degrees in music from Indiana University and Eastman School of Music, he served as an apprentice with both Central City Opera and the Santa Fe Opera. Additional credits include Escamillo in *Carmen* with Austin Lyric Opera, the title role in the Metropolitan Opera Guild's *Gianni Schicchi*, Colline with Virginia Opera and Texas Opera Theater, Leporello in *Don Giovanni* and the Gardener in *The Secret Garden*, both with the Pennsylvania Opera Theater, and the Bonze in *Madama Butterfly* with Atlanta Opera.



**Carla Connors** (Susanna) debuts with the New York Opera National Company in this production of *The Marriage of Figaro*. The soprano received her undergraduate degree from the University of South Dakota and continued her studies at the University of Michigan where she graduated with master's and doctoral degrees in voice performance. Last season, Ms. Connors returned to Glimmerglass Opera as Josephine in *H.M.S. Pinafore* and Merry in *The Mighty Casey*, having appeared in their previous season as Wanda in *The Grand Duchess of Gerolstein*. With North Carolina Opera, she has performed *Così fan tutte*, Pamina in *The Magic Flute*, Eleanor Dare in *Raleigh's Dream* by Hamilton, and Jane in *Babes in Toyland*. Additional credits include Adele in *Die Fledermaus* and Papagena in *The Magic Flute* with Washington D.C.'s Summer Opera, Yum Yum in *The Mikado* and Frasquita in *Carmen* at Chautauqua Opera, and Peep-Bo in *The Mikado* with Charlotte Opera.

Soprano **Celeste Tavera** (Susanna) is making her debut with the New York City Opera National Company this season in a role she sang previously with California's Laguna Lyric Opera. Last season, she toured with Western Opera Theater as Micaela and Frasquita in *Carmen* and made her debut with San Diego Opera as the First Genie in *Die Zauberflöte*. As a member of San Francisco Opera's Merola Program, she sang the role of Gilda in *Rigoletto*, with Long Beach Opera she performed Damigella in *The Coronation of Poppea*, and with Michigan Opera Theatre she appeared as Nella in *Gianni Schicchi* and Maria in *West Side Story*. In concert, Ms. Tavera has sung with the Las Vegas Symphony, Los Angeles Master Chorale, the Pacific Symphony, the San Diego Chamber Orchestra, and the Venture Symphony. Upcoming engagements include her debut with Marin Civic Light Opera in San Rafael in a concert version of *West Side Story* and, returning there in 1992, will perform the role of Gilda.

**Encarnación Vázquez** (Cherubino), a native of Mexico, marks her debut with the New York City Opera National Company this season. While the mezzo-soprano has appeared in numerous roles at the National Opera Company of Mexico City, she has also traveled extensively, performing such roles as Adalgisa in *Norma*, Poppea in *L'Incoronazione di Poppea*, the title role in *La Cenerentola*, and

Cherubino in Venezuela, Israel, the United States, and Spain. In Barcelona, Ms. Vázquez was a prize winner at the Viñas Competition and appeared on the Winner's Concert at the Teatro Liceo. Other awards include top honors in the Oralia Dominguez International Voice Competition and the annual Award of the Journalists' Union for Music and Theater. Upcoming engagements include *Così fan tutte* in the Canary Islands and Caracas, Venezuela, and *La Clemenza di Tito* in Mexico City.

A native of Grand Forks, North Dakota, **Tammy Hensrud-Kerian** (Cherubino) received her Bachelor of Music, Master of Arts, and Master of Music degrees from the University of N. Dakota. She moved to Stuttgart to continue her operatic studies and, after graduating, became a member of Vienna State Opera's Studio Program for Young Artists. During this time, she made her debut with the State Theater in Klagenfurt, Austria, as Romeo in Bellini's *I Capuleti e I Montecchi*, with the Stuttgart Opera as Kunigunde in the newly discovered Offenbach opera *Le Roi Carotte*, and with the Theater de Chatelet in Paris as Rosina in Alessandro Scarlatti's *Il Trionfo dell'onore*. In 1988 and 1989, she performed the role of the Pastore in *Tosca* for the Salzburg Easter Festival. Also in 1989, Ms. Hensrud-Kerian returned to N. Dakota to sing the title role in the world première of *Sakakawea: A Woman With Many Names*. Additional credits include the title role in Rossini's *La Cenerentola* in Klagenfurt, and Rosina in *Il Barbiere di Siviglia* with N. Dakota's Western Plains Opera, a role repeated for South African audiences in Bloemfontain. Ms. Hensrud-Kerian marks her debut with the New York City Opera National Company in this production.

Washington, D.C. native **Richard Byrne** (Count Almaviva) returns for his second season with the New York City Opera National Company, having previously appeared in the title role of *The Barber of Seville*. The following season, he debuted with New York City Opera and has since performed numerous roles including Maximilian in *Candide*, Marullo in *Rigoletto*, Pish Tush in *The Mikado*, Mr. Lindquist in *A Little Night Music*, Normanno in *Lucia di Lammermoor*, and Ramiro in *L'Heure Espagnole*. Other companies with which he has performed are Houston Grand Opera and Texas Opera Theatre as Schaunard in *La Bohème*, Washington



Opera and Hawaii Opera as Guglielmo in *Così fan tutte*, and Opera Theater of Rochester and New Jersey's June Opera Festival as Eisenstein in *Die Fledermaus*. A graduate of the Eastman School of Music, the baritone received a grant from the Sullivan Foundation as well as a Young Artist Award from *Musical America*, and was a finalist in National Institute of Music Theater's George London Award Competition. Upcoming engagements include Figaro in *The Barber of Seville* with Austin Lyric Opera and Morales in *Carmen* with San Diego Opera.

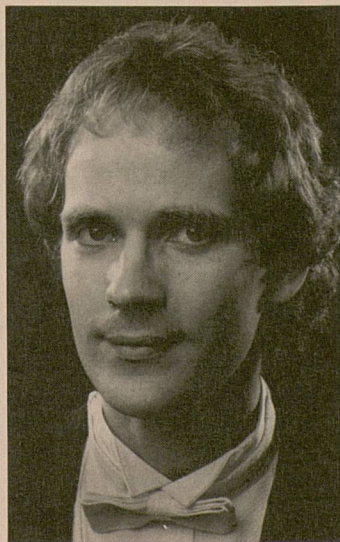
**Peter Lightfoot** (Count Almaviva), a native of New York, sings with the New York City Opera National Company for the first time in this production of *The Marriage of Figaro*. This past season the baritone was seen as Germont in the Pennsylvania Opera Theater's production of *La Traviata* and performed with the symphonies of Tucson, Knoxville, and Mansfield (OH). In addition, Mr. Lightfoot was heard on National Public Radio performing Lee Hoiby's *I Have A Dream* honoring the late Dr. Martin Luther King, Jr. Other operatic credits include Michael in *Il Tabarro* with Greater Miami Opera, Scarpia in *Tosca* with Chautauqua Opera and the L'Opera de Nice, the title role in *Rigoletto* with Arkansas Opera Theatre, the Count at N. Carolina's Piedmont Opera Theatre, and Marbuel in *Kate and the Devil* at Ireland's Wexford Festival Opera. Upcoming engagements include returning to both the Piedmont Opera Theatre as Sharpless in *Madama Butterfly* and the Tucson Symphony in Beethoven's Symphony No. 9, as well as performing with the Long Beach Symphony in Verdi's Requiem.

Soprano **Laurinda Nikkel** (Countess Almaviva), a graduate of the College Conservatory of Music at the University of Cincinnati, sings with the New York City Opera National Company for the first time in *The Marriage of Figaro*. While at the Conservatory, Ms. Nikkel appeared in the title role of *Alcina*, as Lauretta in *Gianni Schicchi*, Carolina in *Il Matrimonio Segreto*, and Clorinda in *Il Combattimento*. In recent seasons, she has performed Mimi in *La Bohème* with New Jersey's Westfield Symphony Orchestra and Marguerite in *Faust* with the Marin Civic Light Opera in San Rafael. As a participant in the San Francisco Merola Opera Program, Ms. Nikkel has sung Genevieve in *Suor Angelica*, and toured as Norina in *Don*

*Pasquale* and as Mimi with the Western Opera Theatre. Among the numerous awards to her credit can be named the Richard Gold Career Grant, the Leonardo da Vinci Award Grant from the San Francisco Opera, and a Norman Treigle Scholarship from the New York City Opera.

Connecticut native **Geraldine McMillian** (Countess Almaviva) made her New York City Opera debut this past season as Mimi in *La Bohème*, having toured last year with the New York City Opera National Company in the same role. Most recently, the soprano appeared in Liù in the Greater Miami Opera National Company production of *Turandot*. Frequently engaged for a variety of roles in *Porgy and Bess*, Ms. McMillian has portrayed Bess and Clara with the Florentine and Baltimore Operas, Bess with the Connecticut Grand Opera, Clara and Annie on tour with the Houston Grand Opera, and Annie with the Tulsa Opera. Additional credits include Fiordiligi in *Così fan tutte* and Violetta in *La Traviata*. Equally at home on the concert stage, Ms. McMillian has appeared as a guest artist with the Chicago Symphony Orchestra as well as the Columbus, Virginia, and New Haven Symphonies, and New Jersey's June Opera Festival. She attended The Juilliard School and has received awards from the Liederkrantz Foundation, the National Federation of Music Clubs, and the American Opera Auditions.

A native of New York City, **William Robertson** (Music Director and Conductor) returns to the New York City Opera National





Company for his fourth season, having previously conducted performances of *La Bohème*, *La Traviata*, and *The Barber of Seville*. His affiliation with New York City Opera began in 1986 when he received the Julius Rudel Award for young conductors and, in the spring of 1987, made his conducting debut in *South Pacific*. While a student at Yale University, he conducted Menotti's *The Medium* and Britten's *The Prodigal Son*. He subsequently earned his master's degree from the University of Michigan where he was assistant conductor of the University Choral Union and assistant conductor of the University Symphony Orchestra on tour in Europe. Most recently, Maestro Robertson was guest conductor with the AIMS Festival Orchestra of Graz, Austria, which he conducted on a very successful tour of Austria, Italy, and Germany. Additionally, he was selected as a finalist with the Affiliate Artists Conductors Program and has served as music director and

conductor for *La Fille du Régiment* at Prince George's Opera in Baltimore.

**Joseph A. LoSchiavo** (Director), working with the New York City Opera National Company for the first time with this production, is a noted specialist in rare eighteenth- and nineteenth-century operas. While he was artistic director of The Vineyard Opera in New York, he produced and staged the American premières of such works as Donizetti's *Il Giovedì Grasso* and Gianni di Parigi, Piccinni's *The Accomplish'd Maid*, the original version of Mozart's *La Finta Giardiniera*, Martin y Soler's *Una Cosa Rara*, and Sarti's *I Due Litiganti*. Additional credits include directing *Oklahoma!* and *Anything Goes* with College Light Opera in Falmouth, MA. Upcoming engagements include staging *Madama Butterfly* at Whitewater Opera in Richmond, IN and the Sorg Opera House in Middletown, OH.

## New York City Opera National Company Orchestra

### *Violins*

Vera Tsu  
*Concertmaster*

Dale Chao  
*Assistant Concertmaster*

Alice Bodnar  
*Principal Second*

Karen Banos  
Kathleen Dillon

Nancy Ditto  
Wende Namkung  
Jenny Lind Nilsson  
Vivian Wolf

### *Cellos*

\* John Whitfield  
Peter Howard  
Margot Marlatt

### *Bass*

Martha Cox

### *Flutes*

\* Peter Ader  
Linda Ganus

### *Bassoons*

\* Stephen Wisner  
John Falcone

### *French Horns*

\* Donna Dolson  
Louise Crowley

### *Trumpets*

\* Kenneth De Carlo  
John Sheppard

### *Violas*

\* Allegra Askew Cook  
David Lennon

### *Oboes*

\* Linda Kaplan  
Alicia Chapman

### *Timpani*

James Thoma

### *Clarinets*

\* Barbara Koostra  
Janet Greene

### *Harpsichord*

Elizabeth Hastings (Wed., Sat.)  
William Robertson (Fri.)

\* Principal

## New York City Opera National Company Staff

Peter Hauser, Production Manager; Karen Cerreta, Tour Coordinator; Peter Carwell, Assistant to the Administrative Director; Patricia S. Exstein, Director of Publicity; Elizabeth Hastings, Assistant Conductor; Shannon R. Mayers, Production Stage Manager; James McWilliams, Master Carpenter; Rolf Lee, Master Electrician; Susan Goulet, Master of Properties; Linda Rice, Principal Makeup/Wigmaster; Dean Nichols, Wardrobe Master; Anne Marie Paolucci, Assistant Stage Manager; Andrew Sather, Assistant Electrician; Karen Cerreta, Supertitle Coordinator; Stephen Cowles, Assistant to the Lighting Designer; John Beeson, Rehearsal Coach and Accompanist; James Festa, Company Manager



# Gewandhaus Orchestra of Leipzig

**Kurt Masur**, *conductor*

**May 1-4, 1991**

**8:00 p.m. Hill Auditorium**

**Midori**, *violinist*

**Christian Funke**, *violinist*

**Jörnjakob Timm**, *cellist*

**Elisabeth Leonskaja**, *pianist*

**Claudine Carlson**, *mezzo-soprano*

**The Festival Chorus**

**Thomas Hilbish**, *director*

## Programs

### Wednesday, May 1

Sibelius: Violin Concerto in D minor (Midori)

Mendelssohn: Symphony No. 3, "Scottish"

### Thursday, May 2

Brahms: "Double" Concerto in A minor for Violin,  
Cello, and Orchestra (Funke/Timm)

Brahms: Symphony No. 2 in D major

### Friday, May 3

Prokofiev: Excerpts from *Romeo and Juliet*

Henze: *Seven Love Songs* for Cello and Orchestra  
(Timm)

Strauss: *Till Eulenspiegels lustige Streiche*

### Saturday, May 4

Glinka: *Ruslan and Ludmila* Overture

Tchaikovsky: Piano Concerto No. 2 in G major  
(Leonskaja)

Prokofiev: *Alexander Nevsky*, cantata for  
Mezzo-soprano, Mixed Chorus, and Orchestra  
(Carlson)

*programs subject to change*

## Series Prices—All Four Concerts

Block A \$130	Block C \$90
Block B \$105	Block D \$65

Tickets to individual concerts  
on sale **March 1, 1991**



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