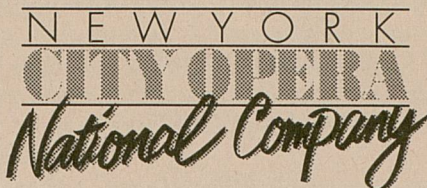


UNIVERSITY MUSICAL SOCIETY

in association with Great Lakes Bancorp



Christopher Keene, General Director
Nancy Kelly, Administrative Director
Joseph Colaneri, Music Director

Thursday, Friday, and Saturday Evenings, March 4, 5, and 6, 1993
Power Center for the Performing Arts, at 8:00 p.m.
Ann Arbor, Michigan

Carmen

Music by Georges Bizet
Libretto by Henri Meilhac and Ludovic Halévy
Based on a novel by Prosper Mérimée

Conducted by
Joseph Colaneri (Thu., Sat.) and Steven Mosteller (Fri.)
Directed by Dona D. Vaughn
Scenery by Loy Arcenas
Lighting by Allen Lee Hughes
Costumes by Joseph Citarella
Choreography by Esperanza Galan
English supertitles by Sonya Friedman

Support for the National Company's activities is provided by the Lila Acheson and DeWitt Wallace Fund for Lincoln Center, established by the founders of The Reader's Digest Association; The Rose M. Badgley Residuary Charitable Trust; the GTE Foundation; The Jerrold R. and Shirley Golding Foundation; the Hoechst Celanese Corporation; and the National Endowment for the Arts.

Scenery built by Center Line Studios, Inc. Lighting equipment supplied by Bash Lighting, Inc. Poster design created and donated by Arden von Haeger. 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.

Special thanks to the Michigan Theater for their presentations of Flamenco Carmen and Carmen Jones as part of our Philips Pre-concert Presentation Series.

CARMEN

Place: Seville, Spain

Act I: A square outside the cigarette factory

Intermission

Act II: Lillas Pastia's tavern

Intermission

Act III: A mountain pass

Act IV: A square outside the Plaza de Toros

Cast of Characters
(in order of vocal appearance)

<i>Morales</i>	Robert Perry
<i>Micaëla</i>	Diane Alexander (Thu., Fri.), Angela Randell (Sat.)
<i>Don José</i>	Dennis McNeil (Thu., Fri.) Brad Cresswell (Sat.)
<i>Zuniga</i>	Daniel Smith
<i>Carmen</i>	Reveka Mavrovitis (Thu.), Lori Brown Mirabal (Fri.), Ulrike Pichler-Steffen (Sat.)
<i>Frasquita</i>	Risa Renae Harman
<i>Mercedes</i>	Janine Hawley
<i>Escamillo</i>	Edward Huls (Thu., Fri.), Mark Moliterno (Sat.)
<i>El Remendado</i>	John Swenson
<i>El Dancaïro</i>	Jason Hendrix
<i>Solo Dancer</i>	Robin Bartunek
<i>Guide</i>	Jonathan Guss
<i>Cigarette Girls, Soldiers, Gypsies, Townspeople</i>	Robin Bartunek, Brad Cresswell, Thomas Goodheart, Jonathan Guss, Sandra Hormozi, Bernadette LaFond, Teri Medley, William Mouat, Lori Ann Phillips, Steven Raiford, James Russell, Ilya Speranza

Act I: A square in Seville, Spain

Following the familiar overture, the curtain rises upon a group of soldiers commenting on the coming and going of people in the square. Corporal Morales steps forward to assist a young woman who is looking for a soldier named Don José. Morales tells her that José will be coming on duty shortly and encourages her to wait with him inside the guard house. Preferring to return later, the girl hastens away.

Don José arrives and Morales tells him about the young woman, whom José excitedly recognizes as Micaëla. Captain Zuniga approaches inquiring if any pretty young girls work in the cigarette factory that stands nearby. José confesses that he has taken little notice; he has eyes only for Micaëla, who grew up with him in a small village.

Just then the cigarette girls pour out of the building for a break. The men in the square regard them with keen interest, but notice that one of the girls is missing. Much to their delight, the seductive Carmen at last appears. She entices them with the celebrated *Habanera*

– *L'amour est un oiseau rebelle* (Love is like a rebellious bird). She pays particular attention to Don José, who remains indifferent to her performance. As the girls are summoned back to work, Carmen throws José a red rose. At first he ignores the flower, then picks it up and thoughtfully puts it in his pocket.

As José contemplates what has happened, Micaëla returns. The girl explains that she was sent by his mother to give him a letter, some money, and a kiss. These reminders of home prompt José to begin a tender duet, *Parle-moi de ma mère* (Tell me about my mother), in which he and Micaëla reminisce about their native village. Musing that he very nearly fell victim to the dangerous charms of the gypsy Carmen, José asks Micaëla to tell his mother that she can be proud of her son, who loves her dearly. Promising to deliver the message, Micaëla leaves him alone to read his letter.

Before he can finish reading, however, José is interrupted by screams from the factory; Carmen has wounded another woman in a violent fight. The soldiers restrain the combatants and demand an account of the altercation from Carmen. When she refuses to tell them anything, Zuniga commands the soldiers to tie her up and assigns José to escort her to prison.

Carmen and José are left alone together. She begins to flirt with him, singing the seductive *Seguidilla – Près des remparts de Séville* (Close to the walls of Seville). The soldier struggles to resist the bewitching temptress, but finally agrees to let her escape if she will meet him later at Lillas Pastia's inn. When he loosens the ropes that bind her hands, Carmen frees herself and runs off. Zuniga angrily orders the arrest of Don José, in whose care the prisoner had been entrusted.

Act II: Lillas Pastia's tavern, two months later

Carmen and her friends, Frasquita and Mercedes, sing and dance for a crowd of soldiers, gypsies, and smugglers. The soldiers invite the women out, but they refuse to go. Zuniga, quite attentive to Carmen, casually mentions that Don José was demoted and imprisoned for having allowed her to escape going to prison, but adds that the soldier has recently been released. Their conversation is interrupted by the arrival of Escamillo, the celebrated bullfighter. He relates his adventures in the bullring in the famous *Toreador Song – Votre toast* (A toast to you). The bullfighter is immediately attracted to Carmen, who remains cool to his advances. He departs and the inn is closed for the night.

The smugglers remain behind to plan their next mission. In a sprightly quintet, Remendado and Dancaïro seek the assistance of Mercedes, Frasquita, and Carmen. Carmen stubbornly insists upon remaining where she is, however; she tells them that she is in love and expects her beloved at any moment. Just then Don José's voice rings out in the distance, singing a regimental song. Carmen forces the others to leave, but promises to do her best to tempt José into joining their band of smugglers.



Risa Renae Harman (Frasquita), Mark Moliterno (Escamillo), and Janine Hawley (Mercedes)

José arrives and presents Carmen with a ring as a token of his affection. She at first remains distant toward him, then begins a sensuous dance that inflames the soldier with passion. When a trumpet sounds the military retreat, José declares that he must return to the barracks for roll call. Furious that he would leave her so quickly, Carmen mocks the soldier for his dedication to the force. José responds with the haunting *Flower Song – La fleur que tu m'avais jetée* (The flower which

you threw to me), in which he sings of the rose that Carmen gave him at their first meeting; its fragrance sustained him during his long days in prison by evoking her image.

Unmoved, Carmen insists that if he really loved her, he would desert the army and join with her and her smuggler friends in the mountains. Appalled at Carmen's proposal,

José angrily prepares to depart, but he is confronted at the door by Zuniga, who has come in search of Carmen. The Captain orders José to leave. In a jealous rage, José attacks him. At Carmen's cry, her gypsy companions seize Zuniga and tie him up. Don José, having assaulted a superior, realizes that how he has no choice but to throw in his lot with Carmen and her friends. He joins his new companions in a rousing paean to freedom – *la liberté!* (liberty!) – as the act draws to a close.

Act III: A rocky mountain pass, several weeks later

The smugglers reflect on the dangers of their chosen existence, while José laments that his mother would be heartbroken to learn that he had become a criminal. Carmen enters and he lashes out at her for her continued indifference to him. When he swears to kill her, the gypsy replies that she is ready to face death whenever it comes.

Frasquita and Mercedes, sitting nearby, read their fortunes from a deck of cards. Carmen joins them in the bouncy *Card Trio – Mêlons, coupons* (Shuffle, cut). Frasquita and Mercedes find bright futures awaiting them, but for Carmen the cards reveal only death. In a darkly brooding aria, *En vain pour éviter* (In vain to evade), Carmen reflects that it is useless to resist fate, for the cards never lie.

Casting aside her gloomy thoughts, Carmen joins her smuggler companions in devising a plot to evade the military guards stationed in the mountains. In a spirited chorus, they assert that the enemy guards pose no threat, for Carmen, Frasquita, and Mercedes are experts in the art of “distraction.” Thus determined, they all depart, leaving behind an unhappy José to guard the stolen goods.

Micaëla moves through the mountain pass in search of José. The gentle girl is frightened to find herself in the deserted camp, and in her dramatic aria, *Je dis que rien ne m'épouvante* (I tell myself that nothing frightens me), she expresses her fears and tries to bolster her courage. At the sudden sound of a gunshot, she hides.

José, who fired the shot, rushes in to challenge an intruder. The stranger turns out to be Escamillo, who explains that he is looking for Carmen; he knows that she has tired of her current lover. José's violent reaction makes it clear to the bullfighter that he is standing

face to face with that very man. Though Escamillo finds the situation amusing, José challenges him to a fight. The rivals draw their knives and attack one another. They are interrupted by the return of Carmen, who responds with enthusiasm to Escamillo's flirtation. As he leaves, the toreador assures José that he is ready to fight him again at any time, and invites the band of smugglers to his next bullfight in Seville.

Don José's angry reproaches have no effect on Carmen. Remendado discovers Micaëla and drags her out of hiding. The girl explains that she came to persuade José to return with her to their little village. Carmen encourages him to go, asserting that the smuggler's life never suited him. Infuriated, he refuses to leave, for he is certain that the gypsy has taken another lover. When Micaëla reveals that his mother is dying, however, José has no choice but to return home. As he departs, he assures Carmen that she has not seen the last of him. He is not to have the final word, though, as from the distance

drifts the voice of Escamillo, repeating the chorus of the *Toreador Song*: “*Toréador, l'amour t'attend!*” (Toreador, love awaits you!).



Reveka Mavrovitis (Carmen), and
Dennis McNeil (Don José)

Act IV: A square in front of the arena in Seville, one month later

A crowd is gathered outside the arena in anxious anticipation of the start of the bullfight. Escamillo enters with Carmen at his side and receives a thunderous greeting. In a brief duet,

Si tu m'aimes, Carmen (If you love me, Carmen), he and Carmen exchange passionate vows of love and make arrangements to meet after the fight. As the toreador exits into the arena with his entourage, Frasquita and Mercedes approach Carmen to warn her that Don José is somewhere in the vicinity. The gypsy tells her friends that she is not afraid of him or any man. Fearing for Carmen's safety, Mercedes and Frasquita implore her to be careful, then reluctantly leave her alone as they enter the arena.

Don José suddenly appears, looking disheveled. Carmen defiantly insists that he does not frighten her, but José protests that he has no wish to harm her; he wants only to rekindle their lost love. The gypsy declares that she would rather die than return to him, for she loves another. Shouts and cheers at Escamillo's feats ring out from the bullring, fanning the flames of José's jealous anger. Carmen tries to enter the bullring to join her lover, but José refuses to let her pass. Carmen insists that she loves Escamillo, and as proof, she defiantly removes the ring José gave her and throws it at him.

She tries once again to push past him, but José is desperate. In a fit of rage, he stabs her, and Carmen falls to the ground, lifeless. As people begin to exit the arena, José cries out, "You can arrest me – I have killed her. O, my beloved Carmen." The curtain descends as José, lost in despair, sobs over the body of the faithless gypsy.

ABOUT THE ARTISTS

As 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. This season, the company makes its eighth visit to Ann Arbor, after *Rigoletto* (1985), *Madama Butterfly* (1987), *The Barber of Seville* (1988), *La Traviata* (1989), *La Bohème* (1990), *The Marriage of Figaro* (1991), and *Tosca* (1992).

Reveka Mavrovitis (Carmen) has previously appeared as Carmen with Boise Opera Theater and on a 1991 tour of Japan with the San Francisco Opera Center. As a member of San Francisco Opera for the past two seasons, she appeared in productions of *Elektra*, *War and Peace*, and *Boris Godunov*. Among her numerous roles are Cherubino in *Le Nozze di Figaro*, Dorabella in *Così fan tutte*, Suzuki in *Madama Butterfly* and Valencienne in *The Merry Widow*. Also at home on the concert stage, the mezzo-soprano has sung with the Sacramento Symphony, San Francisco Symphony Pops, Santa Barbara Choral Society, and the Ventura Symphony.

Lori Brown Mirabal (Carmen) began her performing career in television and musical theater in her native Tennessee before switching her concentration to opera in the early 1980s. The mezzo-soprano made her professional operatic debut as



Lori Brown Mirabal (Carmen)

Giovanna in *Rigoletto* with Opera Memphis in 1982, and gained further operatic experience throughout the South by performing such roles as Mercedes in *Carmen*, Dorabella in *Così fan tutte*, Siebel in *Faust*, and Maddalena in *Rigoletto*. She then went on to attend the Manhattan School of Music and appeared with Bronx Opera as Rose in Smetana's *The Secret* and in the title role of *La Cenerentola*, and with L'Opera Francais de New York as the Goddess Diana in *Iphigenie en Aulide*.

Making her American debut in this production, mezzo-soprano **Ulrike Pichler-Steffen** has performed extensively in her native Austria. With the Theater im Palais, she sang Orlofsky in *Die Fledermaus*,

Marzellina in *Die Hochzeit des Figaro*, the Second Lady in *Die Zauberflöte*, and Suzuki in *Madama Butterfly*. With the Opernhaus Graz, she performed the role of the Kinderfänger in *Tschitti Tschitti Bang Bang*, the Second Spirit in *Die Zauberflöte* and Glascha in *Katya Kabanova*. Ms. Pichler-Steffen also performed at the 1992 Rossini Festival in Bologna, Italy, and has performed concert engagements in Austria, Italy, Hungary, Germany, and Yugoslavia.

Tenor **Dennis McNeil** (Don José) sang the role of Don José on the Western Opera Theater 1989-90 national tour of *Carmen*. In 1990, he made his San Francisco Opera debut as Eisenstein in family performances of *Die Fledermaus*, followed by the Sixth Diener in *Capriccio*. This past season, he made his San Diego Opera debut as Remendado in *Carmen*, and returned to San Francisco Opera for Gastone in *La Traviata*. Other roles to his credit include



Ulrike Pichler-Steffen (*Carmen*)

Jenik in *The Bartered Bride*, Prince Paul in *The Grand Duchess of Gerolstein*, Sandor Barinkay in *The Gypsy Baron*, Camille de Rosillon in *The Merry Widow* and Paquillo in *Le Perichole*. A fifth generation Californian, Mr. McNeil is a graduate of the American Center for Musical Theater Training.

Tenor **Brad Cresswell** (Don José) is a recent graduate of the Lyric Opera Center for American Artists, which is affiliated with the Lyric Opera of Chicago. While there, he performed in Prokofiev's *The*

Gambler, Bellini's *I Puritani*, and appeared on the "Great Performances" telecast of Barber's *Antony and Cleopatra*. Mr. Cresswell has also performed with the Des Moines Metro Opera and recently recorded Strauss's *Elektra* with the Boston Symphony Orchestra under Seiji Ozawa. Last summer, Mr. Cresswell performed the leading tenor role in the American premiere of Judith Weir's *The Vanishing Bridegroom* at Opera Theatre of Saint Louis.

As an apprentice in the Merola program at San Francisco Opera, **Diane Alexander** (Micaëla) performed the roles of Despina in *Così fan tutte*, Violetta in *La Traviata* and Esmeralda in Smetana's *The Bartered Bride*. She then went on to appear as Violetta in Western Opera Theater's 1991-92 national tour of *La Traviata*. The soprano has been a soloist with several other companies, including the Opera Company of Boston, The Joffrey Ballet, Jubilate Chorale and the Rhode Island Philharmonic. Most recently the Rhode Island native made her debut with the Opera Laboratory Theatre Company in Boston, as Anne Trulove in Stravinsky's *The Rake's Progress* and joined Marin Opera Company as Gretel in Humperdinck's *Hansel and Gretel*.

Debuting with the New York City Opera National Company this season, **Angela Randell** (Micaëla) has previously performed the role of Micaëla for Western Opera Theater. She also performed the roles of Suor Dolcina in *Suor Angelica* and the Fourth Maid in *Elektra* for the San Francisco Opera. Other recent credits include Donna Elvira in *Don Giovanni*, Papagena in *Die Zauberflöte*, and Corinna in *Il Viaggio a Reims* at the Wolf Trap Opera Company, Enrichetta in *I Puritani* for Washington Concert Opera and Marguerite in *Faust* at the Mercury Theatre in Auckland, New Zealand. The soprano holds a Bachelor's degree from Northwestern University and a Master of Music degree from the Juilliard School.

Michigan native **Edward Huls** (Escamillo) made his New York City Opera house debut this season as Alfio in *Cavalleria Rusticana* and Escamillo in *Carmen* and has previously performed with the NYCO National Company as Germont on the

1989 tour of *La Traviata*. Trained at Lyric Opera of Chicago, the baritone has been heard there as Zurga in *The Pearl Fishers*, Tarquinius in *The Rape of Lucretia*, and Sharpless in *Madama Butterfly*. Recent engagements have included Escamillo with Opera Delaware, Falke in *Die Fledermaus* at the Fort Edward Summer Theater, Valentin in *Faust* and Silvio in *Pagliacci* with National Grand Opera, Figaro in *The Barber of Seville* with Pittsburgh Opera Theater, and the title role of *Rigoletto* in Cincinnati and Texas. Mr. Huls's future schedule includes an appearance at Cleveland Opera as Germont.

Mark Moliterno (Escamillo) recently assayed this role with Western Opera Theater and debuted with San Francisco Opera in productions of *Khovanshchina* and *Capriccio*. A veteran of previous National Company tours of *La Traviata* and *Il Barbiere di Siviglia*, the baritone has since performed a variety of roles throughout the United States and Canada, including appearances as Count Almaviva in *Le Nozze di Figaro* with the Philharmonia Orchestra of New York, Figaro in *Il Barbiere di Siviglia* with the Tri-County Regional Opera, and the title role in *Falstaff* at the Banff Festival of the Arts. Mr. Moliterno received his Bachelor and Master of Music degrees from Oberlin Conservatory of Music, and furthered his studies at the Mozarteum in Salzburg, Austria, and at the Britten-Pears School for Advanced Musical Study in Snape, England.

Music Director **Joseph Colaneri** (Conductor) returns to the National Company this season after leading last year's tour of

Tosca. The maestro has served as New York City Opera's chorus master since 1983 and made his house debut as a conductor during the 1987-88 season leading *South Pacific*. He has since conducted performances there of *La Traviata*, *The New Moon*, *The Pajama Game*, *Carmen*, *La Bohème* and, most recently, *Rigoletto*. As chorus master, Maestro Colaneri has overseen choral preparations for two New York City Opera recordings, *Satyagraha* and *Candide*, and received praise for his choral preparation of New York City Opera's critically acclaimed production of Schoenberg's *Moses und Aron* in 1990. The New Jersey native currently teaches the Saturday Opera Seminar at New York University's School of Continuing Education.

Steven Mosteller (Conductor), who made his New York City Opera National Company debut last year conducting performances of *Tosca*, has been an assistant conductor with the New York City Opera for six seasons. Previously, he was the music director of the Minikin Chamber Opera, which performed for ten years in the Mid-Atlantic region. The Wilmington, Delaware, native, a graduate of the University of Delaware and Northwestern University, regularly performs in the New York area as a recitalist and conductor.

Last year's director of the *Tosca* tour, **Dona D. Vaughn** (Stage Director), returns to the National Company for this production of *Carmen*, an opera she has previously directed at Pennsylvania Opera Theater and Brooklyn College Opera Theater. Her additional credits include *A Little Night Music* for Augusta Opera, *Madama Butterfly* for the Florida Arts Festival, *The Three Penny Opera* for the University of Michigan, *Trouble in Tahiti* for Anchorage Opera, *La Cantarina* and *Medea* for the State University of New York at Stony Brook, and *Transformations* and *Giulio Cesare* for Brooklyn College Opera Theater. An honor graduate of Brevard College, Ms. Vaughn received a bachelor's degree from Wesleyan College and an M.A. in Directing from Hunter College. Ms. Vaughn is a noted director and teacher on the university circuit and has served as Artist-in-Residence at the State University of New York for three years.



Dennis McNeil (*Don José*), and Edward Huls (Escamillo)

New York City Opera National Company Orchestra

Violins

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Dale Chao, *Assistant Concertmaster*
Kathleen Dillon, *Principal Second*
Peter Borten
Holly Horn
Elizabeth Kaderabek
Margaret Magill
Lori Miller

Violas

Allegra Cook, *Principal*
Roxanne Adams
David Lennon

Cellos

Anik Oulianine, *Principal*
Arthur J. Fiacco
Peter Howard

Bass

Michel Taddei

Flutes

Peter Ader, *Principal*
Linda Ganus

Piccolo

Linda Ganus

Oboe

Linda Kaplan

English Horn

Linda Kaplan

Clarinets

Cris Inguanti, *Principal*
Denise Hoff

Bassoon

Stephen Wisner

French Horns

John Aubrey, *Principal*
Michael Manley

Trumpets

Kenneth De Carlo, *Principal*
John Sheppard

Trombone

Jeffrey Caswell

Timpani

James Thoma

Percussion

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John Beeson, *Rehearsal Coach/
Accompanist*
Thomas Grubb, *Diction Coach*

Explore "The Art of Carmen's World" February 13 – May 1, 1993 at The University of Michigan Museum of Art

The Museum exhibit features paintings in the permanent collection galleries and a small but choice display of prints focusing on Spanish and French art in the 19th and 20th centuries.

Museum of Art, Corner of S. State and S. University

Tuesday – Saturday 10 - 5, Sunday 1 - 5, 764-0395 – Free Admission