

1966

Eighty-eighth Season

1967

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

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Third Program

Twenty-first Annual Extra Series

Complete Series 3537

NEW YORK CITY OPERA
JULIUS RUDEL, *General Director*

TOSCA

An Opera in Three Acts

Music by GIACOMO PUCCINI

Libretto by L. ILLICA and G. GIACOSA

Based on a drama by Victor Sardou

SUNDAY AFTERNOON, NOVEMBER 20, 1966, AT 2:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

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

CAST

Floria Tosca	JEANNINE CRADER
Mario Cavaradossi	PLACIDO DOMINGO
Baron Scarpia	SHERRILL MILNES
Cesare Angelotti	EDWARD PIERSON
Spoletta	NICO CASTEL
A Sacristan	JACK BITTNER
Siarrone	WILLIAM LEDBETTER
A Shepherd	JOAN AUGUST
Jailer	DON YULE
A Cardinal	RICHARD PARK

Conductor: JULIUS RUDEL

Entire Production devised and directed by TITO CAPOBIANCO

Assistant to Mr. Capobianco: ELENA DENDA

TIME: June 1800 PLACE: Rome

ACT I—Interior of the Church of Sant'Andrea della Valle

ACT II—The Farnese Palace

ACT III—Citadel of the Castel Sant'Angelo

SYNOPSIS

ACT I

Cesare Angelotti, a political prisoner, steals into the Church of Sant-Andrea delle Valle and takes refuge in the Attavanti Chapel. The Sacristan enters with paint brushes for the painter Mario Cavaradossi, who is at work on a picture of Mary Magdalen. He is scandalized that the Magdalen resembles a beautiful blond woman who has been coming daily to the church, and inveighs against Cavaradossi's impiety. After the Sacristan leaves, Angelotti emerges from the Chapel and joyfully recognizes Cavaradossi as one who sympathizes with the republican cause and they greet each other. Tosca's voice is heard, calling Mario, and Angelotti hides again. She enters and asks Mario to meet her that evening after her performance. As she is about to leave, she sees the blond Magdalena and her jealousy is aroused. Cavaradossi persuades her that he does not even know the identity of the lady who served as his model as she prayed. The lovers part affectionately. Angelotti re-enters. The blond beauty is Angelotti's sister, the Marchesa Attavanti. She has concealed a women's costume and fan behind the altar to serve Angelotti as a getaway disguise. A cannon shot is heard from the Castel Sant'Angelo; the escape has been discovered. The two men leave in haste. The Sacristan enters with great news; Bonaparte and the Republican forces have been crushed. While the choir boys excitedly prepare for the ensuing celebration, Baron Scarpia and his police agents appear. They have traced the fugitive to the church. Scarpia now finds another clue—the fan bearing the Attavanti crest, which Angelotti has dropped. Tosca returns to tell Mario that she cannot join him that evening, as she must sing in the victory celebration and is perturbed not to find him there. Scarpia, who has long desired her, sees his opportunity to arouse Tosca's jealousy and through her discover the fugitive's hideout. He shows her the fan of the Marchesa Attavanti. Consumed with jealousy, she leaves weeping, thinking she has been betrayed. Scarpia orders his spies to follow her, and gloats over the impending realization of his double goal; Cavaradossi on the gallows, Tosca in his arms. The church fills with worshippers for the service. The Cardinal blesses the throng, as Scarpia prays.

ACT II

That evening Scarpia is dining in his apartment in the Farnese Palace. He knows Tosca is in the Palace for the celebration and sends her a note asking to see her. The police agent, Spoletta, reports that he followed Tosca to Cavaradossi's villa, but had not found Angelotti there. However, he had arrested Cavaradossi, who is now brought in. Scarpia orders the painter to reveal Angelotti's hiding place, but the latter refuses. Tosca enters in great anxiety as Cavaradossi is led away to the torture-chamber. She skillfully evades Scarpia's questions. However, when she hears her lover's cries from the adjoining room, her spirit breaks and unable to bear Mario's agony any longer, she reveals Angelotti's hiding place. Cavaradossi is

brought in, bloody and faint. Sciarrone, a policeman, arrives with the news that Bonapart and the Republican army have triumphed at Marango. Cavaradossi, beside himself with joy, predicts Scarpia's downfall. The latter, in a fury, orders him to be executed and he is taken out. Tosca now knows the manner of man she is dealing with and asks his price for releasing Cavaradossi. Scarpia reveals his passion; the price is herself. Tosca, horrified, pleads with him, but in vain. Spoletta arrives with the news that, as they approached Angelotti, he killed himself. Scarpia forces Tosca to a decision. Realizing that there is no other way to save Mario, she assents. Scarpia explains that he cannot pardon Mario openly; the painter will have to go through a mock execution. He gives Spoletta orders to that effect, although couched in such a way that Spoletta divines Scarpia's real intention. Tosca then demands a safe-conduct for herself and her lover to leave Rome, and permission to bring him the news himself. Scarpia complies. While he is writing the safe-conduct, she notices a knife on the supper table. She picks it up and stabs him.

ACT III

At dawn the next morning Cavaradossi is led onto a platform of the Castel Cant'Angelo. He asks to be allowed to write a farewell letter to Tosca. Tosca appears, shows him the safe-conduct and explains that the execution will only be a sham. He questions how she succeeded in moving Scarpia to clemency, and she tells him of the murder. She bids him feign death when the rifles sound, and not to move till she tells him to. The soldiers enter and lead Mario to the place of execution. They fire and he falls. When they have left, Tosca runs to him and bids him rise. When he does not move, she realizes that he is dead. Spoletta and Sciarrone arrive seeking Tosca for the murder of Scarpia. They try to seize her, but she climbs up to a parapet and throws herself off.

NEW YORK CITY OPERA

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The New York City Opera will present *The Consul* (Gian Carlo Menotti) this evening at 8:00 P.M.

UNIVERSITY MUSICAL SOCIETY
INTERNATIONAL PRESENTATIONS

Messiah

GEORGE FREDERICK HANDEL

December 2 and 3, 8:30; December 4, 2:30

In Hill Auditorium

JOAN MOYNAGH, *Soprano*
CAROL SMITH, *Mezzo-Soprano*

LOREN DRISCOLL, *Tenor*
THOMAS PAUL, *Bass*

UNIVERSITY CHORAL UNION and SOLOISTS
INTERLOCHEN ARTS ACADEMY ORCHESTRA
MARY McCALL STUBBINS, *Organist*; MARILYN MASON, *Harpsichordist*
LESTER McCOY, *Conductor*

Tickets: \$2.50—\$2.00—\$1.50—\$1.00

“The Play of Daniel”

Performed by the New York Pro Musica
in the Sanctuary of the First Methodist Church

Thursday, Friday, Saturday, December 8, 9 and 10 at 8:30

Tickets: Main Floor, \$5.00 and \$4.00; Balcony: \$4.00; and (\$3.00 seats, sold out)

Chamber Music Festival

in Rackham Auditorium

BORODIN QUARTET (from Moscow) . . . 8:30, Friday, February 17
STOCKHOLM KYNDEL STRING QUARTET 8:30, Saturday, February 18
TRIO ITALIANO d'ARCHI 2:30, Sunday, February 19

Series Tickets: \$8.00—\$6.00—\$5.00. Single Concerts: \$4.00—\$3.00—\$2.00

1967 MAY FESTIVAL—April 22, 23, 24, 25 (Five Concerts). Orders for series tickets accepted and filed beginning December 1.

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