



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## Western Opera Theater

THURSDAY EVENING, OCTOBER 29, 1987, AT 8:00  
POWER CENTER FOR THE PERFORMING ARTS  
ANN ARBOR, MICHIGAN

# DON PASQUALE

A Comic Opera in Three Acts

*Music by* GAETANO DONIZETTI      *Libretto by* GIACOMO RUFFINI  
*English translation by* P. and G. MEAD

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### *The Artists*

Ron Baker	Craig Estep	Ann Panagulias
Evan Bowers	Kristopher Irmiter	Christopher Robertson
Donald Christensen	Eric McCluskey	Dale Travis
John B. Daniecki	Nicholas Netos	Cecelia Wasson
	Laurinda Nikkel	

PATRICK J. SUMMERS, *Conductor/Music Director*  
JACK EDDLEMAN, *Stage Director*      JAY KOTCHER, *Set Designer*  
KURT LANDISMAN, *Lighting Designer*  
THOMAS E. KLINE, *Associate Lighting Designer*  
GERD MAIRANDRES, *Costume, Wig & Makeup Designer*  
CLIFFORD HESTDALEN, *Wardrobe Supervisor*  
DANIEL GUNDLACH, *Assistant Conductor*  
WILLIAM TRACH and DANIEL GUNDLACH, *Coaches/Accompanists*

Cameras and recording devices are not allowed in the auditorium.

*Western Opera Theater is part of the San Francisco Opera Center and is the recipient of deeply appreciated grants from the National Endowment for the Arts, the Western States Arts Foundation, the California Arts Council, and the San Francisco Hotel Tax Fund.*

DONIZETTI'S  
**DON PASQUALE**  
 IN ENGLISH



**Cast**

<i>Norina</i> .....	Ann Panagulias
<i>Don Pasquale</i> .....	Dale Travis
<i>Ernesto</i> .....	Craig Estep
<i>Malatesta</i> .....	Donald Christensen
<i>Notary</i> .....	Ron Baker
<i>Chorus</i> .....	Laurinda Nikkel, Cecelia Wasson, Ann Panagulias, Evan Bowers, Eric McCluskey, Kristopher Irmiter, Nick Netos

**Synopsis**

Ernesto, a young student who lives with his bachelor uncle Don Pasquale, has refused to wed the woman of his uncle's choice because he is in love with a charming young widow, Norina. Pasquale has decided to punish Ernesto by getting married and providing himself with an heir, thereby cutting off his rebellious nephew without a penny. Dr. Malatesta, a friend of Pasquale as well as Ernesto and Norina, has devised a plan to save Pasquale from his folly and, at the same time, to help the young couple.

**ACT I**

**Scene 1 — Don Pasquale's Home**

Pasquale is impatiently awaiting the arrival of Malatesta, who is to suggest a prospective bride. Malatesta describes his beautiful young sister, whose convent upbringing has taught her the virtues of modesty and frugality and whom he proposes to bring for Pasquale's inspection that very evening. Overjoyed at the prospect, Pasquale offers Ernesto one last chance to marry the woman he has chosen for him. When Ernesto adamantly refuses, Pasquale announces his own plans to marry and orders his astonished nephew out of the house.

*Pause*

**Scene 2 — Norina's Home**

Norina receives a farewell note from Ernesto informing her that Pasquale has refused permission for them to marry. Malatesta enters and lets her in on his scheme: she is to impersonate his convent-bred sister Sofronia. He instructs her on how to play the part. Persuaded that the subterfuge will lead to her marriage with Ernesto, she consents.

*Pause*

**ACT II**

**Don Pasquale's Home**

Ignorant of Malatesta's plot, Ernesto expresses his sorrow at the turn of events as he packs and leaves his uncle's house.

Pasquale has donned his best attire for the meeting with his bride-to-be. Malatesta introduces Norina/Sofronia and, after a short interview, the enchanted Pasquale suggests that a lawyer be summoned immediately to draw up the marriage contract. Malatesta quickly brings in his cousin — whom he has enlisted to pose as a lawyer — to officiate at the mock marriage. A second witness is needed to legitimize the contract, and when Ernesto bursts in he is recruited and secretly let in on the hoax. No sooner has the fake ceremony taken place and Pasquale's property been signed over to his new bride, than Norina/Sofronia is promptly transformed from a demure convent girl to an ill-tempered spitfire. She rages at Pasquale that he is the wrong husband for a young woman of society and demands that Ernesto be her escort. Declaring herself mistress of the house, she announces her intention to hire additional servants and purchase an alarming array of costly items for her new home. Pasquale, confused and angry, moans that he is ruined.

## INTERMISSION

### ACT III

#### Scene 1 — Don Pasquale's Home

Don Pasquale's house has been lavishly redecorated. Norina/Sofronia enters dressed for the theater. Pasquale admonishes her for her extravagances and attempts to detain her, but ends up getting his face slapped. She saunters out, intentionally dropping a note which mentions an evening rendezvous with a secret lover in the garden. Pasquale reads it in disbelief and goes in search of Malatesta. After instructing Ernesto to be in the garden that evening, Malatesta pretends to sympathize with Pasquale and proposes that they lie in ambush for the guilty pair.

*Pause*

#### Scene 2 — A Garden

Ernesto sings a serenade and is joined by Norina in the garden. They renew their vows of love in full view of Pasquale and Malatesta. The enraged Pasquale rushes out of hiding to denounce the young couple. As Malatesta reveals the hoax and Pasquale — glad to be freed of his own false marriage — sanctions the marriage of Ernesto and Norina, he joins in observing that a confirmed bachelor who contemplates marriage is a fool.

### About the Company

The new production of *Don Pasquale* seen tonight — sung in English and set in the 1930s — is one of 38 performances being given by Western Opera Theater in 15 states. This professional touring arm of the San Francisco Opera Center will take *Don Pasquale* to all four borders of the continental United States and into Canada; the first segment of the tour runs from September 26 to November 15, and the second from January 22 to February 24, 1988. In its annual tours since its founding in 1967, Western Opera Theater has brought opera to more than two million people, presenting over 1,500 performances of 35 operas in over 450 communities.

When Terence A. McEwen became general director of the San Francisco Opera in January 1982, one of his first initiatives was the creation of the San Francisco Opera Center to strengthen and coordinate the Opera's several affiliate programs for the training and encouragement of young American singers. Participants in the Center's programs are selected through nationwide auditions. Those who are chosen may then progress through the Center's several programs — from the Merola Opera Program, through Brown Bag Opera, Western Opera Theater national tours, the Showcase series, the coveted Adler Fellowship Program, and ultimately to membership in the international company of the San Francisco Opera. The emergence of the San Francisco Opera Center enables young American artists of major operatic potential to develop their talents in their own country under the aegis of a pre-eminent international opera company, along with insights into the work of the Center's world-renowned artists who guide and inspire the opera stars of tomorrow.

Western Opera Theater has visited Ann Arbor on four previous occasions, presenting Donizetti's *The Elixir of Love* in 1981, two performances of Puccini's *Madama Butterfly* in 1983, Rossini's *La Cenerentola* in 1984, and Mozart's *Don Giovanni* in 1985.

*Norina* — Pittsburgh native **Ann Panagulias** returns to Western Opera Theater for her second season. As a 1986 Merola Opera Program participant, she performed the role of Mimi in *La Bohème* and then joined WOT's tour of *La Bohème*, which culminated with three performances in Shanghai, China. Miss Panagulias was a member of the 1987 Wolf Trap Opera Company (Vienna, Virginia), performing Erisbe in Cavalli's *L'Ormindo* and Helena in Britten's *A Midsummer Night's Dream*. Additional roles performed include Pamina in *The Magic Flute*, Nanetta in *Falstaff*, Monica in *The Medium*, Adina in *The Elixir of Love*, and Luigia in Donizetti's *Viva la Mamma!* Miss Panagulias received her undergraduate degree from the Oberlin College Conservatory and recently completed her Master of Music degree with the New England Conservatory. Her awards include first place in the 1985-86 New England Regional Metropolitan auditions.

*Don Pasquale* — As a 1986-87 Merola Program participant, **Dale Travis** performed the title role in *Don Pasquale*, Simone in *Gianni Schicchi*, Don Alfonso in *Così fan tutte*, and Benoit in *La Bohème*. For Western Opera Theater's 1986-87 tour of *La Bohème*, which performed in China, he sang all three bass roles: Benoit, Alcindoro, and Colline. A native of New Jersey, Mr. Travis studied music first at Susquehanna University, then continued at the University of Cincinnati's College Conservatory of Music, where he received his Master of Music degree and an Artist Diploma in Opera. At the Conservatory he was a Corbett Opera Scholarship recipient for three years, won the Cincinnati Concerto Competition, and received the Norman Treigle Memorial Award. His professional opera debut was with the Pittsburgh Opera Theater, appearing as the Bonze in *Madama Butterfly*, Bartolo in *The Marriage of Figaro*, and Zuniga in *Carmen*.

**Ernesto** — **Craig Estep** made his operatic debuts as Faust and Ramiro for the North Carolina Opera. Most recently he performed Ernesto in *Don Pasquale* in the 1987 Merola Opera Program. Other roles include Ferrando in *Così fan tutte*, Alfredo in *Die Fledermaus*, and Cyril in *Princess Ida*. The North Carolina native received his Bachelor of Music degree at Pfeiffer College and his master's in vocal performance at Winthrop College. Mr. Estep is a two-time regional finalist in the Metropolitan Opera auditions and a frequent oratorio soloist.

**Malatesta** — California native **Donald Christensen** graduated from Chapman College with a degree in vocal performance and continued his operatic training in the Santa Fe Opera Apprentice Program. Most recently he sang roles in *Gianni Schicchi* and *Don Pasquale* in the 1987 Merola Opera Program. His other roles include Lescaut in *Manon* and *Manon Lescaut*, Guglielmo in *Così fan tutte*, Papageno in *The Magic Flute*, Dandini in *La Cenerentola*, and the title role in *The Marriage of Figaro*. He has received awards from the Opera Guild of Southern California and the National Association of Teachers of Singing, and is a district winner of the Metropolitan Opera auditions.

**Notary** — North Carolina baritone **Ron Baker** recently performed Malatesta for the 1987 Merola Opera Program. His other roles include Marcello in *La Bohème*, Tarquinius in *The Rape of Lucretia*, Dr. Falke in *Die Fledermaus*, Nick Shadow in *The Rake's Progress*, Sharpless in *Madama Butterfly*, and Papageno in *The Magic Flute*. Mr. Baker received his Master of Music degree and Artist Diploma in Opera from the College-Conservatory of Music in Cincinnati, where he was both a Corbett and Dietert Scholar. He has sung with the Central City Opera, Eugene Opera, and the Young Artists Opera Theatre of North Carolina.

**Patrick J. Summers**, now in his first season as *Music Director/Conductor* with Western Opera Theater, joined the Company's 1986-87 tour of *La Bohème* as assistant conductor, culminating in three performances in Shanghai and a joint concert of Chinese and American singers. He has since returned to Shanghai with the San Francisco Opera Center Singers May 1987 tour and is scheduled to participate in exchange masterclasses and concerts there in 1988. As an apprentice coach for the 1986 and 1987 Merola Opera Programs, he assisted in productions of *Gianni Schicchi*, *Suor Angelica*, and *La Bohème*. Mr. Summers received his bachelor's degree in Piano Accompanying from Indiana University, where he has been an Associate Instructor of Music and served as vocal coach and assistant to the conductor for several productions. He also has extensive experience in musical theater as a stage director and conductor, and as a composer and arranger of choral works.

#### Western Opera Theater Production Staff

Debra Girard, *Company Manager*

Jack Gwinn, *Production Manager*      Greg Tune, *Assistant Production Manager*

Kelly M. Pruit, Michael Clark, Brian Dawson, *Production Assistants*

Richard D'Angelo, *Master Carpenter*      Larry Schoenhart, *Master Electrician*

Thomas B. Heimberg, *Orchestra Contractor*      Mary Hargrove, *Orchestra Manager*

#### PRE-CONCERT PRESENTATIONS

In the belief that increased understanding brings increased pleasure, the University Musical Society is pleased to offer these Pre-concert Presentations to our concertgoers through December — all will be held in the Rackham Building on East Washington Street.

Wednesday, Nov. 11 at 7:00, preceding Vienna String Trio

Speaker: Norman Fischer    Topic: *Chamber Music: A Listener's Feast*

Associate Professor of Music, Oberlin College; former cellist of Concord String Quartet

Friday, Nov. 20 at 7:00, preceding Elena Obraztsova, mezzo-soprano

Speaker: Leslie Guinn    Topic: *Between Studio and Stage: Exploring the Singer's World*

Professor of Voice, Director of the Division of Vocal Arts, U-M

Thursday, Dec. 10 at 7:00, preceding The Swingle Singers

Speaker: Donald Bryant    Topic: *Humor in Music*

Choral Union Conductor, Musical Society; Director of Music, First Presbyterian Church

These presentations are open to the public at \$3 per person, with tickets available at the door; complimentary admission to *Encore* and *Cheers!* members and students with valid I.D. cards. (For information about joining *Cheers!* or *Encore*, call 764-8489.)

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