

NEW YORK
CITY OPERA
National Company

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

Wednesday, Friday, and Saturday, February 12, 14, 15, 1992
Power Center for the Performing Arts, 8:00 p.m.
Ann Arbor, Michigan

Tosca

Music by Giacomo Puccini
Libretto by Giuseppe Giacosa and Luigi Illica
Based on the play by Victorien Sardou

Conducted by

Joseph Colaneri (Wed., Sat.) and Steven Mosteller (Fri.)

Directed by Dona D. Vaughn

Scenery by Miguel Romero

Lighting by Mark W. Stanley

Costumes by Joseph A. Citarella

English supertitles by Jacqueline Jones

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

Scenery built by Center Line Studios, Inc.; Lighting equipment supplied by Bash Lighting, Inc.; Rehearsal facilities provided by Friends of the Davis Center at Aaron Davis Hall.

New York City Opera National Company exclusive representative: Columbia Artists Management Inc., New York City.

Tosca

Place: Rome, Italy Time: June, 1800

Act I: The interior of the Church of Sant'Andrea della Valle

Intermission

Act II: Scarpia's study in the Palazzo Farnese, that evening

Intermission

Act III: The Castel Sant'Angelo, dawn, the following day

Cast of Characters

(in order of vocal appearance)

<i>Cesare Angelotti</i>	Kenneth Nichols (all)
<i>Sacristan</i>	Shawn Roy (all)
<i>Mario Cavaradossi</i>	Robert Brubaker (Wed., Fri.) Christopher King (Sat.)
<i>Floria Tosca</i>	Geraldine McMillian (Wed.) Pamela J. Hoffman (Fri.) Sarah Johannsen (Sat.)
<i>Baron Scarpia</i>	Peter Lightfoot (Wed., Fri.) Kenneth Shaw (Sat.)
<i>Spoletta</i>	David Ronis (Wed., Fri.) James C. Russell (Sat.)
<i>Sciarrone</i>	Nicholas Netos (all)
<i>Shepherd</i>	Cory A. Miller (all)
<i>Jailer</i>	Jonathan Guss (all)
<i>Clergy, nuns, soldiers</i>	(all performances, except where noted)
	Michael Alhonte, Julie A. DeSollar, Stephen Eisenhard, Joy Elaine Graham, Jonathan Guss, Beryl Henderson, Christopher King (Wed., Fri.), Cory A. Miller, David Ronis (Sat.), James C. Russell (Wed., Fri.), G. Michael Tucci, Janet L. Tyner, Deborah Williams

With the cooperation of the NYCO National Company, Friday evening's performance includes the special appearance of Elizabeth Yhouse of Ann Arbor, an onstage opportunity purchased through the UMS Auction last October.

Set against the political climate of Napoleon Bonaparte's conquest of Italy, *Tosca* tells the tale of a beautiful singer, Floria Tosca, her lover, Mario Cavaradossi, and Scarpia, a corrupt official who lusts after her. It is a melodrama replete with jealousy, intrigue, betrayal, and ultimately, death. Premiering in 1900, *Tosca*, Puccini's fifth opera, represents the full maturation of the composer's style. The piece, however, almost never came to be. As early as 1889, Puccini was interested in setting Victorien Sardou's popular play, *La Tosca*, as an opera. Other projects, however, intervened (such as *La Bohème* and *Manon Lescaut*), and it was not until his publisher, Ricordi, had already commissioned a libretto from Luigi Illica and hired another composer to set the Sardou, that Puccini made any move to begin *Tosca*. Through a bit of chicanery, the rights were wrested away from the chosen composer and given to Puccini and librettists Illica and Giuseppe Giacosa. They began work in 1896, and four years later, the opera premiered in Rome to lukewarm critical reception. *Tosca* has since proven, however, to be one of the most popular operas in the genre.

..... Synopsis

**Act I: The interior of the Church
of Sant'Andrea della Valle, Rome:
June, 1800**

A series of violent chords sets an ominous tone as the curtain rises to reveal the interior of the church. The tranquility of the empty church is shattered by the agitated entrance of Angelotti, a political radical who has escaped from prison. Finding the chapel key that was hidden for him, he opens the door and disappears within. The Sacristan enters, soon followed by the young painter, Mario Cavaradossi. Mario acknowledges the Sacristan's observation that the woman in his unfinished mural is modeled after the Marchesa Attavanti, who comes to pray in the chapel. Addressing the painting in a soaring aria, *Recondita armonia* (Mysterious union of diverse beauties), Mario marvels at the wondrous combination of charms: the blond hair and blue eyes of the woman in the painting, the dark complexion of his beloved Tosca. The Sacristan shakes his head at the painter's impiety and shuffles out.

Mario begins painting, but is interrupted by the appearance of Angelotti. Recognizing his political ally, the painter immediately offers to assist his escape. Their conversation is halted, however, at the sound of Tosca's voice; Cavaradossi gives a basket of food to his starving friend and sends him back to the chapel. Tosca's cries of "Mario! Mario!" from outside begin the lyrical duet that encompasses all of the action until her exit. The lovely diva embraces Mario and arranges to go with him that evening to their



Geraldine McMillian & Robert Brubaker
(*Tosca* and *Cavaradossi*)

country villa. Mario, however, seems distracted, which raises his jealous mistress' suspicions. The singer glances at Cavaradossi's painting and recognizes the woman after whom it was modeled. Despite Mario's protestations, Floria is furious. An impassioned avowal of love from Mario finally placates the offended diva. Upon Tosca's departure, Angelotti rejoins Cavaradossi. The painter gives Angelotti directions to his villa, where halfway down the wall of the well, he will find a hiding place. As the two men depart, a cannon-shot announces the discovery of the prisoner's escape.

The Sacristan enters, accompanied by a group of church functionaries. They all join in the excitement surrounding the rumors of

Bonaparte's imminent defeat. There is immediate silence, however, when Baron Scarpia, the Chief of Police, arrives looking for Angelotti. His suspicions are confirmed when a fan and an empty food basket are discovered in the chapel. Scarpia, recognizing the Marchesa Attavanti in the unfinished mural, learns that the artist is Mario Cavaradossi, a suspected traitor and Floria Tosca's lover.

Tosca rushes back into the church in search of Mario; distracted at not finding her lover, Tosca pays scant attention to the Baron when he greets her. Scarpia produces the fan that was found in the church, and to her great anger, Tosca recognizes the Attavanti crest on the fan, bringing back all of her suspicions. Scarpia consoles the raging diva, who swears to thwart her rival. Escorting the woman out, the sinister Baron watches her depart, then orders his men to follow her. Caught up in his plans, Scarpia gloats *Va, Tosca! Nel tuo cuor s'annida Scarpia!* (Go, Tosca! Inside your heart nests Scarpia!), carried away by the prospect of finding Angelotti, incriminating Cavaradossi, and seducing Tosca. In counterpoint to the Baron's carnal outpouring, the chorus sings the *Te Deum*, the traditional Latin hymn. "Tosca, you make me forget God!" exclaims Scarpia, adding his voice to the congregation as the act comes to a resounding conclusion.

Act II: Scarpia's study in the Palazzo Farnese, that evening

A lone in his apartment in the Farnese Palace, Scarpia contemplates how he will use Tosca to bring down both Angelotti and Cavaradossi. The Baron summons his aide, Sciarrone, and sends him with a message requesting Tosca's presence in Scarpia's study. In a passionate soliloquy, he disdains romantic love and easy surrender, finding pleasure only in frequent and violent conquest.

Spoletta enters to report that Cavaradossi has been arrested, but there was no trace of Angelotti. The atmosphere is tense in Scarpia's study as he orders the painter to be brought before him. Mario denies that he participated in Angelotti's escape and laughs in the face of his jailers. Tosca is ushered in and is shocked to see Mario, who whispers to her to reveal nothing about Angelotti. Cavaradossi is led off to an adjacent room, and Tosca blanches in terror at the Baron's de-



Peter Lightfoot (Scarpia)

scription of the tortures that await Mario if he does not confess; her fears are confirmed by her lover's agonized groans. Mario calls to her to have courage, but she is tormented by his plight. The music builds to a shattering climax as Scarpia presses her to lead them to Angelotti; an anguished cry from Mario finally causes her to blurt out the fugitive's hiding place. Cavaradossi is dragged into the study. He looks anxiously at Tosca, who assures him of her silence. "In the well in the garden . . . Go, Spoletta," barks Scarpia, and the painter is furious that Tosca has betrayed him. His rage turns to joy, however, when Sciarrone bursts in to announce that Bonaparte has defeated Melas at Marengo. "Victory!" shouts the painter, launching into an impassioned outcry against the tyrannical government represented by Scarpia. Scarpia angrily sends Cavaradossi away.

Tosca, pleading with the Baron to be merciful with Mario, comes straight to the point: How much? she asks. *Gia, mi dicon venal* (Indeed, they say I am mercenary), responds Scarpia in an aria that reveals the full extent of his perversion. He makes it clear to Tosca that he will accept no other payment than her submission to his raging desires, which have been fueled to a fever pitch by her hatred and contempt. He tells Floria that she must decide immediately if she is to save her Mario. *Vissi d'arte* (I lived for art), Tosca

sobs to herself in a celebrated aria. Having devoted her entire life to art and to charitable deeds, she cannot understand why God repays her with such misery. Spoletta then enters to announce that Angelotti has killed himself rather than be arrested. Scarpia turns to Tosca, who reluctantly signals that she will give in to the Baron to save her lover. Scarpia explains that since he is not empowered to grant a pardon, he must simulate the painter's death. Turning to Spoletta, he says that the painter will be shot, and that — as in the case of another prisoner, Palmieri — the soldiers will shoot blanks instead of real bullets. "Just like Palmieri," Scarpia repeats, making it clear to Spoletta (but not to Tosca) that Cavaradossi will really be executed.

Spoletta leaves, and Tosca demands that Scarpia provide a note of safe conduct for herself and Mario. While the Baron writes the note, Tosca spies a knife on his desk, which she quietly picks up and conceals. Scarpia, having finished the note, turns eagerly to embrace the trembling diva. "This is Tosca's kiss!" she cries, plunging the knife deep into his depraved heart. Only after Scarpia lies dead at her feet does she pardon him for his sins. She prides the safe-conduct note from the dead man's hand, then places a candlestick on either side of his head and a crucifix upon his chest. Gathering up her cloak, she silently leaves the room.

Act III: The Castel Sant'Angelo; dawn, the following day

A pastoral melody accompanies the approaching dawn; a shepherd sings in the distance as the church bells toll the morning hour. Upon the ramparts of the Castel Sant'Angelo, the soldiers bring in Cavaradossi. The painter offers the jailer a ring — his only remaining possession — if he will deliver a farewell message to Tosca. His wish granted, Cavaradossi is left to prepare the note. As he writes, he reflects on his passionate love for Tosca in a haunting aria, *E lucevan le stelle* (And the stars were shining), recalling their tender moments together. Never has he loved life so much, he laments, as at this moment of death.

Tosca arrives and startles her lover out of his melancholy reverie. Mario listens in disbelief as she reveals that she has murdered Scarpia. In a brief aria, *O dolci mani* (O sweet hands), the artist expresses his astonishment

that Floria's gentle hands should be stained with blood. The singer then explains the details of the simulated execution, instructing Mario to fall down at the sound of the gunshots and to lie still until she gives him a signal; after the soldiers have gone they can escape to their new life together. Their loving words continue even as the firing squad takes its place.

Tosca watches as her lover is led over to the wall; she barely flinches when the soldiers take aim and fire. As he falls to the ground, she marvels at his dramatic ability. At last she tells him to get up, and when he does not respond, she goes over to him. Suddenly, with a piercing scream, Tosca realizes that she has been cruelly deceived and falls sobbing over Mario's lifeless body. Spoletta and Sciarrone, having found Scarpia's corpse, rush in with soldiers to arrest the murderess. She is too quick for them, however. Running to a parapet, she hurls herself to her death, proclaiming, "O Scarpia, God will judge you!" as the opera comes to a tragic conclusion.



Pamela Hoffman (Tosca)

Giacomo Puccini—1858-1924

In many ways, Giacomo Puccini may be regarded as the consummate opera composer: his family boasted four generations of musicians, all of whom wrote for the stage; his output was almost entirely confined to the theater; his operas rank among the most popular of all time; his concern for the quality of his libretti is evident; and his unique style is perfectly suited to his dramatic subjects and carries an emotional immediacy second to no other composer.

Born in Lucca, Italy, on December 22, 1858, Puccini was a reluctant student. Though not a child prodigy, he did display musical talent and began playing the organ professionally at the age of 14. After studies at the local conservatory, he went to Milan, and as a student, wrote the charming *Messa di Gloria* and the *Capriccio Sinfonico*. He was exposed to the famous operatic tradition of La Scala Opera House and moved quickly into Milan's important musical and literary circles. He studied with Ponchielli and produced his own first stage work, *Le Villi*, in 1883, an opera that attracted the attention of librettist Arrigo Boito, composer Giuseppe Verdi, and publisher Giulio Ricordi. *Le Villi* was an immediate success, and Ricordi acquired the worldwide publication rights, thus beginning his long association with Puccini.

Puccini's second opera, *Edgar*, was not nearly so successful, and the composer was forced into a rather spartan existence. His next opera, however — *Manon Lescaut* in 1893 — was very successful and marked the beginning of his mature style and his careful attention to opera libretti. Thereafter, he spent an enormous amount of time reading and researching subjects and worked carefully with his librettists; occasionally, he himself wrote portions of the text when his collaborators could not find the appropriate words.

Puccini's next three works are his most famous: *La Bohème* (1896), a sentimental glimpse at the lives, loves, and sorrows of a group of impoverished Parisian bohemians; *Tosca* (1900), a gripping melodrama set in Italy during the Napoleonic Wars; and *Madama Butterfly* (1904), the heartbreaking tale of a young Japanese girl who marries a faithless American sailor. These operas represent a full maturation of the composer's

style with their sure characterization, attention to detail, use of recurring themes, impeccable orchestration, and dramatic impact. Though none received complete critical acclaim at its premiere, each was popular with the audience. Together, these three operas form a cornerstone of the modern repertoire.

The composer's later works — *La Fanciulla del West*, *La Rondine*, *Il Trittico*, *Gianni Schicchi*, and *Turandot* (left uncompleted at the time of Puccini's death, but finished by Franco Alfano in 1926) — are less frequently performed, but certainly equal the composer's more popular works in quality. In each of these operas, Puccini investigated a new subject. *Turandot*, though similar to *Madama Butterfly* in its oriental setting, is Puccini's unique version of grand opera and calls upon all of his resources as an orchestrator and dramatist.

Puccini's personal life was an interesting one. He was exceedingly fond of hunting (particularly game birds), smoking, attractive women, mechanical devices of any kind, traveling, and acquiring houses. After living with his common-law wife Elvira for 20 years, he married her upon the death of her first husband in 1904. She was a jealous woman, though not without just cause, and appears to have been disliked by many of Puccini's friends. Puccini himself, though, was devoted to her, and she usually accompanied him on his travels to hear performances of his works. As the most influential man in Italian music, the composer had many enemies; he kept himself apart from the musical society of the day and went his own stubbornly independent way. Puccini was lionized in the press, however, and was a man of great personal appeal. He died in 1924 from a heart attack while undergoing treatment for throat cancer.



Greeted throughout the country by public applause and critical accolades, the New York City Opera National Company is now on its eleventh national opera tour. Founded by Beverly Sills in 1979 as the touring arm of the New York City Opera, the National Company continues to live up to its original mandate: to take top-quality opera performances to communities throughout the country while providing talented young artists with valuable performing experience.

Achieving what its name implies, the National Company has played to capacity audiences coast to coast, from small rural communities to bustling urban centers. Each production is specially designed to show the remarkable creativity and energy of America's best new singers, instrumentalists, and designers, many of whom go on to enjoy successful careers with major opera houses around the world.

This year's new production of *Tosca* began touring in January and will cover 24 states in 11 weeks. It features City Opera's popular and much-praised supertitles, a revolutionary innovation in opera comprehension that completely clarifies the action onstage while preserving the integrity of the original language libretto.

The New York City Opera National Company is now making its seventh visit to Ann Arbor, after *Rigoletto* (1985), *Madama Butterfly* (1987), *The Barber of Seville* (1988), *La Traviata* (1989), *La Bohème* (1990), and *The Marriage of Figaro* (1991).

For the third consecutive year, the Musical Society continues its collaboration with the National Company in exposing young students to the world of opera. After highly successful presentations of *La Bohème* and *The Marriage of Figaro*, *Tosca* is presented this year in two specially constructed, shortened performances on Thursday for nearly 3,000 fourth-grade students from Ann Arbor and other Michigan communities. The Musical Society's Youth Opera Program, part of the larger UMS Youth Program, was recognized last year with the Dawson Achievement Award from the Association of Performing Arts Presenters for creative achievement in arts administration.



Sarah Johannsen

Sarah Johannsen (*Tosca*, Sat.) debuts with the National Company in a role she previously performed with the Bridgeport Symphony. The Minnesota native has appeared in the title role of *Madama Butterfly* with New Orleans Opera and both Sieglinde in *Die Walküre* and Mimi in *La Bohème* with Lyric Opera of Kansas City. Additional roles include the Marschallin in Strauss' *Der Rosenkavalier* and Gräfin in *Capriccio*. A graduate of the University of Illinois and the University of Kansas, Miss Johannsen was a winner in the 1990 Liederkrantz Competition. Next season, she is engaged for her first *Aida* with Southwest Virginia Opera, where she previously appeared as Desdemona in Verdi's *Otello*.

Geraldine McMillian (*Tosca*, Wed.) has been seen in two previous National Company tours: as Mimi in *La Bohème* (1990) and the Countess in last year's *The Marriage of Figaro*. She debuted with New York City Opera as Mimi in 1990 and most recently sang Liu in the Greater Miami Opera production of *Turandot*. Additional credits include Fiordiligi in *Così fan tutte*, Violetta in *La Traviata*, and both Bess and Clara in *Porgy and Bess*. Equally at home on the concert stage, Miss 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. A Connecticut native, she attended The Juilliard School and has received awards from the Liederkrantz Foundation, the National Federation of Music Clubs, and the American Opera Auditions.

Soprano **Pamela J. Hoffman** (Tosca, Fri.) received her Bachelor of Arts degree in Voice from the American Conservatory of Music in Chicago. In 1986, she was a Regional Finalist in the Metropolitan Opera competitions and won a scholarship to study in Italy. She has since performed the role of Ludmilla in Smetana's *The Bartered Bride* for Chicago Opera Theater and has appeared numerous times with Chicago's Piccolo Productions. Additional roles include Lauretta in *Gianni Schicchi*, Gilda in *Rigoletto*, and the title role in Puccini's *Suor Angelica*. Most recently, the Michigan native sang the Verdi Requiem and Mendelssohn's *Elijah* with the Connecticut Choral Society and Mozart's "Coronation" Mass with the Danbury Symphony. This tour marks her debut with the New York City Opera National Company.

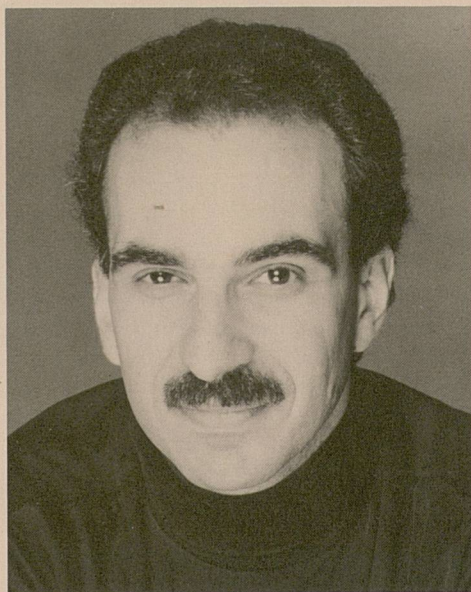
Robert Brubaker (Cavaradossi, Wed., Fri.), a 13-year veteran of the New York City Opera, returns to the National Company having previously appeared as Alfredo in *La Traviata* and Rodolfo in *La Bohème*, a role he sang this past season at City Opera. Mr. Brubaker has performed in City Opera's "Live from Lincoln Center" telecasts of *Carmen*, *La Rondine*, *Candide*, *Die Zauberflöte*, and *Rigoletto*. The Mannheim, Pennsylvania, native can also be heard as the Lion on City Opera's recording of *Candide* on New World Records. A frequent performer with City Opera's Education Department, Mr. Brubaker has sung in numerous in-school programs in the New York area. The baritone-turned-tenor most recently made his debut with Seattle Opera as Rodolfo and was seen in the Greater Miami Opera's production of Floyd's *The Passion of Jonathan Wade*. Following the Tosca tour, he will return to Greater Miami Opera for the roles of Macduff in *Macbeth* and Des Grieux in *Manon Lescaut*.



Christopher King

Tenor **Christopher King** (Cavaradossi, Sat.) joins the National Company for the first time with this Tosca tour. The Baltimore native has appeared as soloist with the Washington Opera, Wolf Trap Center for the Performing Arts, the National Symphony, and the opera companies of Baltimore, Delaware, and Annapolis. His roles include Rodolfo in *La Bohème*, Pinkerton in *Madama Butterfly*, Don Jose in *Carmen*, Sam in Floyd's *Susannah*, Alfredo in *La Traviata*, and Captain Macheath in *The Beggar's Opera*. Mr. King recently created the role of Arthur Nesbit in John Metcalf's *Tornrak* at the Banff Centre for the Performing Arts. Upcoming engagements include performances of *The Tales of Hoffmann* with Nevada Opera, *La Navarraise* and *The Magic Flute* with Connecticut Grand Opera, and *The Merry Widow* with New Rochelle Opera.

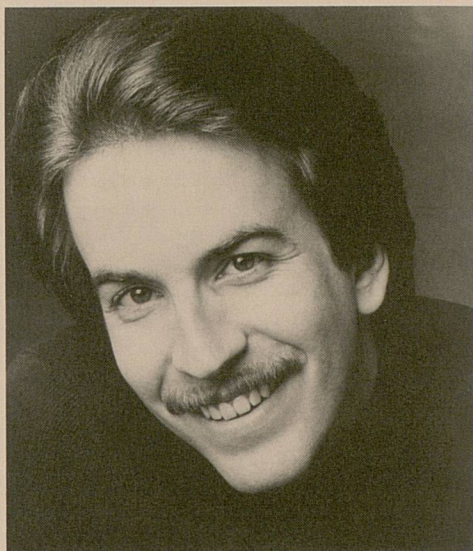
Peter Lightfoot (Scarpia, Wed., Fri.) was seen as the Count in last year's National Company tour of *The Marriage of Figaro*. This past season, he appeared with New York City Opera as Sharpless in *Madama Butterfly*, a role he sang previously with Piedmont Opera Theatre. The baritone has also performed the Count with Piedmont, sung Germont in *La Traviata* with Pennsylvania Opera Theater, and Michaele in *Il Tabarro* with Greater Miami Opera. He was also heard on National Public Radio performing Lee Hoiby's *I Have a Dream*, honoring the late Dr. Martin Luther King. Other operatic credits include the title role in *Rigoletto* with Arkansas Opera Theatre and Marbuel in *Kate and the Devil* at Ireland's Wexford Festival Opera. Mr. Lightfoot was born in New York and holds degrees from The Juilliard School, Tufts University, and Columbia University.



Joseph Colaneri

Joseph Colaneri (Conductor, Wed., Sat.) has served as New York City Opera's chorus master since 1983 and is marking his debut with the National Company this season. He made his debut as a conductor with City Opera in 1987, leading *South Pacific*, and has since conducted performances of *La Traviata*, *The New Moon*, *The Pajama Game*, *Carmen*, and *La Bohème*. As chorus master, Maestro Colaneri has overseen choral preparations for two New York City Opera record-

ings, *Satyagraha* and the Grammy Award-winning *Candide*. Last season he received praise for his choral preparation of City Opera's critically acclaimed production of Schoenberg's *Moses und Aron*. Next season, Maestro Colaneri has been engaged by New York City Opera to conduct a revival of *Rigoletto*.



Kenneth Shaw

A native of Georgia, **Kenneth Shaw** (Scarpia, Sat.) made his first appearance with the National Company in 1987 as Sharpless in *Madama Butterfly*. Later that season, he debuted with New York City Opera as Marcello in *La Bohème* and has since been seen there as Sharpless, Silvio in *Pagliacci*, Enrico in *Lucia di Lammermoor*, Escamillo in *Carmen*, the Count in *The Marriage of Figaro*, and in the title role of *Don Giovanni*. Mr. Shaw often performs with the New Orleans Opera, where he has sung Escamillo, Sharpless, and the Count; he is scheduled to return there for Wolfram in *Tannhäuser* during the 1994 season. He has also appeared with Kentucky Opera, Anchorage Opera, Indianapolis Opera, Chautauqua Opera, and Greater Miami Opera, as well as Glimmerglass, Syracuse, and Tri-Cities Operas.

Steven Mosteller (Conductor, Fri.) has been an assistant conductor with the New York City Opera for five seasons. Prior to that engagement, he was the music director of the Minikin Chamber Opera, which performed for ten years in the Mid-Atlantic region. He is a native of Wilmington, Delaware, and a graduate of the University of Delaware and Northwestern University. Maestro Mosteller regularly performs in the New York area as a recitalist and conductor and is currently the music director of the Berks Grand Opera in Reading, Pennsylvania. This tour marks his debut with the National Company.

New York City Opera National Company Orchestra

Violins

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Concertmaster

Alexander Shlifer,
Assistant Concertmaster

Kathleen Dillon,
Principal Second

Peter Borten
Dale Chao
Elizabeth Kaderabek
Margaret Magill
Lori Miller
Mary Stephenson

Violas

*David Lennon
Roxanne Adams
Kathleen Foster

Cellos

*Anik Oulianine
Peter Howard
Daniel McIntosh

Bass

Michel Taddei

Flutes

*Peter Ader
Linda Ganus

Oboe

Linda Kaplan

Clarinets

*Barbara Koostra
Janet Greene

Bassoon

Stephen Wisner

French Horns

*John Aubrey
Michael Manley

Trumpets

*Kenneth De Carlo
John Sheppard

Trombone

Jeffrey Caswell

Timpani

James Thoma

Percussion

Richard Hilms

Harp

Amy Berger

*Principal

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