

THE NEXT

50

MICHIGAN  
OPERA  
THEATRE

Natali Warren, Gary L. Wasserman Artistic Director

ACT I  
OUT AND ABOUT

MEADOW BROOK  
AMPHITHEATRE

SAT / JUNE 12, 2021 / 7 PM

Pietro Mascagni's

# CAVALLERIA RUSTICANA IN CONCERT



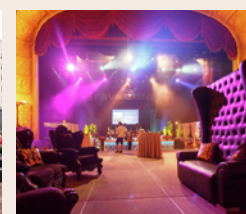
IN CELEBRATION OF  
NEW ARTISTIC LEADERSHIP FOR MICHIGAN OPERA THEATRE  
AND THE DETROIT SYMPHONY ORCHESTRA

# TABLE OF CONTENTS

4	<b>UPCOMING PERFORMANCES ORDER FORM</b>
8	<b>A MESSAGE FROM WAYNE S. BROWN</b> MOT President and CEO
12	<b>OPERA'S EVERYDAY PEOPLE</b>
14	<b>FOR YOUR SAFETY AND COMFORT</b>
15	<b>A MESSAGE FROM HOWARD HANDLER</b>
16	<b>A POEM BY MOT BOARD CHAIR ETHAN DAVIDSON</b>
18	<b>BOARD OF DIRECTORS</b>
19	<b>BOARD OF TRUSTEES</b>
22	<b>FEATURE STORY</b> The Story of <i>Cavalleria rusticana</i>
25	<b>ARTIST PROFILES</b>
36	<b>LIBRETTO</b>
51	<b>FEATURE STORY</b> True to Form: The Verismo of Mascagni's <i>Cavalleria rusticana</i>
57	<b>THANK YOU TO OUR DONORS</b>
62	<b>FEATURE STORY</b> Out, About and at the Opera: Civic-Minded Stagings with MOT
67	<b>ADMINISTRATION AND STAFF</b>

This performance of *Cavalleria rusticana: In Concert* is being photographed, and video recorded for future television airing.

## Detroit's Most Unique Venue for Special Events



## CORPORATE & SOCIAL EVENTS

CLASSIC & SOPHISTICATED. ECLECTIC & DELIGHTFUL.

One of the most ornate and important cultural buildings in Detroit combined with delectable cuisine and impeccable service, your special event is guaranteed to be exceptional.

Design your unique experience as the Detroit Opera House provides a dynamic range of both large and small spaces able to accommodate events of all sizes. From the theatre's main stage, to its picturesque Sky Deck, and everything in between provide unforgettable settings for corporate, social and fundraising events.



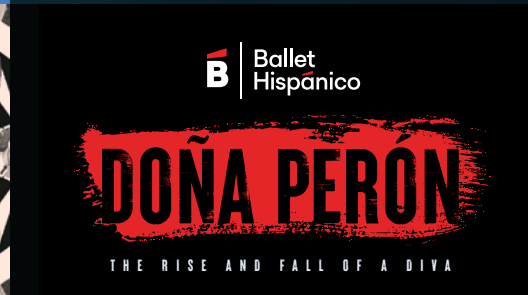
CONTACT AN EVENT SPECIALIST  
Scan QR Code or call  
313.251.1991  
for more information

DETROIT OPERA HOUSE

1526 Broadway, Detroit, MI 48226  
MichiganOpera.org



# MICHIGAN OPERA THEATRE'S 2021-22 SEASON



## CAVALLERIA

JUN 12, 2021 / 7PM

MEADOW BROOK  
AMPHITHEATRE

## BLISS

SEPT 25, 2021

THE HISTORIC MICHIGAN  
BUILDING THEATRE

## LA BOHÈME

APR 2, 2022 / TBA  
APR 6, 2022 / 7:30 PM  
APR 10, 2022 / 2:30 PM

DETROIT OPERA HOUSE

## DANCE THEATRE OF HARLEM

JAN 22, 2022 / 7:30 PM  
JAN 23, 2022 / 2:30 PM

DETROIT OPERA HOUSE

## BLUE

SEP 11, 2021 / 7 PM  
SEP 12, 2021 / 7 PM

ARETHA FRANKLIN  
AMPHITHEATRE

## FRIDA

FEB 26, 2022 / 7:30 PM  
FEB 27, 2022 / 2:30 PM

MUSIC HALL

## X: THE LIFE AND TIMES OF MALCOLM X

MAY 14, 2022 / 7:30 PM  
MAY 19, 2022 / 7:30 PM  
MAY 22, 2022 / 2:30 PM

DETROIT OPERA HOUSE

## BALLET HISPÁNICO— DOÑA PERÓN: THE RISE AND FALL OF A DIVA

MAR 19, 2022 / 7:30 PM  
MAR 20, 2022 / 2:30 PM

DETROIT OPERA HOUSE



# SUBSCRIBE TODAY!

Did you enjoy this evening's concert? Reserve your season subscription today! Simply fill out the information at right, detach and mail it in to the address provided and one of our Box Office associates will contact you to process the subscription that's just right for you.

While this season may look a little different, with some productions taking place outside of the Opera House, and possible capacity restrictions limiting indoor seating, we want to make sure you get to experience every jaw-dropping moment as we kick off THE NEXT 50 years of opera and dance in Detroit.

For those who purchased an MOT subscription last season, be assured that your renewal packet will be arriving at your door very soon!

## MOT SUBSCRIPTION FORM

☐

I'm an opera lover and want to subscribe.

☐

I'm a dance lover and want to subscribe.

☐

I love both opera and dance and don't want to miss a single thing!

Name: \_\_\_\_\_

Street Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_

ZIP: \_\_\_\_\_

Phone (required): \_\_\_\_\_

Email: \_\_\_\_\_

**Detach this page and mail to:**

Detroit Opera House Box Office,  
1526 Broadway St., Detroit, MI 48226



# A MESSAGE FROM WAYNE S. BROWN

## MOT PRESIDENT AND CEO

Welcome to Michigan Opera Theatre's (MOT) concert performance of *Cavalleria rusticana* on the spectacular grounds of Oakland University's Meadow Brook Amphitheatre! We are delighted that you have chosen to join us for our first "in-person" public event of 2021 due to the Pandemic. The occasion also marks a significant moment as we salute new artistic leadership during the first year of the appointments for Yuval Sharon, the Gary L. Wasserman Artistic Director for Michigan Opera Theatre and Jader Bignamini, Music Director for the Detroit Symphony Orchestra.

On behalf of the MOT organization, I wish to express appreciation to the many individuals, foundations and corporations who have joined together through their presence and their gifts in order that tonight's performance can take place with the stellar artists with whom you will experience. A special nod goes out to those listed on the program page of tonight's performance.

This past year has been an enormous hurdle for most of the individual artists who have joined together for the first public performance since the Pandemic. While they have remained resolute in preserving their individual artistry, they have yearned for a return to working as an ensemble and have not had the benefit of their craft being recognized through paid public performances.

I wish to thank *315 Presents* for their extraordinary partnership in making it possible for this "in-person" MOT concert performance to take place. Their assistance in accommodating the myriad details and varying protocols required attests to their commitment in providing a comfortable and safe experience for artists and audiences alike.

For those who were unable to join us and for those who are interested in an encore performance, our media partners at DPTV and WRCJ will broadcast this MOT experience with a projected air date of July 9, 2021. This is an example of partnerships that continue to grow for the benefit of our community.

In closing, we are thrilled to be back with "in-person" performances and hope to see you often throughout the coming season!



A handwritten signature in black ink, appearing to read "Wayne S. Brown". The signature is fluid and cursive.

**WAYNE S. BROWN**  
MOT President and CEO

Pietro Mascagni's

# CAVALLERIA RUSTICANA IN CONCERT

## MUSIC

Pietro Mascagni

## LIBRETTO

Giovanni Targioni-Tozzetti and Guido Manasci, based on a story and play by  
Giovanni Verga

## WORLD PREMIERE

Teatro Costanzi, Rome  
May 17, 1890

## CONDUCTOR

Jader Bignamini

## CHORUS MASTER

Suzanne Mallare Acton

## LIGHTING DESIGN

Heather DeFauw

## SUPERTITLES

Dee Dorsey

## STAGE MANAGER

Nan Luchini

## CAST

*(In order of vocal appearance)*

Turiddu	Brian Jagde
Santuzza	Christine Goerke
Mamma Lucia	Ronnita Miller
Alfio	Alfred Walker
Lola	Catherine Martin
Peasant Women	Lucia Helgren, Kristina Riegle

## CAVALLERIA RUSTICANA: IN CONCERT

is generously supported by



*with additional support from:*

Richard & Joanne Brodie  
Marvin, Betty, and Joanne Danto Family Foundation  
Kevin Dennis & Jeremy Zeltzer  
Paul & Mary Sue Ewing,  
Carl & Mary Ann Fontana, Elaine Fontana,  
Maxine & Stuart Frankel Foundation  
Richard Sonenklar & Gregory Haynes, and  
The estate of Sidney Rose

# OPERA'S EVERYDAY PEOPLE

It must have been quite a shock when the curtain first went up on *Cavalleria rusticana* in 1890: instead of opera offering a window into another time or a mythic setting, there on the stage was recognizable life in all its grit and glory. Even if Giuseppe Verdi attempted to capture his contemporaries in *La traviata* 25 years earlier, he nevertheless maintained an emphasis on a higher class – and kept Violetta in distant Paris. Mascagni went where Verdi couldn't yet go: he sought to capture his time. And from its sensational opening night in Rome, *Cavalleria rusticana* ushered in a new form of opera: *verismo*.

What makes *verismo* so inspiring and continuously relevant is not just the idea of naturalism, but more importantly the notion that everyday life could be the subject of the grandest of all art forms. Mascagni took the epic scale of opera and used it to magnify the experiences of people who could be our neighbors; people we pass on the street; those whose private lives might seem forever closed off to us. Opera's unique blend of music, poetry, and theater open up those closed experiences for all of us to share, to grow, and to see the world through new eyes.

Starting off with Mascagni indicates where we are going throughout our 21/22 season: Mascagni's colleague (and one-time roommate!) Giacomo Puccini's form of *verismo* will be heard at the end of the season, as the life-like, lovable artists of his eternal masterpiece *La bohème* will return to the stage of the Detroit Opera House in April. And

these great works have conversation partners with three contemporary works – *Blue*, by Jeanine Tesori and Tazewell Thompson; *Frida*, by Robert Xavier Rodriguez; and *X* by Anthony, Thulani, and Kip Davis – who share that idea that opera can open up new possibilities in the urgent task of understanding each other better. We hope you will join us for each of these productions throughout the year!

As we re-emerge from the pandemic, we are re-committing ourselves to the notion that Mascagni set forth with *Cavalleria*: opera can reflect our lives immediately, magnificently, and unforgettably.

Thank you for being with us tonight!



A stylized, handwritten signature in dark ink, appearing to read 'Yuval Sharon'.

**YUVAL SHARON**  
The Gary L. Wasserman  
Artistic Director



# FOR YOUR SAFETY AND COMFORT

*On behalf of Michigan Opera Theatre, we are thrilled to welcome you back to experience live opera in Detroit!*

- If you experience any known symptoms of COVID-19, we ask that you refrain from entering the Amphitheatre. Symptoms include a fever of 100.4 or higher, cough, shortness of breath, difficulty breathing, chills, muscle aches, headaches.
- While masks are no longer required for outdoor gatherings, guests are more than welcome to remain masked during the show.
- Meadow Brook has adopted a NO BAG policy. Diaper bags and bags needed due to medical necessity are allowed. Bags of any size will be screened by security.
- The performance will proceed rain or shine. In the event of rain, ponchos are encouraged as umbrellas block the view of guests behind you.
- Please remember to be respectful of others and watch your distance throughout the venue.
- Lawn seating for this event has been designed in socially distanced areas for groups of four.
- Blankets are allowed for opera-lovers seated on the lawn. Lawn chairs will be available for rental, and ponchos and blankets will be available for purchase.
- For your comfort and safety, hand sanitizer stations will be available throughout the venue.
- To reduce hand to hand contact, Meadow Brook is highly encouraging guests to go “cash-less.” All major credit cards are accepted throughout the venue.
- Please be aware that this performance will be recorded for future broadcast, and will also be professionally photographed.

# A MESSAGE FROM HOWARD HANDLER

On behalf of 313 Presents, I am thrilled to safely welcome you back to experience Meadow Brook again.

313 Presents' mission is to deliver amazing entertainment and alive moments inspired by the soul of Detroit. What better way to carry out that mission than to welcome one of Detroit's pillars of arts and culture, Michigan Opera Theatre, to Meadow Brook Amphitheatre for the performance of *Cavalleria rusticana: In Concert*, presented in cooperation with the Detroit Symphony Orchestra.

Meadow Brook Amphitheatre on the Campus of Oakland University has seen an eclectic mix of programming flourish over the years. Its unique ambiance and intimate setting provides an exceptional backdrop to showcase this renowned Italian opera.

We're honored that MOT chose Meadow Brook Amphitheatre to be a part of their 2021-22 season. The opportunity to work with luminary Artistic Director, Yuval Sharon, and all of our friends at Michigan Opera Theatre has been a tremendous joy during a challenging time for live events and the world.

Thank you for your patience, understanding, and most of all support over the past year, and now, as the curtain rises once again.

Enjoy the show!



A stylized, handwritten signature in black ink, appearing to read 'A. Handler'.

**HOWARD HANDLER**  
President  
313 Presents

# A POEM BY MOT BOARD CHAIR ETHAN DAVIDSON

I have been nervous  
not knowing how I should react  
the first time I encounter you again  
face to face  
unmediated by a screen  
with or without masks . . .

I have been nervous:  
how shall we encounter each other?

But a couple of disconnected things rattle through my head:

Writing of love  
and emergence from  
the deep isolation of winter  
the great Poet-King Solomon writes:  
*Let's walk together  
for the winter is now past  
the rains have moved through  
new blossoms are seen  
we have touched the time of song  
and the voice  
of a turtledove  
is heard  
in our land*

So Solomon tells us of  
new beginnings  
new flowers  
and the *time of song*

and I find myself  
in a garden . . .

and I recognize  
another old friend  
the great Persian poet  
Saadi of Shiraz

And I ask him:  
*Why does Solomon speak  
of flowers and music  
at such a time?*

And Saadi answers:  
*If I had but two loaves of bread  
I would sell one  
and buy hyacinths  
to feed my soul*

Welcome back, my dear friend,  
to Michigan Opera Theatre,  
welcome  
nourish your soul  
touch the time of song



Ethana—

**ETHAN DAVIDSON**  
Board Chair  
Michigan Opera Theatre

# BOARD OF DIRECTORS

JULY 1, 2020 – JUNE 30, 2021

## CHAIR

Ethan Davidson

## VICE CHAIR

Joanne Danto

## VICE CHAIR

Peter Oleksiak

## VICE CHAIR

Ankur Rungta

## PRESIDENT/CEO

Wayne S. Brown

## SECRETARY

Gene P. Bowen

## TREASURER

Enrico Digirolamo

## IMMEDIATE PAST CHAIR

R. Jamison Williams

Naomi Andre

Lee Barthel

Richard A. Brodie

Elizabeth Brooks

James Cirolì

Julia Donovan Darlow

Kevin Dennis

Shauna Ryder Diggs

Sonal Dubey

Cameron B. Duncan

Michael Einheuser

Marianne Endicott

Paul E. Ewing

Richard G. Goetz

John P. Hale

Devon Hoover

Danialle Karmanos

Mary Kramer

Barbara Kratchman

Thomas M. Krikorian

Denise Lewis

Alphonse S. Lucarelli

Donald Manvel

Ali Moiin

Donald Morelock

Sara Pozzi

Paul Ragheb

Ruth Rattner

Terry Shea

Matthew Simoncini

Richard Sonenklar

Lorna Thomas

C. Thomas Toppin

Jesse Venegas

Gary Wasserman

Ellen Hill Zeringue

## DIRECTORS

### EMERITUS

Margaret Allesee

Shelly Cooper

Marjorie M. Fisher

Barbara Frankel

Herman Frankel

Jennifer Nasser

Audrey Rose

William Sandy

Richard Webb

# BOARD OF TRUSTEES

JULY 1, 2020 – JUNE 30, 2021

Kenn and Liz Allen

Sarah Allison

Lourdes V. Andaya

Naomi André

Harold Mitchell Arrington

Beverly Avadenka

Lee and Floy Barthel

Mark and Caprice Baun

Debra Bernstein-Siegel

Joseph and Barbra Bloch

Gene P. Bowen

Betty J. Bright

Richard and Joanne Brodie

Elizabeth Brooks

Robert Brown and

Geraldine Ford-Brown

Wayne S. Brown and Brenda Kee

Charles D. Bullock

Michael and Mary Chirco

James and Elizabeth Cirolì

Gloria Clark

Avern and Lois Cohn

Thomas Cohn

Françoise Colpron

William and Kelly Connell

Peter and Shelly Cooper

Joanne Danto and

Arnold Weingarden

Helen Daoud

Julia D. Darlow and

John C. O'Meara

Maureen D'Avanzo

Lawrence and Dodie David

Ethan and Gretchen Davidson

Kevin Dennis and Jeremy Zeltzer

Cristina DiChiera

Karen V. DiChiera

Lisa DiChiera

Shauna Ryder Diggs

Enrico and Kathleen Digirolamo

Debbie Dingell

Mary Jane Doerr

Dilip and Sonal Dubey

Cameron B. Duncan

Michael Einheuser

Kenneth and Frances Eisenberg

Marianne Endicott

Alex Erdeljan

Fern R. Espino and

Thomas Short

Paul and Mary Sue Ewing

Margo Cohen Feinberg and

Robert Feinberg

Oscar and Dede Feldman

Carl and Mary Ann Fontana

Elaine Fontana

Barbara Frankel and

Ron Michalak

Barbara Garavaglia

Yousif and Mara Ghafari

John Gillooly and Ebony Duff

Richard and Aurora Goetz

Carolyn Gordon

Samuel and Toby Haberman



John and Kristan Hale  
 Eugene and Donna Hartwig  
 Doreen Hermelin  
 Derek and Karen Hodgson  
 Devon Hoover  
 Alan and Eleanor Israel  
 Una Jackman  
 Don Jensen and Leo Dovel  
 Kent and Amy Jidov  
 Gary and Gwenn Johnson  
 George Johnson  
 Jill Johnson  
 Ellen Kahn  
 Peter and Danialle Karmanos  
 Stephanie Germack Kerzic  
 Mary Kramer  
 Michael and Barbara Kratchman  
 Thomas and Deborah Krikorian  
 Linda Dresner and Ed Levy, Jr.  
 Denise J. Lewis  
 Mado Lie  
 Arthur and Nancy Liebler  
 Stephan and Marian Loginsky  
 Mary Alice Lomason  
 Alphonse S. Lucarelli  
 Denise Lutz  
 Donald Manvel  
 Florine Mark  
 Ronald and Zvezdana Martella  
 Jack Martin and  
     Bettye Arrington-Martin  
 Dexter Mason  
 Benjamin Meeker and  
     Meredith Korneffel  
 Phillip D. and Dawn Minch  
 Ali Moiin and William Kupsy  
 Donald and Antoinette Morelock  
 E. Michael and Dolores Mutchler  
 Allan and Joy Nachman

Juliette Okotie-Eboh  
 Peter Oleksiak  
 Linda Orlans  
 Richard and Debra Partrich  
 Spencer and Myrna Partrich  
 Daniel and Margaret Pehrson  
 Sara Pozzi  
 Waltraud Prechter  
 Paul and Amy Ragheb  
 John and Terry Rakolta  
 Ruth F. Rattner  
 Roy and Maureen Roberts  
 Patricia H. Rodzik  
 David and Jacqueline Roessler  
 Audrey Rose  
 Anthony and Sabrina Rugiero  
 Ankur Rungta and  
     Mayssoun Bydon  
 Hershel and Dorothy Sandberg  
 Donald and Kim Schmidt  
 Mark and Lois Shaevsky  
 Arlene Shaler  
 Terry Shea  
 Matthew and Mona Simoncini  
 Sheila Sloan  
 Phyllis F. Snow  
 Richard A. Sonenklar and  
     Gregory Haynes  
 Mary Anne Stella  
 Ronald F. Switzer and  
     Jim F. McClure  
 Lorna Thomas  
 C. Thomas and Bernie Toppin  
 James G. Vella  
 Jesse and Yesenia Venegas  
 Marilyn Victor  
 Bradley Wakefield and  
     Meghann Rutherford  
 Gary L. Wasserman  
 R. Jamison and Karen Williams

Joan Young and  
     Thomas L. Schellenberg  
 Mary Lou Zieve  
 Ellen Hill Zeringue

### TRUSTEES EMERITI

Marcia Applebaum  
 Agustin Arbulu  
 Preston and Mary Happel  
 Pat Hartmann  
 Robert and Wally Klein  
 William and Marjorie Sandy  
 Roberta Starkweather  
 Amelia H. Wilhelm

### FOUNDING MEMBERS

Lynn† and Ruth† Townsend  
 Avern and Joyce† Cohn  
 John and Mardell De Carlo  
 David† and Karen V. DiChiera  
 Aaron† and Bernice† Gershenson  
 Donald† and Josephine Graves†  
 John and Gwendolyn† Griffin  
 Harry† and Jennie† Jones  
 Wade† and Does † McCree  
 Harry J. Nederlander†  
 E. Harwood Rydholm†  
 Neil and Phyllis Snow  
 Richard† and Beatrice† Strichartz  
 Robert† and Clara† “Tuttie” VanderKloot  
 Sam† and Barbara† Williams  
 Theodore† and Virginia† Yntema

# THE STORY OF CAVALLERIA RUSTICANA

AS TOLD BY YUVAL SHARON

Easter morning. Dawn. The natural beauty of the Sicilian landscape unfolds in an orchestral prelude before a lone voice is heard in the distance, singing a love hymn to a beautiful woman named Lola. (We later learn this is the luckless Turiddu, enamored with the wife of the wealthy carter Alfio.) The voice dissolves in the air, and the orchestra once again paints a picture of the landscape in bloom. Soon the farmers and peasants of the town can be heard on their way to Easter Sunday services. Free from labor on this sacred day, the people sing of the sweet smell of orange blossoms and other spring enchantments.

Separated from the chorus, a woman enters in distress. She is Santuzza, and she pleads with Turiddu's mother, Mamma Lucia, for help finding her son. Sensing trouble, Mamma Lucia first shuns Santuzza's urgent pleas; but when Lucia invites Santuzza into her home, the young girl refuses: "I am excommunicated." Before Lucia can learn more, the sound of whips and jingling bells signal Alfio's boastful return for the Easter holiday. Alfio greets Mamma Lucia and asks for Turiddu, but when he hears that Turiddu is away fetching wine for his mother's tavern, Alfio claims to have seen Turiddu just this morning near his house. Before this confusion can be cleared up, Alfio runs home to get dressed for the service, which is just about to start.

The townspeople sing an Easter hymn, and although she feels disowned by the church, Santuzza seems to lead them in a powerful prayer (*Inneggiamo, il Signor non è morto*). As everyone enters the cathedral, Santuzza and Mamma Lucia stay behind. Santuzza now opens her heart and reveals everything: When Turiddu came back from the army, he discovered his former

love Lola married to Alfio. In his heartbreak, Turiddu turned to Santuzza, who fell in love with him. (Reading between the lines, some interpreters of the opera believe Santuzza is now pregnant with Turiddu's child.) Lola, now jealous of Santuzza, reignited Turiddu's love for her, and their revived affair prompts Turiddu to abandon Santuzza. In her shame, Santuzza refuses to enter the church and instead asks Mamma Lucia to pray for her.

Turiddu appears on his way to the church and encounters Santuzza. He brusquely tries to get past her and her questioning about where he was that morning. But when she confronts him directly about Lola, their impassioned argument threatens to erupt into violence: "Would you have me killed?" the defiant Turiddu asks. "Beat me and insult me, I will still love you," Santuzza hopelessly confesses. In a stormy silence, Lola's carefree little song about a flower is heard in the distance, interrupting the heated duet. Lola appears on the scene and is surprised to see Turiddu speaking to Santuzza outside the church. Lola asks Santuzza why she isn't with the community inside; Santuzza replies that on this Easter Sunday, only those without sin should enter the church. Lola lightheartedly claims no sin and breezily enters the church. Santuzza holds Turiddu back, and with great tenderness she pleads not to be abandoned. When she fails and Turiddu renounces her "madness" with finality, she curses him with a chilling line: "*a te la mala Pasqua, spergiuro!*" Alfio enters, now dressed for the service. He encounters Santuzza, who tells the cheated husband about Lola and Turiddu's affair. Enraged, Alfio swears revenge "this very day" as he storms off.

A sudden calm is ushered in with the famous Intermezzo, a wordless hymn and a bold contrast to the mounting dramatic tension of the story. In a staged version of the opera, this might be the moment the chorus is seen exiting the church or some other such stage business. In this concert setting, the Intermezzo offers an opportunity for deeper reflection: in the

wake of such turbulent and extreme emotions, with characters treating each other without mercy or pity, perhaps grace and spirituality can only be found in the silent surroundings of our natural environment?

The townspeople head home. Turiddu wants Lola to stay with him, but she leaves to find Alfio. Turiddu invites the townspeople to his mother's inn with a forced and off-kilter drinking song. The slightly frenzied jollity is disrupted by Alfio, who offers his own sinister toast; when Turiddu offers him a glass, Alfio ominously refuses it. The tension between the two men is clear to the villagers, who all nervously leave the scene. Left alone, Alfio needs no words to convey to Turiddu that he knows the truth, and he challenges his rival. The gravity of the situation sinks in, and Turiddu is overcome with remorse for how he treated Santuzza – although his sudden conversion does nothing to soften Alfio's thirst for revenge.

Light-headed from too much drinking, Turiddu now calls for his mother and asks for her blessing as he departs. "If I am never to return," he says, "take care of Santuzza like your own daughter." Mamma Lucia is frightened and bewildered by Turiddu's desperate farewell. Santuzza appears and embraces Mamma Lucia as her own mother, as the bloodcurdling scream of the townspeople announce the news: "They have killed Turiddu!"

## ARTIST PROFILES



### JADER BIGNAMINI (CONDUCTOR)

Jader Bignamini was introduced as the 18th music director of the Detroit Symphony Orchestra in January 2020, commencing with the 2020-2021 season. He kicked off his tenure as DSO Music Director with the launch of DSO Digital Concerts in September 2020, conducting works by Copland, Puccini, Tchaikovsky, and Saint-Georges. His infectious passion and artistic excellence set the tone for the season ahead, creating extraordinary music and establishing a close relationship with the orchestra.

In December, Jader returned to the DSO to lead a triumphant performance of Beethoven's Symphony No. 3, "Eroica," and music by Richard Strauss and Jessie Montgomery. In May 2021, he closed his DSO season with four programs including performances with violinist Midori and pianist Orli Shaham. Jader will conduct 10 subscription weeks in the DSO's upcoming 2021-22 season, including concerts with violinists Hilary Hahn and Gil Shaham, pianist Jean-Yves Thibaudet, cellist Alisa Weilerstein, and saxophonist Branford Marsalis.

A native of Crema, Italy, Jader studied at the Piacenza Music Conservatory and began his career as a clarinetist with Orchestra Sinfonica La Verdi in Milan, later serving as the group's resident conductor. Captivated by the big symphonic works of Mahler and Tchaikovsky, Jader explored their complexity and power,



puzzling out the role that each instrument played in creating a larger-than-life sound. When he conducted his first professional concert at the age of 28, it did not feel like a departure, but an arrival.

In the years since, Jader has conducted some of the world's most acclaimed orchestras and opera companies in venues across the globe including working with Riccardo Chailly on concerts of Mahler's Eighth Symphony in 2015 and his concert debut at La Scala in 2015 for the opening season of La Verdi Orchestra. Recent highlights include debuts with the Houston, Dallas, and Minnesota symphonies; Osaka Philharmonic and Yomiuri Nippon Symphony Orchestra in Tokyo; with the Metropolitan Opera, Vienna State Opera, and Dutch National Opera (*Madama Butterfly*); Bayerische Staatsoper (*La Traviata*); *I Puritani* in Montpellier for the Festival of Radio France; *Traviata* in Tokyo directed by Sofia Coppola; return engagements with Oper Frankfurt (*La forza del destino*) and Santa Fe Opera (*La Bohème*); *Manon Lescaut* at the Bolshoi; *Traviata*, *Madama Butterfly*, and *Turandot* at Arena of Verona; *Il Trovatore* and *Aida* at Rome's Teatro dell'Opera; *Madama Butterfly*, *I Puritani*, and *Manon Lescaut* at Teatro Massimo in Palermo; *Simon Boccanegra* and *La Forza del Destino* at the Verdi Festival in Parma; *Ciro in Babilonia* at Rossini Opera Festival and *La Bohème*, *Madama Butterfly*, and *Elisir d'amore* at La Fenice in Venice.

When Jader leads an orchestra in symphonic repertoire, he conducts without a score, preferring to make direct eye contact with the musicians. He conducts from the heart, forging a profound connection with his musicians that shines through both onstage and off. He both embodies and exudes the excellence and enthusiasm that has long distinguished the DSO's artistry. A jazz aficionado, he has also immersed himself in Detroit's rich jazz culture and the influences of American music.



## CHRISTINE GOERKE (SANTUZZA)

Soprano Christine Goerke (MOT productions include *Elektra* and *Twilight: Gods*) has appeared in many of the most prestigious opera houses of the world including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Royal Opera House, Paris Opera, Teatro alla Scala, Deutsche Oper Berlin, Teatro Real in Madrid, and the Saito Kinen Festival. She has sung much of the great soprano repertoire, beginning with the Mozart and Handel heroines and now moving into dramatic Strauss and Wagner roles.

Goerke has also appeared with a number of leading orchestras including the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, Radio Vara, the BBC Symphony Orchestra at the BBC Proms, and both the Hallé Orchestra and the Royal Scottish National Symphony at the Edinburgh International Festival.

Goerke's recording of Vaughan Williams' *A Sea Symphony* with Robert Spano and the Atlanta Symphony Orchestra won the 2003 Grammy Award for Best Classical Recording and Best Choral Performance. Other recordings include the title role in *Iphigenie en Tauride* for Telarc and Britten's *War Requiem*, which won the 1999 Grammy Award for Best Choral Performance.

During the 20/21 season, Goerke's many engagements included *Turandot* at the Metropolitan Opera, *Elektra* at the Vienna State Opera, and performances of Act II of *Tristan und Isolde* with the National Symphony Orchestra at both the Kennedy Center and Lincoln Center. Due to the ongoing worldwide pandemic,

Goerke's 2020 engagements were unfortunately cancelled. However, starting in the spring of 2021, she will return to the stage in recitals presented by Carnegie Hall, the Lyric Opera of Chicago, Cal Performances, and venues in St. Louis and Princeton. She also appears on tour in Carnegie Hall and in Europe with the Met Opera Orchestra in concert performances of *Die Walküre*, Act I.

Goerke was the recipient of the 2001 Richard Tucker Award, the 2015 Musical America Vocalist of the Year Award, and the 2017 Opera News Award.



### **BRIAN JAGDE (TURIDDU)**

Heralded internationally as an artist with “a remarkable future” (Opera World), American tenor Brian Jagde brings his dynamic vocalism and captivating stage presence to several of opera's most iconic roles including Cavaradossi in *Tosca*, Calaf in *Turandot*, Don José in *Carmen*, Enzo Grimaldi in *La Gioconda*, Don Alvaro in *La Forza del Destino*, Maurizio in *Adriana Lecouvreur*, Radamès in *Aida*, Pinkerton in *Madama Butterfly*, Turiddu in *Cavalleria rusticana*, Des Grieux in *Manon Lescaut*, Prince in *Rusalka*, and Der Fremde in *Das Wunder der Heliane*. He appears regularly at the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Royal Opera House Covent Garden, Opéra National de Paris, Deutsche Oper Berlin, and the Gran Teatre del Liceu.

Due to the ongoing pandemic, many of Jagde's 2020-2021 season engagements were cancelled. However, he was still able to make his house

debut at the Wiener Staatsoper as Turiddu in Mascagni's *Cavalleria rusticana*, followed by his first collaboration with the Shanghai Symphony Orchestra and Maestro Long Yu to record Mahler's *Das Lied von der Erde* for a Deutsche Grammophon release. This spring he makes his debuts with both Opera Philadelphia in special concert performances of *Tosca* and Michigan Opera Theatre in special concert performances of *Cavalleria rusticana*, and this summer he returns to the Bayerische Staatsoper in *Turandot*.

In addition to his stage career, Jagde advocates and volunteers for several arts education organizations and schools in New York City and across the U.S. He is a graduate of San Francisco Opera's Adler and Merola Programs. Jagde was born and raised in New York, where he currently resides.



### **CATHERINE MARTIN (LOLA)**

Praised by The Washington Post for her “gorgeous, warm voice that you want to keep listening to”, American mezzo-soprano Catherine Martin continues to make an impact in repertoire ranging from Verdi and Wagner to Strauss and Bellini. Her 2019-2020 season included Wellgunde in *Götterdämmerung* with the National Taichung Theatre in Taiwan, the cover of Sister Helen Prejean in *Dead Man Walking* and singing the 2nd Norn in *Götterdämmerung* and Waltraute in *Die Walküre* at Lyric Opera of Chicago and covering Marguerite in Berlioz's *Le damnation de Faust* with The Metropolitan Opera. Engagements for this season include Waltraute in *Twilight: Gods* with Michigan Opera Theatre and Lyric Opera of Chicago and Dame

Quickly in *Falstaff* with Berkshire Opera Festival as well as postponed or cancelled productions of *Lohengrin* with The Dallas Opera and *Dead Man Walking* with The Metropolitan Opera.

Highlights from recent seasons include Sister Helen Prejean in *Dead Man Walking* with Minnesota Opera and Dayton Opera as well as covering Sister Helen at Washington National Opera; performances in various roles from Wagner's Ring Cycle with Lyric Opera of Chicago, Houston Grand Opera, Washington National Opera, Boston Symphony Orchestra, Dallas Symphony, and National Taichung Theatre; Amneris in *Aida* with Houston Grand Opera, Opera Colorado, and Opera Santa Barbara; Adalgisa in *Norma* with Florida Grand Opera; Der Komponist in *Ariadne auf Naxos* at The Glimmerglass Festival; and Maddalena in *Rigoletto* with New Orleans Opera and Opera Santa Barbara. In addition, she has appeared in multiple contemporary operas including Mary in the world premiere of *The Lion, the Unicorn, and Me* with Washington National Opera; Genevieve in *The Long Christmas Dinner* with American Symphony Orchestra; Tamara in *Enemies, A Love Story* with Kentucky Opera; Eva Crowley in *An American Dream* with Lyric Opera of Chicago; and Sara Miller in *Approaching Ali* with Washington National Opera.



## **RONNITA MILLER (MAMMA LUCIA)**

received her Masters of Music from the Manhattan School of Music and graduated from The Juilliard School before spending two years in the Domingo-Thornton Young Artist Program at Los Angeles Opera. In 2008, she became a principal artist in the ensemble at Deutsche Oper Berlin where she remained until 2019; singing many roles including Mama Lucia *Cavalleria Rusticana*, Third Lady *Die Zauberflöte*, Mary *Der fliegende Holländer*, Madelon *Andrea Chenier*, Ulrika *Un Ballo in Maschera*. Miller appeared in several roles in *Der Ring des Nibelungen*, most notably Erda and First Norn, roles she also sang at San Francisco Opera, Teatro Real Madrid, Lyric Opera of Chicago, Semperoper Dresden and The Metropolitan Opera of New York. She sang concert performances of the work at Tanglewood Festival, the Edinburgh International Festival and in Amsterdam at the Concertgebouw. Miller has appeared in many concerts worldwide, and has shared the concert stage with Christian Thielemann, Simon Rattle, Andrew Davis, Alexander Vedernikov, Donald Runnicles, Fabio Luisi and Riccardo Muti among others. Returning to the US in 2020, the artist joined Atlanta Symphony Orchestra for their Gala concert last fall, and she's currently appearing as Mrs Peacham *The Threepenny Opera* at The Atlanta Opera. She returns to the Metropolitan Opera next season for the role of Big Stone in Matthew Aucoin's *Eurydice*.





## ALFRED WALKER (ALFIO)

Lauded by *Opera News* for his “inky bass-baritone and clear projection seemed ideally suited to the role, capturing this isolated man’s passion with telling grief,” in the 2020/21 season Alfred Walker joins Michigan Opera Theatre for Alfio in *Cavalleria Rusticana*. Among his upcoming engagements, he will return to the Metropolitan Opera for further performances of Crown in *Porgy and Bess*, to Lyric Opera of Chicago for Vater in *Hansel und Gretel* and join San Francisco Opera as Scarpia in *Tosca*. Last season, he sang Crown in *Porgy and Bess* (Metropolitan Opera), Vater in *Hansel und Gretel* (San Francisco Opera), Oroveso in *Norma* (Boston Lyric Opera), and Porgy in *Porgy and Bess* (Washington National Opera). Recent performances include: Titurel in *Parsifal*, Parsi Rustomji in *Satyagraha* and the Speaker in *The Magic Flute* (Metropolitan Opera); the Ruler in *Das Wunder der Heliane* (Bard Summerscape); Orest in *Elektra* (San Francisco Opera, Teatro alla Scala, Deutsche Opera Berlin, Seattle Opera, San Sebastián Festival); Amonasro in *Aida* and Porgy in *Porgy and Bess* (Seattle Opera); Méphistophélès in *Faust* (Teatro Municipal de Santiago, Portland Opera); *Der fliegende Holländer*, Amfortas in *Parsifal*, and Amonasro in *Aida* (Theater Basel); Wotan in *Das Rheingold* (North Carolina Opera); Bluebeard in *Bluebeard’s Castle* (New Japan Philharmonic); Pizarro in *Fidelio* (Caramoor Music Festival); Josh Gibson in *The Player King* (Pittsburgh Opera); Four Villains in *Les contes d’Hoffmann* (Den Norske Opera, Komische Oper Berlin); and *Der fliegende Holländer* (Geneva Wagner Festival, Oper Köln, Seattle Opera, Théâtre de Caen, Grand Théâtre de Luxembourg); Kurwenal in *Tristan und Isolde* (Angers Nantes Opera, Opéra de Dijon).



## SUZANNE MALLARE ACTON (CHORUS MASTER)

Suzanne Mallare Acton has received wide acclaim for her work as Chorus Master. For Michigan Opera Theatre, she has prepared over 150 productions in eight languages and has conducted 35 operas. She is also the founder and director of the Michigan Opera Theatre Children’s Chorus. Guest conducting credits include productions with Dayton Opera, Augusta Opera, Artpark, Saginaw Symphony, Dearborn Symphony, Birmingham-Bloomfield Symphony, and the Lexington Bach Festival. She is also the conductor of the Detroit holiday favorite, *Too Hot to Handel*, a work she also premiered in Chicago at the Auditorium Theatre and in Memphis at the Orpheum Theatre. In addition to her work at MOT, Acton has until recently been the Artistic Director of Rackham Choir.

# MOT CHORUS

## SOPRANO

Brandy Adams  
Carol Ambrogio Wood  
Alaina Brown  
Lucia Helgren  
Audrey Kline  
Edwina Luokkala-Burckhardt  
Sandra Perior  
Maitri White  
Heidi Bowen Zook

## TENOR

Gregory Ashe  
Diego Roberts Buceta  
Dorian Dillard  
Ryan Hurley  
Richard Jackson, Jr.  
Camron Johnson  
Adrian Leskiw

## MEZZO SOPRANO

Andrea Apel  
Hillary LaBonte  
Kristina Riegle  
Diane Schoff  
Tiffanie Waldron  
Antona Yost

## BARITONE / BASS

Zachary Coates  
Benton DeGroot  
Kurt Frank  
Brandon C.S. Hood  
Matthew Konopacki  
David Moan  
Paolo Pacheco  
Kevin Starnes

*The American Guild of Musical Artists is the official union  
of the Michigan Opera Theatre Chorus*

# MOT ORCHESTRA

## VIOLIN I

Eliot Heaton\* - Concertmaster  
Laura Roelofs\*  
Jenny Wan\*  
Andrew Wu\*  
Molly Hughes\*  
Velda Kelly\*  
Emily Barkakati\*  
Beth Kirton\*  
Ran Cheng

## VIOLIN II

Henrik Karapetyan\* - Acting Principal  
Dan Stachyra\*  
Bryan Johnston\*  
Anna Bittar-Weller\*  
David Ormai  
Yuri Popowycz

## VIOLA

John Madison\* - Principal  
Scott Stefanko\*  
Jacqueline Hanson\*  
James Greer

## CELLO

Andrea Yun\* - Acting Principal  
Jinhyun Kim\*  
Sarah Cleveland  
Damon Coleman

## BASS

Derek Weller\* - Principal  
Clark Suttle\*  
Jean Posekany

*\*Michigan Opera Theatre  
Core Orchestra*

## FLUTE

Dennis Carter - Acting Principal  
Laura Larson\*

## OBOE

Nermis Mieses\* - Principal

## CLARINET

Chad Burrow - Acting Principal  
J. William King\*

## BASSOON

Gregory Quick\* - Acting Principal

## HORN

Andrew Pelletier\* - Principal  
Carrie Banfield-Taplin\*

## CORNET

David Ammer\* - Principal  
Gordon Simmons\*

## TROMBONE

Brittany Lasch\* - Principal  
Bryan Pokorney

## TIMPANI

Terence Farmer - Acting Principal

## PERCUSSION

Dorsey\* - Principal  
David Taylor

## HARP

Maurice Draughn - Acting Principal

## ORGAN

Robert Conway

*Detroit Federation of Musicians  
Local #5 American Federation of Musicians*



See live Italian to English translations of tonight's performance on your smartphone or web-enabled device, powered by LiveNote!

Simply scan the QR code with your phone's camera and follow the prompt to the LiveNote website.

LiveNote offers translations and additional content of tonight's performance.

*La scena rappresenta una piazza in un paese della Sicilia. — Nel fondo, a destra, Chiesa con porta praticabile. — A sinistra l'osteria e la casa di Mamma Lucia.  
È il giorno di Pasqua.*

**TURIDDU** (*dentro alla scena*)

O Lola c'hai di latti la cammisa, si bianca e russa comu la cirasa, quannu t'affacci fai la vucca a risa, biatu pì lu primu cu ti vasa!

Ntra la puorta tua lu sangu è spasu,

ma nun me mpuorta si ce muoru accisu.  
E si ce muoru e vaju 'n paradisu,  
si nun ce truovo a ttia, mancu ce trasu!

## SCENA PRIMA

*Coro*

**DONNE** (*di dentro*)

Gli aranci olezzano sui verdi margini,  
cantan le allodole tra i mirti in fior; tempo è  
si mormori da ognuno il tenero canto che i  
palpiti raddoppia al cor.

*The scene represents a square in a village in Sicily. At the back, on the right, a church with a moveable door. On the left, an inn and the house of Mother Lucia.  
It is Easter.*

**TURIDDU** (*off-stage*)

O Lola, your lips are as red as cherries!  
A smile comes to my lips whenever you  
appear. Lucky is he who first kisses you.

A warning in blood is written over your door.

Yet I would risk everything to have you.  
And if I died for you and went to heaven,  
I wouldn't stay unless I found you there too.

## SCENE 1

*Chorus*

**WOMEN** (*within*)

The sweet scent of orange blossoms fill the  
air and the larks sing from the myrtles.  
Now let us sing tender songs that move our  
hearts.

**UOMINI** (*di dentro*)

In mezzo al campo tra le spiche d'oro giunge  
il rumore delle vostre spole,  
noi stanchi riposando dal lavoro a voi  
pensiamo. O belle occhi-di-sole, a voi  
corriamo, come vola l'augello al suo richiamo!

*(Il coro entra in scena)*

**DONNE**

Cessin le rustiche opre: la Virgine serena  
allietasi del Salvator!

## SCENA II

*Santuzza e Lucia*

**SANTUZZA** (*entrando*)

Dite, mamma Lucia...

**LUCIA** (*sorpresa*)

Sei tu? ...che vuoi?

**SANTUZZA**

Turiddu ov'è?

**LUCIA**

Fin qui vieni a cercare il figlio mio?

**SANTUZZA**

Voglio saper soltanto, perdonatemi voi, dove  
trovarlo.

**LUCIA**

Non lo so, non lo so, non voglio brighe!

**SANTUZZA**

Mamma Lucia, vi supplico piangendo,  
fate come il Signore a Maddalena...

Ditemi per pietà, dov'è Turiddu?

**LUCIA**

È andato per il vino a Francofonte.

**SANTUZZA**

No!... l'han visto in paese ad alta notte...

**LUCIA**

Che dici?... se non è tornato a casa!

**MEN** (*within*)

From the golden fields of grain, we hear you  
working at your looms.  
The vision of your smiling eyes lightens our  
labor.  
Sweet rays of sun, we rush to you like birds fly  
to their mates.

*(The chorus comes on the stage)*

**WOMEN**

Now cease your rustic work. The Virgin  
rejoices, for our Savior is risen today!

## SCENE 2

*Santuzza and Lucia*

**SANTUZZA** (*entering*)

Tell me Mamma Lucia...

**LUCIA** (*surprised*)

Santuzza! What is it?

**SANTUZZA**

Where is Turridu?

**LUCIA**

You come to me looking for my son?

**SANTUZZA**

I only want to know where I can  
find him.

**LUCIA**

I don't know. I don't want any trouble!

**SANTUZZA**

I am in tears ...I beg you... Please treat me  
kindly, like our Lord with Mary Magdalene.

Tell me, for mercy's sake, where is Turiddu?

**LUCIA**

He's gone to Francoforte for the wine.

**SANTUZZA**

No! He was seen in the village last night.

**LUCIA**

What are you saying? He didn't come home!

*(avviandosi all'uscio di casa)*  
Entra...

SANTUZZA  
Non posso entrare in casa vostra....  
Sono scomunicata!

LUCIA  
E che ne sai del mio figliuolo?

SANTUZZA  
Quale spina ho in core!

**SCENA III**  
*Alfio, Coro e dette*

ALFIO  
Il cavallo scalpita, i sonagli squillano,  
schiocca la frusta.—Ehi là!—

Soffii il vento gelido, cada l'acqua e nevichi, a  
me che cosa fa?

CORO  
O che bel mestiere fare il carrettiere andar di  
qua e di là!

ALFIO  
M'aspetta a casa Lola che m'ama e mi  
consola, ch'è tutta fedeltà.

Il cavallo scalpiti,  
i sonagli squillino,  
è Pasqua, ed io son qua!  
è Pasqua, ed io son qua!

LUCIA  
Beato voi, compar Alfio,  
che siete sempre allegro così!

ALFIO  
Mamma Lucia, n'avete ancora di quel vecchio  
vino?

LUCIA  
Non so; Turiddu è andato a provvederne

*(Going toward the door of her house)*  
Come inside.

SANTUZZA  
I cannot enter your house!  
I am a sinner, I have been excommunicated!

LUCIA  
What do you know about my son?

SANTUZZA  
Oh, my heart aches!

**SCENE 3**  
*Alfio, Lucia, Santuzza and Chorus*

ALFIO  
The horse hooves thunder, the bells jingle  
and the whip cracks!

Let the cold winds blow! Rain or snow;  
nothing bothers me!

CHORUS  
A carter's life is mighty fine, traveling far and  
wide!

ALFIO  
And at home, my Lola waits. Loving and  
comforting, faithful to me alone.

The horse's hooves thunder and the harness  
bells jingle.

It's Easter, and I'm home!

It's Easter, and I'm home!

LUCIA  
You're a lucky man, Alfio.  
Always so happy.

ALFIO  
Mamma Lucia, do you have any of that good  
wine left?

LUCIA  
No, but Turiddu went off to get some.

ALFIO  
Se è sempre qui!—L'ho visto stamattina  
vicino a casa mia!

LUCIA *(sorpresa)*  
Come?

SANTUZZA *(rapidamente)*  
Tacete!  
*(dalla Chiesa odesi intonare*  
*l'alleluja)*

ALFIO

Io me ne vado, ite voi altre in chiesa.  
*(esce)*

COROR INTERNO *(dalla Chiesa)*  
Regina coeli, laetare—Alleluja!  
Quia, quem meruisti portare—Alleluja!  
Resurrexit sicut dixit—Alleluja!

CORO ESTERNO *(sulla piazza)*  
Inneggiamo, il Signor non è morto.  
Ei fulgente ha dischiuso l'avel...  
inneggiamo al Signore risorto oggi asceso  
alla gloria del Ciel!

Inneggiamo, il Signor non è morto.  
Inneggiamo al Signore risorto...

Oggi asceso alla gloria del ciel!

Il cavallo scalpiti, i sonagli squillino,  
Inneggiamo, il Signor non è morto.

Inneggiamo al Signore risorto...  
Oggi asceso alla gloria del ciel!

*(il Coro esce lentamente)*

**SCENA IV**  
*Lucia e Santuzza*

LUCIA  
Perchè m'hai fatto segno di tacere?

ALFIO  
But I saw him this morning near my  
house!

LUCIA *(surprised)*  
Really?

SANTUZZA *(quickly)*  
Be quiet!  
*(Those in the church are heard singing Alleluia)*

ALFIO

I'd better leave and prepare for the service.  
*(He goes out)*

CHORUS *(within the church)*  
Queen of Heaven, rejoice! Alleluia!  
For He, whom you have given... Alleluia!  
...has risen as He said. Alleluia!

CHORUS *(in the square)*  
Let us rejoice, for our Savior arose from  
death, Let us rejoice, for He has opened the  
tomb... Let us rejoice. Our Lord has risen and  
ascended to Heaven.

Let us rejoice, for our Savior arose from  
death. Let us rejoice, for He has risen...

He ascends today to the glory of Heaven.

Lola waits; loving and true.  
Let us rejoice,

for our Savior arose from death and has  
ascended this day to the glory of Heaven.

*(The chorus goes out slowly)*

**SCENE 4**  
*Lucia and Santuzza*

LUCIA  
Why did you warn me to be quiet?

SANTUZZA

Voi lo sapete, o mamma, prima d'andar  
soldato Turiddu aveva a Lola eterna fè  
giurato. Tornò, la seppe sposa;

e con un nuovo amore volle spegner la  
fiamma che gli bruciava il core.

m'amò, l'amai.

Quell'invida d'ogni delizia mia,

del suo sposo dimentica, arse di gelosia....  
Me l'ha rapito.

Priva dell'onor mio rimango:  
Lola e Turiddu s'amano,  
io piango, io piango, io piango!

LUCIA

Miseri noi, che cosa vieni a dirmi in questo  
santo giorno?

SANTUZZA

Io son dannata!

Andate, o mamma, ad implorare Iddio, e  
pregate per me.

Verrà Turiddu, vo' supplicarlo un'altra volta  
ancora!

LUCIA (*avviandosi alla chiesa*)  
Ajutatela voi, Santa Maria!  
(*esce*)

**SCENA V**

*Santuzza e Turiddu*

TURIDDU

Tu qui, Santuzza?

SANTUZZA

Qui t'aspettavo.

TURIDDU

È Pasqua, in chiesa non vai?

SANTUZZA

Non vo. Debbo parlarti...

SANTUZZA

Mamma, you know that before he departed  
as a soldier Turiddu had sworn eternal  
love to Lola. He came back and found her  
married;

He turned to a new love to ease the burning  
pain in his heart.

He loved me, and I loved him.

But Lola envied my happiness.

She forgot her husband; She was wild with  
jealousy. She stole Turiddu from me.

I have been robbed of my honor. I am  
disgraced. Lola and Turiddu are lovers...  
...and I have only tears!

LUCIA

Merciful Lord, what awful things to hear on  
this holy day.

SANTUZZA

I am damned!

Go, Mamma, and pray to God...and pray for  
me, too.

When Turiddu comes, I'll plead with him  
once again.

LUCIA (*going toward the church*)  
Help her, holy Mother Mary!  
(*She goes out*)

**SCENE 5**

*Santuzza and Turiddu*

TURIDDU

You're here, Santuzza?

SANTUZZA

I was waiting for you.

TURIDDU

It's Easter. Aren't you going to Mass?

SANTUZZA

I cannot go. I must speak with you.

TURIDDU

Mamma cercavo...

SANTUZZA

Debbo parlarti...

TURIDDU

Qui no! Qui no!

SANTUZZA

Dove sei stato?

TURIDDU

Che vuoi tu dire?... A Francofonte!

SANTUZZA

No, non è ver!

TURIDDU

Santuzza, credimi...

SANTUZZA

No, non mentire; ti vidi volgere giù dal  
sentier.  
E stamattina, all'alba, t'hanno scòrto presso  
l'uscio di Lola.

TURIDDU

Ah! m'hai spiato!

SANTUZZA

No, te lo giuro! A noi l'ha raccontato Compar  
Alfio, il marito, poco fa.

TURIDDU

Così ricambi l'amor che ti porto?

Vuoi che m'uccida?

SANTUZZA

Oh! questo non lo dire...

TURIDDU

Lasciami dunque,

invan tenti sopire il giusto sdegno colla tua  
pietà!

TURIDDU

I was looking for Mamma.

SANTUZZA

I need to speak to you.

TURIDDU

Not here!

SANTUZZA

Where have you been?

TURIDDU

Why does it matter? In Francofonte.

SANTUZZA

That's not true!

TURIDDU

Santuzza, believe me.

SANTUZZA

Don't lie. I saw you on the other  
road.  
And at dawn you were seen leaving Lola's  
house.

TURIDDU

You were spying!

SANTUZZA

No, I swear it! Alfio, her husband, was telling  
us just now.

TURIDDU

Is this the way you repay my love?

Do you want him to kill me?

SANTUZZA

Don't say that!

TURIDDU

Then leave me alone!

You've insulted me. Don't look for my pity  
now.



SANTUZZA  
Tu l'ami dunque?  
Assai più bella è Lola...

TURIDDU  
Taci, non l'amo!

SANTUZZA  
L'ami.... Oh! maledetta!  
Quella cattiva femmina ti tolse a me!

TURIDDU  
Bada, Santuzza, schiavo non sono di questa vana tua gelosia!

SANTUZZA  
Battimi, insultami, t'amo e perdono, ma è troppo forte l'angoscia mia.

TURIDDU  
Bada, Santuzza, schiavo non sono di questa vana tua gelosia!

SANTUZZA  
Battimi, insultami, t'amo e perdono, ma è troppo forte l'angoscia mia.

**SCENA VI**  
*Lola e detti*

LOLA (*dentro alla scena*)  
Fior di giaggiolo,  
gli angeli belli stanno a mille in cielo,  
ma bello come lui ce n'è uno solo.  
Fior di giaggiolo! (*entrando*)  
Oh! Turiddu.... È passato Alfio?

TURIDDU  
Son giunto ora in piazza. Non so... (*impacciato*)

SANTUZZA  
Then you do love her.  
You think she's more beautiful.

TURIDDU  
Be quiet! I don't love her!

SANTUZZA  
You do love her! Oh, curse you!  
That evil woman stole you from me!

TURIDDU  
Enough, Santuzza! I'm not a slave to your jealousy.

SANTUZZA  
Hurt me, insult me, I'll still love and forgive you. But this anguish is too much to bear.

TURIDDU  
Enough, Santuzza! I'm not a slave to your jealousy.

SANTUZZA  
Hurt me, insult me, I'll still love and forgive you. But this anguish is too much to bear.

**SCENE 6**  
*Lola and the others*

LOLA (*off-stage*)  
My lovely little flower!  
There are a thousand beautiful angels in heaven  
...but none can compare to you.  
My lovely little flower! (*entering*)  
Turiddu, has Alfio come by?

TURIDDU  
I just got here. I don't know. (*embarrassed*)

LOLA  
Forse è rimasto del maniscalco, ma non può tardare.  
E ... voi ... sentite le funzioni in piazza...

TURIDDU  
Santuzza mi narrava...

SANTUZZA (*tetra*)  
Gli dicevo che oggi è Pasqua...  
e il Signor vede ogni cosa!

LOLA  
Non venite alla messa?

SANTUZZA (*tetra*)  
Io no, ci deve andar chi sa di non aver peccato.

LOLA  
Io ringrazio il Signore e bacio in terra!

SANTUZZA (*ironica*)  
Oh! fate bene, Lola!

TURIDDU  
Andiamo! andiamo! Qui non abbiám che fare.

LOLA (*ironica*)  
Oh! rimanete!

SANTUZZA  
Sì, resta, resta, ho da parlarti ancora!

LOLA  
E v'assista il Signore;  
io me ne vado!  
(*entra in chiesa*)

**SCENA VII**  
*Santuzza e Turiddu*

TURIDDU (*irato*)  
Ah! lo vedi, chè hai tu detto...?

SANTUZZA  
L'hai voluto, e ben ti sta!

LOLA  
Maybe he's at the blacksmith's. But he won't be long.  
You're hearing Mass from the piazza?

TURIDDU  
Santuzza was saying...

SANTUZZA (*sadly*)  
I was saying that it's Easter...  
...and that God sees everything!

LOLA  
You're not going to Mass?

SANTUZZA (*sadly*)  
No, only those who are without sin should go.

LOLA  
Then I thank the Lord that I'm among them!

SANTUZZA (*ironically*)  
You do that, Lola!

TURIDDU  
Come, we have nothing more to do here.

LOLA (*ironically*)  
Oh, you can stay!

SANTUZZA  
Yes, stay here. I still have something to say.

LOLA  
May the good Lord watch over you. With the help of the Savior, I'll go in.  
(*She goes into the Church*)

**SCENE 7**  
*Santuzza and Turiddu*

TURIDDU (*irate*)  
Why did you speak to her that way?

SANTUZZA  
It serves you right.

TURIDDU (*le s'avventa*)  
Ah! perdio!

SANTUZZA  
Squarciami il petto...

TURIDDU (*s'avvia*)  
No!

SANTUZZA (*trattenendolo*)  
Turiddu, ascolta!

No, no, Turiddu, rimani ancora,  
abbandonarmi—dunque tu vuoi?

TURIDDU  
Perchè seguirmi— perchè  
spiarmi, sul limitare—fin della  
chiesa?

SANTUZZA  
No, no, Turiddu, rimani ancora,  
abbandonarmi—dunque tu vuoi?

La tua Santuzza piange e t'implora.

Come cacciarla così tu puoi, la tua Santuzza?

TURIDDU  
Va ti ripeto, va, non tediarmi,  
pentirsi e vano dopo l'offesa.

SANTUZZA  
Ah! Dunque tu vuoi abbandonarmi?

TURIDDU  
Ah! Va, ti ripeto...

SANTUZZA (*minacciosa*)  
Bada!

TURIDDU  
Dell'ira tua non mi curo!  
(*la getta a terra e fugge in  
chiesa*)

SANTUZZA (*nel colmo dell'ira*)  
A te la mala Pasqua, spergiuoro!

TURIDDU (*advancing*)  
So help me, I'll...

SANTUZZA  
Tear out my heart!

TURIDDU (*drawing back*)  
No! Go!

SANTUZZA (*beseechingly*)  
Turiddu, listen!

No, Turiddu, stay with me. How can you  
abandon me like this?

TURIDDU  
Why must you follow me? Why are you  
spying, following me to the very doors of the  
church?

SANTUZZA  
No, Turiddu, stay with me. How can you  
abandon me like this?

Your Santuzza is begging you in tears.

How can you cast me aside like this?

TURIDDU  
Go! Don't provoke me.  
You've insulted me.

SANTUZZA  
How can you abandon me like this?

TURIDDU  
Go! Leave me alone

SANTUZZA (*threatening*)  
I'm warning you!

TURIDDU  
I've had enough of this madness!  
(*He throws her on the ground and rushes into the  
church*)

SANTUZZA (*in greatest fury*)  
An Easter curse on you, you liar!

#### SCENA VIII *Santuzza e Alfio*

SANTUZZA  
Oh! il Signore vi manda, Compar Alfio!

ALFIO  
A che punto è la messa?

SANTUZZA  
È tardi omai,  
Ma per voi, Lola è andata con Turiddu!

ALFIO  
Che avete detto?

SANTUZZA  
Che mentre correte all'acqua e al  
vento a guadagnarvi il pane, Lola v'adorna il  
tetto in malo modo!

ALFIO  
Ah! nel nome di Dio, Santa, che dite?

SANTUZZA  
Il ver. Turiddu mi tolse l'onore, e vostra  
moglie lui rapiva a me!

Turiddu mi tolse l'onore!

ALFIO  
Se voi mentite, vo' schiantarvi il core!

SANTUZZA  
Uso a mentire il labbro mio non è!

Per la vergogna mia, pel mio dolore la trista  
verità vi dissi, ahimè!

Turiddu mi tolse l'onore...

e vostra moglie lui rapiva a me!

ALFIO  
Comare Santa, allor grato vi sono

SANTUZZA  
Infame io son che vi parlai così!

#### SCENE 8 *Santuzza and Alfio*

SANTUZZA  
The Lord himself sent you, Alfio.

ALFIO  
Has Mass already begun?

SANTUZZA  
It's almost over. And I must tell you  
... Lola's gone with Turiddu!

ALFIO  
What did you say?

SANTUZZA  
While you've been out working, riding  
through wind and rain, trying to make a  
living... Lola has brought shame upon you.

ALFIO  
In God's name, what are you saying?

SANTUZZA  
The truth. Turiddu dishonored me. And then  
your wife stole him from me.

Turiddu has dishonored me!

ALFIO  
If you're lying, I'll cut out your heart!

SANTUZZA  
I am not a liar!

To my shame and sorrow, I've told you the  
sad truth.

Turiddu took my honor...

and your wife stole him from me.

ALFIO  
Santuzza, I'm grateful that you told me.

SANTUZZA  
It was wrong of me to tell you.

ALFIO  
Infami loro; ad essi non perdono; vendetta  
avrò pria che tramonti il dì. Io sangue voglio,  
all'ira m'abbandono, in odio tutto l'amor  
finì...

SANTUZZA  
Infame io son che vi parlai così!

ALFIO  
Infami loro; ad essi non perdono; vendetta  
avrò pria che tramonti il dì.

**SCENA IX**  
*Tutti escono di chiesa, Lucia traversa la scena ed  
entra in casa.*  
*Lola, Turiddu e Coro*

UOMINI  
A casa, a casa, amici, ove ci aspettano le  
nostre donne, andiam...

Or che letizia rasserena gli animi senza  
indugio corriam.

A casa, a casa, amiche, ove ci aspettano i  
nostri sposi, andiam...

Or che le letizia rasserena gli animi senza  
indugio corriam.  
*(il Coro si avvia)*

TURIDDU  
Comare Lola, ve ne andate via senza  
nemmeno salutare?

LOLA  
Vado a casa e non ho visto compar Alfio!

TURIDDU  
Non ci pensate, verrà in piazza.  
*(al Coro)*

Intanto amici, qua!

beviamone un bicchiere!  
*(tutti si avvicinano alla tavola dell'osteria e  
prendono i bicchieri)*

ALFIO  
They were wrong! They don't deserve  
forgiveness. I'll have revenge before the day  
is out! Blood will flow!  
All my love has turned to hatred.

SANTUZZA  
It was wrong of me to tell you.

ALFIO  
They don't deserve forgiveness. I'll have  
revenge by sundown!

**SCENE 9**  
*All come out of church, Lucia crosses the scene  
and enters her house.*  
*Lola, Turiddu and Chorus*

CHORUS OF MEN  
Let's go home, friends. Our wives are waiting  
for us.

Let's enjoy the holiday and the rest it offers  
to the spirit.

Let's go home now, good friends. Our men  
are waiting. Let's go!

Let us go with the joy of this day  
upon us.  
*(The chorus starts to leave)*

TURIDDU  
Lola, you're leaving without saying  
goodbye?

LOLA  
I'm going home. I haven't seen Alfio.

TURIDDU  
Don't worry. He'll be here soon.  
*(To the chorus)*

Until then, friends, come here.

Let's drink!  
*(They all come to the table and take drinking  
cups)*

TURIDDU  
Viva il vino spumeggiante nel bicchiere  
scintillante

come il riso dell'amante mite infonde  
il giubilo!

Viva il vino ch'è sincero che ci allietta ogni  
pensiero,

e che annega l'umor nero nell'ebbrezza  
tenera!

TURIDDU *(a Lola)*  
Ai vostri amori!

LOLA *(a Turiddu)*  
Alla fortuna vostra! *(beve)*

TURIDDU  
Beviam!

CORO  
Beviam! Rinnovisi la giostra!

**SCENA X**  
*Alfio e detti*

ALFIO  
A voi tutti salute.

TURIDDU  
Benvenuto! con noi dovete bere!  
*(empie un bicchiere)*

ALFIO *(respingendolo)*  
Grazie, ma il vostro vino io non l'accetto...  
diverrebbe veleno entro il mio petto!

TURIDDU *(getta il vino)*  
A piacer vostro!

LOLA  
Ahimè! che mai sarà?

ALCUNE DONNE *(a Lola)*  
Comare Lola, andiamo via di qua...  
*(tutte le donne escono conducendo Lola)*

TURIDDU  
Long live wine, sparkling in the glass! Wine  
spreads joy like a lover's smile.

A toast to wine that sparkles and shimmers...  
spreading joy, like a lover's smile.

Long live wine that truly eases every care,  
and drives away all our worries.

Wine eases every burden. It banishes all our  
cares!

TURIDDU *(to Lola)*  
To your loves!

LOLA *(to Turiddu)*  
To your good fortune! *(drinks)*

TURIDDU  
Let's have another!

CHORUS  
Let's drink! Let's have another round!

**SCENE 10**  
*Alfio and the others*

ALFIO *(entering)*  
To your health!

TURIDDU  
Welcome, Alfio! Have a drink with us!  
*(he fills a glass)*

ALFIO *(pushing away his arm and the glass)*  
I can't accept the wine you offer... It would  
turn to poison in my stomach.

TURIDDU *(throwing away the wine)*  
As you like.

LOLA  
What will happen now?

SOME WOMEN *(to Lola)*  
Lola, come away from here.  
*(All the women go out, taking Lola)*

TURIDDU  
Avete altro da dirmi?

ALFIO  
Io? Nulla!

TURIDDU  
Allora sono agli ordini vostri

ALFIO  
Or ora!

TURIDDU  
Or ora!  
(*Alfio e Turiddu si abbracciano. Turiddu morde l'orecchio destro di Alfio.*)

ALFIO  
Compar Turiddu, avete morso a buono...  
c'intenderemo bene, a quel che pare!

TURIDDU  
Compar Alfio, lo so che il torto è mio...

...e ve lo giuro nel nome di Dio che al par d'un cane mi farei sgozzar;

ma ... s'io non vivo,

resta abbandonata ... povera Santa!...  
lei che mi s'è data ...

Povera Santa!

Vi saprò in core il ferro mio piantar!

ALFIO (*freddamente*)  
Compare, fate come più vi piace;  
io v'aspetto qui fuori, dietro l'orto.  
(*esce*)

**SCENA XI**  
*Lucia e detti, meno Alfio*

TURIDDU  
Mamma, quel vino è generoso...  
  
e certo oggi... troppi bicchier ne ho tracannati ...  
  
vado fuori all'aperto....

TURIDDU  
Have you anything else to say?

ALFIO  
Nothing.

TURIDDU  
Then whenever you're ready.

ALFIO  
Now?

TURIDDU  
Now!  
(*Alfio and Turiddu embrace. Turiddu bites Alfio's right ear.*)

ALFIO  
Turiddu, I accept your challenge. I think you know what I'm talking about.

TURIDDU  
My neighbor Alfio, I know I've wronged you...

...and in the name of God, I know I deserve to die. But if I should die...

...poor Santuzza will be abandoned!

She, who gave herself to me, would be abandoned.

Poor Santuzza!

So I'll plunge my knife into your heart!

ALFIO (*coldly*)  
My friend, do as you like.

I'll be waiting for you by the orchard.  
(*He goes out*)

**SCENE 11**  
*Lucia and the others, except Alfio*

TURIDDU  
Mamma! That wine has gone to my head!  
  
And most certainly...I've drunk too much of it.  
  
I need some fresh air...

Ma prima voglio che mi benedite come quel giorno che partii soldato ...

e poi ... mamma ... sentite ...

s'io ... non tornassi ...

voi dovrete fare da madre a Santa

ch'io le avea giurato di condurla all'altare.—

voi dovrete fare da madre a Santa...

s'io non tornassi...

LUCIA  
Perchè parli così, figliuolo mio?

TURIDDU  
Oh! nulla! È il vino che mi ha suggerito!

Per me pregate Iddio!—

Un bacio, mamma ...un altro bacio ...

S'io non tornassi, voi dovrete fare da madre a Santa...  
(*l'abbraccia ed esce precipitosamente*)

**SCENA XII**  
*Lucia, Santuzza e detti*

LUCIA (*disperata correndo in fondo*)  
Oh Turiddu?! che vuoi dire?

(*entra Santuzza*)  
Santuzza!

SANTUZZA  
Oh! madre mia!  
(*si sente un mormorio lontano*)

DONNE  
Hanno ammazzato compare Turiddu!...

(*Alcune donne entrano, ed una di esse grida disperatamente. Tutti si precipitano sulla scena. SANTUZZA cade priva di sensi. LUCIA sviene, ed è sorretta dalle donne del Coro.*)

But first, I want you to give me your blessing just as you did when I departed as a soldier.

And then, Mamma, listen.

If I don't return...

...you must be like a mother to Santuzza.

I gave her my promise that we would marry.

You must be a mother to Santuzza...

...if I don't come back.

LUCIA  
Why are you talking like this?

TURIDDU  
No reason! It must be the wine.

Pray to God for me!

One kiss, Mamma! One more kiss...

And if I don't return, be a mother to Santuzza!  
(*He embraces her and goes out quickly*)

**SCENE 12**  
*Lucia, Santuzza and the others*

LUCIA (*desperate, rushing toward the back of the stage*)  
Turiddu! What did you mean?

(*Enter Santuzza*)  
Santuzza!

SANTUZZA  
Oh, my mother!  
(*A confused murmur is heard in the distance*)

WOMEN  
They've killed Turiddu!

(*Some of the women enter, and one of them repeats the cry desperately. All come on the stage. SANTUZZA falls senseless. LUCIA swoons, and is surrounded by all the women*)

# TRUE TO FORM: THE VERISMO OF MASCAGNI'S CAVALLERIA RUSTICANA

DR. JANE SYLVESTER

In a season filled with portrayals of modern humanism, of life in its realistic, troubled, and groundbreaking forms, it is fitting that Michigan Opera Theatre's season begins with a concert presentation of *Cavalleria rusticana* (1890). A consciously Italian realist work, Pietro Mascagni's first opera launched the operatic *verismo* movement. A decade after its premiere, a Roman journalist reflected on the impact of this sensationally successful opera in an article entitled "The Direction and Promises of Italian Art": audiences "had to realize that it was the natural consequence of a new attitude of spirits... It seemed healthy to return to the pure and raw and naked—very naked!—reality. The heroic era was declining; Verdian patriotism had used and abused scepters and swords and tyrants; romanticism had tired us with eternal languors."<sup>1</sup> Mascagni's one-act work featured neither nobles nor pompous heroes of generations prior. *Cavalleria's* peasant characters and working-class Sicilian environment articulated a new aesthetic perspective for audiences. Idealism became trite. The echoes of the Italian Risorgimento were certainly outdated by the turn of the twentieth century. With its layered soundscapes, streamlined drama, declamatory vocal lines, and use of local dialect, Mascagni's *verismo* opera eschewed the Romanticism of a previous era.

---

<sup>1</sup> L'indirizzo e le promesse dell'arte italiana," *Rivista d'Italia*, 1902, 3, no. 11, (November 1902), 860.

The plot of *Cavalleria rusticana* is derived from Giovanni Verga's short story and play of the same name. Verga, regarded among the forefathers of literary *verismo* in the 1870s, published stories to northern Italian audiences about the ordinary lives of impoverished citizens in his hometown of Catania, a port city in Sicily. Verga published *Cavalleria in Vita dei campi* (1880), a collection of novellas and short stories. Also included in this volume is a letter from Verga to fellow writer Salvatore Farina. In it, he lays the groundwork for Italian *verismo*. "In its living contours," Verga describes, stories "will preserve no imprint of the mind that brought it to life, no shadow of the imagination that first conceived it."<sup>2</sup> Works of *verismo* should appear as natural, or as true to reality, as possible. In 1884, Verga adapted the short story as a play. The play was such a hit that Mascagni and his librettist, Giovanni Targioni-Tozzetti, chose Verga's staged adaptation as the foundation for his entry for the 1888 Sonzogno competition for young opera composers. They hoped that the play's popularity would appeal to the Milanese judges and northern Italian audiences. It evidently did.

Taken in full, the fast-paced, layered scenes of *Cavalleria rusticana* create a kaleidoscopic soundscape, capturing the many shades of human complexity that underlie even the simplest bucolic setting. In creating a multifaceted, operatic version of *verismo*, Mascagni also reinforces the troubling and political undertones of this artistic movement as well. The opera's hymns, antiphons, and songs of celebration provide an idealistic sonic backdrop that is constantly juxtaposed with the dark, richly vocal drama of the local Sicilian characters, offering a pessimistic, regional view of Italian realism. This mixture of expressive registers complements contemporary images of southern Italy (the *Mezzogiorno*) that were often conjured up by northern Italian journalists, photographers, and intellectuals in the late nineteenth century. Following the Italian Unification in the 1860s, the nation's south was imagined as a region that was uncivilized, resistant to national uniformity

---

<sup>2</sup> Giovanni Verga, "Gramigna's Mistress," in *Cavalleria Rusticana and Other Stories*, trans. G.H. McWilliam (London: Penguin, 1999), 94.



and modernity. Marginalized by the north, southern Italy was considered idyllically agrarian, yet socially depraved. *Cavalleria rusticana*'s explorations of character deviance—of passionate adultery, violence, and alcoholism—support these visions. Mascagni relies on local color, or *tinta*, to convey his characters' deviancy, suggesting an intrinsic relationship between a distinctly southern Italian identity and its association with human vice. The textual elements of *Cavalleria* augment this *verismo*-specific vision of Italianness as well. Mascagni mixes local Sicilian dialect, Latin, and modern standard Italian throughout the opera. These linguistic choices portray the characters' "southernness" not only as distinctive, but literally deviating from a standard language that was actively being formed in Italy at this time.

Mascagni insisted on his faithfulness to Verga's original text by featuring the story's love triangle, quick-paced dialogue, Sicilian setting and dialect, and the characters' coarseness. Following a brief orchestral introduction, Turridu sings a pastoral *siciliana* about his adulterous lover, Lola, before dawn breaks. Soft harps resembling a strummed guitar accompany his sensual, offstage song, the text's dialect derived from the original story. The day rises to a bustling square on Easter morning. A chorus of villagers emerges to welcome the day, singing paeans to spring and a hymn to the Virgin Mary as bells toll. A shadowy leitmotif on low strings sounds at the opening of the following scene, when Santuzza, Turridu's naïve lover, visits Lucia, Turridu's mother.

### "Dite, Mamma Lucia"

The theme, which reoccurs many times throughout the opera, reveals that the pastoral quality of the scene is merely a façade. Darkness lies beneath the community's surface. Suspecting Turridu has been unfaithful to her, Santuzza asks Lucia where he has gone. The orchestra shifts energetically to accompany the bold entrance of Alfio, Lola's husband. Tensions rise between Alfio, Turridu, and Lola, but an offstage iteration of the *Regina coeli* interrupts their secular affairs. In the following Romanza, Santuzza returns to Lucia to disclose all that has ensued. With

alternations of gentle lyricism and dramatic exclamation, Santuzza evokes pity in Turridu's mother. A three-part duet ensues between Santuzza and Turridu, the leitmotif weaving through their tense exchanges. Santuzza reveals that she knows of his affair just as Lola's *stornello* interrupts from a distance. Her street song, "Fior di gaggiolo," initiates an uncomfortable exchange between the three. Turned off by Santuzza's cloying jealousy, Turridu brutally rejects her. The spurned lover finds Alfio, the scene ending with her impassioned cries of shame and his thirst for blood. The following Intermezzo recalls the *Regina coeli*, indicating the passing of Easter Mass. After the service, the chorus disperses in happy song while Turridu heads to the tavern, launching into the *brindisi*, "Viva il vino spumeggiante." The chorus joins in drunken merriment until Alfio appears. Refusing to imbibe, Alfio dampens the mood, and the crowd disperses, sensing danger. The two agree to a fight to the death, initiated in traditional Sicilian fashion by an embrace and bite to the ear. A brief reminiscence of the tragic leitmotif sounds during their final, solemn exchange. A charged duet arises as Turridu returns to Lucia to bid her farewell. Dissonant orchestration accompanies screams from a distance, pronouncing Turridu's death. Villagers rush in as Lucia cries in agony and Santuzza faints, ending the opera.

Though the realism of Mascagni's *Cavalleria rusticana* carries both innovative and historically troubling weight, we learn an important lesson about the early origins of operatic realism, one that makes our experience as listeners and spectators all the more human. The stark "realities" of Italian *verismo* are at once messy, moving, and subjective, informed by cultural biases and political agendas, as art often is. We can hear and hold this irony as modern audiences, listen thoughtfully and self-reflectively to such histories—to adapt Verga's own words from long ago—"of reality as it was, or as it should have been."<sup>5</sup>

---

<sup>5</sup> Giovanni Verga, *I malavoglia* [*The House by the Medlar Tree*], translated by Raymond Rosenthal (Berkeley: University of California Press, 1964), 5.

# THANK YOU TO OUR DONORS

## MICHIGAN OPERA THEATRE DONOR HONOR ROLL

Michigan Opera Theatre gratefully acknowledges the generous donors for their cumulative life-time giving. Their support has played a key role in the establishment of Michigan Opera Theatre since its founding in 1971 along with the building of the Detroit Opera House. Their leadership has and continues to play an integral part in the company's viability, underwriting quality opera and dance performances, alongside award-winning community and educational programs.

### \$10,000,000 and above

Ford Motor Company Fund  
The State of Michigan

### \$7,500,00 and above

General Motors

### \$5,000,000 and above

Fiat Chrysler Automobiles US LLC  
The Kresge Foundation  
William Davidson Foundation

### \$2,000,000 and above

Marvin, Betty and Joanne Danto Dance  
Endowment & Marvin and Betty  
Danto Family Foundation  
Mr.† & Mrs. Douglas Allison  
Mr. & Mrs. Lee Barthel  
Community Foundation for Southeast  
Michigan  
Mr. & Mrs. Herman Frankel  
John S. and James L. Knight Foundation  
Lear Corporation  
Linda Dresner & Ed Levy, Jr.  
Masco Corporation  
McGregor Fund  
The Skillman Foundation  
R. Jamison & Karen Williams

### \$1,000,000 and above

Mr.† & Mrs. Robert Allesee  
The Andrew W. Mellon Foundation  
Mr.† & Mrs. Eugene Applebaum  
AT&T  
Bank of America  
Mr. & Mrs. John A. Boll Sr.  
Compuware Corporation  
DTE Energy Foundation  
Mrs. Margo Cohen Feinberg &  
Mr. Robert Feinberg  
Mrs. Barbara Frankel &  
Mr. Ronald Michalak  
Jean & Samuel Frankel†  
Hudson-Webber Foundation  
JPMorgan Chase  
Danialle and Peter Karmanos  
Mandell L. and Madeleine H. Berman  
Foundation  
Matilda R. Wilson Fund  
Max M. & Marjorie S. Fisher Foundation  
National Endowment of the Arts  
Richard Sonenklar & Gregory Haynes  
United Jewish Foundation  
Gary L. Wasserman & Charles Kashner  
Dr. & Mrs. Sam B. Williams†

## CONTRIBUTORS TO MICHIGAN OPERA THEATRE

Michigan Opera Theatre gratefully acknowledges the generous corporate, foundation, government, and individual donors whose contributions to the annual fund were made between July 1, 2019 and April 10, 2021. Their generosity is vital to the company's financial stability, which is necessary to sustain MOT's position as a valued cultural resource.

### FOUNDATION, CORPORATE, & GOVERNMENT SUPPORT

#### \$500,000+

The Andrew W. Mellon  
Foundation  
John S. and James L. Knight  
Foundation  
National Endowment for the  
Humanities  
William Davidson Foundation

#### \$250,000+

Community Foundation for  
Southeast Michigan  
Max M. & Marjorie S. Fisher  
Foundation  
The Nederlander Company  
OPERA America

#### \$100,000+

J. Addison Bartush and Marion M.  
Bartush Educational Fund  
Ethan and Gretchen Davidson  
Paul & Mary Sue Ewing  
The Dolores And Paul Lavins  
Foundation  
Ford Motor Company Fund  
General Motors Corporation  
Hudson-Webber Foundation  
The Kresge Foundation  
Lear Corporation  
Marvin and Betty Danto Family  
Foundation  
National Endowment for the Arts

#### \$50,000 - \$99,999

Burton A. Zipser And Sandra D.  
Zipser Foundation  
Culture Source  
The Fred A. & Barbara M. Erb  
Family Foundation  
J. Ernest & Almena Gray Wilde  
Fund  
Milner Hotels Foundation  
Penske Corporation  
Rocket Community Fund  
The State of Michigan  
The Williams Family Fund

#### \$25,000 - \$49,999

DTE Energy Foundation  
UBS Financial Services, Inc.  
Worthington Family Foundation

#### \$10,000 - \$24,999

DeRoy Testamentary Foundation  
Detroit Pistons  
Ida and Conrad H. Smith  
Endowment for MOT  
Louis and Nellie Sieg Fund  
Masco Corporation  
Matilda R. Wilson Fund  
MGM Grand Detroit  
Michigan Humanities Council  
Moore, Doeren, Mayhew  
Northern Trust Bank  
Oliver Dewey Marcks Foundation  
Ralph L. and Winifred E. Polk  
Foundation  
The Samuel L. Westerman  
Foundation  
Soave Enterprises  
Wege Foundation  
Williams, Williams, Rattner &  
Plunkett P.C.

#### \$5,000 - \$9,999

AbbVie, Inc.  
Bank of America Charitable Gift  
Fund, MA 1-225-04-02  
John A. & Marlene Boll  
Foundation  
Bowman Auto Group  
Center For Financial Planning  
The Children's Foundation  
Conifer Holdings  
Geoinge Foundation  
GlobalGiving  
Green Optics LLC  
Honigman LLP  
The Karen & Drew Peslar  
Foundation  
Network For Good  
New England Foundation for  
the Arts  
Sun Communities, Inc  
TCF Bank  
Fred and Iris Whitehouse Family  
Foundation

#### \$1,000 - \$4,999

Albert Kahn Associates  
Arts Midwest  
C&N Foundation  
Deloitte  
Elmira L. Rhein Family  
Foundation  
Esther & George Jaruga  
Charitable Foundation  
FS Transportation, LLC  
The Gilmour-Jirgens Fund  
Goldman Sachs Gives  
Italian American Cultural Society  
James & Lynelle Holden Fund  
Josephine Kleiner Foundation  
Joyce Cohn Young Artist Fund  
Lee & Maxine Peck Foundation  
Levin Energy Partners, LLC  
Liebler Family Foundation  
Comet Interactive  
Majorie & Maxwell Jospey  
Foundation  
Pepsico Foundation Inc.  
Rugiero Promise Foundation  
Sigmund and Sophie Rohlik  
Foundation  
Simmons & Clark Jewelers  
Tuesday Musicale of Detroit  
United Jewish Foundation  
Wayne State Univ. Music Dept.

### INDIVIDUAL SUPPORT

#### \$100,000+

Richard and Mona Alonzo  
Richard and Joanne Brodie  
Milena T. Brown†  
Robert C. and  
RoseAnn B. Comstock†  
Joanne Danto and  
Arnold Weingarden  
Linda Dresner and Ed Levy, Jr.  
Maxine and Stuart Frankel  
Danialle and Peter Karmanos  
Paul Lavins  
Laura B. Sias†  
Matthew and Mona Simoncini  
Gary L. Wasserman and  
Charles Kashner  
R. Jamison and Karen Williams

**\$50,000 - \$99,999**

Mrs. Elaine Fontana  
 Susanne McMillan  
 William and Wendy Powers  
 Mrs. Ruth F. Rattner  
 Beverly Rosst  
 William Smith  
 Richard Sonenklar and  
 Gregory Haynes

**\$20,000 - \$49,999**

Nina and Howard Abrams  
 James and Elizabeth Cioli  
 Ms. Julia Donovan Darlow &  
 Hon. John C. O'Meara  
 Kevin Dennis and Jeremy Zeltzer  
 Carl and Mary Ann Fontana  
 Mrs. Barbara Frankel and  
 Mr. Ronald Michalak  
 Mr. and Mrs. Herman Frankel  
 Thomas and Holly Gores  
 Michael and Barbara Kratchman  
 Alphonse S. Lucarelli  
 Donald Manvel  
 Donald and Antoinette Morelock  
 Mr. Cyril Moscow  
 James and Ann Nicholson  
 Mr. James Petcoff  
 Mr. Stephen R. Polk  
 Sidney and Annette Rose†  
 Ankur Rungta and  
 Mayssoun Bydon  
 Merle H. Scheibner†  
 Heinz and Alice Schwarz  
 Lorna Thomas, MD  
 Jesse and Yesenia Venegas  
 Mr. Richard D. Ventura  
 Tod Williams and Billie Tsien  
 Walter P. and Elizabeth B. Work†

**\$10,000 - \$19,999**

Mark and Gail Andreae  
 G. and Martha Blom  
 Gene P. Bowen  
 Wayne Brown and Brenda Kee  
 Ilse Calcagno  
 Mr. Thomas Cohn  
 Enrico and Kathleen Digirolamo  
 Dilip and Sonal Dubey  
 Alex Erdeljan  
 David and Jennifer Fischer  
 Dean and Aviva Friedman  
 Ralph and Erica Gerson  
 James and Nancy Grosfeld  
 Dr. Devon Hoover  
 Ms. Mary C. Mazure  
 Phillip and Dawn Minch  
 Ali Moiin and William Kupsky  
 Mrs. L. William Moll  
 Allan & Joy Nachman  
 Peter Oleksiak  
 Graham and Sally Orley

Mr. Jonathan Orser  
 Ralph and Winifred Polk†  
 Prof. Sara A. Pozzi Ph. D  
 Waltraud Prechter  
 Ms. Patricia H. Rodzik  
 Mrs. Carolyn L. Ross  
 Yuval Sharon  
 Mr. & Mrs. C. Thomas Toppin  
 Barbara Van Dusen  
 Mark and Josée-Anne Wakefield

**\$5,000 - \$9,999**

Mr. and Mrs. Robert Allesee  
 Dr. Lourdes V. Andaya  
 Thomas and Gretchen Anderson  
 Gregory and Mary Barkley  
 Mr. and Mrs. Lee Barthel  
 Richard and Susan Bingham  
 Paul & Lee Blizman  
 Mr. and Mrs. John A. Boll Sr.  
 Charles M. Broht  
 James and Carol Carter  
 Hon. Avern Cohn &  
 Ms. Lois Pincus  
 Françoise Colpron &  
 James Schwyn  
 Anonymous  
 KC and Ashley Crain  
 Walter and Lillian Dean  
 Cristina DiChiera and Neal Walsh  
 Lisa DiChiera and John Kane  
 Mr. Cameron B. Duncan  
 Michelle and  
 Christopher Fernandez  
 Glendon M. Gardner and  
 Leslie Landau  
 Dr. Elizabeth Goodenough  
 Samuel and Toby Haberman  
 Mr. Robert Hage  
 Corey and Michelle Harris  
 Derek and Karen Hodgson  
 Mr. William Hulsker  
 Addison and Deborah Igleheart  
 Christopher and Kelle Ilitch  
 Eleanor & Alan Israel  
 Colin Knapp  
 Frank Kong  
 Ms. Mary Kramer  
 Mary B. Letts  
 Stephan and Marian Loginsky  
 Mr. Joe Luther  
 Robert and Terri Lutz  
 Richard and Jane Manoogian  
 Benjamin Meeker &  
 Meredith Korneffel, MD  
 Manuel and Nora Moroun  
 Mr. George & Mrs. Jo Elyn Nyman  
 Drew and Karen Peslar  
 Brock and Katherine L. Plumb  
 John Schaefer  
 Mr. Laurence and  
 Dr. Barbara Schiff

Kingsley and Lurline Sears  
 Mrs. Rosalind B. Sell  
 Mark and Lois Shaevsky  
 Joe Skoney and Luisa Di Lorenzo  
 Ida Smith  
 Frank and Susan Sonye  
 Ms. Mary Anne Stella  
 Anne Stricker  
 John and Barbara Tierney  
 Prof. Michael Wellman  
 Ned and Joan Winkelman  
 Margaret Winters and  
 Geoffrey Nathan  
 Dr. Lucia Zamorano

**\$3,000 - \$4,999**

D.L. Anthony, Ph.D.  
 Dr. Harold M. Arrington  
 Mark and Caprice Baun  
 Bob and Rosemary Brasie  
 Dr. & Mrs. Ronald T. Burkman  
 David and Marilyn Camp  
 Dodie & Larry David  
 Carolyn Demps and Guy Simons  
 Eugene and Elaine Driker  
 Dr. Raina Ernstoff &  
 Mr. Sanford Hansell  
 Fern Espino and Tom Short  
 Robert and Amy Folberg  
 Clifford and Zoe Furgison  
 Ms. Nancy B. Henk  
 Ms. Jill Johnson  
 Ann Katz  
 Mrs. Stephanie Germack Kerzic  
 Joyce Urba & David Kinsella  
 Edward and Barbara Klarman  
 John and Arlene Lewis  
 Mrs. Joan Marie MacKay  
 Mr. Loreto A. Manzo  
 Ms. Mary McGough  
 Van Momon and Pamela L. Berry  
 Mark and Kyle Peterson  
 Mr. Wade Rakes, II  
 George and Aphrodite Roumell  
 Terry Shea & Seigo Nakao  
 Dr. Gregory E. Stephens, D.O.  
 Ronald Switzer & Jim McClure  
 Norman Thorpe  
 Michele and Scott Toenniges  
 Joseph and Rosalie Vicari  
 William Waak  
 Dr. John Weber &  
 Dr. Dana Zakalik  
 David and Kathleen Zmyslowski

**\$2,500 - \$2,999**

The Hon. Jack &  
 Dr. Bettye Arrington Martin  
 Ms. Debra Bernstein-Siegel  
 Ms. Nicole A. Boelstler  
 Charles D. Bullock  
 Philip and Carol Campbell

Thomas and Dorothy Carson  
 Virginia Curatolo  
 David and Carol Domina  
 Mr. Michael Einheuser  
 Adrienne & Robert Z. Feldstein  
 Allan Gilmour and Eric Jirgens  
 Doreen Hermelin  
 Maxwell and Marjorie Jospey†  
 Ellen Kahn  
 Mark Kolins and  
 Maria Abrahamsen  
 Gale Kramer and Jeffrey Chase  
 Donald and Juliane McCann  
 Eugene and Lois Miller  
 Harold Munson and Libby Berger  
 Dr. & Mrs. Peter Nickles  
 Robert Schirmer and  
 Barbara Bowman  
 Donald and Kim Schmidt  
 Susan Sills-Levey and  
 Michael Levey  
 Lila Silverman  
 Susan Sosnick  
 Mr. Joel D. Tauber  
 Thomas and Kae Terrell  
 Bradley Wakefield and  
 Meghann Rutherford  
 Dr. Stanley H. Waldon

**\$1,000 - \$2,499**

Joshua & Judith Lowitz Adler  
 James and Catherine Allen  
 Robert and Catherine Anthony  
 Cecilia Benner  
 Eugene and Roselyn Blanchard  
 Ms. Barbara A Bowman  
 Frank and Jenny Brzenk  
 Mrs. Nancy Burbach  
 Beverly Hall Burns  
 Mr. Otis J. Chandler  
 Mr. Frank J. Coppola  
 James and Christine Cortez  
 Patricia Cosgrove  
 Dr. K Crawford-Fuller  
 Maryann Cromwell  
 Ms. Julia Dawson  
 Mr. Anthony Delsener  
 Ms. Mary J. Doerr  
 Theodore Fellenbaum and  
 Michael Swain  
 Mr. Michael Fisher  
 Mr. John Fleming  
 Burke & Carol Fossee  
 Lynn Gandhi  
 Lawrence and Irene Garcia  
 Michael and Virginia Geheb  
 John Gierak and Dona Tracey  
 Joseph and Lois Gilmore

Gil Glassberg and  
 Sandra Seligman  
 Barbara W Glauber

Mr. Lawrence Glowczewski  
 William and Janet Goudie  
 Jamie Hall, MD  
 Ann Hart  
 Ms. Barbara Heller  
 Fay and Allen Herman  
 William and Sarah Hufford  
 Richard and Involut Jessup  
 Mr. George G Johnson  
 Sumer and Marilyn Katz-Pek  
 Marc Keshishian &  
 Susanna Szelestey  
 Judy and Steve Kesler  
 Steve and Judith A. Kesler  
 Mr. & Mrs. Gerd H Keuffel  
 Ida King  
 Gregory Knas  
 Al & Susan LaCroix  
 Ms. Alix LaMay  
 Catherine LaMont and  
 Michael Donovan

Meria Larson  
 Max Lepler and Rex Dotson  
 Nancy and Bud Liebler  
 James LoPrete  
 Mr. John Lovegren &  
 Mr. Daniel Isenschmid  
 Tamara Luchini  
 Ms. Denise Lutz  
 Mrs. Marsha Lynn  
 Wendy Maddy  
 Mrs. Rita Margherio  
 Ms. Janet Groening Marsh  
 Ms. Lois McEntyre  
 Patricia McKanna  
 Darin McKeever  
 Patrick and Patricia McKeever  
 Ms. Evelyn Micheletti  
 Claire Mitchell  
 Stephen and Barbara Munk  
 Walter and Elizabeth Newgeon  
 George and Nancy Nicholson  
 Ms. Lois Norman  
 Mr. Ronald Northrup  
 Michael O'Brien and Leslie Wise  
 Joshua and Rachel Opperer  
 Mrs. Lucy Peck  
 Frank and Coleen Pellerito  
 Miss Alma M. Petrini  
 Paul and Amy Ragheb  
 Rip and Gail Rapson  
 Charles and Nicola Rooney  
 Adam D. Rubin, M.D. Lakeshore  
 Professional Voice Center  
 Hershel and Dorothy Sandberg  
 William and Marjorie Sandy  
 Alan Schwartz  
 Dr. Christina Shanti  
 Walter Shapero and  
 Kathleen Straus  
 Thomas and Sharon Shumaker  
 Ms. Wendy Silverman

Mr. Michael Simmons  
 Ms. Charlotte Singewald  
 Hugh and Andrea Smith  
 Susan A Smith  
 Gabriel and Martha Stahl  
 Mr. Paul G. Strom, Jr  
 Dorothy Tomei  
 John M Toth  
 Stuart and Barbara Trager  
 Jeffrey Tranchida and Noel Baril  
 Dennis and Jennifer Varian  
 Gerrit and Beate Vreeken  
 Meredith Weston-Band and  
 Jeffery Band  
 Ms. Kathryn Wilson  
 Ms. Leslie Wise  
 Jon and Jennifer Wojtala  
 Mrs. Jennifer Yanover  
 Mary Lou Zieve

**\$750 - \$999**

Ms. Geraldine Atkinson  
 Ms. Allison Bach  
 Elizabeth Brooks  
 Marsha Bruhn  
 Mr. Charles D. Bullock  
 Ms. Marilyn Burns  
 Douglas and Minka Cornelsen  
 Tonino and Sarah Corsetti  
 Ms. Joyce E. Delamarter  
 Richard and JoAnn Dionne  
 Josh and Emily Eichenhorn  
 N. and Suzy Engleberg  
 Lloyd Fell and Kathleen Lieder  
 Yvonne Friday and Stephen Black  
 Ms. Sharlene F. Gage  
 Carol Gagliardi and David Flesher  
 Mr. Robert Theodore Goldman  
 Michael Lamping  
 Janine Lanza and Adrian Cho  
 Ms. Deborah Lum  
 Stephen and Paulette Mancuso  
 Steven and Jennifer Marlette  
 Dr. & Mrs. Theodore G. Mayer  
 Ms. Felicia Eisenberg Molnar  
 Alice H Moss  
 Asili Mugei Deeb  
 Mr. Michael Parisi  
 Dr. Glen Peterson  
 Mrs. Emily Pitt  
 Mr. & Mrs. William Powers  
 Dr. Stephen W Ragsdale  
 Richard Rattner and  
 Linnea Lannon  
 Felix and Caroline Rogers  
 Leroy and Maria Y. Runk  
 Charles Mitchell Russman  
 Charles and Pamela Schiffer  
 Drs. Franziska &  
 Robert Schoenfeld  
 Nedda and Elham Shayota  
 Daniel and Susan Stepek

Ms. Marisa Stutz  
Mr. Keith Taft  
Mrs. Beverly A Thomas  
Arthur White  
Anthony and Ellen Zeringue

#### \$500 - \$749

Dr. Antonia Abbey  
Goncalo & Cristen Abecasis  
Dr. Kimberly Aiken  
Allen Harold Abramson Trust  
Arnold and Janet Aronoff  
Fred and Erika Baer  
Walter and Bill Baughman  
Nigel and Eloi Beaton  
Ms. Frances Bedolla  
Ms. Susan Bennett  
Mr. Brian Benson  
Ms. Kanta Bhambhani  
Mr. Stanislaw Bialoglowski  
Ms. Barbara A. Blanock  
Mrs. Elena Bogliani  
Ms. Suzanne Boschan  
Donald and Marilyn Bowerman  
David and Karen Brown  
Kerry Bruce  
Norman Bucknor and Xuehai Li  
Mr. Donald M. Budny  
Ms. Susan Cameron  
Jeff and Susan Cancelosi  
Ms. Cheryl Cardelli  
Mr. Michael Clyne  
Harvey and Edith Covensky  
Brandt and Vanessa Crutcher  
Adam Crysler  
Michael and Colleen Daley  
Mr. William A Day  
Mrs. Karen V. DiChiera  
Mr. John R. DiLodovico  
Donald and Anne Ditmars  
Howard and Nedra Downing  
Murray and Alice Ehrinpreis  
Dr. Leopold Eisenberg  
Grant Eldridge and Jessica Bell  
Larry Ellenbogen  
Mrs. Madel A Ernemann  
Charles and Moria Eslinger  
Daniel H Ferrier  
Barbara Fisher and William Gould  
Ms. Melissa Jane Flones  
Dr. & Mrs. Saul Forman  
Patricia & Robert Forsyth  
Daniel and Susan Fox  
John and Geraldine Frank  
Mary Freeman  
Ms. Linda Garbarino  
David and Carol Gaskin  
Mr. & Mrs. Bruce Gershenson  
Mrs. Louise Giddings  
Thea Glicksman  
Mr. Nathaniel Good  
Paul and Barbara Goodman

Todd Gordon and Susan Feder  
Larry Gray  
Giacinta Gualtieri  
Dr. Daniel Haddad, MD  
David and Rose Handleman  
Ms. Carole Hardy  
Mrs. Kathleen Harmon  
Paul and Nancy Hillegonds  
Beth Hoger & Lisa Swem  
Dr. Elizabeth Hoger  
Ms. Theresa Munger Howard  
Ms. George-Ann Howell  
Joseph and Jean Hudson  
Estate of Mary F. Hutchinson  
Ms. Margaret Innis  
Steve and Terri Jensen  
Mr. Robert Johnson  
Mr. Dennis Johnston  
David and Theresa Joswick  
Nezha Joudi-Uhlenbecker  
Ms. Agatha P. Kalkanis  
Nicole Karmazin  
Michael and Margaret Keefe  
Shelley and Eric Kerr  
Ms. Lee Khachaturian  
Justin and Joanne Klimko  
Mr. Robert J. Kramek  
Cynthia and D.M. Kratchman  
Mr. Eric Krukoni  
Albert Kurt and Joann Brooks  
Robert and Mary Lou Labe  
Ms. Sarah Lee-Ellena  
Barbara Levin  
Mr. Norman Lewis  
Erik and Cordelia Lokensgard  
Armando and Anna Lopez  
John and Kimi Lowe  
John and Vivienne Lucksom  
Ms. Vera C. Magee  
Mr. David M. Mark  
Mr. Jeffrey D. Marraccini  
Brian and Lisa Meer  
Sarah K Mezey  
Ms. Kathy Mills  
Dr. Anne Missavage &  
Mr. Robert Borchering  
Ms. Barbara Mitchell  
Ms. Pamela Moore  
Mr. Russell Moore  
Chuck and Alice Moss  
Professor Milton Mutchnick, MD  
Mr. Patrick J Nolan  
Timothy and Lisa O'Brien  
Mr. D. Sean Panikkar  
Ms. Margot Parker  
Dianne and Dale Pegg  
Shih and Ruth Ellen Peng  
Dr. Jean E. Pike  
Mr. Karl Pituch  
Mrs. Janet Pounds  
Dr. Glenda Price  
Prof. Martha Ratliff

Mr. Dennis C. Regan &  
Miss Ellen M. Strand  
Benjamin and Florence Rhodes  
Doug & Robin Richstone  
James Rodgers and Kathleen  
Brozowski-Rodgers  
Charles and Frances Ryder  
Professor Alvin and  
Mrs. Harriet Saperstein  
Leon and Debbe Saperstein  
Craig Schnabel and Susan Brown  
Charles and Cathy Schwartz  
Michael Shaw  
James and Laura Sherman  
George and Gladys Shirley  
Mr. Carl R. Smith  
Glen Solomon  
Ken and Nadine Sperry  
Theodore St Antoine  
Dr. Andrew James Stocking  
Choichi Sugawa  
Edward and Natalie Surovell  
Gretchen Thams and  
James Bowman  
Horace and Jennifer Tiggs  
Paul and Alice Tomboulain  
Mrs. Sandra Tornberg  
Bruce and Kris Vande Vusse  
John and Lois VanStipdonk  
Mr. Antonio Canargo Villari  
George and Teresa Voegeli  
Robert and Liina M. Wallin  
David and Effie Weinberg  
Ms. Janet Beth Weir  
James and Donna Wessel-Walker  
Marilyn Wheaton and Paul Duffy  
Christopher and Susan Wilhelm  
Thomas and Kimberly Wilson  
Mrs. Cathy C. Wood  
Dr. Ruth A. Worthington  
Dr. & Mrs. Stephen Zawistowski

#### IN TRIBUTE

In memory of Bob Allessee†  
Mrs. Barbara Frankel &  
Mr. Ronald Michalak

In memory of Maria Brunke†  
Farrah Benoit  
Mr. Brandon Robert Faber  
Judy & Joseph Minitelli

In memory of Sgt. Darrin Cato†  
Wayne Brown & Brenda Kee

In memory of Jerry D'Avanzo†  
Joseph and Julie Beals  
Nicole Davanzo  
Dodie and Larry David  
Mrs. Elyse Germack

In memory of Dr. David DiChiera†  
Ann Hart  
Louis and Nellie Sieg Fund  
Rip and Gail Rapson

In memory of Elva Ebersole†  
Brenda Shufelt  
Bob and Rosemary Brasie

In memory of Los Freeman†  
Bob & Rosemary Brasie

In memory of  
Phyllis Gene Statler  
Heffelfinger†  
Ms. Charlotte M. Droll

In memory of Joan Hill†  
G. and Martha Blom

In memory of Gloria Hunt†  
Nancy Dubczak  
Barbara E Richmond  
Andrea and James Wygle

In memory of Jan Kerr†  
Lisa Rich

In memory of Cynthia Kozlowski†  
James Haas  
Karyn Lennon

In memory of Ludmila F. Kruse†  
Ms. Alix LaMay

In memory of Mr. and  
Mrs. Darwin Larson†  
Laura Larson

In memory of David C. MacKay†  
Mrs. Joan Marie MacKay  
In memory of William S. McIlrath†  
Pauline McIlrath

In memory of  
Mary Munger-Brown†  
Susanne Acton & David Osborne  
Wayne S. Brown & Brenda E. Kee  
James Chandler  
Karen Chandler  
Joanne Danto &  
Arnold Weingarden  
Dodie & Larry David  
Detroit Musicians Association  
Cristina DiChiera and Neal Walsh  
Suzanne M Erbes  
Mrs. Barbara Frankel and  
Mr. Ronald Michalak  
Todd Gordon and Susan Feder  
Kathryn Bryant Harrison  
Andreas Heesch &  
Angela Nelson-Heesch

Shirley A Hinton  
Ms. Chelsea Kotula  
Michael and Barbara Kratchman  
Ms. Laura Larson  
Mado Lie  
Maria Lisowsky  
Members of the MOT Orchestra  
Dr. Marvelene C. Moore  
Donald and Antoinette Morelock  
Delsenia Y Murchinson  
Naomi Oliphant  
Ms. Ethlyn Rollocks  
Ms. Nina Ray Scott  
Yuval Sharon  
Ms. Sonya A Thompson  
R. Jamison and Karen Williams  
Anthony and Ellen Zeringue

In memory of Shi-Chen Peng†  
Scott and Mary Bedson  
Ms. Normayne Day  
Catherine Gofrank

In memory of James M. Ryan†  
Shelzy Ryan

In memory of Robert G. Sweeten†  
Mary Margaret Sweeten

In memory of George &  
Inge Vincent†  
Mr. & Mrs. Lee Barthel  
Christopher Van Note

In memory of  
Karen E. Whittemore†  
Mrs. Patricia Moskos  
Mary W. Hirschbiel

In honor of Eileen Aboulafia  
Diane Aboulafia

In honor of  
Suzanne Mallare Acton  
Glen Solomon

In honor of Lourdes Andaya  
Thomas and Sharon Shumaker

In honor of Wayne Brown  
Todd Gordon & Susan Feder  
Hugh and Andrea Smith  
In honor of the  
Rev. William Danahar  
Kathleen Brooks

In honor of Joanne Danto  
James & Sandy Danto  
Dr. Eva Feldman  
In honor of Ethan Davidson  
Jeffrey S. & Emily H. Pit

In honor of Roderick Dixon &  
Alfreda Burke  
Glen Solomon

In honor of Nadim Ezzeddine  
Jacqueline Wilson

In honor of Berl Falbaum  
Ms. Maxine Sherman

In honor of Linda Hagan  
Marilyn Budd-Morley

In honor of  
Maritza Sabbagh Kozora  
Camenza Consugra

In honor of Bill Kupsky &  
Ali Mooin  
Jeffry Kupsky  
William & Elizabeth S. Kupsky

In honor of Al Lucarelli  
Adam Crysler

In honor of  
Carmen Miriam MacLean  
Miriam MacLean

In honor of Francesco Molinaro  
Kristin Leindecker

In honor of Ruth Rattner  
Arnold and Janet Aronoff  
Wayne Brown and Brenda Kee  
Nancy and Barry Lefkowitz  
Ms. Mary Nave  
Mary Lou Zieve

In honor of Yuval Sharon and  
Marsha Music  
Vanguard Charitable

In honor of Richard Sonnekler &  
Gregory Haynes  
Paul and Lee Blizman

In honor of Rick Williams  
Anne Berlucchi  
Julie Beals  
Ms. Sheila Sky Kasselman  
Ms. Kathy Mills  
Robert Schirmer &  
Barbara Bowman  
Mary Lou Zieve

In honor of Rose S. Wolok  
Philip & Nola Wolok



## THE DAVID DiCHIERA ARTISTIC FUND

In remembrance of our founder and long-term general director,  
The David DiChiera Artistic Fund has been established to support  
and honor his artistic vision.

### INDIVIDUAL

Richard and Mona Alonzo  
Carl Angott and Tom Ball  
Pamela Applebaum  
Hon. Dennis W. Archer and  
Hon. Trudy Duncombe Archer  
Gordon and Pauline Arndt  
Timothy and Linda Arr  
Mr. Jeffrey Atto  
Kenan Bakirci  
Virginia Berberian (in memory of Joan Hill)  
Jere and Carole Berkey  
Henri and Anaruth Bernard  
Mr. Robert Hunt Berry  
Ms. Christine Jessica Berryman  
Martha and Peter Blom (in memory of Joan Hill)  
Douglas and Rhonda Bonett  
Ms. Priscilla Bowen  
Wayne Brown & Brenda Kee  
Frank and Jenny Brzenk  
Ms. Patricia Byrne  
Jeff Cancelosi  
James and Susan Catlette  
Mr. Richard D. Cavalier  
Carol Chadwick  
Edward and Judith Christian  
Howard and Judith Christie  
Hon. Avern Cohn and Ms. Lois Pincus  
Mr. Martin Collica  
Deborah L. Connelly (in honor of  
Nadine DeLeury)  
Holly Conroy (in honor of Nadine DeLeury)  
Telmer and Carmen Constan  
Helen Constan  
James and Diana Cornell  
Pat Cosgrove  
Mr. John Craib-Cox  
Geoffrey Craig (in memory of Joan Hill)  
Mr. Stephen J. Cybulski  
Gail Danto and Arthur Roffey  
Dodie and Larry David  
Walter and Lillian Dean (in honor of  
Nadine DeLeury)  
Kevin Dennis and Jeremy Zeltzer  
Cristina DiChiera and Neal Walsh  
Lisa DiChiera and John Kane  
Nicholas Dorochoff and Joe Beason  
Linda Dresner and Ed Levy, Jr.  
Cameron B. Duncan  
Mr. Keith Otis Edwards  
Ms. Elaine K. Ellison  
Marianne Endicott  
Daniel Enright

Beth Erman (in honor of Ruth Rattner)  
Paul and Mary Sue Ewing  
Mr. Andrew D Fisher  
Barbara Fisher and William Gould  
Carl and Mary Ann Fontana  
Mrs. Barbara Frankel and Mr. Ronald Michalak  
Mr. and Mrs. Herman Frankel  
Peter and Nancy Gaess  
Lawrence and Ann Garberding  
Wika Gomez  
Sylvia and Gary Graham  
William Greene and Peter McGreevy  
Kristina K. Gregg  
John and Kristan Hale  
Stephen Hartle  
Erik Hill  
Ms. Rhea Hill  
Ms. Rita Hoffmeister  
Anne and Bob Horner  
Patricia Jeflyn  
Dirk A Kabcenell (in memory of Joan Hill)  
Mr. Martin Kagan  
Ann Frank Katz and Family (in honor of  
Ruth Rattner)  
Ms. Francine C Kearns-King  
Mr. and Mrs. Gerd H Keuffel  
Colin Knapp  
Frank Kong  
Michael and Barbara Kratchman  
Mr. Jacob Krause (in memory of Many Korkigian)  
Arthur and Nancy Ann Krolkowski  
James and Ellen Labes  
Chak and Lizabeth Lai  
Max Lepler & Rex L. Dotson  
Mado Lie  
Bryan R. Lind  
William and Jacqueline Lockwood  
Stephan and Marian Loginsky  
James LoPrete  
Stephen Lord  
Ms. Renee Lounsberry  
Alphonse S. Lucarelli  
Evan R. Lusk  
Mary Lynch  
Paddy Lynch  
Ms. Jennifer Marling  
Diana Marro Salazar  
Ms. Alex May  
Ms. Mary C. Mazure (in honor of Nadine DeLeury  
and Gregory Near)  
Nadine McKay  
Dr. Lisa Meils  
Ms. Lynne M. Metty

Ali Mojin and William Kupsky  
Mary Rose and Bill Mueller  
Sarah Mumford  
Ms. Julia O'Brien  
Jason O'Malley  
Mr. and Mrs. Ralph A. Orlandi  
Mrs. Sally Orley  
Bonnie Padilla (in memory of Joan Hill)  
Charles and Mary Parkhill  
Nicole Patrick  
Christopher Patten  
Mr. Michael Poris  
Mr. Wade Rakes, II  
Rip and Gail Rapson  
Ms. Deborah Remer  
Ms. Marija D Rich  
Pamela Rowland  
Ankur Rungta and Mayssoun Bydon  
Ms. Loretta W. Ryder  
Barry and Deane Safir  
Dmitriy and Svetlana Sakharov  
William and Marjorie Sandy  
Professor Alvin and Mrs. Harriet Saperstein  
Dr. Mary J. Schlaff and Dr. Sanford Koltonow  
Mr. David Schon  
Yuval Sharon  
Terry Shea and Seigo Nakao  
Dorienne Sherrod  
Peter and Mary Siciliano (in honor of  
Nadine DeLeury)  
Ted and Mary Ann Simon  
Matthew and Mona Simoncini  
Joe Skoney and Luisa Di Lorenzo  
Hugh Smith and Marsha Kindall-Smith  
Kendall Smith  
Lee and Bettye Smith  
Richard Sonenklar and Gregory Haynes  
Ms. Janet Stevens  
Dr. Austin Stewart and Mr. Charlie Dill  
Ronald Switzer and Jim McClure  
Angela Theis  
Mrs. Beverly A Thomas  
Buzz Thomas and Daniel Vander Ley  
Ms. Patricia A Thull  
Mr. Jason P. Tranchida  
Jeffrey Tranchida and Noel Baril  
Elliott and Patti Trumbull  
Mathew and Barbara VanderKloot  
Berwyn Lee Walker  
William and Martha Walsh  
Gary L. Wasserman and Charles Kashner  
Kevin and Andrea Webber  
Bradford J and Carol White  
R. Jamison and Karen Williams  
Peter Wilson (in honor of Nadine DeLeury)  
Blaire R Windom  
Mary Lou Zieve

CORPORATIONS & FOUNDATIONS  
AOM, LLC  
J. Addison Bartush & Marion M. Bartush Family  
Foundation  
Community Foundation for Southeast Michigan  
DeRoy Testamentary Foundation  
MOT Orchestra Fund (in honor of  
Nadine DeLeury)  
Northern Trust Bank  
Pal Properties, LLC



# OUT, ABOUT AND AT THE OPERA: CIVIC-MINDED STAGINGS WITH MOT

MEGAN STEIGERWALD ILLE

What exactly is opera? This simple question typically elicits very different responses. All of the answers I've heard, however, are correct, if different in focus: sound, voice, narrative, spectacle, instruments, acoustic performance, and amplification all are a part of operatic performance. Even the question of what to call a group of people watching an opera—audience, viewers, patrons, spectators—gestures towards the genre's many elements. To call these people an "audience" for instance, emphasizes the process of audition, the listening, and thus the sounds that are a part of the genre. "Spectator" and "viewer" point to the role of watching. Spectacle is an inherent part of any opera regardless of the size of the work. And "patron?" This word references the complex system of funding historical and contemporary performances alike. The genre of opera is a teeming mass of signifiers, sounds, sights, stories, and crucially, spectators, audience members, viewers, and patrons. The many elements that make up an operatic production are meant to exist in tension with one another, and this is also one of the reasons operatic performances can be so exciting and overwhelming.

What about the space in which the spectacle is taking place? This specific operatic convention—the opera house—represents far more than the building that contains operatic components. Rather, the opera house concretizes particular relationships between sight and sound. In facilitating these relationships, the opera house also represents more than simply a space for looking and listening. When operatic performance is taken out of the opera house, far more occurs than a reorganization of the way individuals might watch and listen—although that happens too!

Operas and events staged in public spaces beyond the opera house offer the opportunity to rethink what it means to access and engage with the genre, and indeed, to reckon with its complex history.

This process of reckoning and engagement is at the heart of the performances featured in the first part of MOT's 2021-2022 season. Operatic performances outside of the opera house can take many forms and in turn, engage with civic spaces in different ways. For instance, a work like Pietro Mascagni's *Cavalleria rusticana*, presented at the Meadow Brook Amphitheatre, will be performed in what might be *appear* to be a set up more similar to that of the Detroit Opera House, with audience members facing a proscenium-style stage. The similarities may end there, however. For instance, audience members may listen differently as they feel the cool night air and watch the sun dropping below the stage. Bringing this narrative outside of the opera house and into the open space of the amphitheatre might even recall the village square upon which much of the opera's action takes place. A work like Jeanine Tesori and Tazewell Thompson's *Blue* is situated in an even more definitive way in Detroit. In traveling to the Aretha Franklin



Junfu Han and Kelly Jordan, *Detroit Free Press*

Amphitheatre, ticketholders using Woodward (Avenue) might pass Hubert Massey's "Power to the People" mural, painted by twenty Detroit teens and unveiled on June 19, 2020 in support of the Black Lives Matter movement. The narrative of *Blue*—a Black family negotiating the consequences of structural racism in their community—is thus staged "in conversation" with the civic space of Woodward Avenue and the Aretha Franklin Amphitheatre.

Leaving the opera house, as demonstrated by the first part of Michigan Opera Theatre's season, allows for a work to be civically minded in a way that can differ from mainstage-oriented ways of thinking about community engagement. In other words, opera companies frequently center much of their focus on the mainstage season (which makes sense) and use the auxiliary events as a way to draw audiences *into* the mainstage space. Regional opera companies around the country have engaged in these types of "beyond-the-mainstage" activities and programming for many years. These events, what I call "auxiliary programming" in my own writing, have the potential to enact a relationship between opera company and the community for whom it is a part in multiple ways.



Dorian L. Dillard II singing at a Summer Serenade concert at Spirit Plaza

Historically, "auxiliary programming" might be understood as any kind of programming that takes place beyond the scope of the mainstage, encompassing both outreach and education. These events might take the form of pop-up performances at nightclubs (San Francisco Opera), site-specific performances in community gardens (Atlanta Opera), food trucks offering aria performances (Portland Opera), storybook hours for kids (Cincinnati Opera), and flash mobs (Opera Philadelphia). At Michigan Opera Theatre, past auxiliary initiatives have taken the form of programs like "Opera Goes to Church," in which performances were offered at Detroit churches and the 2018-19 "Page to Stage" series offered at Detroit-metro public libraries. In general, these auxiliary events are seen as a way to facilitate the opera company's relationship to the community and the programming is often shaped around mainstage season offerings. What makes both the appointment of Davóné Tines as Artist-in-Residence *and* the first part of MOT's 2021-2022 season significant is that the model of mainstage/auxiliary; center/periphery has been inverted. In other words, the Detroit community is being foregrounded as key to enacting the mainstage. This new model might also be understood as exerting a kind of centrifugal force. The Detroit-based Act I of the 21-22 season (*Cavalleria rusticana*, *Blue*, and *Bliss*) creates a kind of community-driven momentum. As Act II (*Frida*, *La bohème*, and *X: The Live and Times of Malcolm X*) begins, we then return to our seats inside Music Hall and the Detroit Opera House and confront the problems and situations that occur outside in everyday life and now also onstage.

While this type of community-oriented turn is significant, opera is not an innocent ambassador. It is an art form with a complex history. Works staged outside of the opera house can reproduce some of the hierarchies and inequalities of the genre that take place in conventional spaces, and crucially, all companies must be aware of the types of spaces into which these performances are brought. What is so fascinating about Act I of the Michigan Opera Theatre's 2021-2022 season, however, is that these

company choices are not just a form of opera for the COVID-19 era. Instead, they signify the ways operatic performance both in and out of the house could constitute the genre for the future. These works are ambitious: they perform a definition of opera that is civic minded, and that reflects the experience of everyday people. They have the potential to mobilize the realism of *verismo* from narrative into production. “My goal with any project I ever do is that I want every single person to recognize themselves in the work we create,” Yuval Sharon said to me in October 2020. Sharon was speaking of collaborative processes with other artists, but these words describe the civic orientation of Michigan Opera Theatre as well. In the process, we have arrived at a further word to describe those audiences, spectators, viewers, and patrons whom I mentioned at the beginning of this essay: collaborators. The definition of opera keeps expanding.

*Note: This essay is indebted to the ideas of Joy Calico regarding operatic spectatorship and spectacle, Ryan Ebright’s work on Anthony Davis’s X: The Life and Times of Malcolm X and also amplification in the opera house, and finally, the writings of David Levin and Roger Parker on operatic ontologies.*

*Megan Steigerwald Ille is an Assistant Professor of Musicology, Educator, at the College-Conservatory of Music, University of Cincinnati. Her research on the twenty-first century U.S.-American opera industry considers the intersections of operatic, popular, and digital cultures. She has published articles in the Journal of the Society for American Music, The Opera Quarterly, and Sound, Stage, Screen. Her monograph-in-progress, Opera for Everyone: Experimenting with American Opera in the Digital Age, is an ethnographic study of the experimental opera company, The Industry.*

## ADMINISTRATION & STAFF

Wayne S. Brown  
President and Chief Executive Officer

Yuval Sharon  
Gary L. Wasserman Artistic Director

Christine Goerke  
Associate Artistic Director

### DEPARTMENT DIRECTORS

Maxwell Bolton, Director of  
Marketing and Communications  
Alexis Means, Director of Operations  
and Patron Experience  
Rock Monroe, Director of Safety and  
Security, DOH and DOHPC  
Angela Nelson-Heesch, Director of  
Development  
David W. Osborne, Director of  
Production  
Andrea Scobie, Director of Education  
Ataul Usman, Director of Human  
Resources  
Patricia Walker, Chief Administrative  
Officer  
Arthur White, Director of External Affairs

### ADMINISTRATION

William Austin, Executive Assistant  
Timothy Lentz, Archivist and Director,  
Allesee Dance and Opera Resource  
Library

Laura Nealssohn, Board Liaison  
Alexandra Niforos, Artistic  
Assistant  
Bryce Rudder, Senior Librarian,  
Allesee Dance and Opera  
Resource Library  
Zach Suchanek, Human  
Resources Assistant

### PATRON SERVICES DEVELOPMENT

Chelsea Kotula, Associate  
Director of Development,  
Institutional Giving  
Christy Gray, Development  
Administrator  
Maery Simmons, Assistant  
Manager – CRM Operations

### MARKETING/PUBLIC RELATIONS

Michael Hauser, Marketing  
Manager  
Jamilah Jackson,  
Communications and Media  
Relations Manager  
Jon Rosemond, Marketing  
Operation Associate

### TICKET OFFICE

Evan Carr, Patron Services  
Associate, Ticketing

## **EDUCATION AND COMMUNITY PROGRAMS**

Mark Vondrak, Associate Director of  
Community Programs

## **TOURING ARTISTS OF COMMUNITY PROGRAMS**

**SOPRANO:** Clodagh Earls,  
Nicole Joseph  
**MEZZO-SOPRANOS:** Olivia Johnson,  
Kaswanna Kanyinda  
**TENOR:** David Moan  
**BARITONES:** Branden C.S. Hood  
**PIANISTS:** Taylor Flowers,  
Joseph Jackson, Alvin Waddles

## **MICHIGAN OPERA THEATRE CHILDREN'S CHORUS STAFF**

Suzanne Mallare Acton, Director  
Dianna Hochella, Assistant Director,  
Principal Chorus Conductor  
Jane Panikkar, Preparatory Chorus  
Conductor  
Twannette Nash, Chorus Administrator  
Joseph Jackson, Principal Chorus  
Accompanist  
Maria Cimorelli, Preparatory Chorus  
Accompanist  
Emily Crombez, Theory Teacher

## **DANCE**

Jon Teeuwissen, Artistic Advisor to  
Dance  
Kim Smith, Dance Coordinator

## **FINANCE**

Kimberley Burgess, Rita Winters,  
Accountants  
Kathy Kercorian, CFO  
Kimberly Reaves, Controller

## **FACILITIES MANAGEMENT**

Juan Benavides, Building  
Engineer  
Jesse Carter, Senior Building  
Engineer  
Dennis Wells, Facilities Manager

## **CATERING AND SPECIAL EVENTS**

Holly Clement, Events Manager  
Tiiko Reese-Douglas, Events  
Assistant  
Jennifer Consiglio-George, Events

## **SAFETY AND SECURITY**

Kenneth Blue, Officer  
Dasaian Dupree, Officer  
A.M. Hightower, Officer  
Sullivan Horton, Officer  
Lt. Lorraine Monroe, Supervisor  
Demetrius Newbold, Officer

## **PRODUCTION**

**ADMINISTRATION**  
Elizabeth Anderson, Production  
Coordinator and Artistic  
Administrator  
Kathleen Bennett, Production  
Administrator  
Nan Luchini, Stage Manager  
Rochelle Clark, Assistant Stage  
Manager

## **MUSIC**

Suzanne Mallare Acton, Assistant  
Music Director and Chorus Master  
Molly Hughes, Orchestra Personnel  
Manager  
Jean Posekany, Orchestra Librarian  
Keun-A Lee, Jean Schneider, Repetiteurs

## **TECHNICAL AND DESIGN STAFF**

Daniel T. Brinker, Technical Director  
Monika Essen, Property Master and  
Scenic Artist  
Heather DeFauw, Assistant Lighting  
Designer and Assistant Technical  
Director  
Dee Dorsey, Supertitle Operator

## **COSTUMES**

Suzanne M. Hanna, Costume Director  
Emily Christianson, Wardrobe  
Supervisor  
Susan A. Fox, First Hand  
Maureen Abele, Mary Ellen Shuffett,  
Patricia Sova, Stitchers

## **MAKEUP AND HAIR**

Erika Broderdorf

## **STAGE CREW**

John Kinsora, Head Carpenter  
Frederick Graham, Jr. Head Electrician  
Pat McGee, Head Propertyman  
Chris Baker, Head of Sound  
Mary Ellen Shuffett, Head of Wardrobe  
Robert Martin, Head Flyman  
Gary Gilmore, Production Electrician

IATSE Local #38 Stage Crew  
IATSE Local #786 Wardrobe



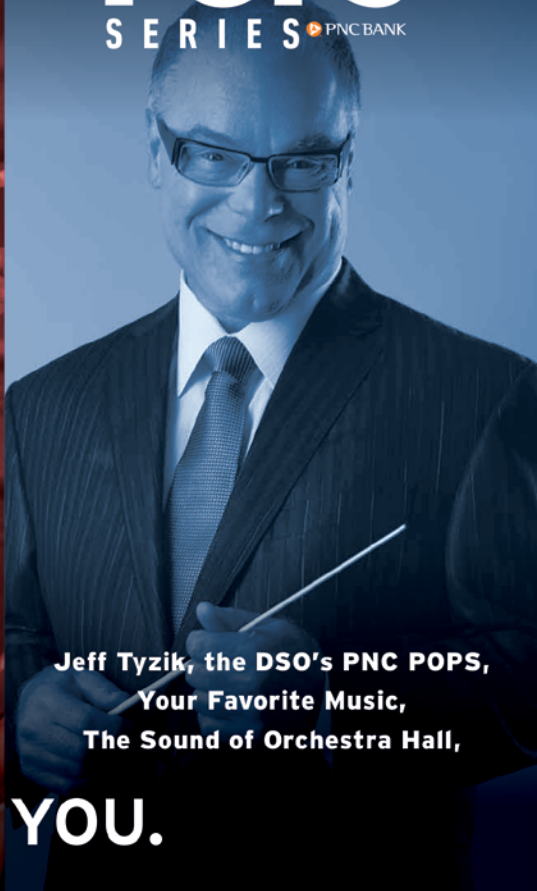
DETROIT SYMPHONY ORCHESTRA

# CLASSICAL SERIES



Jader Bignamini, the DSO,  
World-Renowned Guest Artists,  
The Sound of Orchestra Hall,

**PNC** **POPS**  
SERIES PNC BANK



Jeff Tyzik, the DSO's PNC POPS,  
Your Favorite Music,  
The Sound of Orchestra Hall,

## AND YOU.

# Hear. *Together.*

CONCERT PACKAGES NOW AVAILABLE STARTING AT  
JUST \$105 FOR THE SEASON.

VISIT [WWW.DSO.ORG/CLASSICAL](http://WWW.DSO.ORG/CLASSICAL) OR  
[WWW.DSO.ORG/POPS](http://WWW.DSO.ORG/POPS) TO BOOK YOUR SEATS NOW!





**THE NEXT**

50

MICHIGAN  
OPERA  
THEATRE

Yuval Sharon, Gary L. Wasserman Artistic Director