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Christoph Eschenbach conductor
Wed, Apr 7 | 8 PM
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PROGRAM
Prokoviev Symphony No. 1 in D Major, Op. 25 (“Classical”) (1917)
Prokoviev Piano Concerto No. 3 in C Major, Op. 26 (1917-21)
Brahms Symphony No. 2 in D Major, Op. 73 (1877)

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The University of Michigan, School of Music, Theatre & Dance
University Opera Theatre presents

ARMIDE

Music by Christoph Willibald Gluck
Heroic drama in five acts by Philippe Quinault
After an episode in Torquato Tasso’s Gerusalemme liberata
Armide premiered at the Opéra de Paris, Sept. 23, 1777.

Director           Joshua Major
Conductor          Douglas Kinney Frost
Assistant Conductor Yaniv Dinur‡
Scenic Designer    Vincent Mountain
Costume Designer   Rachel Jahn
Lighting Designer  Rob Murphy
Wig Designer        Erin Kennedy Lunsford
Diction Coach       Timothy Cheek
Chorus Master      Reed Criddle
Répétiteurs         Chi-hui Lai, Chris Turbessi
Choreographer      Amy Cova
Stage Manager      Brett Finley

There will be one intermission.

‡Mr. Dinur will conduct the performance on Sunday, March 28, 2010

The performers in this production are graduate and undergraduate students in the School of Music, Theatre & Dance. The designers are students and faculty in the Department of Theatre & Drama and guest artists. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the School of Music, Theatre & Dance.

Latecomers will be seated at a suitable break. As a courtesy to others, please set cellular phones and pagers to silent mode and refrain from texting during the performance. Photography, audio recording and videotaping of any kind are not permitted.

A very special thanks to the Friends of Opera for their support and purchase of the student performer’s vocal scores for these performances.

The School of Music, Theatre & Dance acknowledges the generosity of McKinley Associates, Inc. whose support has helped make this production possible.

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CAST OF CHARACTERS (IN ORDER OF APPEARANCE)

March 25 & 27, 2010
March 26 & 28, 2010

Phénice, Armide’s friend..........................Mary Martin
Sidonie, Armide’s friend..........................Nicole Greenidge
Armide, a pagan sorceress.........................Anne Jennifer Nash
Hidraot, King of Damascus, Armide’s Uncle.....Joseph Roberts
Aronte, a Damascene soldier.......................Nicholas Ward
Artémidore, a Christian knight....................José García
Renaud, a Christian knight.........................Kyle Matthew Knapp
La Naiade/Un Plaisir, a naiad/a pleasure........Jennifer McKenzie
Coryphée/Lucinde, a luminary/a demon........Alexandria Clark
Coryphée/Mélisse, a luminary/a demon..........Kate Wakefield
Une Bergère, a shepherd..........................Monica Sciaky
Ubalde, a Christian soldier.......................Jesse Enderle
Le Chevalier Danois, a Christian soldier........Kyle Tomlin

Ensemble..............................................Camila Ballario, Tyler Clouse, Sarah Fox, Brad Goad, Kathryn Graham, Robert Harris, Ariel Halt, Austin Hoeltzel, Jayme Kelmigian, Heidi Madagame, Alan Nagel, Matt Peckham, Ronald Perkins, Jr., Kate Spear, Katy Vaitkevicius-Wyner, Ryan Winslow

UNIVERSITY PHILHARMONIA ORCHESTRA

Violin .................................................Timothy Steeves‡, Téa Prokes*, Immanuel Abraham, Sophie Cash-Goldwasser, Melvin Diep, Hannah Kreutzfeldt, Christine Li, Laura Longman, Alex Robertson, Tena Shizuma, Elizabeth Tsung, Nana Waters
Viola.............. Linnea Powell*, Erin Mernoff, Caitlin Taylor, Qiyun Zhao
Violoncello ......................... Pia Greiner*, Pierre Derycz, Christopher Kiriscioglu
Double Bass............. Alexander Vaughn*, Will Hack
Flute.................... Anne Dearth, Erin O'Shea
Oboe... Caitlin McKeighan, Joseph Bucci
Clarinet ....................... Ying-Yeung Chan, Ellen Breakfield

Bassoon ...........................................Jared Herman, Gabriel Pomerantz
Horn................................. Christina Garmon, Edward Grumeretz
Trumpet....Jefferson Klocke, Bryan Jarvis
Timpani/Percussion......Alexander Sikorski
‡ Concertmaster  * Principal

PRODUCTION STAFF

Director of Orchestras...... Kenneth Kiesler
UPO Conductor............... Christopher Lees
Managing Director......... David Aderente
Personnel Manager .. Alexander Robertson
Equipment ....................... Peter Garrett, Alexander Robertson
**SYNOPSIS**

**Act I:** Armide, a warrior princess and sorceress, is praised by her confidantes Phénice and Sidonie for her victory over the Crusaders whom she has taken captive. However, Armide expresses her anger and frustration because she has not been able to prevail over Renaud, the most valiant of the Christian knights. Armide’s uncle, Hidraot, urges his niece to choose a husband, but she declares that were she to yield to love she would only consider someone who could conquer Renaud. Amidst the celebration of Armide’s victory, Aronte, who was guarding the prisoners, enters and announces the prisoners’ rescue by Renaud. Armide and Hidroat swear that such an enemy will not escape their vengeance.

**Act II:** Artémidore, one of the knights rescued by Renaud, praises his rescuer and asks him to flee the place where Armide rules. Renaud assures Artémidore that his heart is safe from Armide’s enchantment. Hidraot and Armide conjure up demons to capture Renaud and put him to sleep. The hero admires his surroundings and sits down to rest. The demons, in the shape of nymphs and shepherds, weave their spells over Renaud. Armide enters, intending to kill Renaud as he sleeps. Instead, she is overcome by love for him, and decides that her triumph, thanks to her spells, would be to bring Renaud into her power and have him love her. She asks the demons to transform themselves into zephyrs to carry her and Renaud far away.

**Act III:** Armide deplores the conquest of her heart by Renaud. Phénice and Sidonie urge Armide to abandon herself to love, but Armide is troubled because, while she is in love with him, he is bound to her only by her spells. Armide invokes the spirit of Hate to rescue her from her love for Renaud. Hate and her followers perform a powerful invocation, but Armide cannot give up Renaud, and she sends Hate away. Hate curses Armide, condemning her to the punishment of endless love.

**Act IV:** Two of Renaud’s companions, Ubalde and the Danish Knight, are searching for their hero to rescue him from Armide. They manage to resist the temptations and dangerous delights set in their path by Armide.

**Act V:** Armide and Renaud declare their passion but Armide is haunted by a dark foreboding, and wishes to consult the Underworld. She retires and leaves the Pleasures to amuse Renaud. In her absence, Ubalde and the Danish Knight discover Renaud and break Armide’s spell. She returns in time to confront Renaud as he leaves, imploring him to take her with him as a captive if he will not remain as her lover. For Renaud, Duty and Glory demand that he leave her, but he pities her fate. Armide, left alone, laments her love and the horror of her torment, and declares that the hope of vengeance is all that remains to her.

—Courtesy Opera Lafayette
**CHRISTOPH WILIBALD GLUCK** (Composer) July, 2, 1714 — Nov, 15, 1787. Bohemian-Austrian composer of Italian and French opera, Gluck was a leading figure in opera of the second half of the 18th century, and the person chiefly credited with the ‘reform’ of opera after the age of Metastasian opera seria. Gluck wrote his first opera, Artaserse, in 1741, writing nine more in the next five years. From 1745-53 he travelled, composed, and performed extensively throughout Europe visiting London, Austria, Denmark, Prague, and Naples. In 1754, Empress Maria Theresa appointed him opera Kapellmeister to the court theatre in Vienna, a post that required him to compose in the more lively and flexible style of the fashionable French opéras comiques. During 1755-61 he was closely associated with Durazzo, Quaglio, Angiolini, and the poet Calzabigi, with whom he evolved his operatic ‘reforms’ in which the singers’ claims were subjugated to those of the drama, with recitativo accompagnato ousting the more formal secco recit. His ballet Don Juan (1761) and opera Orfeo (1762) embodied these principles, which reached full expression in Alceste (1767), an anticipation of Wagner’s music-drama. He resigned his Vienna court post in 1770 and in 1773 went to Paris, having been contracted to compose Iphigénie en Aulide for the Opéra. Its production in 1774 was followed by a slightly revised French version of Orfeo and two years later of Alceste. Jealousy of Gluck’s success in Paris led to an engineered quarrel with the Italian composer Piccinni, who was asked to set the same libretto on which Gluck was known to be working. Gluck destroyed his sketches but composed Armide (1777), followed by Iphigénie en Tauride (1778). In 1779 he returned to Vienna after suffering a stroke and retired, living in a grand manner and dying after defying his doctor by drinking a post-prandial liqueur. The simplicity and sublimity of Gluck’s melodies, supported by a vivid dramatic sense, have ensured the survival of a large proportion of his music.

— Oxford Dictionary of Music

**PHILIPPE QUINAULT** (Librettist) June 3, 1635 - Nov. 26, 1688. French dramatist and librettist. Though an established playwright by the time he abandoned his career for opera, Quinault was able to modify his technique with great skill to the requirements of his demanding (and sole) collaborator Lully. As servant of the composer who was directly subject to Louis XIV, he wrote formal scenes, expressing stereotyped noble sentiments, in lines whose stateliness and elegance reflected the court’s expression of royal gloire (frequently remarked upon in a special Prologue). Thus, despite their often tremendous adventures, Quinault’s characters, generally drawn from mythology or chivalry, seem to express above all the milder emotions. Heroic success is achieved without suffering; love is generally not tempestuous but idyllic. A good grasp of narrative and a flexible command of graceful verse help to give the texts their quality. The chief influences on Quinault were romantic novels and the melodramatic Spanish tragedies. He made much use of scenic effects and pantomime or dance sequences, all marked by the frequent intervention of the miraculous. Spectacle was therefore also a crucial ingredient, as was the inclusion of dance; and operas were planned with the detailed approval of the King. Quinault’s development of tragédie lyrique for Lully was a crucial influence on later French opera, and had an important effect on the manner of Grand Opera.

— Oxford Dictionary of Opera
FROM THE DIRECTOR

I love this opera and its central character’s fierce struggle to protect herself from Love’s miseries. The opera is simply one long conversation about the nature of love and its ability to undermine valor. Armide tries everything to rid herself of her feelings for Renaud. She tries to kill him, she tries to hate him, she casts a spell over him, but despite her best efforts, her love for Renaud cannot be extinguished. At the end of Act III, in despair, she finally gives herself over to love and this proves to be her ultimate downfall. The journey of a self-confident, controlling, victorious leader to a shamed victim of love is at the root of this stunning masterpiece.

— Joshua Major

ABOUT THE CAST

CAMILA BALLARIO (Ensemble) junior, BM Vocal Perf., Ann Arbor, MI
SARAH NICOLE Batts (La Naïade/Un Plaisir) grad student, MM Vocal Per., Palmetto Bay, FL
WILLIS BERNE D. BOTE (Renaud) grad student, MM Vocal Perf., Toronto, Canada
JONATHAN CHRISTOPHER (Ubalde) senior, BM Vocal Perf., Winchester, MA/Bermuda
ALEXANDRIA CLARK (Lucinde/Coryphée) grad student, MM Vocal Perf., Walled Lake, MI
TYLER CLOUSE (Ensemble) sophomore, BM Vocal Perf., Vancouver, WA
CLAIRE DI VIZIO (Une Bergère) senior, BM Vocal Per., Beverly Hills, MI
KRISTIN EDER (Armide) grad student, DMA Vocal Per., Ypsilanti, MI
JESSE ENDERLE (Ubalde) grad student, MM Vocal Per., Fargo, ND
SARAH FOX (Ensemble) sophomore, BM Vocal Per., Grand Ledge, MI
JOSÉ GARCÍA (Artémidore) grad student, DMA Vocal Per., San Antonio, TX
BRAD GOAD (Ensemble) sophomore, BM Vocal Per., Christiansburg, VA
KATHRYN GRAHAM (Ensemble) sophomore, BM Vocal Per., Ann Arbor, MI
NICOLE GREENIGE (Sidonie) grad student, Specialist Vocal Per., Portland, OR
BRANDON GRIMES (Hidraót) junior, BM Vocal Per., Milton, MA
ROBERT HARRIS (Ensemble) sophomore, BM Vocal Per., Ann Arbor, MI
ARIEL HALT (Ensemble) sophomore, BM Vocal Per., Milford, MI
AUSTIN HOELTZEL (Ensemble) first-year, BM Vocal Per., Marshall, MI
MONIQUE HOLMES (La Haine) grad student DMA Vocal Per., Buffalo, NY
JAYME KELMIGIAN (Ensemble) sophomore, BM Vocal Per., Farmington Hills, MI
AUDREY KLINE (Mélisse/Coryphée) senior, BM Vocal Per., Royal Oak, MI
KYLE MATTHEW KNAPP (Renaud) grad student, MM Vocal Per., Hudson, OH
HEIDI MADAGAME (Ensemble) sophomore, BM Vocal Per., Gaylord, MI
MICHAEL MARTIN (Artémidore) junior, BM Vocal Per., Southfield, MI
MARY MARTIN (Phénice) senior, BM Vocal Per., Plymouth, MI
JENNIFER MCKENZIE (La Naïade/Un Plaisir) senior, BM Vocal Per., Louisville, KY
ALAN NAGEL (Ensemble) first-year, BM Vocal Per., Johnston, IA
ANNE JENNIFER NASH (Armide) grad student, DMA Vocal Per., Pittsford, NY
CATHERINE NIX (Une Bergère) junior, BM Vocal Per., Tucson, AZ
MATT PECKHAM (Ensemble) sophomore, BM Vocal Per., Duluth, MN
RONALD PERKINS, JR. (Ensemble) senior, BM Vocal Per., Detroit, MI
**ABOUT THE CAST**

**AMY PETRONGELLI** (*Sidonie*) grad student, MM Vocal Perf., Harrison, MI  
**JOSEPH ROBERTS** (*Hidraot*) grad student, Specialist Vocal Perf., Crockett, TX  
**BRIAN ROSENBLUM** (*Aronte*) grad student, MM Vocal Perf. Roslyn, NY  
**MONICA SCIAKY** (*La Haine*) grad student, MM Vocal Perf., Merion, PA  
**KATE SPEAR** (*Ensemble*) sophomore, BM Vocal Perf., River Forest, IL  
**KYLE STEGALL** (*Danois*) grad student, MM Vocal Perf., Columbia, MO  
**KYLE TOMLIN** (*Danois*) grad student, MM Vocal Perf., Stroudsburg, PA  
**ELISE TURNER** (*Lucinde/Coryphée*) grad student, MM Vocal Perf., Liberty Township, OH  
**KATY VAITKEVICUS-WYNER** (*Ensemble*) senior, BM Music History/Vocal Perf., Ann Arbor, MI  
**KATE WAKEFIELD** (*Mélisse/Coryphée*) senior, BM Vocal Perf., Ann Arbor, MI  
**NICHOLAS WARD** (*Aronte*) junior, BM Vocal Perf., Pontiac, MI  
**RYAN WINSLOW** (*Ensemble*) first-year, BM Vocal Perf., Manchester, MI

**ABOUT THE ARTISTS**

**YANIV DINUR** (*Assistant Conductor*) was born in Jerusalem, Israel, in 1981. He is a third year DMA student in orchestral conducting with Prof. Kenneth Kiesler. **Guest Conductor:** National Symphony Orch. of Ireland, Symphony Orch. of Portugal, Orch. di Padova e del Veneto, Torino Philharmonic Orch., Orch. Giovanile Italiana, Sofia Festival Orch. (Bulgaria), State Orch. of St. Petersburg, Pomeriggi Musicali (Milan), Jerusalem Symphony Orch., Israel Camerata. **Awards:** Special Prize Winner, International Mata Conducting Competition 2009 (Mexico City), Winner, Yuri Ahronovitch Conducting Competition 2005 (Tel Aviv).


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About the Artists

Senior artistic staff positions: Florida Grand Opera, Utah Opera, Opus Chamber Orch.
Three-year participant, four-year Alumni Chair, the Conductor’s Retreat at Medomak.

Rachel Jahn (Costume Designer) is a senior BFA candidate in the Dept. of Theatre & Drama studying costume design. UM: Macbeth, Junesin; Asst. Costume Design: Pride and Prejudice, As You Like It. MUSKET: The Full Monty, asst. costume design, Assassins. Basement Arts: The Boxer, The Last Days of Judas Iscariot. Rude Mechanicals: Richard II.

Erin Kennedy Lunsford (Hair & Makeup Designer) Currently: Love, Loss and What I Wore (Westside Theater); The Duchess of Malfi (Red Bull). Recent NYC: Orlando (Yale School of Drama); That Pretty Pretty... (Rattlestick Playwrights Theater); Jerry Springer-the Opera (at Carnegie Hall); Walmartopia (Minetta Lane). Her work has also been seen in NY at Playwrights Horizons, Signature Theatre Company, The Flea, MCC, The MINT, Atlantic Theater Company, Second Stage, Century Center, Primary Stages and The Acting Company, among others. Regional Theatre: New York Stage & Film, Westport Playhouse, Philadelphia Theater Company, Two Rivers & Syracuse Stages. Upcoming: Adam Rapp’s The Metal Children (The Vineyard). She is also a Hair Supervisor on Broadway.

Joshua Major (Director) is in his 18th year as Opera Director at U-M; Artistic Director of the Pine Mountain Music Festival since 2003; Stage Director and Faculty with the Israel Vocal Arts Institute since 1993. UM: Eugene Onegin, Postcard from Morocco, The Bartered Bride, The Coronation of Poppea, Hansel and Gretel, Gianni Schicchi, Xerxes, The Cunning Little Vixen, The Consul. Regional Opera: Michigan Opera Theatre, Cleveland Opera, Opera Omaha, Opera Theatre of St. Louis, Wolf Trap Opera, Central City Opera, Opera Carolina, Jacksonville Symphony, New Orleans Opera, Kentucky Opera, Tulsa Opera, Indianapolis Opera.

Vincent Mountain (Scenic Designer) is an Assoc. Professor of Design in the Dept. of Theatre & Drama. UM: Macbeth, Pride and Prejudice, J.B., Playing for Time, The Coronation of Poppea, The Hot L Baltimore, Hansel and Gretel, Jesus Christ Superstar, Suor Angelica/Gianni Schicchi, Xerxes, Hamlet, Parade, The Good Person of Szechwan, La Périchole, Falstaff. Regional Theatre: One Flew Over the Cuckoo’s Nest, Macbeth, Orpheus Descending, A Midsummer Night’s Dream, The Devil’s Disciple, Alley Theatre; Playland, Intiman Theatre; Roosters, Seattle Group; La Traviata, Opera Theatre of St. Louis; Little Women, Central City Opera, Opera Omaha, Chautauqua Opera. Other: MFA in Design, UCSD.

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Opera........................................Martin Katz, Joshua Major, Robert Swedberg
Voice..........................................................Timothy Cheek, Caroline Helton, Freda Herseth,
Stephen Lusmann, Carmen Pelton, Rico Serbo, Martha Sheil,
Shirley Verrett, Daniel Washington, Stephen West
Prof. Emeritus ................................................George Shirley

**UNIVERSITY PRODUCTIONS**

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House Manager .................................................Dianne Widzinski
Senior Backstage Operations Mgr. ......................Barry LaRue
Backstage Operations Mgrs. .......................Mark Gordon, David Pickell,
Kurt Thoma, Donald C. Watkins
Administrative Office Assistants .....................Elise Brazeau, Pauline Asimakopoulos,
Heather Quillen, Kate Wakefield
Scenery ......................................................Nathan Magyar, Allegra Romita
Electrics ....................................................Katie Weidmaier
Props ............................................................Heather Quillen,
Pauline Hagedorn, Matt Hollock,
Brennan Madden, Erin McElwain
Scenery (Power) .........Kelsey Gortschalk, Ariel Halt,
Megan Sawyer, Caroline Souza
Paint ............................................................Richard Grasso, Gee Hoon Lim*, Adam McCarthy,
Alicia Moore, Carolyn Reich, Laura Riggins,
Dan Rubens, Nicholas Ward, students of Theatre 250
Props ............................................................Rachael Albert, Daniel Belnavis, Michelle Bryan,
Kathleen Eberts, Erik Heitz, Tyler Jones, Catherine Keys,
Louis King, Trevor St. John-Gilbert, students of Theatre 250
Lighting ..................................................Mary Blake-Booth, Matthew Bouse, Michelle Bryan,
Andrew Burkhardt, Laura Cohen, Nathan Daly,
Geoffrey Gilbert, Brandon Grimes, Alexander Hartley,
Kimberly Hunter, Aaron Johnson, Craig Kidwell,
Elizabeth Lynch, Charles Malott, Adam McCarthy,
Michael Michelson, Tess Nugent, Sarah Petty,
Amanda Rutishauser, Trevor St. John-Gilbert,
William Welch, students of Theatre 250
Sound ............................................................Alex Hug
Professional Stitchers ...Patty Braman, Betsy Jo, Laura Kantrner,
Rene Plante, Suzanne Young
Costumes ..................................................Jenna Bertke, Joshua Beurer, Amalea Chininis,
Corey Davis, Kevin Hegmann, Laura Iriion,
Shawn McCulloch, Lana McKinnon, Bernadette Preger,
Katelyn Rouse, Ben Stange, Emily Stromberg,
Torrey Wigfield, students of Theatre 250 & 252

**PRODUCTION STAFF**

Production Manager .....................................Amanda Mengden
Production Stage Manager ..............................Nancy Uffner
Production Office Assistants .....................Mitchell B. Hodges, Bianca Lee,
Brandon Penberston, Elise Wooten
Technical Director (Power) .........................Douglas Edwards
Master Carpenter (Power) .................Michael Braco
Carpenter (Power) ...........................................Brandon Carruth
Technical Director (Walgreen) ......................Richard W. Lindsay, Jr.
Carpenter (Walgreen) .......................................Robert Michael
Charge Scenic Artist ..........................Toni Y. Auletta
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Costume Stock Administrator .....................Renae Skoog

**PRODUCTION CREW**

First Asst. Stage Manager ..................Michelle Elias
Asst. Stage Managers ...........Charlotte Campbell, Adam McCarthy
Asst. to the Director ..........................Jennifer Gordon
Asst. Conductor ........................................Elim Chan
Asst. Master Electrician ..................Adam Moskal
Supertitles ....................................................Jordan Braun
Lighting ..................................................Mary Blake-Booth, Matthew Bouse, Michelle Bryan,
Andrew Burkhardt, Laura Cohen, Nathan Daly,
Geoffrey Gilbert, Brandon Grimes, Alexander Hartley,
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Shawn McCulloch, Lana McKinnon, Bernadette Preger,
Katelyn Rouse, Ben Stange, Emily Stromberg,
Torrey Wigfield, students of Theatre 250 & 252

**RUNNING CREW**

Scenery ..................................................Nathan Magyar, Allegra Romita
Props .............................................................Heather Quillen, Kate Wakefield
Light Board Operator ..................................Chris Dzombak
Electrics ....................................................Katie Weidmaier
Supertitles ....................................................Jordan Braun
Sound ............................................................Matt Glenn
Wardrobe ..................................................Adrian Baidoo, Nadya M. Hill,
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Wig/Make-up .........................................Amanda Cohen, Francesca Nieves

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