Don Giovanni

UM School of Music
Opera Theatre
March 25 - 28, 2004
Mendelssohn Theatre
Conductor
Director
Assistant Conductor‡
Coach/Continuo
Scenic Designer
Costume Designer
Lighting Designer
Wig Designer
Diction
Chorus Master
Projected English Translations
Stage Manager

Martin Katz
Tim Ocel
Laura Jackson
Bethany Johnson, Jerad Mosbey, Bonnie Wagner
Shana McKay Burns
Christianne Myers
Rob Murphy
Dawn Rivard
Timothy Cheek
William Hammer
Christopher Bergen
Brett Finley

Setting: Seville, Spain

There will be one intermission.

‡ Laura Jackson will conduct the performance on Saturday, March 27, 2004.

Latecomers will be seated at a suitable break or scene change. As a courtesy to others, please set pagers to silent mode. Cellular phones and electronic watch alarms should be turned off so they will not interrupt the performance. Photography and videotaping are not permitted due to copyright restrictions. Flash photography endangers performers by causing momentary blindness.

A very special thanks to the Friends of Opera, celebrating their 30th anniversary, for their support and purchase of the student performers’ vocal scores for these performances.

The School of Music acknowledges the generosity of McKinley Associates, Inc. whose support has helped make this production possible.
**Cast of Characters**

**MARCH 25 & 27, 2004**

Donna Anna ........................................... Kelliann McCullough ............................................................ Megan Besley
Donna Elvira ............................................ Valerie Ogbonnaya ........................................................... Jessica Medoff
Zerlina .......................................................... Jo Ellen Miller ................................................. Kelly Daniel-Decker
Don Ottavio ................................................. Michael Fabiano ........................................................... Sean Panikkar
Don Giovanni................................................... David Dillard ...................................................... Paul Max Tipton
Leporello .................................................... Joseph T. Roberts ....................................................... Eduardo Chama
Masetto............................................................. David Wilson ............................................................... Travis Pratt
Commendatore ............................................. Kenneth Kellogg ........................................................... Kenneth Kellogg

**ENSEMBLE** .. Audrey C. Bashore, Rebecca Elisabeth Blinder, Mary Bonhag, Nathan A. Evenson, Carolyn Goodman, Claudia Guinot, Andrew C. Hill, William Lea, Andrew Papas, Fred Peterbark, Ben Robinson, Paul Scholten, Rachel Simowitz, Caitlyn Nicole Thomson, Jennifer Trombley, Daniel Wedel

**University Philharmonia Orchestra**

** Violin I** ......................... Eileen Reading ‡, Emily Rolka, Jung Han, Michael Beach, Jonathan Yuen
** Violin II** .................... Thomas Carter*, Leslie Scarlett, Jessica Stitt, Abigail Wilmore
** Viola** .................................. Lee-Wen Chang*, Christopher Fischer-Lochhead, Jennifer Carne
** Cello** ...... Brittany Platt*, Rachel Hsieh, Mike Gadaleto
** Double Bass** ........... Andrew Monfeldt*, Noah Reitman
** Mandoline** .................................... Bradley Phillips
** Flute** ...................................... Mary Sabin, Erica Stein
** Oboe** ..................................... Kate Eakin, Kristin Naigus
** Clarinet** ................................... Cyrus Collier, Remi Hamel
** Bassoon** .......... Dana Amann, Stephanie Konchel

**Horn** ........................... Leah Diehl, Sabrina Hepburn
**Trumpet** ...................... Jordan Olive, Brian Winegardner
**Trombone** .............. Arthur Haecker, Moises Paiewonsky
**Bass Trombone** ........ Nathan Platte
**Timpani** ................................ Terence Farmer

**Production Staff**

**Director of Orchestras** .................................... Kenneth Kiesler
**Assoc. Director of Orchestras** .................. Jonathan Shames
**Managing Director** ................................. David Aderente
**Personnel Manager** ............................... Benjamin Albright
**Equipment Assistants** ........................ Robert Graham

‡ Concertmaster  * Principal

**From the Director**

**Don Juan:** A budding love holds inexplicable delights, and all of love’s delights are found in change. One can almost savor the sensation of a young beauty’s heart melting under a hundred compliments, of the progress one is making, day after day, in combating with tears and sighs the innocent modesty of a soul struggling not to be taken, and of the success one has had in vanquishing her qualms and in guiding her gently to where we have longed for her to be. But when the time comes where one is the master, nothing more can be said, nothing more can be wished for, the beauty of passion is over, and we fall asleep in love’s tranquility, until some new object rouses our desires and offers our heart the winning charms of a new conquest yet to be made.

**Don Juan:** Hypocrisy is a vice in fashion, and whatever is in fashion passes for virtue…take a good look at all those who under such a guise have hid their true nature, and have veiled their corruption, their greed, their cruelty, and decadence, and incompetence, and cowardice and ambition; and who with religious smiles and religious airs have shielded themselves from being seen for whom and what they really are.

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“Women sense that I search out the beauty that dwells within them.” — Johnny Depp in *Don Juan DeMarco*
SYNOPSIS

ACT I
Leporello is keeping watch as Don Giovanni attempts to seduce Donna Anna. When confronted by the Commendatore, her father, Don Giovanni reluctantly duels and slays the older man. Don Ottavio, who is Donna Anna’s betrothed, tries to comfort her and swears to avenge her father’s death. Having escaped, Giovanni and Leporello coincidentally meet Donna Elvira, one of Giovanni’s abandoned conquests who is seeking her own revenge. Don Giovanni quietly slips away as Leporello lists his master’s accomplishments. Near Giovanni’s palace, he and Leporello come upon a wedding party. Giovanni attempts to seduce the bride, Zerlina, but she is rescued by Elvira. Meanwhile, Donna Anna and Don Ottavio arrive to ask Don Giovanni’s help in finding the Commendatore’s murderer. As Giovanni leaves, Donna Anna recognizes the voice of her seducer and her father’s murderer. Don Giovanni gives a party for the peasants, at which Elvira, Anna, and Ottavio arrive masked. His attempt to rape Zerlina is foiled. Elvira, Anna, and Ottavio accuse him of murder, but Giovanni again escapes.

ACT II
In order to seduce Elvira’s maid, Giovanni switches clothes with Leporello. Elvira, mistaking Leporello for Giovanni, forgives him and goes off with him. Masetto arrives in search of Giovanni, but Giovanni beats him. Zerlina arrives to comfort the wounded groom. Leporello’s disguise is discovered by Anna, Ottavio, Elvira, and Zerlina, and they berate the servant. Ottavio repledges love and vengeance, but Elvira vows to save him. Giovanni and Leporello meet in a churchyard, where the statue of the slain Commendatore speaks. Giovanni orders Leporello to invite the statue to supper. As Giovanni dines, Elvira arrives and begs him to repent. Her efforts fail, and as she leaves, the statue appears. He orders Giovanni to repent. He refuses, and is damned to Hell. In the epilogue, all the others listen to Leporello’s tale of Giovanni’s end. Each person speaks of future plans, and we are exhorted to learn our lesson from Giovanni’s fate.

ABOUT THE CREATORS

WOLFGANG AMADEUS MOZART, born in Salzburg on January 27, 1756, was a child prodigy. His earliest known composition was written when he was five, and he began performing publicly a short time later. By the age of 13 he had written concertos, sonatas, symphonies, a German operetta, and an Italian opera buffa. In 1771 Mozart was appointed concertmaster to the archbishop of Salzburg. He moved to Vienna in 1781 where he married Constanze Weber. Die Entführung aus dem Serail (The Abduction from the Seraglio, 1782), a singspiel combining songs and German dialogue, brought Mozart some success. With the librettist Lorenzo Da Ponte he created the comic masterpiece Le Nozze di Figaro (The Marriage of Figaro, 1786), which, after a lukewarm reception in Vienna, became a sensation in Prague. From that city also came the commission that resulted in Don Giovanni (1787). In the space of three months in 1788 Mozart composed his last three symphonies—No. 39 in E Flat, No. 40 in G Minor, and the Jupiter Symphony. Returning to Vienna, Mozart composed his clarinet quintet (1789); his last opera buffa, Così fan tutte (1790), and his last piano concerto, the Piano Concerto in B Flat (1791). In Die Zauberflöte (The Magic Flute, 1791), Mozart returned to the German opera in the singspiel. Its composition was interrupted by a commission from a wealthy nobleman for a requiem mass and by the composition of La Clemenza di Tito (1791). After the production of Die Zauberflöte, Mozart worked feverishly on the requiem, with the foreboding that it would commemorate his own death. He died at the age of 35 without finishing it.

LORENZO DA PONTE (Librettist) (1749-1838) The son of a Jewish tanner and leather dealer, Da Ponte entered the seminary and was ordained as a priest. After leaving the seminary, he went to Venice, where his romantic adventures eventually led to a fifteen-year banishment on charges of adultery. Da Ponte went to Vienna, where he became poet to the Italian theatre for nine years. There he wrote the librettos of three of Mozart’s operas— The Marriage of Figaro (1786), Don Giovanni (1787), and Così fan tutte (1790)—and many other works. Banished again because of scandal, he wandered through Europe settling in 1791 in London. There he worked as a tutor of Italian, a bookseller, and a librettist to the Drury Lane Theatre, until he went bankrupt in 1804. He set out for America in 1805, but he failed as a grocer in New Jersey. The rest of his life he spent as a celebrated teacher of Italian language and culture. He taught nearly 2,000 private pupils and was appointed professor of Italian language and literature at Columbia in 1830. In 1833 he helped establish the Italian Opera House in New York City, where 28 performances of Italian opera were given before the theatre was transferred to other management. Da Ponte’s last years were marred by poverty and the failure of his Italian opera. He wrote a remarkable collection of memoirs (ed. by Arthur Livingston, tr. 1929) detailing his extraordinary life.
About the Cast

Audrey C. Bashore (Ensemble) first-year, BM Vocal Perf., Okemos, MI
Megan Besley (Donna Anna) grad student, DMA Vocal Perf., Freeport, IL
Rebecca Elisabeth Blinder (Ensemble) soph., BM Vocal Perf., West Bloomfield, MI
Mary Bonhag (Ensemble) first-year, BM Vocal Perf., Lebanon, NH
Eduardo Chama (Leporello) guest artist - see About the Artists
Kelly Daniel-Decker (Zerlina) grad student, Masters Vocal Perf., Lemoore, CA
David Dillard (Don Giovanni) grad student, DMA Vocal Perf., Minneapolis, MN
Nathan A. Evenson (Ensemble) soph., BM Choral Music Educ., Lake Orion, MI
Michael Fabiano (Don Ottavio) junior, BM Vocal Perf. Plymouth, MN
Carolyn Goodman (Ensemble) first-year, BM Vocal Perf., Paw Paw, MI
Claudia Guinot (Ensemble) first-year, BM Vocal Perf., Falls Church, VA
Andrew C. Hill (Ensemble) soph., BM Vocal Perf., Midland, MI
Kenneth Kellogg (Commendatore) grad student, DMA Vocal Perf., Washington, D.C.
William Lea (Ensemble) first-year, BM Vocal Perf. w/Teaching Cert., Owosso, MI
Kelliann McCullough (Donna Anna) grad student, MM Vocal Perf., West Haven, CT
Jessica Medoff (Donna Elvira) grad student, MM Vocal Perf., Las Cruces, NM
Jo Ellen Miller (Zerlina) grad student, MM Vocal Perf., Middletown, NJ
Tobey D. Miller (Leporello) senior, BM in Vocal Perf., Clinton Township, MI
Valerie Ogbonnaya (Donna Elvira) senior, BM Vocal Perf. / Political Science minor, Houston, TX
Andrew Papas (Ensemble) soph., BM Vocal Perf./BS Economics, Winchester, MA
Sean Panikkar (Don Ottavio) grad student, MM Vocal Perf., Bloomsburg, PA
Fred Peterbark (Ensemble) junior, BM Vocal Perf. w/Teacher Cert., Springfield, VA
Travis Pratt (Masetto) grad student, MM Vocal Perf., Tifton, GA
Joseph T. Roberts (Leporello) grad student, MM Vocal Perf., Livonia, MI
Ben Robinson (Ensemble) soph., BM Vocal Perf., Raleigh, NC
Paul Scholten (Ensemble) first-year, BM Vocal Perf., Muskegon, MI
Rachel Simowitz (Ensemble) soph., BM Vocal Perf., Coral Springs, FL
Caitlyn Nicole Thomson (Ensemble) soph., BM Choral Music Educ./BA Political Science, Gainesville, FL
Paul Max Tipton (Don Giovanni) grad student, MM Vocal Perf., Murfreesboro, TN
Jennifer Trombley (Ensemble) first-year, BM Vocal Perf. w/Teaching Cert., Grosse Pointe, MI
Daniel Wedel (Ensemble) first-year, BFA Musical Theatre, Madison, WI
David Wilson (Masetto) senior, BM Vocal Perf., Grand Blanc, MI

About the Artists

Shana McKay Burns (Scenic Designer) UM: Children of Eden, Good News! NYC: The Legend of Sleepy Hollow, 42nd St. Theatre; The Larynx Chalet, LaMaMa, E.T.C.; The End of the Beginning, HERE Theatre; The Snow Maiden (Asst. Scenic Designer), American Ballet Theatre. Regional Theatre: Good News!, Music Theatre of Wichita; The Exact Center of the Universe, Boarsherd Theatre; Titus Andronicus, Much Ado About Nothing, Richard II, Love's Labour's Lost, Virginia Shakespeare Festival; The Cherry Orchard (Asst. Scenic Designer), Guthrie Theatre. Film: (Scenic Artist) Going All the Way, A Brother's Kiss, The Substance of Fire.

Eduardo Chama (Guest Artist - Leporello) International Opera: Teatro del Maggio Musicale, Calgary Opera, Deutsche Oper am Rhein, De Nederlandse Opera, New Israeli Opera, Opéra de Montréal, Edmonton Opera. Regional Opera: Opera Omaha, Central City Opera, Seattle Opera, Kentucky Opera, Opera Colorado, Opera Festival of NJ, Portland Opera, NYC Opera, Connecticut Opera, Opera Delaware, Florida Grand Opera, Lyric Opera of Chicago, Glimmerglass Opera. Guest Soloist: Springfield Symphony, Kansas City Symphony, Houston Symphony, New York Choral Society, New World Symphony, Israel Philharmonic, Rishon Letzion Symphony.


Martin Katz (Conductor) is a professor and chair of Accompanying and Chamber Music for the School of Music.
ABOUT THE ARTISTS

UM: La Cenerentola, The Daughter of the Regiment, Falstaff, The Turn of the Screw, Le Nozze di Figaro, Les Dialogues des Carmélites, Don Giovanni, Hansel and Gretel, and La Traviata. Working in opera is a natural extension of his long and eminent career, partnering singers in concerts around the world. Don Giovanni is the first opera he has ever conducted for the second time.


CHRISTIANNE MYERS (Costume Designer) is an assistant professor in the Dept. of Theatre and Drama. UM: The Nutcracker, Goodnight Desdemona (Good Morning Juliet), Xerxes, The Cunning Little Vixen, Hamlet. New York: Heloise and Abelard, Juilliard School; Running Man, Music Theatre Group; Dare Club’s Oedipus, Blue Light; The Acting Co.; Theatreworks/USA; The Public Theatre & Ma-Yi Ensemble; Irondale Ensemble; Lincoln Center Institute. Regional Theatre: Vermont Stage Co.; Clarence Brown Theatre; Syracuse Stage; Caldwell Theatre; Pine Mountain Music Festival. Film: The Office Party, HBO. Other: BFA, Pace Univ.; MFA, New York Univ.

TIM OCEL (Director) Regional Theatre: Twelfth Night, As You Like It, The Two Gentlemen of Verona, A Midsummer Night’s Dream, Shakespeare Santa Cruz; Twelve Angry Men, Ghosts, Biloxi Blues, Brighton Beach Memoirs, My Fair Lady, Geva Theatre; Measure for Measure, King Lear, Richard the Second, Georgia Shakespeare Festival. Regional Opera: Haydn’s Armida, American premier of Alexander Goehr’s Arianna, La Bohème, Carmen, Opera Theatre of St. Louis; Tosca, Candide, Boston Lyric Opera; The Marriage of Figaro, Opera Pacific; Billy Budd, Macbeth, Salomé, The Elixir of Love, Lyric Opera of Kansas City.

ACKNOWLEDGMENTS

Special thanks to the Media Union, the Theatre Development Fund’s Costume Collection, and Wayne State Costume Shop. The performers in this production are composed of a guest artist, undergraduate and graduate students in the School of Music. The designers are composed of faculty and guest artists in the Department of Theatre and Drama. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the School of Music.

STAFF FOR DON GIOVANNI

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Friends of Opera Celebrates 30 Years of Support to Opera Students

In 1974 a small, dedicated group of Ann Arbor opera lovers formed Friends of Opera. The sole purpose of this community-based organization was to support opera students at the University of Michigan. Founded by Anna Chapekis, the group met monthly for opera-related discussions, programs, and outings. In that first year, Friends of Opera set their agenda for the future by hosting cast parties, providing refreshments for dress rehearsals, and, most importantly, giving a scholarship to a talented-but-needy opera student.

From that first $100 scholarship, the group has grown dramatically. In 2003-04, from membership contributions alone, the organization has awarded over $15,000 to four outstanding opera students, provided $4,000 to the opera workshop program, donated $1,000 for musical scores, and added to the Friends of Opera Endowment, which is currently valued in excess of $160,000.

Current recipients of the 2003-04 scholarships are Thomas Estabrooks, Sean Pannikar, Korland Simmons, and Paul Tipton. Former scholarship winners have appeared on the Metropolitan Opera roster, with two additional winners scheduled to appear in the 2005 season. Other winners have completed Doctor of Musical Arts degrees, become university professors, won prestigious opera competitions, and performed in opera companies worldwide.

We extend an invitation to all opera lovers to join us as we continue our tradition of supporting gifted opera students for another 30 years.

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