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Giacomo Puccini



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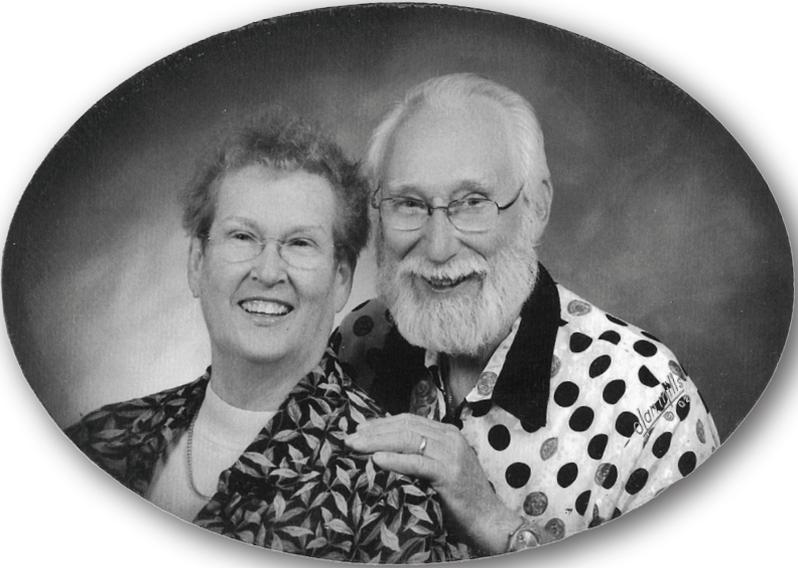


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2010/11 Season



MADAMA BUTTERFLY

Composer: Giacomo Puccini

Act I

Lieutenant B.F. Pinkerton of the U.S. Navy inspects a house overlooking Nagasaki harbor that he is leasing from Goro, a marriage broker. The house comes with three servants and a geisha wife named Cio-Cio San, known as Madame Butterfly. The lease runs for 999 years, subject to monthly renewal. The American consul Sharpless arrives breathless from climbing the hill. Pinkerton describes his philosophy of the fearless Yankee roaming the world in search of experience and pleasure (“Dovunque al mondo”). He is not sure whether his feelings for the young girl are love or a whim, but he intends to go through with the marriage ceremony. Sharpless warns him that the girl may view the marriage differently, but Pinkerton brushes off such concerns and says someday he will take a real, American wife. He offers the consul whiskey and proposes a toast (“America forever!”). Butterfly is heard climbing the hill with her friends for the ceremony (Ensemble: “Spira sul mare”). In casual conversation after the formal introduction, Butterfly admits her age, 15, and explains that her family was once prominent but lost its position, and she has had to earn her living as a geisha. Her relatives arrive and chatter about the marriage. Cio-Cio San shows Pinkerton her very few possessions and quietly tells him she has been to the Christian mission and will embrace her husband’s religion. The Imperial Commissioner reads the marriage agreement, and the relatives congratulate the couple. Suddenly, a threatening voice is heard from afar—it is the Bonze, Butterfly’s uncle, a priest. He curses the girl for going to the Christian mission and rejecting her ancestral religion. Pinkerton orders everybody to leave, and as they go, the Bonze and the shocked relatives denounce Cio-Cio San. Pinkerton tries to console her. Butterfly is helped by Suzuki into her wedding kimono, and joins Pinkerton in the garden, where they sink into each other’s arms (Duet: “Vieni la sera”).

Act II Part I

Three years have passed, and Cio-Cio San awaits her husband’s return. Suzuki prays to the gods for help, but Butterfly berates her for believing in lazy Japanese gods rather than in Pinkerton’s promise to return one day (“Un bel dì”). Sharpless appears with a letter from Pinkerton, but before he can read it to Butterfly, Goro arrives with the latest potential husband for Butterfly, the wealthy Prince Yamadori. Butterfly politely serves the guests tea but insists she is not available for marriage—her American husband has not deserted her. She dismisses Goro

The Story of Butterfly, cont.

and Yamadori. Sharpless attempts to read Pinkerton's letter and suggests that perhaps Butterfly should reconsider Yamadori's offer. "And this?" ("E questo?") asks the outraged Butterfly, showing the consul her small child. Sharpless is too upset to tell her more of the letter's contents. He leaves, promising to tell Pinkerton of the child. A cannon shot is heard in the harbor announcing the arrival of a ship. Butterfly and Suzuki take a telescope to the terrace and read the name of Pinkerton's ship. Overjoyed, Butterfly joins Suzuki in strewing the house with flower petals from the garden (Duet: "Scuoti della fronda"). Night falls, and Butterfly, Suzuki, and the child settle into a vigil watching over the harbor (Humming Chorus).

Act II Part 2

Dawn breaks, and Suzuki insists that Butterfly get some sleep. Butterfly carries the child into another room. Sharpless appears with Pinkerton and Kate, Pinkerton's new wife. Suzuki realizes who the American woman is, and agrees to help break the news to Butterfly. Pinkerton is overcome with guilt and runs from the scene, pausing to remember his days in the little house ("Addio, fiorito asil"). Cio-Cio San rushes in hoping to find Pinkerton but sees Kate instead. Grasping the situation, she agrees to give up the child but insists Pinkerton return for him. Dismissing everyone, Butterfly takes out the dagger with which her father committed suicide, choosing to die with honor rather than live in shame. She is interrupted momentarily when the child comes in, but Butterfly says goodbye to him and blindfolds him ("Tu, piccolo Iddio"). She stabs herself as Pinkerton calls her name.



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Phoenix Opera

presents

Giacomo Puccini's

MADAMA BUTTERFLY

Orpheum Theatre

February 12 & 14, 2010

Directed by **Anthony Laciura**

The use of cameras and recording devices during the performance is strictly prohibited. As a courtesy to the performers and other patrons, please turn off all pagers, beepers, watch alarms and cellular telephones.

Thank you!

Cast

Cio-Cio San.....	Mihoko Kinoshita
Suzuki.....	Gail Dubinbaum
Pinkerton	Jon Burton
Sharpless.....	Mauro Augustini
Goro.....	Gabriel Gargari
Bonze.....	Michael Gallup
Imperial Commissioner.....	Andrew Gray
Yamadori.....	Robb Harrison
Kate Pinkerton.....	Erin Tompkins
Trouble.....	Ohn Yoo Cho

Technical Staff

Director.....	Anthony Laciura
Conductor.....	John Massaro
Production Director.....	David J. Castellano
Scenic Design.....	David P. Gordon for Sarasota Opera
Scenery.....	VirginiaCenter Line Studios
Costumes.....	Malabar, Ltd.
Costume Design.....	Evan Ayotte
Costume Supervisor	Amanda Embry
Lighting Design.....	Paul A. Black
Assistant Lighting Designer.....	Tim Monson
Wigs.....	Elsen Associates, Inc.
Supertitles	Jeremy Peterman
Stage Manager	Nykol DeDreu
Assistant Stage Manager.....	Diane Ouradnik
Assistant Stage Manager.....	Katherine Roll Lang
Technical Director.....	Rick Bush
Master Electrician.....	Brian McKee
Accompanists.....	Emily Helvey/Jeremy Peterman

Phoenix Opera and the cast of Butterfly thank
Dr. Jerald Altman for his expert medical care throughout
the making of this production.

Chorus

John Massaro - Director

Dana Atwood	Harriet Harris	Guillermo Ontiveros
Frances Bingham	Katarzyna Honsberger	Sonia Ontiveros
Lydia Choi	Hyun Soo Kim	Francisco Renteria
Sarah Costa	Antonio Lozano	Rachal Solomon
Paul Gallegos	Julie Malamut	Erin Tompkins
Erik Gustafson	Linda Moser	Perla Villa
Anna-Lisa Hackett	Bora Na	

Orchestra

John Massaro - Conductor

Violin I

Jim Apperson
- Concertmaster
Mike Prokes
Christopher Jordan
Ryan Williams
Dagmara Suchon
Laura Speck

Violin II

Sadarius Slaughter
- Principal
Brandon Apperson
Marna Bowling
Paulyna Nutaitis
Sunny Ra
Patty Waxman

Viola

Laura Apperson
- Principal
Sidney Williams
VerRona Grandil
Kim Teachout

Cello

Maria Simiz
- Principal
Danielle Guideri
Maurine Fleming
Adele Stein

String Bass

Claudia Botterweg
- Principal
Cindy Blandino

Flute

Barbara Chao
- Principal
Melanie Winans

Oboe

Ashley Williams

Clarinet

Brian Viliunas
- Principal
Kristen Frey

Bassoon

Melanie Sanguinetti

French Horn

Gustavo Camacho
- Principal
Rose French

Trumpet

Jim Benitez
- Principal
David Thibodeaux

Trombone

Martin Demos

Timpani

Gene Cervantes

Percussion

Sonja D. Branch

Harp

Rebecca Foreman

The Cast of Butterfly



Mihoko Kinoshita, *Cio-Cio San*

Soprano Mihoko Kinoshita is renowned for her passion and rich voice. She is regarded as one of the greatest Cio-Cio Sans because of her extraordinary acting abilities. Mihoko was born in Kagoshima, Japan where she earned her Bachelor and Masters Degree at the Musashino Academy of Music. In 2001, she travelled to Italy on a Rotary International Friendship Scholarship, Recruit Scholarship, and Rome Music Foundation Scholarship to continue her music studies. In 2002, Mihoko debuted in Tokyo at the Bunka Kaikan as Donna Elvira in *Don Giovanni* and as Mimi in *La Bohème*. She later portrayed Amelia in *Un Ballo in Maschera* at the Nikikai Opera Theater, Giorgetta in *Il Tabarro* at the New National Theatre, and as Leonora in *Il Trovatore* with the Verdi project in Saitama. She has performed the title role of Cio-Cio San at the Santa Margherita Opera Festival (2002), Belgrade Opera (2003), Sofia National Opera (2004), Tokyo Bunka Kaikan (2004), Kanagawa Philharmonic (2004), Nikikai Opera Theater (2006), and for the Sofia Summer Festival in Bulgaria (2006). In 2008, she performed the title role in *Madama Butterfly* for the Baltimore Opera, Midland Symphony Orchestra, Michigan Opera Theater, and she was invited to perform at the Puccini 150th Anniversary Gala Concert with the Di Capo Opera at Lincoln Center. She has also performed in recital at the Medoc Music Festival, Tokyo Metropolitan Orchestra, and the Spokane Symphony. She sang with the Toscanini Philharmonic Orchestra under Lorin Maazel, Verdi's *Requiem* with the Kanagawa Philharmonic, and Beethoven's *Ninth Symphony* soprano solo on more than 30 stages throughout the world. Mihoko has won many prestigious awards including first prize at the Licia Albanese Puccini Foundation Competition, Santa Margherita International Opera Competition, and the Bevagna International Opera Competition. In 2006, she was honored with the New Nippon Steel's "Fresh Artist Award" and in 2007 received Japan's highest honor, the "Idemitsu Music Award." In 2008, Mihoko returned to Japan to sing Britten's *War Requiem*, Violetta in *La Traviata*, and later debuted in London at Wigmore Hall at the Sir Georg Solti Anniversary Concert. Last season, Mihoko performed in the New Year Opera Palace gala at the New National Theatre in Tokyo. This year, she will perform as Michaela in *Carmen*, Liu in *Turandot*, and will make her Canadian debut as Cio-Cio San in *Madama Butterfly* in Vancouver.

The Cast, con't.



Gail Dubinbaum, Suzuki

Mezzo-soprano Gail Dubinbaum has performed both opera and concert works internationally. She has sung leading roles with some of the world's most prestigious opera companies including the Metropolitan Opera, Vienna Staatsoper, Israel Opera and L'Opera de Montreal. Nationally, she has appeared with Opera Pacific, Michigan Opera and Portland Opera. On the concert stage, Ms. Dubinbaum has sung with the Los Angeles, Israel, New York, Boston, Cleveland and San Francisco Orchestras ...

and with such renowned conductors as Zubin Mehta, James Levine, Michael Tilson Thomas, Gerard Schwarz, Carlo Maria Giulini and Leonard Bernstein. Known for her portrayals of Rossini and Mozart heroines, Ms. Dubinbaum has also distinguished herself in recital, having worked closely with the legendary soprano, Elisabeth Schwarzkopf. Beginning her studies with her mother, Ruth Dubinbaum, she continued her private studies with the great German mezzo, Mme. Herta Glaz. She went on to win several prestigious awards from the Viktor Fuchs Competition, the Loren Zachary Competition and was a national winner in the Metropolitan Opera Competition. Gail's credits include the Ann Arbor May Festival, Blossom Festival, Hollywood Bowl, Tanglewood and Aspen Music Festival, where she was also an instructor. She appeared on television in the series "In Performance at the White House" and "Live from the Met." Her DVD recordings include *Francesca da Rimini* with the Metropolitan Opera and the "Met Centennial Gala." For nearly a decade, her private studio in Phoenix has produced singers who consistently win national competitions and land leading roles with major opera companies.



Jon Burton, Pinkerton

Jon Burton began singing in high school and started his professional career performing musicals and light operas for the Southern Ohio Light Opera Company that included roles as Horace in *Hello Dolly*, Pellinore in *Camelot*, Eisenstein and Alfred in *Die Fledermaus*, Caliph in *Kismet*, Camille and Danillo in *The Merry Widow*, Barinkay in *Gypsy Baron*, and six different Gilbert and Sullivan leads including *The Mikad* and *Yeomen of the Guard*, *The Gondoliers*, *Princess Ida* and *Ruddigore*. Mr. Burton has performed many recitals and oratorios including Verdi's *Requiem*, Beethoven's *9th Symphony*,

The Cast, con't.

Handel's *Messiah* ... and after winning the Palm Beach Opera competition, he toured the U.S. singing roles that included Borsa in *Rigoletto*, Arturo in *Lucia di Lammermoor*, and First Commissary in *Les Dialogues des Carmelites*. After performing roles such as Ferrando in *Così fan Tutte* and Ottavio in *Don Giovanni*, Jonathan moved into the romantics and excelled as Don José in *Carmen* and for his numerous interpretations of Rodolfo in *La Bohème* and B.F. Pinkerton in *Madama Butterfly*. He debuted as Cavaradossi in Phoenix Opera's 2008 production of *Tosca*.



Mauro Augustini, *Sharpless*

Baritone Mauro Augustini was born near Venice, Italy. Upon winning several Italian vocal competitions, he made his professional debut singing Baron Scarpia in *Tosca* at Saragozza, Spain. His vocal preparation with famous tenor Mario Del Monaco later included interpretive studies with Tito Gobbi. Augustini's extensive international repertoire as a Verdi baritone is characterized by a richness of color and generous vocal power that enables him to interpret many roles in the *verismo* which frequently include: *Nabucco*, *Rigoletto*, Luna in *Il Trovatore*, MacBeth, Posa in *Don Carlo* and Germont in *La Traviata*. He performed in *Aïda* at the Verona Arena in Italy and has toured Austria, Germany, Netherlands, Belgium, France, Russia and other noteworthy eastern European theaters in addition to performing in Korea, Japan, South Africa, Brazil, Greece, Turkey and Egypt. Augustini's other Puccini roles have included Michele in *Tabarro* (Portugal) and Sheriff Jack Rance in *La Fanciulla Del West* in Germany and The Netherlands. In the United States, he has performed with the Palm Beach Opera, under the direction of the late Maestro Anton Guadagno in *La Traviata*, *Aïda* and *Otello* and in 2007 performed as Germont in *La Traviata* in New Orleans. In Canada, he has performed in *Aïda*, *Nabucco*, and *Tosca* as well as *Forza Del Destino* and *Il Trovatore* throughout Mexico and Central America. Mauro Augustini is often requested as a vocal technique teacher and frequently gives master classes throughout the world. He debuted as Scarpia in Phoenix Opera's 2008 production of *Tosca*.



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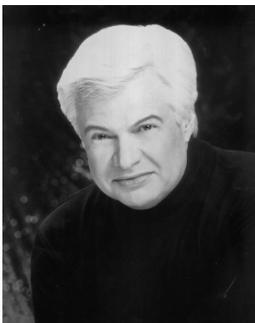
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Gabriel Gargari, *Çoro*

A first generation Mexican-American, tenor Gabriel Gargari just sang at the Erwin Piscator Award Ceremony honoring distinguished actress Marian Seldes given by Elysium Between Two Continents. He made his Carnegie Hall/Weill Recital Hall debut with Elysium, this past year. Gabriel has the support and patronage of Mexico's Manuel S. Leyva Martinez, a world renowned poet from the state of Guerrero in Mexico. He was interviewed on Sandra Villerias' "Plática y Café" on <http://www.tvacapulco.com> with Mr. Leyva. Currently a member of Pacific Opera/Pacific Encore Performances, founded by Barry Henry and Mary Weir, he will make his second Weill Recital Hall appearance with Pacific Encore on June 11, this year. Gabriel has worked with the illustrious soprano Martina Arroyo in her role preparation class in 2006 and 2008 and he was chosen to sing the "Four Servants" in Offenbach's *Tales of Hoffman* for her summer program *Prelude to Performance* in 2007. Gabriel received the Metropolitan Opera National Council Encouragement Award, Seattle Opera Guild Grant (twice), and first prizes at the Performing Arts Festival Eastside Competitions in Washington State. He received his Bachelors degree from Western Washington University, a Masters from Manhattan School of Music, and has performed in *Gianni Schicchi*, *Die Fledermaus*, *Il Tabarro*, and *Le Nozze di Figaro*. Gabriel is also no stranger to the concert oratorio world and is thrilled to make his debut with Opera Exposures this year.



Michael Gallup, *Bonze*

Michael Gallup is praised as much for his acting abilities as for his tremendous vocal range from high falsetto to deep basso. He has appeared with many opera companies throughout the United States, including the Los Angeles Opera, Dallas Opera, New Jersey State Opera, Michigan Opera Theatre, Opera Pacific, Portland Opera, Seattle Opera, San Diego Opera, Long Beach Opera, Arizona Opera, Anchorage Opera, Dayton Opera, Orlando Opera and Palm Beach Opera. He has performed at the Hollywood Bowl under Michael Tilson Thomas, Sir Charles Groves and Leonard Slatkin. Notable roles for Los Angeles Opera include Bottom in *A Midsummer Night's Dream*, Faninal in *Der Rosenkavalier*, Sacristan in *Tosca*, Trinity Moses in *The Rise and Fall of the City of Mahagonny*, Doctor Bartolo in *Le Nozze di Figaro*, Taddeo in *L'Italiana*

The Cast, con't.

in *Algeri*, Don Alfonso in *Così fan tutte*, Dulcamara in *L'Elisir d'amore*, Zuniga in *Carmen* and Alcindoro/Benoit in *La Bohème*. Michael has performed the roles of Leporello for Michigan Opera Theater, Opera Pacific, Dayton Opera and Utah Opera, Dulcamara, Don Magnifico and Doctor Bartolo for Arizona Opera, Mustafà for the Palm Beach Opera, Faninal for Portland Opera, Alcindoro/Benoit for Dallas Opera and Vancouver Opera, Don Alfonso in *Così fan tutte*, and Osmin in *The Abduction from the Seraglio* for the San Luis Obispo Mozart Festival. In 2008, he appeared as Doctor Bartolo in *Il Barbiere di Siviglia* at Redlands Bowl and recently repeated this role in performances for over 6,000 students with the L. A. Opera. He appeared with Hawaii Opera as Pooh-Bah in *The Mikado* and as Major General in *The Pirates of Penzance*, Utah Opera as Pooh-Bah, Lyric Opera as Dulcamara, Redlands Bowl and Stockton Opera as the Sacristan in *Tosca*. He performed for Opera Pacific as Alcindoro/Benoit and as Elder McLean in *Susannah* and also sang the role of Bartolo for this company. Michael possesses an extensive classical and contemporary repertoire, appearing at the Ojai Festival under Pierre Boulez, Lukas Foss, John Adams, Calvin Simmons and Esa Pekka Salonen. He has sung with the Santa Fe Chamber Orchestra, American Youth Symphony, Denver Symphony, Los Angeles Philharmonic, Oregon Symphony, Seattle Symphony, Spokane Symphony, the 92th Street "Y" Chamber Orchestra in New York, Pacific Chorale, William Hall Chorale and Roger Wagner Chorale. He has worked with a broad range of accomplished conductors including James Levine, Charles Dutoit, Jiri Kout, Kent Nagano, Randall Behr, Lawrence Foster, Gerard Schwarz, Michael Tilson Thomas and Plácido Domingo. He debuted as Sacristan in Phoenix Opera's 2008 production of *Tosca*.



Andrew Gray, Imperial Commissioner

Australian-American bass-baritone Andrew Gray performed the role of The King of Egypt in Phoenix Opera's epic *Aïda*, last season. He has just returned to us from Michigan Opera Theater where he successfully performed the roles of the Sacerdote di Belo in Verdi's *Nabucco*, and Mr. Lindquist in Sondheim's *A Little Night Music* with Ron Rains and Leslie Uggams. In March, he will appear as Masetto in *Don Giovanni* and as Angelotti in the Puccini classic *Tosca*. Mr. Gray attended Northern Arizona University and then continued his education at the University of Arizona. His professional debut was with Arizona Opera at the age of 19 in *La Gioconda*. After receiving wonderful reviews for numerous roles, he became a

The Cast, con't.

founding member of the Marion Roose Pullen Arizona Opera Studio in 2008. In June 2009, he was invited to perform the title role of *Gianni Schicchi* for Oberlin College in Arrezzo, Italy.



Robb Harrison, *Yamadori*

Baritone Robb Harrison is recognized as a gifted performer both on the recital and operatic stage. He has performed the roles of Guglielmo in *Così fan Tutte*, Damis in *Tartuffe*, the Shoe Salesman in Dominic Argento's *A Postcard from Morocco*, Lysander in Michael Ching's *A Midsummer Night's Dream* at Opera America, and Junius in *The Rape of Lucretia*. This past summer Robb was a studio artist with Opera New Jersey.

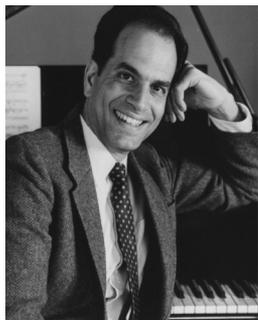


Erin Tompkins, *Kate Pinkerton*

A creative and passionate performer, Erin Tompkins is an emerging young mezzo who graduated on artistic scholarship from Southern Methodist University in Dallas, Texas and currently studies voice with Gail Dubinbaum Massaro. During her time in Dallas, she was a featured soloist with the Dallas Chamber Orchestra and performed the roles of Nancy in *Albert Herring*, Second Spirit in *The Magic Flute* and La Bergère in *L'Enfant et les Sortilèges* with Meadows Opera Theatre under the direction of Dale Morehouse. Since then, in addition to her work with Phoenix Opera, she has completed both the Redwoods Opera Workshop and most recently, the Taos Opera Institute directed by Mary Jane Johnson. For the past year, she has been a regular at the Megaw Actor's Theatre in Scottsdale, focusing primarily on stage movement and character development.



The Creative Team



John Massaro, Founder/Artistic Director

For nearly three decades, **John Massaro** has conducted opera, orchestral and choral music throughout the United States, Canada, Europe and the Middle East. Mr. Massaro most recently conducted Phoenix Opera's 2007 premiere of *La Bohème*, *Tosca* in 2008, *Aïda* and *Carmen* in 2009. In the summer of 2005, he made his Carnegie Hall debut conducting Mozart's *Requiem* which led to a distinguished European tour to Budapest, Krakow, Prague, Salzburg and Vienna, where he conducted several additional Mozart masterpieces in a 250th anniversary celebration of the composer's birth. John Massaro served as an assistant to Leonard Bernstein during the creation of *A Quiet Place* and to Zubin Mehta for the Israel Philharmonic's production of *Madama Butterfly* in Tel Aviv, Haifa and Jerusalem. He worked extensively with the great German soprano, Elisabeth Schwarzkopf, with whom he coached both Opera and Art Song repertoire. In 2004, Massaro conducted a critically acclaimed *Mikado* for Arizona Opera where he served as Chorus Master and Assistant Conductor for seven years. He debuted with the Phoenix Symphony in 2002, conducting a *9/11 Memorial Concert*, which included his own arrangement of the *National Anthem*. He has also served as Musical Director for the Phoenix Theater and the Black Theatre Troupe (BTT), where he received an AriZoni Award for BTT's production of *Blues in the Night*. Recently, Massaro conducted the Mesa Symphony's *Tribute to Mozart* during its 50th Anniversary Celebration at the Mesa Arts Center and *Peter and the Wolf* for 5,000 school children at the Chandler Center for the Arts. As the former Music Director for the Arizona Broadway Theatre, Mr. Massaro conducted numerous stage productions, including: *Anything Goes*, *Man of La Mancha*, *Damn Yankees*, *HMS Pinafore*, *The World Goes Round*, *How to Succeed in Business Without Really Trying* and *South Pacific*. An award-winning composer and arranger of note, John began his career as a vocal coach and rehearsal pianist in Los Angeles. He later moved to New York City with his wife, renowned mezzo-soprano, Gail Dubinbaum, to coach and accompany artists from the Metropolitan Opera.

The Creative Team, cont.



Gail Dubinbaum, Founder/Creative Director

Mezzo-soprano **Gail Dubinbaum** has performed both opera and concert works internationally. She has sung leading roles with some of the world's most prestigious opera companies including the Metropolitan Opera, Vienna Staatsoper, Israel Opera and L'Opera de Montreal. Nationally, she has appeared with Opera Pacific, Michigan Opera, Portland Opera and Arizona Opera. On the concert stage, Ms. Dubinbaum has sung with the Los Angeles, Israel, New York, Boston, Cleveland and San Francisco

Orchestras ... and with such renowned conductors as Zubin Mehta, James Levine, Michael Tilson Thomas, Gerard Schwarz, Carlo Maria Giulini and Leonard Bernstein. Known for her portrayals of Rossini and Mozart heroines, Ms. Dubinbaum has also distinguished herself in recital, having worked closely with the legendary soprano, Elisabeth Schwarzkopf. Beginning her studies with her mother, Ruth Dubinbaum, she continued her private studies with the great German mezzo, Mme. Herta Glaz. She went on to win several prestigious awards from the Viktor Fuchs Competition, the Loren Zachary Competition and was a national winner in the Metropolitan Opera Competition. Gail Dubinbaum's credits include the Ann Arbor May Festival, Blossom Festival, Hollywood Bowl, Tanglewood and Aspen Music Festival, where she was also an instructor. She appeared on television in the series "In Performance at the White House" and "Live from the Met." Her DVD recordings include *Francesca da Rimini* with the Metropolitan Opera and the "Met Centennial Gala." For nearly a decade, her private studio in Phoenix has produced singers who consistently win national competitions and land leading roles with major opera companies.



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Opera Shop

The Creative Team, cont.



Anthony Laciura, Director

Time flies when you're enjoying yourself. That popular sentiment occurred to **Anthony Laciura** as he heard an announcer introduce him as the host for a recent Saturday afternoon Metropolitan Opera broadcast. The facts, for the moment, startled him: 860 performances of some 59 roles! "*I did all that?*" he thought to himself. For the past twenty-five consecutive seasons, yes, he did all that. Of course, there were more debuts elsewhere: Geneva,

Amsterdam, Montreal, Mexico City, Tokyo, San Francisco, Los Angeles, Chicago and many summer seasons at Santa Fe. Born and educated in New Orleans, he has been "enjoying" himself since the age of 12, singing the cameo role of the newsboy in a rare staging of Charpentier's opera, *Louise*, co-starring Dorothy Kirsten and Norman Treigle. Following his music and academic studies at Loyola and Tulane universities, the late Arthur Cosennza, former general director of the New Orleans Opera, recognized the youngster's talents as both tenor and actor and assigned him several difficult featured roles, among them Goro in *Madama Butterfly*, Monostatos in *Die Zauberflote*, Incredibile in *Andrea Chenier* and Basilio in *Le Nozze di Figaro*. These roles Laciura would ultimately sing at the MET, along with some of his other favorites, such as Valzacchi in *Der Rosenkavalier*, Bardolfo in *Falstaff*, the four servants in *Les Contes d'Hoffman*, and as Count Sendorf in Janacek's *The Makropoulos Case*. Recordings and video productions have only added to the tenor's international reputation. The Washington Post calls Laciura, "one of the outstanding character tenors of our time." Headlining the review the Post blatantly labeled him, "The Clown Prince of Opera!" The New York Times leading music critic simply stated that he is "a master of such parts," and Terence McNally, during a MET broadcast, identified him as a "Singer of the Century." Anthony has now taken this wealth of knowledge to the next phase and has climbed to the other side of the footlights to share his expertise as a stage director. In 2007, Anthony directed his first *Otello* with Vero Beach Opera and returned to direct *Don Pasquale* with Paul Plishka and *Macbeth* with Susan Neves. Anthony staged *Abduction from the Seraglio* with the New Jersey Opera Theater and he directed *Tosca* for Phoenix Opera in 2008.

The Creative Team, cont.

Paul Black, Lighting Design

Mr. Black is proud to be Phoenix Opera's Resident Lighting Designer. Paul just returned from Philadelphia where he lit the world premiere of *The Eclectic Society* at Walnut Street Theatre and leaves immediately for New York where he will be lighting a production of *Romance, Romance*. Paul is also the resident lighting designer for Actors Theatre of Phoenix and The Fulton Opera House. Paul has designed for many performing arts groups including: Arizona Opera, Arizona Theatre Company, Childsplay, Maine State Music Theatre, Phoenix Symphony, Santa Barbara Civic Light Opera, Southwest Shakespeare Company and Walnut Street. Some of his favorite designs outside of Phoenix Opera include: *Treasure Island*, *The Musical*, *West Side Story*, *Angels in America*, *The Producers* and Actors Theatre Annual Production of *A Christmas Carol*. In addition to live theatre, Mr. Black also produces and designs for corporations across the country through his company, P2 Design.

David J. Castellano, Production Director

Mr. Castellano received his Bachelor of Fine Arts in Production, Design and Technology from the University of Evansville's School of Theatre and his Master of Fine Scenic and Costume Design Arts from Ohio University's School of Theatre. This makes this his third season with Phoenix Opera as the Director of Productions. David has designed sets and/or costumes for a variety of theatre companies around the country including: The LIDA Project, Cincinnati Playhouse in the Park, Actors Theatre of Phoenix, City Attic Theatre, Stray Cat Theatre, Nearly Naked Theatre, William Ivey Long Studios, and Phoenix Opera. Some of his favorite productions include *Little Shop of Horrors* (Broadway and National Tour), *20th Century* (Broadway), *Doubt: A Parable*, *Marisol*, *Dog sees God*, *columbinus*, *Killer Joe*, *The Play about the Naked Guy*, and *the D word*. David has three more productions this season before heading to New York to work with the Stella Adler Studio, *The Play about the Naked Guy*, *12th Night of the Living Dead*, and *Evil Dead, The Musical*.

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We want to express our heartfelt thank you to Howard Paley, Jayme and George Matson, Marilyn Etchiverry, Ethel Harris, Mike Fray, and Bob & Susan Applebaum for their countless contributions of time, talent, and resources to Phoenix Opera.

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Phoenix *Opera*

Vision

To make Opera sing for generations!

Mission

Our mission is to bring the joy of Opera to the general public, educating and exposing children and adults to the genius of its composers, the grandeur of its spectacle and to the uplifting emotions it brings to the heart.

Case for Support

Phoenix Opera has been established to perpetuate the performance of professional opera in the Greater Phoenix Metropolitan Area. Our success will stem from presenting a consistent artistic vision: the promotion and performance of traditional operatic productions, drawn from a repertoire of popular works from the late 18th through early 20th centuries that continue to delight audiences throughout the world.

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EDUCATION AT ITS FINEST!

We believe that the future of opera and the performing arts must begin with our children, with arts education and with the cultivation of new audiences. Studies suggest that schoolchildren exposed to drama, music and dance are more likely to do better at mastering reading, writing and math than in curricula that focus solely on academics. *“Notions that the arts are frivolous add-ons to a serious curriculum couldn’t be further from the truth,”* says James Catterall, Professor of Education at the University of California-Los Angeles who recently coordinated a report for the Arts Education Partnership — an analysis of 62 studies, by nearly 100 researchers, of various categories of art ranging from dance, drama, music and visual arts. The executive director of the Council of Chief State School Officers, G. Thomas Houlihan, echoes this sentiment acknowledging that *“many school superintendents, principals and teachers are unaware of the value of arts education despite research which indicates it may be especially helpful in motivating poor students and those in need of remedial instruction.”*¹

“Education Week Magazine” rated Arizona last in the nation with respect to resources provided to public schools in a recent report entitled “Quality Counts 2000.” According to the Arizona School Boards Association, *“This report is simply one more in a series of national studies that have pointed out the desperate lack of funding for schools in Arizona.”*² Our children deserve a complete education, which is one reason we are developing an integrated competency-based arts curriculum for the public schools. Phoenix Opera’s educators will help provide enriching classroom learning experiences in language, literature, history, geography, drama and art ... in ways that truly reflect the very essence of opera. Educating and exposing children to the genius of its composers, the grandeur of its spectacle and to the uplifting emotions it brings to the heart ... is our greatest goal!

Phoenix Opera invites you to support our education and outreach efforts and experience the magnificence of Opera!

¹USA Today: Arts Education has Academic Effect, by Tamara Henry

²Arizona LEARNS: Primary and Secondary Schools Must Improve, by Judy Hedding

The logo for Phoenix Opera features the word "Phoenix" in a bold, sans-serif font, with "Opera" in a cursive script font overlapping it. The background is a grayscale image of an opera house interior with arches.

Phoenix Opera

Y.A.D.P.

YOUNG ARTIST DEVELOPMENT PROGRAM

Phoenix Opera's Young Artists Development Program is an important component of our mission to perpetuate the magnificence of opera! Y.A.D.P. provides an artistically challenging environment for talented singers at the beginning of their professional careers. Our focus is on education through performance, but participants also receive instruction in such non-performance skills as audition techniques, role preparation and the business of managing a professional career. Singers chosen for Y.A.D.P. receive individual coaching in operatic and song repertoire, partake in master classes with world-class coaches and teachers, and are given the opportunity to perform and cover appropriate roles in Phoenix Opera's mainstage productions. Talented Young Artists will serve as "Ambassadors for the Arts," sharing their gifts in Opera4ú educational programming for schoolchildren and performances for adults in community centers throughout the greater Phoenix metropolitan area.

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