



LA



HENRY

MURGER

BOHÈME

QUATTRO QUADRI

DI G. GIACOSA

E L. ILLICA

MUSICA DI

G. PUCCINI

G. RICORDI & C

EDITORI



MADE IN ITALY

Hoboken, N.J.

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**This production of La Bohème
was made possible through a
generous grant from the
Schuld Family Fund**

In Memorium



I would like to dedicate
this production of La Bohème
to my dear friends and opera mentors
Fred & Ruth Gandolfi



John Massaro

Janet Napolitano
Governor

Office of the Governor

*** PHOENIX METROPOLITAN OPERA DAY ***

WHEREAS, December 21, 2007 marks the debut of Arizona's first Phoenix-based opera company. The Phoenix Metropolitan Opera will stage two performances of *La Boheme* at the historic Orpheum Theatre in downtown Phoenix on December 21 and December 23; and

WHEREAS, as a 501 c3 non-profit organization, the Phoenix Metropolitan Opera was established in 2006 to perpetuate the performances of professional opera in the Greater Phoenix Metropolitan Area; and

WHEREAS, the Phoenix Metropolitan Opera's goal is to nurture, promote and produce the finest traditional operatic performances and to sustain such performances through philanthropy, education, outreach and cultivation of new audiences; and

WHEREAS, the Phoenix Metropolitan Opera wants to make opera sing for generations through the promotion and performance of traditional operatic productions, drawn from a repertoire of popular works from the late 18th century through early 20th centuries; and

WHEREAS, the Phoenix Metropolitan Opera is focused on giving back and being a true community partner. The Phoenix Metropolitan Opera has created a Young Artist Development Program to bring young opera talent to organizations and schools Valley-wide to expose students to romantic languages, music and poetry through the art of opera;

NOW, THEREFORE, I, Janet Napolitano, Governor of the State of Arizona, do hereby proclaim December 21, 2007 as

*** PHOENIX METROPOLITAN OPERA DAY ***

IN WITNESS WHEREOF, I have hereunto set my hand and caused to be affixed the Great Seal of the State of Arizona

Janet Napolitano

GOVERNOR

DONE at the Capitol in Phoenix on this twenty-third day of November in the year Two Thousand and Seven and of the Independence of the United States of America the Two Hundred and Thirty-second.

ATTEST:

Janice K. Brewer
Secretary of State



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La Bohème

Composer: Giacomo Puccini

ACT I. Paris, Christmas Eve, c. 1830. In their Latin Quarter garret, the painter Marcello and poet Rodolfo try to keep warm by burning pages from Rodolfo's latest drama. They are joined by their

comrades - Colline, a young philosopher, and Schaunard, a musician who has landed a job and brings food, fuel and funds. But while they celebrate their unexpected fortune, the landlord, Benoit, arrives to collect the rent. Plying the older man with wine, they urge him to tell of his flirtations, then throw him out in mock indignation. As the friends depart for a celebration at the nearby Café Momus, Rodolfo promises to join them soon, staying behind to finish writing an article. There is another knock: a neighbor, Mimì, says her candle has gone out on the drafty stairs. Offering her wine when she feels faint, Rodolfo relights her candle and helps her to the door. Mimì realizes she has dropped her key, and as the two search for it, both candles are blown out. In the moonlight the poet takes the girl's shivering hand, telling her his dreams. She then recounts her solitary life, embroidering flowers and waiting for spring. Drawn to each other, Mimì and Rodolfo leave for the café.

ACT II. Amid shouts of street hawkers, Rodolfo buys Mimì a bonnet near the Café Momus before introducing her to his friends. They all sit down and order supper. A toy vendor, Parpignol, passes by, besieged by children. Marcello's former lover, Musetta, enters ostentatiously on the arm of the elderly, wealthy Alcindoro. Trying to regain the painter's attention, she sings a waltz about her popularity. Complaining that her shoe pinches, Musetta sends Alcindoro to fetch a new pair, then falls into Marcello's arms. Joining a group of marching soldiers, the Bohemians leave Alcindoro to face the bill when he returns.

ACT III. At dawn on the snowy outskirts of Paris, a Customs Officer admits farm women to the city. Musetta and revelers are heard inside a tavern. Soon Mimì walks by, searching for the place where the reunited Marcello and Musetta now live. When the painter emerges, she pours out her distress over Rodolfo's incessant jealousy. It is best they part, she says. Rodolfo, who has been asleep in the tavern, is heard, and Mimì hides; Marcello thinks she has left. The poet tells Marcello he wants to separate from his fickle sweetheart. Pressed further, he breaks down, saying Mimì is dying; her

The Story, con't.

ill health can only worsen in the poverty they share. Overcome, Mimì stumbles forward to bid her lover farewell as Marcello runs back into the tavern to investigate Musetta's raucous laughter. While Mimì and Rodolfo recall their happiness, Musetta quarrels with Marcello. The painter and his mistress part in fury, but Mimì and Rodolfo decide to stay together until spring.

ACT IV. Some months later, Rodolfo and Marcello lament their loneliness in the garret. Colline and Schaunard bring a meager meal. The four stage a dance, which turns into a mock fight. The merrymaking is ended when Musetta bursts in, saying Mimì is downstairs, too weak to climb up. As Rodolfo runs to her, Musetta tells how Mimì has begged to be taken to her lover to die. While Mimì is made comfortable, Marcello goes with Musetta to sell her earrings for medicine, and Colline leaves to pawn his cherished overcoat. Alone, Mimì and Rodolfo recall their first days together, but she is seized with coughing. When the others return, Musetta gives Mimì a muff to warm her hands and prays for her life. Mimì dies quietly, and when Schaunard discovers she is dead, Rodolfo runs to her side, calling her name.

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thank you

We want to express a heartfelt thank you to the many companies and corporations for their partnership in helping us launch Phoenix Metropolitan Opera.

We also want to express a special thanks to **Shepherd of the Hills Church UCC**, whose partnership and facilities truly helped make our production of *La Bohème* possible.

AJ's Fine Foods, Albertson's, Arizona Republic, Arizona Thespian Conference, Bobb Cooper/Valley Youth Theatre, Boca Salon and Spa, BUYWINESAZ.COM, The Coffee Bean, Desert Living Magazine, Design Within Reach Scottsdale Studio, Dolce Salon and Spa, Enterprise Rent-a-Car, KBAQ 89.5 FM, KPNX-TV Channel 12, KSAZ-TV Fox 10, 1510-AM KFNN Financial News Radio, 100.7-FM KSLX Classic Rock Radio, The Lavidge Company, Mandala Tea Room, Oregano's, Paradise Valley Skin Clinic, Residence Inn Marriot, Scott's Generations, Showup.com, Starbucks, Trader Joe's, Tribune Newspapers, Inc., View AZ Highlife Magazine and White House Flowers.

Ms. Dubinbaum's jewelry provided by Bailey, Banks & Biddle of Fashion Square.

**Phoenix Metropolitan Opera
presents
Giacomo Puccini's
La Bohème
Orpheum Theatre
December 21 and 23, 2007
Directed by Carroll Freeman
Conducted by John Massaro**

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

Thank you.

Cast

| | |
|-------------------------|------------------|
| Rosemary Musoleno | Mimi |
| Derek Taylor | Rodolfo |
| Lisanne Norman | Musetta |
| Jeffrey Buchman | Marcello |
| Zdenek Plech | Colline |
| Daniel Okulitch | Schaunard |
| Jeffrey Stevens | Benoit/Alcindoro |
| Dan Kurek | Parpignol |
| Aubrey Allicock | Sergeant |
| Carl King | Customs Officer |

Technical Staff

| | |
|-------------------------------------|------------------------------------|
| Lighting Designer | Paul Black |
| Production Director | David Castellano |
| Assistant Production Director | Amanda Embry |
| Stage Manager | Nykol DeDreu |
| 1st ASM | Diana Ouradnick |
| 2nd ASM | Alfredo Macias |
| Set Designer | Robert Little |
| Supertitles | Michael Chadwick |
| Supertitle Projectionist..... | Pedro Yáñez |
| Set | Courtesy of Tri-Cities Opera, Inc. |
| Costumes | Courtesy of Malabar, Ltd. |
| Properties | Courtesy of Arizona Opera, Inc. |
| Wigs | Courtesy of Anne Nesmith |

Pedro Yáñez – Assistant Conductor/Rehearsal Pianist

Phoenix Metropolitan Opera and the cast of La Bohème would like to thank Dr. Jerald Altman for his expert medical care throughout the making of this production.

La Bohème Chorus

Adult Chorus

John Massaro
-Director
Tony Albores
Aubrey Allicock
Lydia Choi
Alexis Davis
Paul Gallegos
Andrew Gray
Harriet Harris
Earl Hazell
Jim Huey
Kristin Jensen
Carl King
Dan Kurek
Antonio Lozano

Julie Malamut
Ann Marie Berg
Cory McCloskey
Mary Jane McCloskey
Shaun Moe
Katie Moore
Rebecca Morris
Jennifer Nagy
Jonathan Ng
Francisco Renteria
Kathleen Ruhleder
Patricia Sewell
Erin Tompkins
Kathrine Zannis

Children's Chorus

Dan Kurek
-Director
Bebe Blanco
Molly Boca
Jessica Chisholm
Carly Christensen
Haley Cohn
Talia Kahn
Alex Keene
Aria Morris
Elysha Nemeth
Chloe Nicholas
Sophia O'Malley
Amanda Peterson
Taylor Wetnight

La Bohème Orchestra

Violin I

Jim Apperson
-Concertmaster
Mike Prokes
Laraine Kaiser
Eska Laskus
Chris Jordan
Ryan Williams

Violin II

Sadarius Slaughter
-Principal
Brandon Apperson
Marna Bowling
Sunny Ra
Sarah Bowlin
Laura Speck

Violas

Laura Apperson
-Principal
Sidney Williams
VerRona Grandil
Megan Leigh Smith

Celli

Maria Simiz
-Principal
Debbie Pearson
Melanie Yarger
Moe Fleming

Basses

Claudia Botterweg
-Principal
Ryan Kuk

Flute

Barbara Chao

Oboe

Ashley Williams

Clarinets

Brian Dredla
-Principal
Natalie Lehr

Bassoon

Melanie Sanguinetti

French Horns

Nathan Mitchell
-Principal
Shannon Kerrigan

Trumpets

Josh Whitehouse
-Principal
Jason Johnson

Trombone

Marty Demos

Timpani

Gene Cervantes

Percussion

Sonja Branch

Harp

Becky Forman

Supernumeraries

Gavin Brown, Don Johanson, Carl King, Brett Moellenberg, Julian Pena, Evelyn Simon and Frank Sprague

The Cast



American soprano **Rosemary Musoleno** (Arizona debut) has achieved an outstanding reputation both on the operatic stage and in the recording studio as an artist with a sunny, lirico-spinto voice, with natural musicality and a commanding stage presence. Her calling cards in past seasons have been the Italian heroines Mimi and Musetta in *La Bohème*, Violetta in *La Traviata*, Liu in *Turandot*, Donna Elvira in *Don Giovanni*, along with the French charmer Micaela in *Carmen*. Under the guidance of New York voice teacher, Bill Schuman, she is exploring the Prima Donna roles of Manon Lescaut, Madame Butterfly, and Tosca. In Europe, the role of Mimi has served as her debut vehicle at the Marseille Opera, Nice Opera, Toulouse Opera and Zurich Opera. She sang Musetta in the 100th Anniversary production of *La Bohème* at the Puccini Festival at Torre del Lago. Violetta was her debut at Saint Etienne Opera and at the Bern Opera, Switzerland and Micaela was her debut in Sweden opposite the Don Jose of tenor Gosta Winbergh. In the U.S., Musoleno sang Musetta for her debut at San Diego Opera, Donna Elvira at the Philadelphia Opera and the Spoleto Festival, Liu for the Colorado Opera Festival ... and as Mimi several times under the baton of conductor Anton Coppola. She released her first recording, in the difficult part of *Temperantia*, in the World Premiere of Haydn's Oratorio *Applausus*, recorded in Paris for Opus 111. Upcoming highlights include debuts as Tosca for Knoxville Opera and as Manon Lescaut opposite Marcello Giordani in Catania, Italy.



Tenor **Derek Taylor** (Arizona debut) was born in Los Angeles, California and trained at the Academy of Vocal Arts (AVA), where he garnered rave reviews as Rodolfo in their 2005 production of *La Bohème* ... *"Taylor possesses a naturally beautiful timbre that's clear and unforced, a sure feel for the dramatic arch of the vocal line, excellent Italian diction and a focused dramatic flair that projects the essence of the role without fuss or affectation."* In 2006, he performed for the Santa Fe Opera as Antonio in the American premiere of the Thomas Ades' Opera, *The Tempest*, and later as Pinkerton in *Madama Butterfly* with both Opera Grand Rapids and Austin Lyric Opera. He debuted with the Los Angeles Opera as Toby Higgins in *Mahagonny* and closed the season as Michele in *The Saint of Bleeker Street* with Central City Opera. Taylor performed with the Boston Lyric Opera and with VARA Radio Orchestra in Rotterdam as King Alonso in *The Tempest* in 2007. He won First Prize at the 2004 Liederkrantz Competition; he received a Major Award at the 2004 Opera Index Competition, took Third Prize in 2005 Licia Albanese-Puccini Foundation International Voice Competition, and was awarded Second Prize in the Florida Grand

The Cast, con't.

Opera Competition. Taylor has also been honored by the Metropolitan Opera National Council Auditions (Regional Finalist), George London Music Foundation (Encouragement Grant Winner), Alta/Mura Caruso Foundation (Winner), and the Sergio Franchi Music Foundation (Winner).



A native of Southern California, **Lisanne Norman's** beautiful coloratura voice has been described as one of "*limitless power and faultless technique.*" She has sung with Arizona Opera for the last six seasons – most recently as Adele in *Fledermaus*, in Rossini's *La Cenerentola*, as Johanna in Sondheim's *Sweeney Todd*, and as Elvira in *L'Italiana in Algeri*. Norman received her B.A. in Vocal Performance and Pedagogy at Utah State University. She has performed with regional opera companies throughout Utah, Texas and Illinois and has performed concert works in Romania, Austria and the Czech Republic. Ms. Norman is a student of Gail Dubinbaum.



Opera News calls American baritone **Jeffrey Buchman** (*Arizona debut*) "*a formidable talent.*" Mr. Buchman won the 5th Luciano Pavarotti International Voice Competition, which led to performances with the world-renowned tenor in Philadelphia. At the invitation of Luciano Pavarotti, he made his New York City debut in *Pavarotti Plus* at Lincoln Center. Buchman also won First Prize in the 1997 National Voice Competition of the National Society of Arts and Letters and received a Richard F. Gold Career Grant from the Shoshana Foundation. He has enjoyed great success in the title role of *Don Giovanni* with Virginia Opera, Washington Summer Opera and Opera Delaware. While singing the role of Valentin in *Faust* with Opera Carolina he was invited to repeat the part under the baton of Anton Coppola and to play *Sonora* in *La Fanciulla del West* with Utah Opera, where he previously appeared as Slim in Carlisle Floyd's *Of Mice and Men*, *Silvio* in *Pagliacci*, the Baritone Soloist in *Carmina Burana*, and *Dancaïro* in *Carmen*. Critics have consistently praised his work in the title roles of the Barber Figaro in *Il Barbiere di Siviglia*, as Danilo in *The Merry Widow* with Washington Summer Opera, and as Eisenstein in *Die Fledermaus* with the Wildwood Opera Festival. Buchman's career highlights include his Asian debut as Sharpless in *Madama Butterfly* with the Hong Kong Opera; as well as numerous appearances as Marcello in *La Bohème* with the Florida Grand Opera, Washington Summer Opera and Fresno International Grand Opera. Buchman holds a Bachelor of Music degree from the Boston Conservatory of Music and a Master of Music degree from the Peabody Conservatory of Music in his native city of Baltimore, Maryland.

The Cast, con't.



Bass **Zdenek Plech** (U.S. debut) has been engaged as a soloist with the National Theatre in Prague since 2004 where he re-created many of the repertoire's most important leading roles (Sarastro, Ramphis, Colline, and Burgrave Filip in Dvorak's opera "The Jacobin"). Born in 1977 in Brno, Plech studied voice at Janacek Academy of Performing Arts and was awarded a Laureate at the International M.S. Trnavsky Singing Competition (1998, Slovakia) and was a finalist in the prestigious Feruccio Tagliavini Bel Canto competition (2002), whose jury members included G. Aragall and K. Riciarelli. In 1998, the renown Czech composer Iija Hurník wrote a one-act opera especially for him. Other distinctions include First Prize in the 2005 Karlovy Vary Youth Theatre Festival Competition, the 2005 nomination for the Czech prestigious Thalia Prize in musical theatre for his performance as the King of the cats in Andrew Lloyd-Weber's *Cats*, and the 2005 Komerční Banka Prize for the National Theatre's best performance in the role of Ramphis in Verdi's *Aida*. Plech has frequently performed with Eva Urbanová, with whom he recorded the CD entitled "Christmas" on the Supraphon label. His other recordings include Janacek's "The Cunning Little Vixen" (BBC), Dvorak's "Stabat Mater" (Sony Classical) and Janacek's "Excursions of Mr. Broucek" (Deutsche Gramophon). Plech's rich concert repertoire includes cantatas, oratorios such as Dvorak's "Stabat Mater" and Verdi's "Requiem." He has performed in numerous countries including Germany, France, Austria, Hungary and Japan and has soloed with many outstanding orchestras such as Bavarian State Philharmony, French National Orchestra and the BBC Symphony.



Canadian bass-baritone **Daniel Okulitch** (Arizona debut) first came to national attention on Broadway as Schaunard in Baz Luhrmann's production of *La Bohème* in 2002-2003, a role he repeated when the production traveled to Los Angeles the following year, for which he received the Ovation Award for Best Ensemble Performance from the Los Angeles Stage Alliance. He has since begun an international career with opera companies and orchestras throughout Europe and North America and is lauded as much for his powerful stage presence and dramatic abilities as for his "*focused, resonant bass-baritone that he wields with power and sensitivity*" (NJ Star-Ledger). His signature roles show a dedication to both old and new works, including the title role in *Don Giovanni* and *Le Nozze di Figaro*, Joseph DeRocher in *Dead Man Walking* and Olin Blitch in *Susannah*. Okulitch received a 2006 Canada Council Grant for Professional Musicians, the Andrew White Memorial Award, and the Corbett Award while studying at the Cincinnati Conservatory of Music where he

The Cast, con't.

received his Artist Diploma in Opera. He received his Bachelors and Masters degrees in Voice and Opera from the Oberlin Conservatory of Music. Okulitch is the recipient of numerous awards and prizes, including: First Prizes from the George London Foundation and the Sullivan Foundation in 2004, 2nd Prize from the Licia Albanese/Puccini Foundation Competition in 2004, First Prize from the Joyce Dutka Arts Foundation in 2004, a Grant from the Singers Development Fund in 2003, 5th Prize in the Palm Beach Opera Vocal Competition in 2002, and was a Regional Finalist in the Metropolitan Opera Auditions in 2000 and 2001.

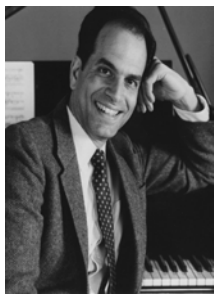


Bass-baritone, **Jeffrey Stevens**, loves to make people laugh and is frequently cast as a buffo or character singer in funny roles that demand a good sense of timing. Stevens has performed with several opera companies throughout the U.S. including Opera Southwest in Albuquerque, Tulsa Opera, National Opera in Raleigh North Carolina, Des Moines Metro Opera, Lyric Opera Oklahoma, Amarillo Opera, Salisbury Lyric Opera, Longwood Opera, Arizona Opera, Opera for the Young in Madison and Northern Virginia Opera Company in Washington, D.C. He received his Doctorate in voice from Arizona State University and studied at West Texas State University, Boston University, Peabody Conservatory and Temple University. Stevens was awarded fellowships to Boston University's Opera Institute where he participated in the Educational Outreach Program of the Handel & Hayden Society; the Stonybrook Bach Aria Group and apprenticed with Four Corners Opera in Durango. From 1995 to 1997, Stevens taught at Simpson College in Indianola, Iowa and from 1998 to 1999 at Northern Arizona State University in Flagstaff, Arizona. He has sung at the Oberlin and Connecticut Early Music Festivals and was part of the professional chorus at the Oregon Bach Festival in Eugene. Stevens is active in the Phoenix area singing with Operatunity, an opera in the schools program, as well as with the Phoenix Symphony. He's been cast in the roles of: Melchior, Antonio, Alfred P, Doolittle, Major General, Mikado, Sacristan, Dr. Grenvil, Benoit/Alcindoro and Sir Joseph.

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The Creative Team



John Massaro, Founder/Artistic Director

For nearly three decades, Massaro has conducted opera, orchestral and choral music throughout the United States, Canada, Europe and the Middle East. In the summer of 2005, he made his Carnegie Hall debut conducting the Mozart 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. 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, 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.



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

The Creative Team, con't.

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.



Carroll Freeman, Director

Freeman was named one of the most exciting young American operatic talents by Opera News in 1986. He began his professional singing career as a child with the Columbus Boychoir. As a boy, he soloed with Leonard Bernstein and the New York Philharmonic, New York City Opera, and The Bell Telephone Hour on NBC-TV. He starred as Peter in Peter The Chorister on the CBS-TV series, Look up and Live. Freeman made his New York City Opera debut as Alfredo in La Traviata and his European debut at the Edinburgh Festival in the Postman Always Rings Twice, repeating his success in its world premiere with the Opera Theatre of Saint Louis. His performance of Don Ottavio in Peter Sellars' production of Don Giovanni, was seen worldwide and on PBS-TV's Great Performances, live in New York, Vienna, and Paris. He also performed at the Nissei Theater in Tokyo in the Japanese premiere of Miki's Joruri. He was featured on the Pro Arte CD, H. M. S. Gilbert & Sullivan that was chosen by CD Review as one of the best classical CDs of 1990. Mr. Freeman has performed with Houston Grand Opera, Baltimore Opera, San Diego Opera, Florida Grand Opera, Atlanta Opera, New Orleans Opera, Minnesota Opera, Michigan Opera Theater, Opera Pacific, and Kentucky Opera. He has appeared with the festivals of Wolf Trap Farm Park, Pepsico Summerfare, Saratoga Springs, Lake George Opera, Chautauqua, Central City Opera, ArtPark, and Des Moines Metro Opera. He has soloed with the

The Creative Team, con't.

late Eduardo Mata and the Dallas Symphony, Leonard Slatkin and the Saint Louis Symphony, Sergiù Comissiona and the Houston Symphony, Philadelphia Orchestra, Minnesota Symphony, National Symphony, Saint Paul Chamber Orchestra, and made several appearances at Carnegie Hall and Avery Fisher Hall. Mr. Freeman was a 1980 and 1981 winner of the National Opera Institute Award given at the Kennedy Center by Beverly Sills and Harold Prince. Mr. Freeman received his BM in vocal performance from the University of Southern Mississippi and his MPA in opera performance from Oklahoma City University. Currently, Mr. Freeman is Director of Opera at the University of Tennessee School of Music and Artistic Director of the Knoxville Opera Studio. A past Artistic Director of Mississippi Opera and Opera in the Ozarks, and a past Co-Director of the Des Moines Metro Opera Apprentice Program, he has stage-directed for Knoxville Opera, Opera Grand Rapids, Nashville Opera, El Paso Opera, Mobile Opera, Tulsa Opera, Opera Company of Mid-Michigan, Mississippi Opera, the Opera Festival of Oklahoma, Opera Aegean (Athens, Greece), Cleveland Institute of Music, and Lyric Opera of Dallas.

Paul Black, Lighting Design

Black is thrilled to play an important part in Phoenix Metropolitan Opera's first production. He spent 14 seasons with Music Theatre of Wichita where he served as both Lighting Designer and the Production Manager. He has designed the national tours of Veggie Tales Live, Tea at Five with Kate Mulgrew, and the Dr. Laura show. In Phoenix, Black has designed for Arizona Theater Company, Actors Theater, Phoenix Theater, and Childsplay, Inc. as well as for The Carousel Dinner Theater in Ohio, The Fulton Opera House in Pennsylvania, Contemporary Music Theater of Santa Barbara, American Stage in Florida, and most recently for Peter Pan at the Walnut Street Theater in Philadelphia. Working as a guest artist, Black has lectured at Arizona State University, The University of Arizona, Cornell College and Viterbo University. Paul would like to thank his wife Erica for her support.

David J. Castellano, Production Director

Castellano received his Bachelor of Fine Arts in Production Design and Technology from The University of Evansville School of Theater and his Master of Fine Arts in Scenic and Costume Design from Ohio University School of Theater. While attending graduate school, he designed scenery and costumes for My Journey to Here and Now at Cincinnati Playhouse in the Park and The Skriker for the LIDA Project. He also served as an intern for the WB's The O'Keefes and for William Ivey Long for the Broadway and the National Tours of The Producers and Hairspray. Castellano was asked to remain in New York as an Assistant Costume Designer for Little Shop of

The Creative Team, con't.

Horrors (Broadway and National Tour) and as an assistant for William Ivey Long on Never Gonna Dance, The Boy From Oz, 20th Century, and Frogs. Other works include Production Designer for The D Word (NY), Scenic Designer for City Attic Theatre's On the Verge (NY), Resident Designer for Stray Cat Theatre Fat Pig, 448.Psychosis, Fatal Attraction, A Number, Dog sees goD (AZ). Upcoming projects include Scenic Designer for Scorpios Dance (AZ), Scenic Design for Stray Cat Theatre's Kate Crackernuts and Pulp (AZ), and Costume Designer for City Attic Theatre's Marisol (NY).



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the City of Phoenix for
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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 Metropolitan Opera (PMO) 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.

Genesis Partners

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We invite you to become a Genesis Partner and help fund our future productions, performances and initiatives.

Endowment

NAMING OPPORTUNITIES AVAILABLE

Memorial, Honorary and Legacy Gifts will help ensure the long-term financial stability of Phoenix Metropolitan Opera. The principal will never be touched. A portion of the interest will be used to enhance the excellence of our productions . . . the balance will be re-invested to continue building principal.

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We would like to express a sincere heartfelt thank you to David Almond and Bernie Pleskoff whose individual contributions of time, talent and resources were key to the formation and genesis of Phoenix Metropolitan Opera.

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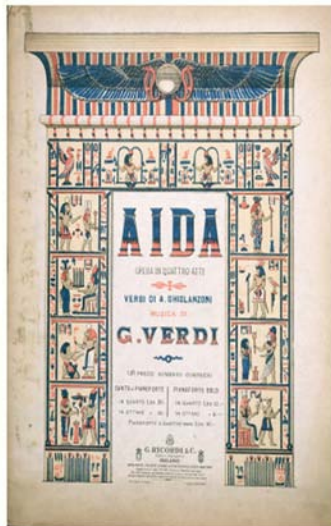
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“Education Week Magazine” rated Arizona last in the nation with respect to resources provided to public schools in a recent report entitled “Quality Counts 2000.” According to the Arizona School Boards Association, *“This report is simply one more 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 Phoenix Metropolitan Opera is developing an integrated competency based arts curriculum for the public schools. PMO’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 Metropolitan 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

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YOUNG ARTIST DEVELOPMENT PROGRAM

Phoenix Metropolitan 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 PMO's mainstage productions. Talented Young Artists will serve as "Ambassadors for the Arts," sharing their gifts in Opera.4ú educational programming for schoolchildren and performances for adults in community centers throughout the greater Phoenix metropolitan area.

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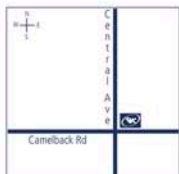
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