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Phoenix Opera's 2008/09 Season
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IN MEMORIUM



**This production
of Tosca is dedicated to
William "Bill" Berry**


John Massaro



Tosca

Composer: Giacomo Puccini

Act I — Rome, June 1800; The Church of Sant'Andrea della Valle. Napoleon Bonaparte is advancing with his army. Bonaparte is the political enemy of Scarpia and the hero of Cavaradossi and Angelotti. Angelotti, an escaped political prisoner, takes refuge in a side chapel of the church of Sant'Andrea della Valle in Rome. An elderly sacristan comes to tidy up, followed by Cavaradossi, a painter, who is at work on a portrait of the Madonna. Cavaradossi compares his Madonna's blonde-haired, blue-eyed charm with the dark beauty of his lover, the famous singer Floria Tosca ("Recondita armonia").

Angelotti emerges from hiding to find Cavaradossi, his political ally, who promises to help his friend escape from Rome. Angelotti hides again at the sound of Tosca's voice from outside. Tosca jealously demands to know why the door was locked. Cavaradossi reassures her, and they join in a passionate duet ("Non la sospiri"). Once Tosca has gone, Angelotti reappears and he and Cavaradossi plan his flight. A cannon shot from the Castel Sant'Angelo announces the discovery of Angelotti's escape. They exit. The sacristan enters followed by clerics and choir boys, all excited by rumors of Bonaparte's defeat ("Tutta qui la cantoria"). Baron Scarpia, the chief of police, arrives with his henchman Spoletta in search of the escaped prisoner. Tosca returns, and Scarpia plays upon Tosca's jealousy in hopes of discovering Angelotti's whereabouts ("Tosca divina"). When she leaves to seek her lover, Scarpia has her followed. As the crowd intones the "Te Deum," Scarpia vows to bring Cavaradossi to the gallows and Tosca into his arms ("Va, Tosca! Nel tuo cuor s'annida Scarpia").

Act II — Scarpia's study in the Palazzo Farnese; that evening. Alone at dinner, Scarpia reviews his plot. Spoletta reports that he and his men trailed Tosca to the villa and found no trace of Angelotti but placed Cavaradossi under arrest. Cavaradossi is brought in and questioned. Scarpia has sent for Tosca, and she enters as Cavaradossi is taken away to be tortured. Upon hearing his anguished cries, Tosca reveals Angelotti's hiding place. Cavaradossi is dragged into the study. His anger at Tosca's betrayal turns to joy when Sciarrone announces that Bonaparte has actually defeated Melas at Marengo. The enraged Scarpia sends Cavaradossi back to his cell.

Tosca Story, con't:

Tosca asks the price of her lover's freedom. Scarpia will accept only Tosca's submission. "Vissi d'arte" ("I have lived for art"), Tosca sobs to herself in a celebrated aria: she has devoted her life to music and piety, why does God repay her with misery? As she struggles to free herself from Scarpia's embrace, Spoletta enters with the news that Angelotti has killed himself rather than be arrested. Ashamed, Tosca signals that she will give in to the Baron, on condition that Cavaradossi be set free at once. Scarpia explains that he cannot grant a pardon; he can only release Cavaradossi by faking his death in a mock execution. Tosca demands that Scarpia provide a note of safe conduct for herself and Cavaradossi. While he is writing, Tosca catches sight of a sharp knife on his dinner table and, unnoticed, takes it. Scarpia seals the note, then turns eagerly to embrace the trembling diva. "Questo è il bacio di Tosca!" ("This is Tosca's kiss!"), she cries, plunging the knife deep into his heart. Scarpia cries out for help as Tosca curses him. She takes the safe-conduct pass and slips out of the room.

Act III — The Castel Sant'Angelo; dawn of the following day. Soldiers bring Cavaradossi to the ramparts of the fortress. He reflects on his love for Tosca ("E lucevan le stelle"). Tosca rushes in with the note of safe conduct and the story of Scarpia's violent death. Cavaradossi praises her courage, saying that her gentle hands were not meant for murder ("O dolci mani"). Tosca instructs him in the plan of the feigned execution: after the gunshots he is to lie still until she gives him a signal. Though she believes the execution to be a farce, Tosca is filled with anxiety as her lover is led before the soldiers. They fire and Cavaradossi falls to the ground. Tosca whispers to him to remain motionless until everyone has gone. At last she tells him it is safe, but he does not respond. With a piercing scream, Tosca realizes Scarpia's final deceit. She weeps over Cavaradossi's body as Spoletta and Sciarrone, having found the Baron murdered, burst in to arrest her. Too quick for them, she runs to a parapet, shouts "O Scarpia, avanti a Dio!" ("Oh Scarpia, we shall meet before God!"), and hurls herself to her death.



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**Phoenix Opera
presents
Giacomo Puccini's
TOSCA**

**Orpheum Theatre
November 14 & 16**

**Directed by Anthony Laciura
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

Tosca	Fabiana Bravo
Cavaradossi	Jon Burton
Scarpia	Mauro Augustini
Sacristan	Michael Gallup
Angelotti/Sciarrone	Philip Skinner
Spoletta	Daniel Kurek
Jailer	Jeffrey Stevens
Shepherd	Kristin Jensen

Technical Staff

Production Director.....	David J. Castellano
Stage Manager.....	Diane Ouradnik
Assistant Stage Manager.....	Beau Heckman
Assistant Stage Manager.....	Mark King
Technical Director.....	Josh Cook
Assistant Lighting Designer/M.E....	Tim Monson
Electrician.....	Sarah Reed
Electrician.....	Wolfram Ott
Props Master.....	Todd Hulet
Costume Supervisor.....	Andre Noss
Wig/Make Up Supervisor.....	Helen Nosova
Wig/Make Up.....	Lindsey Abbruzese
Accompanist/Surtitles.....	Kathy Kozak
Supertitles.....	Courtesy Baltimore Opera Company
Set.....	Courtesy Tri-Cities Opera, Inc.
Set Design.....	Robert Little
Lighting Design.....	Paul Black
Costumes & Costume Design.....	Courtesy Tri-Cities Opera Costume Shop
Wigs.....	Courtesy Anne Nesmith

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

Tosca Chorus

Adult Chorus

John Massaro

-Director

Emily Helvey

-Asst. Director

Lydia Choi

Alexis Davis

Paul Gallegos

Harriet Harris

Jim Huey

Kristin Jensen

Antonio Lozano

Todd MacIntyre

Julie Malamut

Rebecca Morris

Jennifer Nagy

Guillermo Ontiveros

Francisco Renteria

Laurence Sewell

Patricia Sewell

Jeff Stevens

Erin Tompkins

Arnulfo Velasquez

Sandy Vernon

Kathrine Zannis

Children's Chorus

John Massaro

-Director

Bebe Blanco

Molly Boca

Jessica Chisholm

Carly Christensen

Haley Cohn

Talia Kahn

Alex Keene

Victoria Morris

Chloe Nicholas

Sophia O'Malley

Amanda Petersen

Gabrielle Petersen

Taylor Wetnight

Tosca Orchestra

Violin I

Jim Apperson

-Concertmaster

Mike Prokes

Chris Jordan

Laura Speck

Carol Shive

Paulyna Nutaitis

Violin II

Sadarius Slaughter

-Principal

Brandon Apperson

Marna Bowling

Sunny Ra

Cathie Lowmiller

Patty Waxman

Violas

Laura Apperson

-Principal

Sidney Williams

VerRona Grandil

Jackie Schwandt

Celli

Maria Simiz

-Principal

Maurine Fleming

Mark Schoellham

Shawna Kervin

Basses

Janson Roederer

-Principal

Cindy Blandino

Flute

Barbara Chao

-Principal

Paula Karrer

Oboe

Ashley Williams

Clarinets

Jana Starling

-Principal

Brian Dredla

Bassoon

Jill Marderness

French Horns

Gus Camacho

-Principal

Rose French

Trumpets

James Benitez

-Principal

David Thibodeaux

Trombone

Marty Demos

Timpani

James Nelson

Percussion

Sonja Branch

Harp

Paula Provo

Organ

Emily Helvey

Supernumeraries

Carl King, Julian Pena, Evelyn Simon, Pier Baldini, Trey Clevenger

The Cast



Argentine soprano **Fabiana Bravo** made her debut in 1996 as Lucia in Lucia de Lammermoor with Luciano Pavarotti at the Academy of Music in Philadelphia after winning the 5th annual Luciano Pavarotti International Voice Competition. In 1999, she was honored by the Congress of Argentina as “Woman of the Year” for her outstanding contribution to the arts as a young artist. During her professional career, Fabiana has achieved critical acclaim for her portrayals as Tosca, Madama Butterfly, Norma, Ariade auf Naxos, Mimi, Countess Almaviva, Donna Anna, Nedda, Madame Ledoine, Desdemona, Amelia, and Leonora. She has performed with New York City Opera (Giorgietta in Il Tabarro), The Metropolitan Opera (Mimi in La Bohème and Aida), San Francisco Opera, Dallas Opera and Los Angeles Opera (Madama Butterfly), New Orleans Opera and Wichita Opera (Donna Anna in Don Giovanni), Michigan Opera Theater and Opera Santa Barbara (Amelia in Un Ballo in Maschera), Opera de Puerto Rico and Virginia Opera (Norma), Shanghai Opera where she performed the first Tosca ever in China, Toledo Opera and Virginia Opera (Tosca), San Diego Opera, Palm Beach Opera, Tulsa Opera, Central City Opera and Teatro Felice in Genova. Ms. Bravo debuted in Carnegie Hall as FIORA in L’Amore dei tre re by Montemezzi with the Opera Orchestra of New York. In Italy, she has performed in Rome, Parma, and Voghera... including a recital at Castel Gandolfo for Pope John Paul II. In Prague, she has appeared with Sergei Leiferkus and the Prague Symphony in an all-Verdi Gala Telecast for Eurovision. In Oviedo, Spain, she sang the Gala Verdi and in Denmark, at the Verdi and Puccini concert at Korngold Castle. In Germany, Fabiana Bravo performed in concert in the Operalia Finalist with Placido Domingo, and in Canada, she was soloist soprano for a tour of seven performances of Verdi’s Requiem with L’Orchestre Métropolitain of Montreal. Fabiana Bravo has also performed the Mozart Requiem at the Kennedy Center in Washington, D.C. and with the Palm Beach Opera where she sang with Bryn Terfel in their annual Gala Concert. Her upcoming engagements include roles as: Queen Elisabeth I in Maria Stuarda for Baltimore Opera, Elisabetta di Valois in Don Carlos for Hawaii Opera, and Tosca for Macedonia Opera. Fabiana Bravo is pleased to announce the release of her debut CD recording “*Verdi and Verismo*” on Helicon Records.

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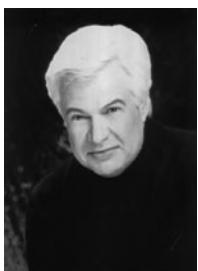
The Cast, con't...



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 Mikado, 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, Handel's Messiah ... and after winning the Palm Beach Opera competition, toured the U.S. singing roles that included Borsa in Rigoletto, Arturo in Lucia di Lammermoor, and First Commissary in Dialogues of the 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 Jose in *Carmen* and for his numerous interpretations of Rodolfo in *La Bohème* and B.F. Pinkerton in *Madama Butterfly*.



Baritone **Mauro Augustini**, born near Venice, Italy upon winning several Italian vocal competitions, 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 *Trovatore*, MacBeth, Posa in *Don Carlo* and Germont in *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 *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 *Traviata*, *Aïda* and *Otello* and in 2007 performed as Germont in *Traviata* in New Orleans. He has also performed in Canada in *Aïda*, *Nabucco* and *Tosca* in Toronto and in *Forza Del Destino* and *Trovatore* in Calgary and throughout Mexico and Central America. Mauro Augustini is often requested as a vocal technique teacher and frequently gives master classes throughout the world.



Michael Gallup has been praised as much for his acting abilities as for his tremendous vocal range from high falsetto to deep basso. Gallup has been a regular guest of a number of 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 also performed opera at the Hollywood Bowl under Michael Tilson

The Cast, con't...

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*, the Sacristan in *Tosca*, Trinity Moses in *The Rise and Fall of the City of Mahagonny*, Doctor Bartolo in *Le Nozze di Figaro* and *Il Barbiere di Siviglia*, Taddeo in *L'Italiana in Algieri*, Don Alfonso in *Così fan tutte*, Dulcamara in *L'Elisir d'amore*, Zuniga in *Carmen* and Alcindoro/Benoit in *La Bohème*. Elsewhere Gallup has performed to great acclaim 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 in *L'Italiana in Algieri* for the Palm Beach Opera, Faninal for Portland Opera, Alcindoro/Benoit for Dallas Opera and Vancouver Opera and Don Alfonso in *Così fan tutte* and Osmin in *The Abduction from the Seraglio* for the San Luis Obispo Mozart Festival. Last summer, 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 where he also played Czar Alexander in the world premiere of Deborah Drattell's operatic adaptation of *Nicholas and Alexandra*, the Bonze in *Madama Butterfly*, as Bartolo in *Le Nozze di Figaro* and the Sacristan in *Tosca*. Elsewhere, he appeared with Hawaii Opera as Pooh-Bah in *The Mikado* and as the Major General in *The Pirates of Penzance*, Utah Opera as Pooh-Bah, the Lyric Opera of Kansas City as Dulcamara, Redlands Bowl, Stockton Opera as the Sacristan in *Tosca*. This season, he will return to Opera Pacific as Alcindoro/Benoit and as Elder McLean in *Susannah*. Next season, he will sing Bartolo for this company. He has also performed extensively in the 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 92nd Street "Y" Chamber Orchestra in New York, Pacific Chorale, William Hall Chorale and Roger Wagner Chorale. Notable conductors with whom he has worked include James Levine, Charles Dutoit, Jiri Kout, Kent Nagano, Randall Behr, Lawrence Foster, Gerard Schwarz, Michael Tilson Thomas and Plácido Domingo.



Bass-baritone **Philip Skinner** is enjoying an ever-expanding and successful career on the operatic stage and in the concert hall. He has performed Don Basilio in *Il Barbiere di Siviglia* with Washington Opera and Minnesota Opera, Ramfis in *Aida* at the Hollywood Bowl and with the San Jose Symphony, Escamillo in *Carmen* with San Francisco Opera, Seattle Opera and Hawaii Opera Theater and Jochanaan in *Salome* with Atlanta Opera. Since 1995 he has been a regular guest with Opera de Nantes performing roles such as Il Conte in *Le Nozze di Figaro*, King Philip in *Don Carlo*, La Roche in *Capriccio*, Commendatore in *Don Giovanni*, Goryanchikov in *From the House of the Dead*, and Hagen in *Götterdämmerung*. He has sung Theseus in *A Midsummer Nights Dream* with Teatro di San Carlo in Naples and Pittsburgh Opera, the Dvorak *Stabat Mater* with the Sacramento Choral Society, and he recently debuted with the Dusseldorf Symphoniker in *La Damnation de Faust* conducted by John Fiore. For San Francisco Opera, where he made his debut in 1985, he has sung over 35 roles including three this season; Edgar Ray Killen in Phillip Glass' new opera *Appomattox*, Rambaldo in *La Rondine* and

The Cast, con't...

the Speaker in *The Magic Flute*. Other roles with the company include the Water Gnome in *Rusalka*, Escamillo in *Carmen*, Mephistopheles in *Faust*, Ferrando in *Il Trovatore*, Colline in *La Bohème*, Lorenzo in *I Capuletti e i Montecchi*, the Bonze in *Madama Butterfly*, Priest in *Lady Macbeth of Mtsensk* and Crespel in *Les Contes d'Hoffmann*. He also was a participant in the Merola Opera Program, sang the title role in *Don Giovanni* with Western Opera Theater, and was an Adler Fellow with San Francisco Opera. Equally prolific in the concert hall, Philip Skinner has performed the Verdi *Messa de Requiem* at Carnegie Hall and in Europe with the Budapest Symphony Orchestra. Mr. Skinner sang *The Lord Nelson Mass* at the Spoleto Festival in Italy, and *Handel Messiah*, *Mozart Requiem*, *Haydn Creation* and other concert pieces with the Minnesota Orchestra, San Jose Symphony Orchestra, Honolulu Symphony Orchestra, Columbus Symphony Orchestra, Savannah Symphony Orchestra and the Lancaster Festival. He can be seen on video in San Francisco Opera *L'africaine* with Placido Domingo, in Seattle Opera *War and Peace*, in Canadian Opera *Tosca* and heard on the Spoleto Festival Recording of *Antony and Cleopatra*.



Daniel A. Kurek works extensively in the Valley of the Sun as an outstanding vocalist, pianist, music director, educator and composer-arranger. He served as Children's Chorus Director for Phoenix Opera's premiere production of *La Bohème* in 2007 as well as performing the role of Parpignol. He is currently on the music faculty at Paradise Valley Community College. He has performed with Arizona Opera as Beppe in *I Pagliacci*, Tinca in *Il Tabarro*, Brighella in *Ariadne auf Naxos*, Carlson in Carlisle Floyd's *Of Mice and Men*, Nick in *La Fanciulla Del*

West, Remendado in *Carmen*, Goro in *Madama Butterfly*, the High Priest in *Salome*, Pirelli in *Sweeney Todd* and Curzio in *La Nozze di Figaro*. Dan made his Austin Lyric Opera debut in 2002, performing the role of Nick in *La Fanciulla del West*. In 2004, he appeared as Pirelli with the Cleveland Opera, and as Basilio and Curzio in Opera Pacific's *Le Nozze di Figaro*. His Phoenix Symphony appearances include Kurt Weill's *Seven Deadly Sins* and *Handel's Messiah*, as well as numerous other appearances as tenor soloist with local choral groups such as: Musica Nova, Arizona Arts Chorale, Arizona Masterworks Chorale, Cantemus, American Bach, and West Valley Chorale.



Bass Baritone **Jeffrey Stevens**, Alcindoro/Benoit in Phoenix Opera's *La Bohème*, 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

The Cast, con't...

University's Opera Institute where he participated in the Educational Outreach Program of the Handel & Haydn 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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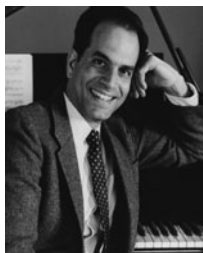
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The Creative Team



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 Angeles, Israel, New York, Boston, Cleveland and San Francisco Orchestras ... and with such renowned

The Creative Team, con't.

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.



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 Cosenza, 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 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

The Creative Team, con't.

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. He has climbed to the other side of the footlights to share his expertise as a stage director. Anthony directed his first “Otello” with the Vero Beach Opera last season. He will return to Vero Beach to direct “Don Pasquale” with Paul Plishka in January and “Macbeth” with Susan Neves in March. Anthony will stage “Abduction from the Seraglio” with the New Jersey Opera Theater the following season. Encompass Arts is thrilled to welcome this consummate artist on board.

Paul Black, Lighting Design

Black is excited to be back working with Phoenix Opera after lighting *La Bohème* last year and is looking forward to lighting *Aida* later this season. This past spring, Paul designed lights for the World Premiere of *Treasure Island, The Musical* and has just returned from Philadelphia where he lit *Hairspray* for Walnut Street Theatre. Mr. Black is the resident designer for the Fulton Opera House, Carousel Dinner Theatre and Actors Theatre of Phoenix. He has designed for many performing arts groups including: Arizona Opera, Arizona Theatre Company, Walnut Street Theatre, Maine State Music Theatre, Santa Barbara Civic Light Opera, Childsplay, and the Phoenix Symphony. Some of Paul’s favorite productions have been *The Producers*, *West Side Story*, *Angels in America*, and *Urinetown*. In addition to live theatre, Paul Black also produces and designs for corporations across the country through his company P2 Design. Paul would like to dedicate this show to Michael Mitchell.

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 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 Costume Designer for City Attic Theatre’s *Marisol* (NY), Costume Designer

The Creative Team, con't.

for Actors Theatre's *Doubt: A Parable* (AZ), Production Designer for *The D Word* (NY), Scenic Designer for City Attic Theatre's *On the Verge* (NY), Production Designer for Stray Cat Theatre's *A Number, Dog sees goD* (AZ). Upcoming projects include Scenic Design for Phoenix Opera's 2009 production of *Aïda* and for Stray Cat Theatre's *Columbinus*.



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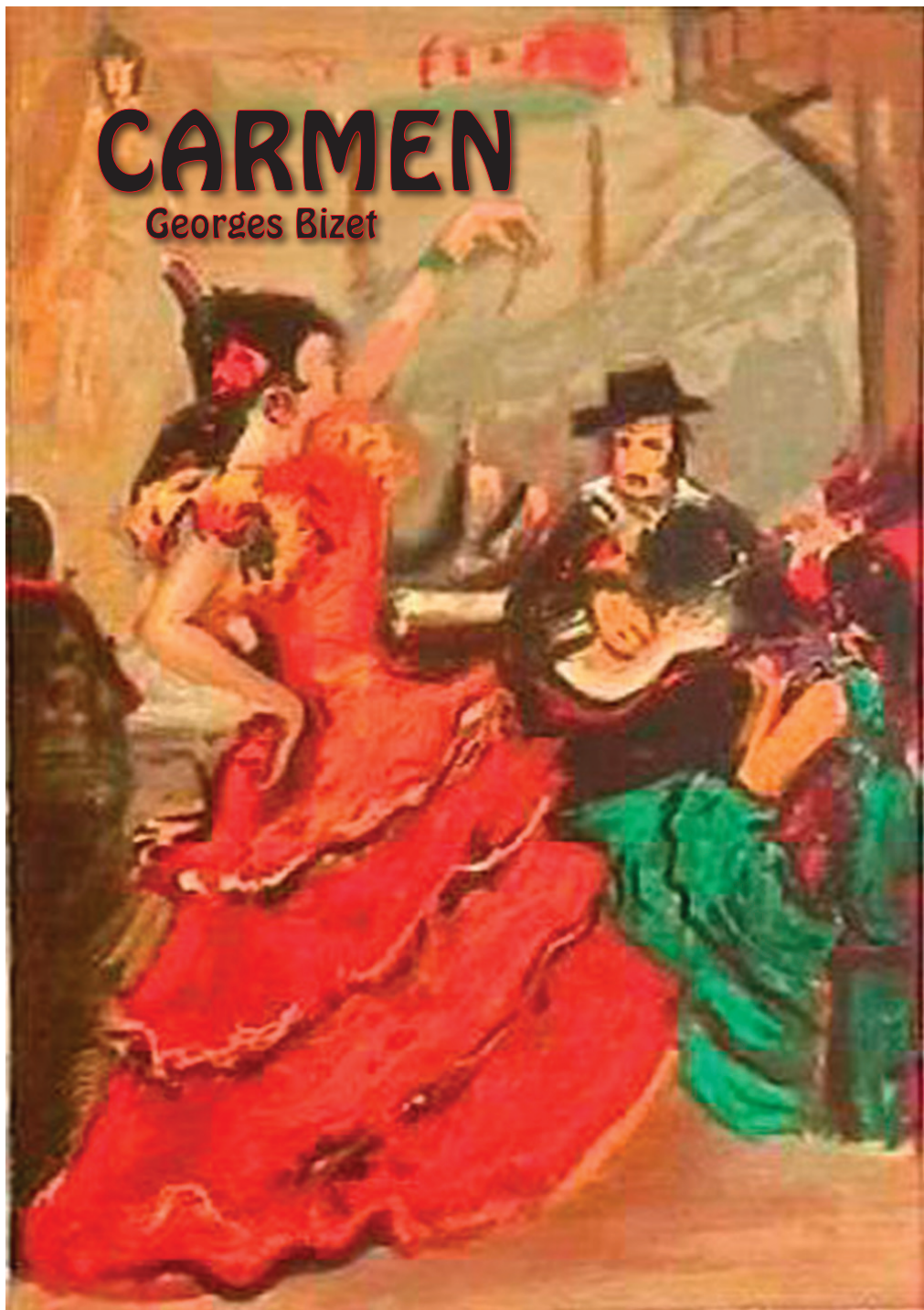
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To make opera sing for generations!

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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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Memorial, Honorary, and Legacy Gifts will help ensure the long-term financial stability of Phoenix 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 want to express a special heartfelt thank you to Mike Fray, Ethel Harris, and Howard Paley for their countless contributions of time, talent, and resources to Phoenix Opera.

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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 Phoenix 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 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



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 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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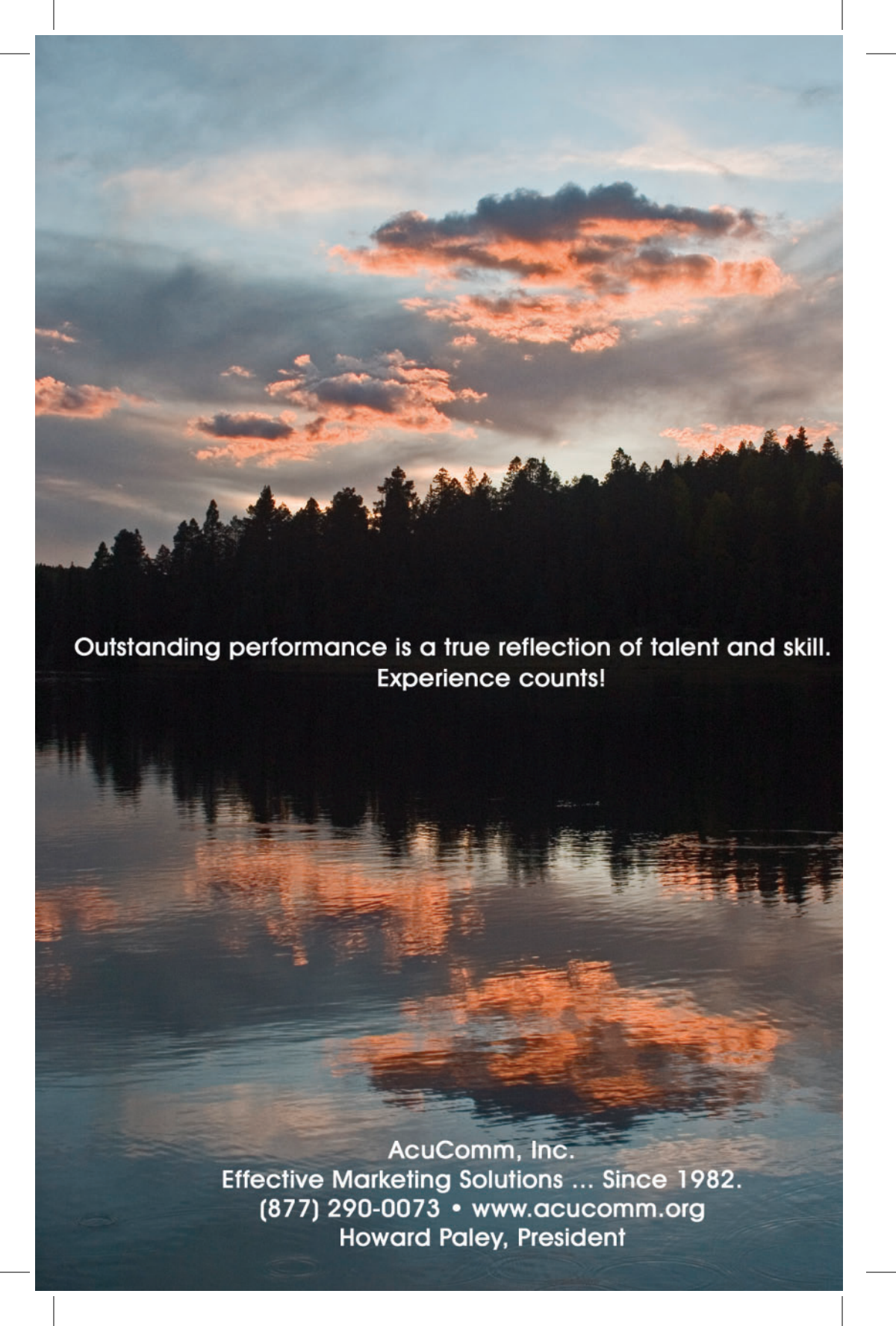
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