



lucia di lammermoor

DONIZETTI

Minnesota
OPERA
2011 – 2012 SEASON



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Leif Ove Andsnes, *piano*

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Dear Friends,

Welcome to Minnesota Opera's production of *Lucia di Lammermoor*.

Over the last many years, our company has championed the repertoire of the Bel Canto era – a period in Italian opera that spanned the early- to mid-1800s.

Our exploration of this repertoire has included rarities, as well as many of the greatest “hits” of the Bel Canto period. And, by all measures, *Lucia* is certainly one of the greats! Ever since its debut in 1835, Donizetti's setting of the well-known *Bride of Lammermoor* by Sir Walter Scott has met with tremendous popular acclaim. From its memorable music to its gripping drama, *Lucia* has remained one of the most musically and theatrically engaging works of all time.

For this season's *Lucia*, we are happy to revive our popular James Robinson production from 2001, which has since been produced by leading opera companies all around North America. Along with welcoming Jim back to direct this revival, we are also happy to welcome back maestro Leonardo Vordoni as well as numerous principal cast members. These world-class artists bring exceptional talent and excitement to our Minnesota Opera productions, and I'd like to extend a very special thank you to all of our generous production and artist sponsors who helped make this production possible.

In addition to our impressive guest artists, Minnesota Opera is also tremendously proud of the depth of our company's artist roster, which includes our exciting Resident Artists as well as our youngest Project Opera participants. Through the generosity of your support for the Minnesota Opera Annual Fund, we are not only able to present world-class singers, but also to train the stars of tomorrow. Please check out pages 22 and 28 of this program to learn more about upcoming special performances featuring our Project Opera youth program and our Resident Artists. In addition, I hope to see you again, next month, for our production of *Madame Butterfly*.

Finally, along with Bel Canto being an operatic era, the Italian term also means “beautiful singing” and that's what you're in for with this *Lucia* performance.

Thank you so much for attending Minnesota Opera. Enjoy the show!

Allan E. Naplan
President and General Director

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ACT I

Scene one – the grounds Enrico expresses to Normanno his deep concern. His position as Lord Keeper of Lammermoor is a tenuous one, and the ousting of its previous owners has made a bitter enemy of Edgardo, the last surviving heir. The political tide of Scotland alternates between Catholic and Protestant leaders, again putting his seemingly powerful situation at risk. Enrico has arranged a marriage between his sister, Lucia, and Arturo, a union that can only improve his status. Raimondo, the chaplain, cautions that she is not ready to love, citing her grief over her mother's recent death. Normanno counters that she's hardly grieving but full of romance – she is in love with another man, one who saved her from a rushing bull. She has since seen him every day at dawn. Though his identity is not known, Normanno suspects it is in fact Edgardo. Enrico is furious at the news – Edgardo will pay for this insult with his own blood.

Scene two – the fountain Lucia waits with Alisa for the arrival of Edgardo. She tells her companion of the mysterious legend surrounding the fountain – it was there that a Ravenswood, burning with jealousy, stabbed his beloved. She fell into the waters and remains there still. Her ghost is said to haunt the fountain and once tried to speak to Lucia. Alisa advises that only peril can follow

such an experience and encourages her friend to forget Edgardo. Lucia cannot – he is her only happiness in a world filled with tears. Alisa withdraws, and Edgardo appears. In the wake of Scotland's political turmoil he has been called to France. He plans to extend to Enrico his hand in peace and ask for her hand in return, but Lucia fears her brother's wrath. They exchange rings as a token of their secret bond, and Edgardo promises to write while he is away.

ACT II

Scene one – the chamber Several months have passed with no word from Edgardo. Lucia reluctantly has agreed to marry Arturo, and preparations are being made for the ceremony. Normanno confirms with Enrico that he has been able to intercept every one of Edgardo's letters, and in their place a forgery has been produced. When Lucia is presented with the fake letter, she faints after reading its contents – Edgardo has taken up with another woman and no longer loves her. Enrico berates his sister for pledging her faith to such a vile seducer and betraying her family's honor. Raimondo provides further evidence of Edgardo's abandonment – the chaplain has seen to it that every one of her letters reached him, yet there has been no reply until this day. Raimondo encourages Lucia to resign herself to the union.

Scene two – the reception Wedding guests celebrate the impending nuptials. As Arturo is received, Enrico assures him of Lucia's willingness to marry and that he should not be discouraged by her sorrow, which is clearly the result of her mother's passing. As Lucia is presented to her bridegroom, Enrico berates her mercilessly in a series of asides. She begrudgingly signs the wedding contract, and moments later Edgardo bursts into the room. Lucia swoons and everyone is filled with shock and remorse. Believing that she still loves him, Edgardo is stunned when shown the marriage contract bearing Lucia's signature. In despair he offers his own life, but Enrico orders him out.

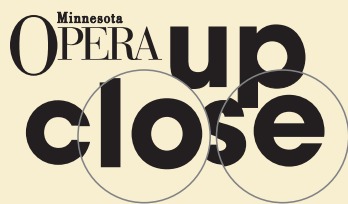
INTERMISSION

ACT III

Scene one – the tower Alone in the spare remains of his family's estate, Edgardo rues his dismal fate as a storm rages outside. Enrico pays a return visit, needling him with details of the wedding ceremony and the reminder that Arturo and Lucia are at this very moment consummating their wedding vows. He then challenges Edgardo to a duel, to which the latter heartily agrees – he had promised on his father's grave to avenge the family name.

Scene two – the party The wedding festivities are interrupted by news from a badly shaken Raimondo. He heard screams from the bridal chamber and opening the door, found Arturo in a pool of blood with a wide-eyed Lucia clutching the knife that killed him. Lucia stumbles before the guests, obviously delirious, looking for Edgardo. Everyone is horrified by the tragic outcome of the day.

Scene three – the tombs Edgardo waits for the duel's appointed hour, intending to surrender himself on Enrico's sword. He soon learns of the prior evening's calamity and is told that Lucia has died. Broken by the news, Edgardo takes his own life.



Madame Butterfly

Monday, March 26, 2012, 7PM

Minnesota Opera Center
620 North First Street
Minneapolis, MN 55401

Join Allan Naplan, Minnesota Opera's President and General Director, as he hosts the Opera Up Close preview of *Madame Butterfly* on Monday, March 26. Special guests will include conductor Michael Christie, director Reed Fisher, soprano Kelly Kaduce and tenor Arturo Chacón-Cruz.

For more information or to purchase tickets, visit mnopera.org/OperaUpClose or call the Minnesota Opera Ticket Office at 612-333-6669, M-F, 9AM-6PM.



lucia di lammermoor

Music by Gaetano Donizetti

Libretto by Salvatore Cammarano

after Sir Walter Scott's *The Bride of Lammermoor*

World premiere at the Teatro San Carlo, Naples, September 26, 1835

March 3, 4, 6, 8, and 10, 2012, Ordway, Saint Paul

Sung in Italian with English captions

CAST

(in order of vocal appearance)

Normanno, Enrico's henchman	John Robert Lindsey
Enrico, Lord of Lammermoor, brother to Lucia	James Westman
	Hyung Yun (performs March 4)
Raimondo, a chaplain	Ben Wager
	Joseph Beutel (performs March 4)
Lucia	Susanna Phillips
	Angela Mortellaro (performs March 4)
Alisa, Lucia's companion	Victoria Vargas
Edgardo, Master of Ravenswood	Michael Spyres
	Nathaniel Peake (performs March 4)
Arturo, Lucia's bridegroom	A. J. Glueckert

CREATIVE TEAM

Conductor	Leonardo Vordoni
Stage Director	James Robinson
Set Designer	Christine Jones
Costume Designer	Constance Hoffman
Original Lighting Designer	Scott Zielinski
Lighting Designer	Scott Bolman
Wig and Makeup Designers	Jason Allen and Ronell Oliveri
Assistant Director	Octavio Cardenas
Assistant Conductor	Clinton Smith
Stage Manager	Alexander Farino
English Captions	Floyd Anderson

This production of *Lucia di Lammermoor* is made possible, in part, by the generosity of James E. Johnson in honor of his wife Lucy Rosenberry Jones.

The Minnesota Opera season is sponsored by



lucia di lammermoor

In the wake of Rossini's retirement and Bellini's death only three days before its premiere, *Lucia di Lammermoor* is the work that catapulted Donizetti's international recognition as a composer of first rank. Quickly staged in Vienna, Madrid, Paris, London, New Orleans and New York, *Lucia* has survived the test of time, and unlike many of its bel canto bretheren, has never fallen out of the standard repertory.

The novels of Sir Walter Scott were readily taken up by Romantic composers – in fact, he's among the top ten authors whose novels have received operatic treatment. *The Bride of Lammermoor* had already been set several times before Donizetti got his hands on it. To condense the rather lengthy book into a usable form, he and his librettist, Salvatore Cammarano, likely used for guidance Michele Carafa's opera, *Le nozze di Lammermoor*, which premiered in Paris just six years earlier. Carafa had reduced the character list substantially, a gesture Donizetti and Cammarano took further by telescoping Lucy Ashton's mother, father and two brothers into a single adversary, Enrico. Among the 20 or so others to go were Edgardo's chattering, yet good-natured, valet, Caleb Balderstone, and Craigenfelt, a not so well-intentioned sea captain, Bucklaw's ally with a hidden agenda. Normanno is retained (inspired by Norman the parksman), as is the

good-hearted Reverend Bide-the-Bent (renamed Raimondo), and Frank Hayston, Lord of Bucklaw survives reasonably intact as Arturo. Blind Alice, an old hermitic woman with second sight and mystical ways, is turned into Alisa, Lucia's rather opaque confidante. The story's final moments had to be fixed as well. Edgar's mysterious disappearance (presumably by quicksand) on his way to a duel with Lucy's brother Sholto was transformed into a grand suicide scene at the tomb of the Ravenswoods, a bit more appropriate to the tastes of early 19th-century Neapolitans.

Forbidden desire, family rivalry and the death of two lovers seem reminiscent of William Shakespeare's *Romeo and Juliet*. Yet, though the Bard was popular among Romantic writers, Scott's tale was inspired by an actual event, the marriage of Janet Dalrymple and David Dunbar. The unfolding of their story is entrenched in the politics of the day. Seventeenth-century England and Scotland were embroiled in their own civil war over the question of faith. The face-off was within James II's family, James being staunchly Catholic, his daughters being committed to Protestantism. Though each daughter ruled in turn as Mary II and Anne I, exiled descendants from James' second marriage always posed a Catholic threat.

The political turmoil afforded the rise of one revolutionary, William Dalrymple, who through legal trickery

and political opportunism acquired vast estates and a peerage. His wife, the notorious Dame Margaret Ross Dalrymple, was even more ambitious. To further improve their lot, she chose the perfect husband for her daughter. Unfortunately he was not the one she loved, a certain Lord Rutherford, who, though from solid stock, was regarded by mother Dalrymple as genetically inferior, and with strong Jacobite sympathies, yesterday's news. The couple secretly had pledged their fidelity by splitting a gold coin, a token the mother, in a heated argument with Rutherford, demanded to be returned upon Janet's betrothal to Dunbar.

The incident of their wedding night is relayed in both novel and opera, yet there is a hint of mystery to the actual events. The couple was locked in the bridal chamber by the best man, and as the guests continued the party, commotion was heard from within. Inside was found a critically wounded Dunbar with Janet, cowering in the corner, supposedly howling "So you have tak'n your bonny bridegroom." Dunbar survived his injuries and amazingly remained with his bride for another two weeks, after which she died from her mental defect. He was tight-lipped about the whole affair, threatening to fight any man who dared broach the subject. It was suspected that Rutherford had somehow entered the bridal chamber and had executed the bloody deed himself.

Scott knew the story from his mother (also a Rutherford) and was careful to change the names and move



Production photos by Gary Mortensen

the locale. A major variant was to have Lucy's lover, Edgar Ravenswood, be the sole survivor of a family ruined by her father. He also invented the event of their first meeting: she and her father are saved from a rushing bull by Edgar, then taken to the craggy remnants of his estate (a sparsely furnished tower on an ocean cliff, the very edge of his former Ravenswood estates) to escape a brewing storm. Edgar is still agitated about the dispossession of his family, and his father's dying wish to wreck havoc on the Ashtons, but his anger is somehow tempered by Lucy's grace and beauty. Sir William warms to the young man, and events may have turned out for the better if it had not been for the mother, Lady Margaret Douglas Ashton, an especially shrewish woman. She dominates the novel in a singular plight to keep the lovers apart and to arrange a marriage of her choosing. Sadly, something of her daunting, imperious nature is lost in the composite character of the opera's Enrico. Also lost is much of the novel's gothic flavor, the macabre character of Old Alice (and later, her ghost), the three village hags, whose lunacy set the tone for Lucy's eventual mental breakdown and the wispy disappearance of Edgar while riding on horseback to duel Lucy's brother. Scott's novel is chock full of gothic themes – persecution, disinheritance, ancestral curses – and though his descriptiveness borders on ponderous and overblown, his imagery is pregnant with meaning: the sexual innuendo inherent in Lucy's encounter with the wild bull, the raven shot dead at Lucy's feet (splattering her white dress with blood) moments after her secret betrothal to Edgar, a fountain-murder myth where a nymph is destroyed as a result of her lover's lack of faith and the omnipresent fatalism of the three old women (presumably a reference to the fate-weaving Norns of Norse mythology as well as a nod to Shakespeare). Scott's novel is a surprising example of feminine will, from the heady domination of Lady Ashton's iron



grasp over the family to Lucy's ability to lash out with bloody vengeance when left with no other recourse.

Donizetti and Cammarano were still careful to include a few stylish elements – a ghostly presence, a storm, and of course, Lucia's famously popular mad scene. Both works have that brooding flavor indigenous to Romanticism – an overriding angst with no possibility of escape portrayed by darkly morose, rather unsympathetic individuals under the control of more sinister forces who can do nothing but rant and rave, traits not found in the drama's parallel journey as one of "star-crossed love." Where Shakespeare offers his protagonists optimism and a plan for escape (though ultimately foiled by poor timing), there is no such hope for Lucia and Edgardo, their doleful path trod by misery and madness to an especially horrific end.

SALVATORE CAMMARANO AND THE ITALIAN ROMANTIC LIBRETTO

Salvatore Cammarano was a key figure of the maturing Romantic period, continuing the bridge built by his predecessors from 18th-century *opera seria* to the fully blown romantic melodrama of the *primo ottocento*. His career ran parallel to that of Gaetano Donizetti, Saverio Mercadante and Giovanni Pacini, and ended at the height of Giuseppe Verdi's middle

period. Having worked with all of these composers, he was a part of the fundamental changes being made in musical structure and dramatic conception in these works of the Bel Canto period.

Though the sterner side of bel canto grew out of opera seria of the previous century, the contrast between the two is pronounced. Opera seria typically involved a historical or mythical subject with its noble characters singing a rapid succession of arias, with virtually no ensembles, and nearly always with a happy ending. Castrati were featured in many of the principal roles, and most of the virtuosic music was allotted to them. As the century drew to a close, castrati were a dying breed, and economies of scale forced state-run opera companies to fuse their comic and serious troupes into one. Consequently, elements of comic opera found their way into serious works, with an emphasis on greater truth and a focus on more genuine characters through the incorporation of ensembles in introductions and finales. The restrained, carefully controlled and methodical shape of 18th-century libretti gave way to increased theatricality, which manifested itself into greater violence both on- and offstage (death in full view of the audience was taboo during most of the 18th century). Librettists were drawn to literature that spotlighted these ▶

conflicts, both of past eras, namely works of Shakespeare and Voltaire, as well as new trends in contemporary literature.

Cammarano rose to the task, having art and theater in his ancestral blood. By 1832 he had fallen into a fortuitous situation, having been hired as a *concertatore*, the approximate combination of the modern director and stage manager, at the Teatro San Carlo. This was a quick jump to the position of house poet as librettists typically were required to stage the operas for which they wrote the text. At that time, the theater's poet was also responsible for touching up existing libretti and obtaining clearance from the censors, always a delicate issue in those days.



The Ruins of the Fast Castle, Berwickshire, Scotland: The Wolf's Crag of The Bride of Lammermoor (1892)
William Trost Richards
The Philadelphia Museum of Art/Art Resource, NY

His second stroke of good luck was a collaboration with Gaetano Donizetti and their first work together, *Lucia di Lammermoor*. They were ideally suited to one another and went on to produce further works, most notably *Roberto Devereux* and *Maria de Rudenz*. It was with Donizetti that Cammarano found his true voice, and *Lucia* served as a perfect vehicle for his highly demonstrative inclinations. By this point, art and literature were firmly entrenched in the Romantic movement.

Immutably affixed to the operatic genre, Romanticism is a hazy concept

by its very nature. Looking away from the rationality of 18th-century Enlightenment, the Romantic age looked inward to the irrational mind through the lens of imagination, laying wake to the minefield of heightened emotion, melancholy, futility and madness. It also celebrated spontaneity, cultivation of artistic creativity, political independence and manifestations of a new consciousness with the tenuous hope of creating a new world. Romanticism is obsessed with moonlight, shadows and the supernatural, with dreams and sleepwalking, and with storms and peril. Man and Woman may be depicted at the mercy of overwhelming natural forces, with heroism appearing pointless, love seemingly impossible and an ideal union unrealizable this side of the grave. In this dark pale, protagonists are frustrated by their inability to act, often living on the edge of the law and society, but on the right side of justice.

Sir Walter Scott landed feet first amidst these new trends, influenced by his translations of *Sturm und Drang* ("Storm and Stress") predecessors Schiller and Goethe (whose own Werther presaged the Romantic "Byronic Hero"). By the 1820s his own works were in translation around Europe and his monumental yet realistic characters made an easy transition onto the stage – many of his novels were turned into operas over and over again. Though his plotting may be suspect, he had a knack for minutely descriptive atmospheric settings drawn deep from Scotland's violent past, clouded by mysterious and metaphysical occurrences.

Cammarano was intrigued by Scott's elaborate settings, but his main attraction was to the variety of strong situations the novelist presented and his penchant for the macabre. In fact Scott's flair for gothic horror only spurred the librettist's tempestuous creativity even further. In the novel characters dissipate rather nonchalantly – Lucy mutters only a few words in her delirium, Edgar simply vanishes into thin air and Bucklaw, only wounded,

won't utter a single word about his frightful wedding night. Cammarano chose to heighten the dramatic effect by killing off Lucia's bridegroom, and crafted a textually rich mad scene for Lucia, whose fragility gains an almost Ophelia-like spirituality. He masterfully writes a gripping suicide aria for Edgardo, turning all attention on him (rather than the heroine and title character) for the opera's closing scene. New iconography made its way into the production values – the ruined gothic castle (Wolf's Crag), the graveyard (Edgardo's final scene), moonlight (at the well for Lucia's ghostly visitation), the obligatory storm (for Enrico and Edgardo's meeting at the top of Act III) and the presence of wild, uncontrollable natural forces (Lucia's encounter with the bull, cited but unseen).

The complexities of Romantic melodrama often required a fair amount of information before the curtain even rose – most of Cammarano's contemporaries wrote substantial prefaces to their works whose plots began to push the limits of credibility. Cammarano was skillful enough to weave into his works everything the audience would need to know – his opening number for *Lucia* neatly relays the basic facts: the near ruin of her family, the imposed marriage, Lucia's secret lover and how he saved her. Another fine example is Cammarano's libretto for Verdi's *Il trovatore* (1853), in which the rather convoluted events that precede the story are relayed in a concisely delivered tale told by a subsidiary character. Still, aspects of his story – the separation at birth of now-rival brothers and the throwing of the wrong baby into the execution bonfire – pushed the boundaries a bit. It may have been fortunate that Cammarano died just before finishing the libretto, for seeds of change were in the air. Verdi would demand greater dramatic truth in his later works, and Realism, with its pursuit of genre scenes and common people, had taken hold in the arts and would soon be explored operatically by Italian *verismo* and French composers of the latter part of the 19th century. ■



The Art Archive/Museo Teatrale alla Scala (Milan)/
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The Art Archive at Art Resource, NY

With nearly 70 operas to his credit, Gaetano Donizetti was the leading Italian composer in the decade between Vincenzo Bellini's death and the ascent of Giuseppe Verdi. Donizetti was born in the northern Italian city of Bergamo to an impoverished family. After showing some musical talent, he was enrolled in the town's Lezioni Caritatevoli, where he had the good fortune to study with Giovanni Simone Mayr, *maestro di cappella* at Santa Maria Maggiore. Originally from Bavaria, Mayr was a successful composer in Italy during the era preceding Rossini's rise to fame, with dozens of operas to his credit. Though offered many prestigious appointments throughout Europe, Mayr remained loyal to his adopted community and greatly enhanced the local musical institutions. Donizetti arrived at a time when Mayr was writing his greatest operas, and his impression on the younger composer was pronounced. Throughout his life, Donizetti regarded him as a second father, though he would outlive his master by only three years.

When it came time, Donizetti furthered his education at the Accademia Filarmonica in Bologna (shadowing Rossini, who had once

studied there). He had already penned several short operas before receiving his first commission in 1818 from the Teatro San Luca in Venice – this was *Enrico di Borgogna*. Further works were produced in Venice, but Donizetti returned to Bergamo for a few years of relative inactivity. A letter of introduction from Mayr to poet Jacopo Ferretti led Donizetti to Rome, where in 1822 he would have his first unequivocal success, *Zoraide di Grenata*. His career was just getting started.

Later that year Donizetti settled in Naples and used it as a base for the next 16 years. He arrived just as Rossini was finishing his seven-year contract with the royal theaters. Like Rossini he had the ability to work at the increasingly rapid pace demanded by the Italian theater industry and was able to produce three to four operas a year for most of his life.

Many remain timeless gems. *L'elisir d'amore* (1832), *La fille du régiment* (1840) and *Don Pasquale* (1843) demonstrate his expert handling of lighter subjects. *Lucrezia Borgia* (1833), *Gemma di Vergy* (1834), *Lucia di Lammermoor* (1835), *Maria de Rudenz* (1838) and *Maria Padilla* (1841) display the composer's mastery of the Italian melodrama fueled by impassioned and unrestrained literature of the Romantic period. His influence on Verdi cannot be underestimated.

Donizetti's success in dealing with both comic and tragic settings was due in part to his own manic depressive personality. Well acquainted with personal misfortune, Donizetti lost in the span of eight years his mother, father, two infant sons, an infant daughter and Virginia Vasselli, his wife of seven years. He never truly recuperated after her death, locking the door to her room and refusing to utter her name again.

His melancholia may have been induced by early symptoms of syphilis, which he contracted as a young man.

Donizetti made his Paris debut in 1835 with *Marino Faliero* at the Théâtre Italien and later premiered *Les martyrs* (1840) at the Paris Opéra. A French translation of *Lucia* made his name a household word, and in 1840 the composer captivated audiences with *La favorite*, which became hugely popular throughout Europe and North America. One of his very last works for the stage, *Dom Sébastien* (1843), was cast in the mold of French *grand opéra* and was extremely well-received.

The composer had hoped to assume Niccolò Zingarelli's post as director of the Naples Conservatory, but when the 85-year-old composer died in 1837, Donizetti's considerable musical contribution to the city was overlooked. Preference was given to a lesser composer, Saverio Mercadante, chiefly because he was a native Neapolitan. After his brief stint in Paris, Donizetti turned toward the Austrian state, where he became music director of the imperial theaters. Two of his final works had their premiere at Vienna's principal venue, the Kärntnertortheater: *Linda di Chamounix* (1842) and *Maria di Rohan* (1843). After the success of *Linda*, he was appointed Composer to the Austrian Court.

By 1845, symptoms of his illness had become incapacitating, and his erratic behavior could no longer be excused by overwork. With his family's intervention Donizetti was placed in a French sanitarium at Ivry for 17 months, then transferred to a Paris apartment. There he was regularly visited by musicians and colleagues, but by this point he was paralyzed, disoriented and rarely spoke. In September 1847, friends arranged his return to Bergamo, where he passed his final days at the home of a wealthy patroness. ■

At the same time...

An assassination attempt is made against U.S. president Andrew Jackson.

Melbourne, Australia, is founded.

In the United States, the Anti-Slavery Society distributes 75,000 leaflets by mail to the South, to the fury of slave-owners.

Andrew Carnegie, American industrialist, is born.

Hans Christian Andersen publishes the first four of his 168 tales for children.

More than one hundred U.S. troops are massacred by Seminole Indians resisting attempts to drive them out of Florida.

The young writer Charles Dickens publishes a collection of his journalistic pieces under the title *Sketches by Boz*, receiving 150 pounds for the copyright.

The writer Edgar Allan Poe publishes a short story entitled *Berenice* in the *Southern Literary Messenger*.



Joseph Beutel

RAIMONDO

Bass Joseph Beutel joins Minnesota Opera's Resident Artist program after spending the summer as a Santa Fe Opera Apprentice Artist, where he covered Méphistophélès in *Faust* and the Catholic Priest in *The Last Savage*. Previous roles have included the Impresario/Direttore in the young artist production of *Viva La Mamma!* at Seattle Opera; Benoit and Alcindoro in *La bohème* for South Texas Lyric Opera; Sarastro in *Die Zauberflöte*, Mustafà in *L'italiana in Algeri*, Simone in *Gianni Schicchi*, Le Roi in *Cendrillon* and Herr Reich in *Die lustigen Weiber von Windsor* for IU Opera Theatre; and the Sergeant in *Pirates of Penzance* for Western Michigan University.

Mr. Beutel is a district finalist of the Metropolitan Opera National Council Auditions, received a Sullivan Foundation Career Development Award and won a Palm Beach Opera Competition Encouragement Award. For Minnesota Opera this season, he appears as the British Major in *Silent Night*, Raimondo in *Lucia di Lammermoor* and the Bonze in *Madame Butterfly*. This summer he sings Lamoral in *Arabella* for Santa Fe Opera.



Scott Bolman

LIGHTING DESIGNER

Recent credits include the premieres of Missy Mizzoli's opera *Song from the Uproar* (The Kitchen) and Darcy James Argue's *Brooklyn Babylon* (Brooklyn Academy of Music). He also lit Shen Wei's opening performance at the *Q Confucius* exhibition (Rockbund Museum, Shanghai), *Sty of the Blind Pig* and *The Understudy* (Theaterworks Hartford), the lighting installation *Act Curtain* (Wingspace, EMPAC Filament Festival), *Darkling* (Cinedans Festival, Amsterdam), *Katrina Ballads* (with film by Bill Morrison; Le Poisson Rouge, Hobby Performing Arts Center) and *Coup de Foudre* (with DJ Spooky; Guggenheim Museum NYC). Upcoming projects include Robert Wilson's *Odyssey* (National Theater of Greece) and *Clementine Hunter* (Peak Performances). Scott is the theatrical lighting consultant for the renovation of the new Roulette venue in Brooklyn. He co-teaches design collaboration at Brown University and is a founding member of Wingspace Design Collective.



A. J. Glueckert

ARTURO

Tenor A. J. Glueckert is a Minnesota Opera Resident Artist who recently sang the Kronprinz in *Silent Night*. Previously, he has been seen as Dr. Caius in *Falstaff* at Utah Opera, where he was a resident artist last year, and the Simpleton in *Boris Godunov* at Utah Festival Opera. Other roles include the Tambor-Major in *Wozzeck* and Sextus in Harrison's *Young Caesar* for Ensemble Parallèle, Wolfram in *Les contes d'Hoffmann* for Santa Fe Opera, Tybalt in *Roméo et Juliette* and Arturo in *Lucia di Lammermoor* for San Francisco Lyric Opera, Le Remendado in *Carmen* for Festival Opera of Walnut Creek and Carl Magnus in *A Little Night Music* for SFCM Musical Theater Ensemble.

Mr. Glueckert performed several roles at his alma mater, the San Francisco Conservatory of Music, including Tamino in *Die Zauberflöte*, Dema in Cavalli's *L'Egisto*, the title role in *Orpheus in the Underworld*, Flute in *A Midsummer Night's Dream*, the Witch in *Hansel and Gretel* and Don Basilio/Don Curzio in *Le nozze di Figaro*. At the regional Met auditions, he won an encouragement award in 2011 and took second place in 2012.

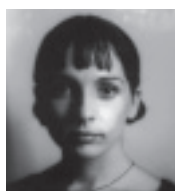


Constance Hoffman

COSTUME DESIGNER

Constance Hoffman has designed costumes for opera, dance and theater regionally, internationally and in New York City. Her credits include collaborations with theater artists such as Mark Lamos, Julie Taymor, Eliot Feld and Mikhail Baryshnikov; opera directors Robert Carsen, David Alden, Christopher Alden, Keith Warner; and entertainer Bette Midler.

Hoffman's collaborations in opera have taken her to the Glyndebourne Festival Opera, the Paris Opera, the New Israeli Opera, the Bayerische Staatsoper and Tokyo Opera Nomori, among others. In the United States, she has designed costumes for San Francisco Opera, Santa Fe Opera, Houston Grand Opera, Los Angeles Opera, Minnesota Opera, Portland Opera, Opera Theatre of St. Louis and the Lincoln Center Festival, and she has had a long association with the Glimmerglass Opera. At New York City Opera, Hoffman's designs for the critically acclaimed *Paul Bunyan*, *Tosca* and *Lizzie Borden* have been televised in the *Live from Lincoln Center* broadcasts. She currently teaches at the Tisch School of the Arts.



Christine Jones

SET DESIGNER

Christine Jones is a scenic designer based in New York City. Her Broadway credits include *American Idiot* (Tony Award), *Everyday Rapture*, *Spring Awakening* (Tony Nomination) and *The Green Bird*, with director Julie Taymor (Drama Desk Nomination).

Stage credits include *Coraline*, with music by Stephen Merritt; *The Book of Longing*, with music by Philip Glass (Lincoln Center Festival); *The Onion Cellar* and *The Dresden Dolls*, winning the Elliot Norton Award by turning the Black Box Theatre into a 360-degree cabaret space; *Much Ado About Nothing* (Shakespeare in the Park); *Nocturne* (New York Theatre Workshop); *Burn This* (Signature Theatre); *Debbie Does Dallas* (Jane Street Theatre); and *True Love* (Zipper Theater).

Opera credits include *Joseph Merrick*, *the Elephant Man* (Minnesota Opera), *Lucia di Lammermoor* (New York City Opera) and *Giulio Cesare* (Houston Grand Opera). Her work was recently exhibited in *Curtain Call: Celebrating a Century of Women Designers for Live Performance* at Lincoln Center. Upcoming, she will design *Rigoletto* for the Metropolitan Opera this January.



John Robert Lindsey

NORMANNO

Colorado native tenor John Robert Lindsey is a recent graduate of the University of Colorado at Boulder, where he earned his Master of Music in vocal performance under the tutelage of Julie Simson. Past engagements include the Tenor Soloist in Handel's *Messiah*, Sam Polk in Carlisle Floyd's *Susannah*, the Stage Manager in Ned Rorem's *Our Town* and Don Ottavio in *Don Giovanni*. Mr. Lindsey was met with numerous successes in competitions recently. He was a regional finalist in the Metropolitan Opera National Council Auditions for the past two years, as well as taking third place in 2010 and first place in 2011 at the prestigious Denver Lyric Opera Guild competition.

For Minnesota Opera's 2011-2012 season, Mr. Lindsey appears as Jonathan Dale in *Silent Night*, Schmidt in *Werther*, Normanno in *Lucia di Lammermoor* and Goro in *Madame Butterfly*. He will also sing a concert of *Carmen* highlights with the Mankato Symphony. Next season he returns as Ismaele in *Nabucco*, Hervey in *Anna Bolena* and Pang in *Turandot*.



For more biographical information about these artists, visit our website at mnopera.org/season or go to get.neoreader.com on your smartphone and then snap this tag.

The appearances of Nathaniel Peake and Susanna Phillips, winners; Hyung Yun, national finalist; John Robert Lindsey, Angela Mortellaro and Gabriel Preisser, regional finalists; and Joseph Beutel and A. J. Glueckert, district finalists of the Metropolitan Opera National Council Auditions, are made possible through a Minnesota Opera Endowment Fund established for Artist Enhancement by Barbara White Bemis.



Angela Mortellaro

LUCIA

Angela Mortellaro returns to the Minnesota Opera's Resident Artist Program for a second season, singing the roles of Despina in *Così fan tutte*, Madeleine in *Silent Night*, Sophie in *Werther*, the title role in the Sunday cast of *Lucia di Lammermoor* and Kate Pinkerton in *Madame Butterfly*. Last season, she was seen as Amore in *Orpheus and Eurydice*, Clorinda in *Cinderella* and Annina in *La traviata*. Other roles include Gretel in *Hansel and Gretel* with both PORTOpera and Sarasota Opera; Edith in *The Pirates of Penzance* and Anna Gomez in *The Consul* as a Chautauqua Opera Apprentice Artist; and Sister Genovieffa in *Suor Angelica*, Sally in *Die Fledermaus* and Clorinda in *La Cenerentola* for Orlando Opera Company. The soprano also appeared as Clorinda for Aspen Opera Theatre as well as Frasquita in *Carmen* and internationally as Susanna in *Le nozze di Figaro* for Operafestival di Roma.

Ms. Mortellaro has a Master of Music degree in vocal performance from Rice University and a Bachelor of Music degree from the University of Wisconsin.



Nathaniel Peake

EDGARDO

A 2010 Metropolitan Opera National Council Winner, American tenor Nathaniel Peake has been admired for "his ringing tone and effortless phrasing" (*San Francisco Chronicle*). The *Lansing State Journal* awarded him with a "Thespie" award for Best Actor in a Musical for his portrayal of the title role of Bernstein's *Candide*. In a recent production of *L'amico Fritz*, Mr. Peake was lauded for his "brilliant performance in the title role, deploying a clarion tone that moved as deftly through the graceful ease of Act I as through the more emotionally urgent writing of the latter acts." (*San Francisco Chronicle*).

An exciting season for 2011–2012 includes a return to the San Francisco Opera as Tamino in *Die Zauberflöte*, and debuts with Seattle Opera as Pinkerton in *Madama Butterfly* and the title role in the second cast of *Werther* at Minnesota Opera. Mr. Peake will return to Syracuse Opera as Alfredo in *La traviata* and to Wolf Trap Opera for his title role debut in Offenbach's *Les contes d'Hoffmann* and as Pirelli in Sondheim's *Sweeney Todd*.



Susanna Phillips

LUCIA

Alabama native Susanna Phillips has attracted special recognition for a voice of striking beauty and sophistication. Recipient of the Metropolitan Opera's 2010 Beverly Sills Artist Award, she returns to the Met this season for a reprisal of her signature Musetta in *La bohème*. Other engagements in her 2011–2012 season include appearances in the title role of *Lucia di Lammermoor* with Lyric Opera of Chicago; as Pamina in *Die Zauberflöte* at the Gran Teatro del Liceu; and as the Countess in *Le nozze di Figaro* with the Grand Théâtre de Bordeaux. After Phillips' recent participation in New York's "Mostly Mozart" Festival, *Opera News* observed: "Her phrasing and sound production are of the first rank, and listening to her was an unmitigated pleasure."

Phillips' 2010–2011 season included Pamina and Musetta at the Metropolitan Opera, Eurydice in Minnesota Opera's *Orpheus and Eurydice*, Lucia with Opera Birmingham, Helena in *A Midsummer Night's Dream* with Boston Lyric Opera, and she was a featured artist in the Met's Summer Recital Series.

Ms. Phillips' appearance is generously sponsored by Mary and Gus Blanchard.



James Robinson

STAGE DIRECTOR

James Robinson is regarded as one of America's most inventive and sought-after directors and is currently Artistic Director of Opera Theatre of St. Louis.

His work has been seen in new productions at the San Francisco Opera, Houston Grand Opera, the Wexford Festival, Opera Australia, Royal Swedish Opera, Boston Lyric Opera, Dallas Opera, Los Angeles Opera, Seattle Opera, Opera Ireland, Santa Fe Opera, London's Barbican Center, the Hollywood Bowl, Minnesota Opera, Glimmerglass Opera and New York City Opera.

Recently, he directed *The Death of Klinghoffer* for St. Louis, *Nixon in China* for the Canadian Opera Company, *Casanova's Homecoming* for the Minnesota Opera and *Jeanne d'Arc* for the London and Baltimore Symphonies. Upcoming projects include the world premieres of *Dolores Claiborne* for San Francisco, *Carnival of the Animals* for London's Riverside Hammersmith and the American premiere of Unsuk Chin's *Alice in Wonderland* for St. Louis.



Michael Spyres

EDGARDO

Tenor Michael Spyres enjoys an active international career. During the 2011–2012 season, he returns to La Scala as Rodrigo in *La donna del lago*, sings Candide at the Opera di Roma, Masaniello in Auber's *La muette de Portici* at the Paris Opéra-Comique and Baldassare in *Ciro in Babilonia* at the Rosini Festival in Pesaro.

Recent roles include Tamino in *Die Zauberflöte* at the Opéra de Wallonie, the title role in Mazzoni's *Antigone* in Lisbon, Gianetto in *La gazza ladra* for Semperoper Dresden, Ramiro in *La Cenerentola* for the Teatro Comunale di Bologna, Arnold in *Guillaume Tell* at Caramoor, Candide at the Vlaamse Opera, Roméo in *Roméo et Juliette* with Opera Ireland, Néocle in *Le siège de Corinthe* in Wildbad as well as Ozia in Mozart's *Betulia Liberata* at the Ravenna and Salzburg Festivals.

Future plans include the title role in *La damnation de Faust* at Vlaamse Opera, Rodrigo in *La donna del lago* and *Idomeneo* at Royal Opera Covent Garden, and *Die Fledermaus* at Lyric Opera of Chicago.

Mr. Spyres' appearance is generously sponsored by anonymous donors.



Victoria Vargas

ALISA

Mezzo-soprano Victoria Vargas completed her master of music degree from Manhattan School of Music, where she appeared as Euryclée in Fauré's *Pénélope*, and the Beggar and Mrs. Peachum in *The Beggar's Opera*. Other credits include Marcellina in *Le nozze di Figaro* for Ash Lawn Opera and Martina Arroyo's *Prelude to Performance*; the Witch in *Hansel and Gretel*, the title role in *Carmen* and Dorabella in *Così fan tutte* for Hillman Opera; Madame Armfeldt in *A Little Night Music* for Lyric Arts International; and Miss Todd in *The Old Maid and the Thief* for Fredonia Opera Theater.

Ms. Vargas has been at Sarasota and Chautauqua Operas, where she covered the role of Mamma Lucia in *Cavalleria rusticana*. At Chautauqua, she won the company's Guild Studio Artist and Apprentice Artist Awards, singing Laura in *Luisa Miller* and the Second Lady in *Die Zauberflöte*. She also won an encouragement award at the Met districts. For Minnesota Opera, she has appeared as Tisbe in *Cinderella*, Anna in *Mary Stuart*, Flora in *La traviata* and Nelly in *Wuthering Heights*. Next, she sings Suzuki in *Madame Butterfly* and returns in the fall as Fenena in *Nabucco* and Smeton in *Anna Bolena*.



For more biographical information about these artists, visit our website at mnopera.org/season or go to get.neoreader.com on your smartphone and then snap this tag.

The appearances of the Resident Artists are made possible, in part, by the Virginia L. Stringer Endowment Fund for the Minnesota Opera Resident Artist Program.



Leonardo Vordoni CONDUCTOR

Originally from Trieste, Italy, Leonardo Vordoni studied conducting at the Accademia Peschese with Gilberto Serembe and earned a diploma in opera conducting at Bologna's Reale Accademia Filarmonica.

Mr. Vordoni's 2010–2011 season included three of Puccini's greatest works: *La bohème* with Santa Fe Opera and Utah Opera, *Tosca* at Opera on the James and *Turandot* at Portland Opera. *La Cenerentola* followed at the Canadian Opera Company, and this season includes *Il barbiere di Siviglia* at Houston Grand Opera.

Recently, Mr. Vordoni conducted *The Pearl Fishers* and *Casanova's Homecoming* at Minnesota Opera, *Le nozze di Figaro* at Lyric Opera of Chicago, Rossini's *Mosè in Egitto* at Chicago Opera Theater, *Barbiere* at Opera Colorado and *Lucia* at Green Mountain Opera Festival. He debuted at the Wexford Opera Festival in Pedrotti's *Tutti in maschera*, *Don Pasquale* at Teatro Comunale di Bologna, *Madama Butterfly* with Madison Opera and *La Cenerentola* at Orlando Opera.

Maestro Vordoni's appearance is generously sponsored by Vicki and Chip Emery and Spencer Stuart.



Hyung Yun ENRICO

A rising star on the operatic scene, baritone Hyung Yun has performed on some of the most prestigious stages in the United States.

With the Metropolitan Opera, he has sung Valentin in *Faust* under Maestro James Levine, Ping in *Turandot*, Lescaut in *Manon* with Renée Fleming in the title role and Silvio in *I pagliacci*. With Los Angeles Opera he made his debut as Angelotti in *Tosca* and returned to sing Marcello in *La bohème*, Micheletto Cibo in *Die Gezeichneten* and Lescaut in *Manon*. He debuted as Ping in *Turandot* with Santa Fe Opera and returned to sing in its 50th Anniversary Gala Concert.

Upcoming, Mr. Yun sings Ping in *Turandot* at San Francisco Opera, the title role in *Eugene Onegin* at Madison Opera and *Carmina burana* with the Colorado Symphony. He also returns to his native Seoul as Germont in *La traviata* at the Seoul Metropolitan Opera and performs Belcore in *L'elisir d'amore* and Ford in *Falstaff* at the Korean National Opera. Recent engagements include Sharpless in *Madama Butterfly* with the San Francisco Opera, Washington National Opera and Welsh National Opera.



Ben Wager RAIMONDO

Bass Ben Wager is a 2009 graduate of the Academy of Vocal Arts in Philadelphia, where his roles included Raimondo in *Lucia di Lammermoor*, Enrico in *Anna Bolena*, the title role in Mendelssohn's *Elijah*, Sparafucile in *Rigoletto*, Don Alfonso in *Così fan tutte* and Padre Guardiano in *La forza del destino*.

Recently, Mr. Wager has sung Nourabad in *Les pêcheurs de perles* at Opera Cleveland; Masetto in *Don Giovanni* at Dallas Opera; and General Audebert in the world premiere of *Silent Night* and Hindley in Bernard Herrmann's rarely performed *Wuthering Heights* for Minnesota Opera. As a member of the ensemble of the Deutsche Oper Berlin since 2009, he has sung Panthos in *Les Troyens*, Doctor Grenvil in *La traviata*, Angelotti in *Tosca*, and Escamillo and Zuniga in *Carmen*. The same year he debuted in Minnesota, singing the bass roles in Jonathan Dove's *The Adventures of Pinocchio* and appeared at Opera Company of Philadelphia as Collatinus in *The Rape of Lucretia*. Future seasons will include a return to Opera Company of Philadelphia and a new production with Kentucky Opera.



Scott Zielinski ORIGINAL LIGHTING DESIGNER

Scott is based in New York and has created lighting designs for theater, dance and opera throughout the world. He created the lighting for this production of *Lucia di Lammermoor* for Minnesota Opera, Houston Grand Opera, New York City Opera and Pittsburgh Opera. Other opera highlights include *Miss Fortune* for Bregenz Festspiele, *The Magic Flute* for Canadian Opera Company, *Orfeo* for English National Opera, *La traviata* for Lithuanian National Opera, *La commedia* for De Nederlandse Opera, *The Bonesetter's Daughter* for San Francisco Opera and most recently, *Red Waters* for Opera de Rouen Haute Normandie, among others.

Upcoming projects include *Miss Fortune* for Royal Opera House London, *Abigail's Party* for the National Theater of Norway in Oslo, *Lear Dreaming* for TheatreWorks Singapore and *The Seagull* for Festival d'Avignon at the Cour d'Honneur.



James Westman ENRICO

Baritone James Westman has established himself as one of today's leading young Verdi baritones, making Germont in *La traviata* his signature role throughout North America and Europe. Last season, he returned to the Montreal Opera for Nottingham in Donizetti's *Roberto Devereux*, to Calgary Opera for the title role in the world premiere of Bramwell Tovey's *The Inventor* and sang Germont for his debut with Vancouver Opera.

In past seasons, Mr. Westman has appeared with the Canadian Opera Company, Santa Fe Opera, Dallas Opera and Lyric Opera of Chicago in performances of Sharpless in *Madama Butterfly*. He has also sung Figaro in *Il barbiere di Siviglia* with Manitoba Opera, the Count in *Capriccio* with Pacific Opera Victoria, the Count in Mozart's *Le nozze di Figaro* at Opera Lyra Ottawa, Edward Gaines in *Margaret Garner* with Michigan Opera Theatre, Figaro in *Il barbiere di Siviglia* with Minnesota Opera, Beaumarchais in Opera Theatre of St. Louis' *The Ghosts of Versailles*, Renato in *Un ballo in maschera* at Opéra de Bordeaux and Belcore in *L'elisir d'amore* at Boston Lyric Opera.



Minnesota Public Radio will broadcast Minnesota Opera's 2011 production of *Wuthering Heights*, starring Lee Poulis as Heathcliff and Sara Jakubiak as Catherine, on Wednesday, April 11, 2012, 8PM.

Performances of *Lucia di Lammermoor* are being recorded for delayed broadcast on Minnesota Public Radio, KSJN 99.5 in the Twin Cities.



For more biographical information about these artists, visit our website at mnopera.org/season or go to get.neoreader.com on your smartphone and then snap this tag.

Scenery and costumes for this production are jointly owned by Minnesota Opera, New York City Opera, Pittsburgh Opera and Opera Colorado.

the artists

MINNESOTA OPERA ORCHESTRA

VIOLIN I

Laurie Petruconis
Concertmaster
Julia Persitz
David Mickens
Judy Thon-Jones
Angela Waterman Hanson
Andrea Een
Giselle Hillyer
Lydia Miller
Huldah Niles

VIOLIN II

Allison Ostrander
Elizabeth Decker
Melinda Marshall
Margaret Humphrey
Alastair Brown
Miriam Moxness Griffiths
Almut Engelhardt Kachian

VIOLA

Susan Janda
Laurel Browne
Jenny Lind Nilsson
James Bartsch
Coca Bochonko
Justin Knoepfel

CELLO

Sally Dorer Gibson
Rebecca Arons
Thomas Austin
Teresa Richardson
Kirsten Whitson

BASS

John Michael Smith
Constance Martin
Jason C. Hagelie

FLUTE

Michele Frisch
Amy Morris

PICCOLO

Susie Kuniyoshi

OBOE

Michael Dayton
Mark Seerup

CLARINET

Johnny Teyssier
Nina Olsen

BASSOON

Coreen Nordling
Laurie Hatcher Merz

HORN

Charles Hodgson
Neal Bolter
Rebecca Jyrkas
Lawrence Barnhart

TRUMPET

John G. Koopmann
Christopher Volpe

TROMBONE

Phillip Ostrander
John Tranter
David Stevens

TIMPANI

Kory Andry

PERCUSSION

Matthew Barber
Steve Kimball

HARP

Min J. Kim

CHORUS

Matthew Abbas
Alex Barnett
Beth Bayley
Ben Brunnette
Karen Bushby
Lisa Butcher
Carolyn Cavadini
Joseph Clegg
Jennifer Eckes
Stefan Egerstrom
Carole Finneran
Peter Frenz
Brian Haase
April Hanson
Sandra Henderson
Benjamin Hills
Joe Holmers
Ben Johnson
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Hye Won Kim
Elizabeth Kohl
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Read Blogger Preview reviews and peruse the artwork by bloggers and graphic artists, such as Thomas Boguszewski (whose comic art is represented here), on the Opera's official blog "Minnesota Opera Haute Dish" at blog.mnopera.org.

Win free tickets to *Madame Butterfly* if you share your own Minnesota Opera experience of this production with us and your story is chosen to be featured in a future Audience Spotlight. We'd love to hear from you, social media aficionado or not! Learn more at mnopera.org/AudienceSpotlight.

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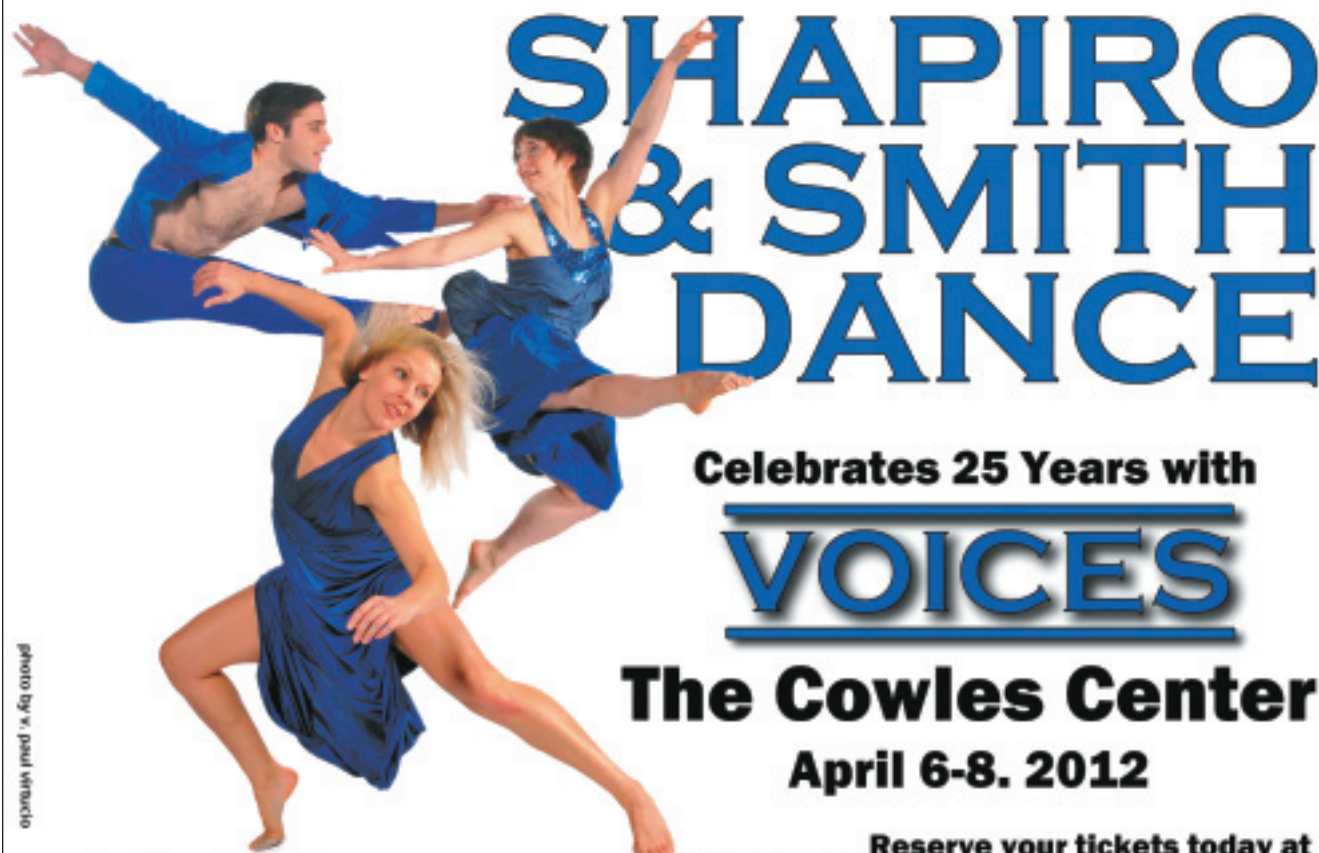


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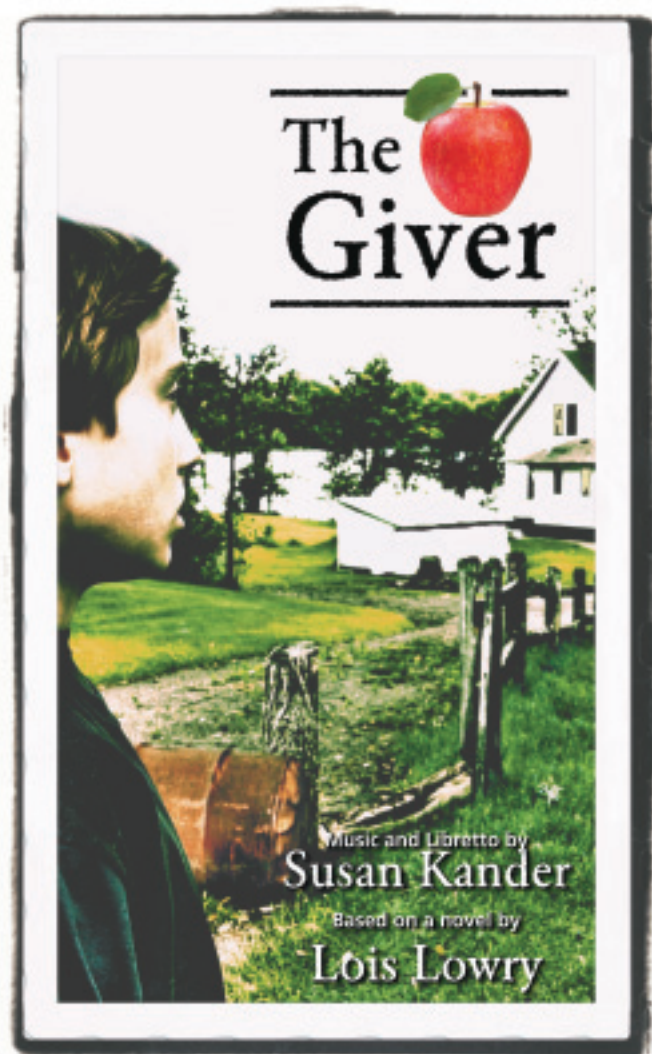
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ONSTAGE

MARCH

Mar 3, 7:30pm; Mar 4, 2pm;
Mar 6, 8 & 10, 7:30 pm; Mar 11, 2pm
 Minnesota Opera
Lucia di Lammermoor
 by Gaetano Donizetti

Mar 13-25 Times Vary
 Ordway Theater Season
Memphis

APRIL

Apr 6, 10:30am & 8pm; Apr 7, 8pm
 The Saint Paul Chamber Orchestra
Schubert's Great Symphony

Apr 13 & 14, 7:30pm; Apr 15, 2pm
 Broadway Songbook
The Words and Music of Johnny Mercer

Apr 14, 7:30pm; Apr 15, 2pm;
Apr 17, 18, 19, 20 & 21, 7:30pm;
Apr 22, 2pm
 Minnesota Opera
Madame Butterfly by Giacomo Puccini

Apr 24, 7pm
 Ordway & The Saint Paul Public Schools
Honors Concert and Art Exhibit

Apr 25, 8pm
 The Schubert Club
 Matthias Goerne, baritone &
 Leif Ove Andsnes, piano

Apr 26, 7:30pm; Apr 28, 8pm
 The Saint Paul Chamber Orchestra
Mendelssohn's Reformation Symphony

MAY

May 4, 7:30pm
 Ordway Target Dance Series
Ballet of the Dolls Faith: A Dance for Life

May 8-20 Times Vary
 Ordway Theater Season
The Addams Family

May 25, 10:30am & 8pm; May 26, 8pm
 The Saint Paul Chamber Orchestra
Mozart and Varèse

JUNE

Jun 2-3 Family Days
 Ordway | Flint Hills
 International Children's Festival

Jun 7, 7:30pm; Jun 8 & 9, 8pm
 The Saint Paul Chamber Orchestra
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Jun 12-17 Times Vary
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Minnesota Opera's Resident Artists will take you on a captivating journey where the stories of Don Quixote come alive in this Spanish-inspired evening of music, food, wine and fun!

Friday, March 16, 2012
6PM arrival
6:30PM staged performance
\$100/person
Minnesota Opera Center
620 North First Street
Minneapolis, MN 55401

Spanish Attire Admired but not Required.
For more information or to register,
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eskoblik@mnopera.org or
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This special night of fundraising, hosted by the Community Cultivation Committee, will celebrate the world-class artistry of Minnesota Opera and benefit its artistic and education programs.
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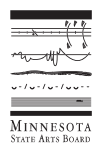
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This activity is made possible in part by a grant provided by the Minnesota State Arts Board through an appropriation by the Minnesota State Legislature from the Minnesota arts and cultural heritage fund with money from the vote of the people of Minnesota on November 4, 2008.

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March 31
8:00 pm

Ashu

Award winning concert saxophonist Ashu with pianist Kuang-Hao Huang. Classically trained, Ashu has pizzazz to burn!



April 28
8:00 pm

Bruce Henry and Friends

In a Tribute to Marvin Gaye

Relive the music of the "Prince of Motown," Marvin Gaye as interpreted by vocalist Bruce Henry, his band and guest artists.



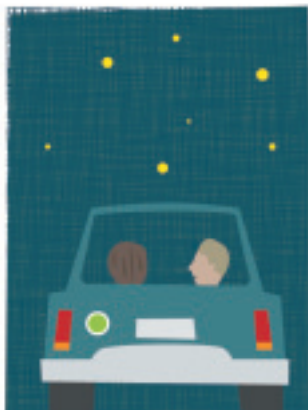
May 12
8:00 pm

Lee Engle presents Trad Jazz All Stars with Evan Christopher

Local vocalist Lee Engle is joined by nationally-recognized clarinetist Evan Christopher and a group of vocal and instrumental all-stars.

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