

The University Musical Society

of
The University of Michigan



Presents

GOLDOVSKY GRAND OPERA THEATER

BORIS GOLDOVSKY, *Artistic Director*

SUNDAY AFTERNOON, FEBRUARY 24, 1974, AT 3:00

POWER CENTER FOR THE PERFORMING ARTS

ANN ARBOR, MICHIGAN

THE IMPRESARIO

A Comic Opera in One Act

Music by WOLFGANG AMADEUS MOZART

Text by GOTTLIEB STEPHANIE

English Version by BORIS GOLDOVSKY

The Impresario ARDEN HOPKIN
Madame Herz LESLEY MANRING
Mademoiselle Silberklang SARITA ROCHE

The action takes place in the office of the Impresario in Vienna in 1786.

SYNOPSIS: Mozart's delightful comedy featuring two temperamental primadonnas who give an opera impresario a hard time while indulging in a pyrotechnic display of fabulous vocal gymnastics.

INTERMISSION

THE OLD MAID AND THE THIEF

A Grotesque Opera in Fourteen Scenes

Text and Music by GIAN-CARLO MENOTTI

Miss Todd BARBARA LOCKARD
Miss Pinkerton LESLEY MANRING
Laetitia SARITA ROCHE
Bob ARDEN HOPKIN

The action takes place in a small town.

SYNOPSIS: A rollicking story dealing with small-town gossips, mistaken identities, and a typical Menotti-made plot, replete with intrigue, suspense, and a surprising denouement.

GOLDOVSKY GRAND OPERA THEATER

Produced and Staged by BORIS GOLDOVSKY

Conducted by BORIS GOLDOVSKY

Settings designed by JOHN JACOBSEN

Costumes by LEO VAN WITSEN

Lighting by ALOYSIUS PETRUCCELLI

THE IMPRESARIO

WOLFGANG AMADEUS MOZART

The Impresario was composed on commission from Emperor Joseph II to honor the visit of a governor-general of the Netherlands (then Austrian), and Mozart set aside momentarily his almost completed "The Marriage of Figaro" to prepare this one-act farce. The comic masterpiece was presented in February 1786 at the Orangery, the Emperor's residence in Schonbrunn, to a delighted assemblage, and it has of course remained popular ever since then.

It is a *singspiel* (a play with spoken dialogue to which musical numbers are added) and is comprised of an overture, two arias, a trio, and finale (quartet). The text was supplied by Gottlieb Stephanie the Younger, an actor, librettist and interestingly enough—an inspector of theatres.

The overture resembles a comedy with different characters and intrigues crossing each other until finally, all ends well. It is often performed by symphony orchestras.

THE OLD MAID AND THE THIEF

GIAN CARLO MENOTTI

Gian Carlo Menotti was born in Italy into a family of musicians and began piano study at age six with his mother; the classical was stressed. He can recall vividly how she taught old Gregorian chants to local peasantry. Even as a child he was fascinated by the theatre; although he has written for the piano and string orchestra, he prefers opera. A first effort is recorded when he was just eleven. His study and training continued in Milan and then in the United States.

The one-act lyric comedy *The Old Maid and the Thief* was commissioned as a radio opera in 1939 by NBC. Menotti had received acclaim only a year earlier for his opera buffa *Amelia Goes to the Ball*, mounted by the Metropolitan Opera. When *The Old Maid and the Thief* became a stage work in 1941, it was presented in Philadelphia and has remained popular. It is in the great comic tradition of Rossini and Mozart, beautifully reveals the composer's native wit, and is rich in melody and in harmonies. Gian Carlo Menotti was far ahead of his contemporaries at the outset. The words of his operas are intelligible over instrumentation whenever precision is important; he writes for the human voice with an infallible sense of theatre; his scores use a traditional range of music as accepted by operagoers over centuries.

UNIVERSITY MUSICAL SOCIETY

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