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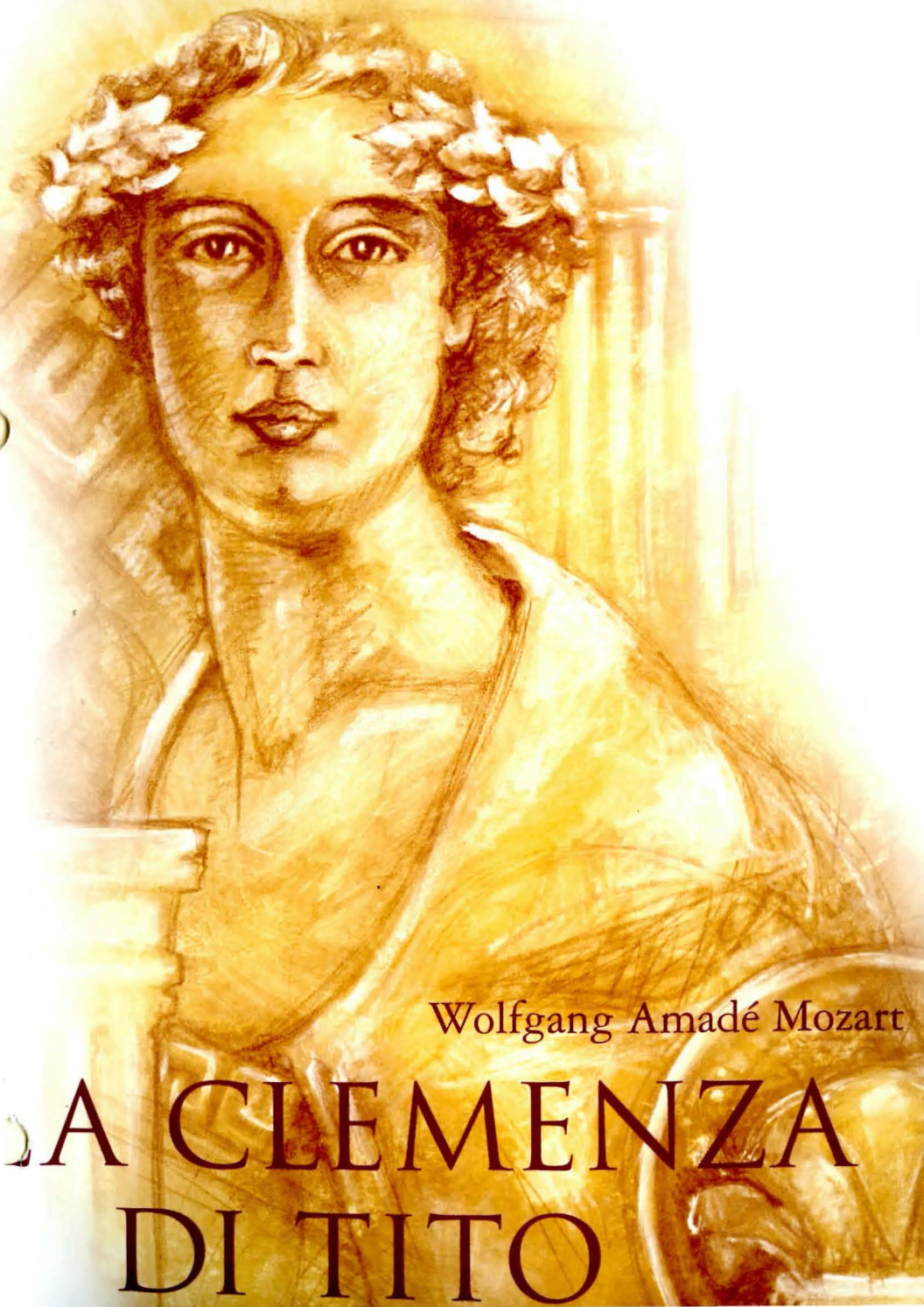
# La clemenza di Tito

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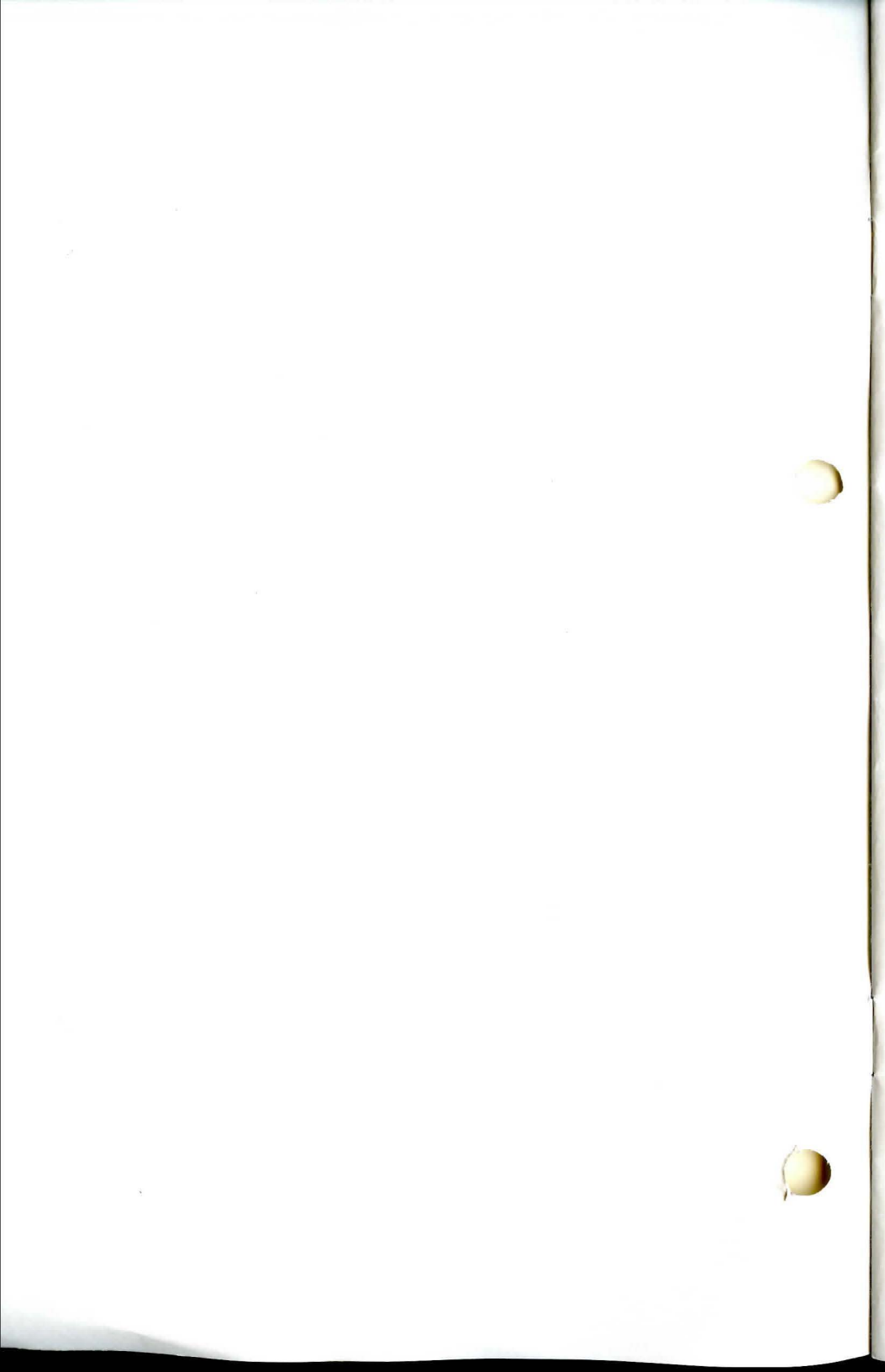
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School for the Arts Opera Programs and  
Chamber Orchestra present



Wolfgang Amadé Mozart

LA CLEMENZA  
DI TITO



BOSTON UNIVERSITY SCHOOL FOR THE ARTS  
OPERA PROGRAMS AND CHAMBER ORCHESTRA

Bruce MacCombie, *Dean*

present

**La clemenza di Tito**

MUSIC by Wolfgang Amadé Mozart

LIBRETTO by Pietro Metastasio

ADAPTED by Caterino Mazzolà

Sharon Daniels  
*Stage Director*

William Lumpkin  
*Conductor*

Allison Voth, *Musical Preparation*

Scott Heumann, *Surtitles*

Donald Christy, *Production Stage Manager*

Damian Campbell, *Assistant Stage Manager*

Samantha Bradley, *Production Assistant*

Todd Shiba, *Scene Designer*

Alyssa Kim, *Costume Designer*

Theadora Fisher, *Assistant Costume Designer*

Charles Foster, *Lighting Designer*

Lesley Mace, *Assistant Lighting Designer*

Charles LaPointe, *Wig and Makeup Designer*

Ben Emerson, *Sound Designer*

Laura Raffo, *Italian Coach*

Nico Castel, *Mozart Secco Recitative Coach*

Judith Chaffee, *Period Movement Coach*

April 21, 22, and 24, 2000, at 8 p.m.

April 23, 2000, at 5 p.m.

Boston University Theatre

264 Huntington Avenue, Boston

## SYNOPSIS

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### Act I

Vitellia, furious upon hearing of Tito's plan to marry Berenice, persuades Sesto, her young lover, to kill his beloved friend and ruler, Tito. No sooner has Sesto agreed, than word comes through Annio that Berenice, a Judean, has been sent away by Tito because she was rejected by the Romans. Once again there is hope for Vitellia; she calls off the coup and sends Sesto away. Annio asks his friend Sesto to request Tito's permission to marry Sesto's sister, Servilia. They arrive on the Capitol steps as senators and novices from the provinces meet to pay tribute to their tutelary god, Tito. Tito shows his goodness by giving their gifts to the victims of Vesuvius. Sesto is stopped short of interceding for Annio when Tito announces his own plan to marry none other than Servilia. Annio quietly bows to the beloved emperor's wishes and leaves to break the news to Servilia. In the Imperial Garden, Publio, the captain of the Praetorian Guard, attempts to make Tito aware of conspirators. Servilia enters and reveals to Tito her love for Annio. Tito is moved by her honesty and blesses their marriage. Meanwhile, Vitellia, now twice usurped for the throne, reiterates to Sesto her desire for Tito's demise. Sesto reluctantly bows to her wishes and departs. He arrives at the Capitol steps, once again of two minds; upon seeing the Capitol in flames, set by other conspirators, he follows through with the plot. Vitellia receives news from Annio and Publio that Tito has chosen her as his empress and rushes to the Capitol too late to stop Sesto. Sesto appears and starts to admit that he has carried out the murder. She swears him to silence.

### Act II

When Annio announces Tito's escape from death to Sesto, Sesto admits his guilt behind the conspiracy plot. Annio urges him to reveal all to Tito. Publio reveals the plot to Tito, but before signing the death sentence, Tito confronts Sesto as a friend, asking his reason for plotting against him. Sesto continues to protect Vitellia and takes all blame. Angry, Tito sends Sesto off to the arena. Alone, Tito ponders his personal dilemma of power through love versus power through fear. He decides to stand by the former, of rule through love. Meanwhile, Annio and Servilia ask Vitellia to use her influence as Tito's anticipated new empress to obtain pardon for Sesto's death sentence. Vitellia, however, decides to abandon her hope of marriage and power and publicly announces herself as the instigator of the conspiracy. Tito is taken aback by the news, but in the end pardons Sesto and all the conspirators, resolving to rule by the power of love and forgiveness.

—Allison Voth



*Se all'impero, amici dei, necessario e un cor severo;  
o togliete a me l'impero, o a me date un altro cor.*

(If, dear gods, I must have a severe heart to be able to rule;  
either take away the empire, or give me another heart.)

Tito, *La clemenza di Tito*

## CAST

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Character	Friday/Sunday	Saturday/Monday
<i>Vitellia</i>	Jennifer Hintz Cover: Michelle Auslander	Hee Jae Im
<i>Sesto</i>	Sandra Piques Eddy Cover: Mary Hughes	Alison Tupay
<i>Annio</i>	Colleen Firstenberger Cover: Erica Park	Vanessa Conlin
<i>Servilia</i>	Saundra DeAthos Cover: Karen Sprung	Alison Trainer
<i>Tito</i>	Harold Gray Meers Cover: Matthew Campbell	Yegishe Manucharian
<i>Publio</i>	Steven Humes Cover: Daryl Yoder	Eliomar Nascimento

## CHORUS

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<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Christie Allen	S. Elizabeth Browne	Matthew Campbell	Mischa Bouvier
Lydia Cooper	Kristin Faerber	Rory Collins	Daniel Billings
Maria D'Amato	Jennifer Kay	Gianmarco Marostica	Thomas Hydes
Amy Feather	Emily Landa	Corey Moran	Josh Jones
Jaqueline Goldgorin	Erica Park	Andrew Whitfield	Nathan Peterman
Brittany Hopkins			Daryl Yoder
Kristin Schmotzer			

## ORCHESTRA

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<p><i>Violin I</i></p> <p>Monica Cheveresan Christine Vitale Olivia Young Anna Brathwaite Laurent Chatel Jin-Kyung Joen</p> <p><i>Violin II</i></p> <p>Stephanie Larsen Elise Dalleska Tao-Ming Yu Christine LeDoux Lydia Miller Leonid Iogansen</p>	<p><i>Viola</i></p> <p>Steliana Nedeva Jason Martel Alison Betts Christina Greene</p> <p><i>Cello</i></p> <p>Jennifer Martin Marianne von Nordeck Richard Evans Kathryn Thompson</p> <p><i>Bass</i></p> <p>Ira Gold Ian Barwell</p>	<p><i>Flute</i></p> <p>Amy Dombach Jordi Tarrus</p> <p><i>Oboe</i></p> <p>Jun Kuroki Rebecca Tingleff</p> <p><i>Clarinet</i></p> <p>Katherine Leaman Erika Means</p> <p><i>Bassoon</i></p> <p>Lou Ann Pfeil Gil Perel</p>	<p><i>Horn</i></p> <p>Elizabeth Regas Lesley Sabol</p> <p><i>Trumpet</i></p> <p>James Leach Elizabeth Meeker</p> <p><i>Timpani</i></p> <p>Ryan Darling</p> <p><i>Production Manager</i></p> <p>Gary Wallen</p> <p><i>Stage Manager</i></p> <p>Jacob Moerschel</p> <p><i>Orchestra Manager</i></p> <p>Gil Perel</p>
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# La clemenza di Tito

## Overture

(Please refrain from applause after the Overture.)

*The entire action takes place between late afternoon one day in spring, 79 CE, and the next morning.*

## Act I

- Scene one Vitellia's apartments  
Late afternoon  
*Vitellia and Sesto argue about the impending coup. Annio brings news that Tito has asked Berenice to leave.*
- Scene two Alleyway outside Vitellia's apartments  
Shortly thereafter  
*Annio asks Sesto to request Tito's permission for Annio to marry Servilia.*
- Scene three Square before the Capitol  
Shortly thereafter  
*Tito gives the taxes brought in his honor to the victims of Vésuvius, and asks Sesto for Servilia's hand in marriage.*
- Scene four Alleyway adjacent to the Imperial Garden  
Sunset the same day  
*Annio and Servilia grieve the loss of their true love.*
- Scene five Imperial Garden retreat  
Approaching twilight  
*Servilia confesses to Tito her love for Annio. Vitellia convinces Sesto to kill Tito. Publio and Annio tell Vitellia that she is to become empress.*
- Scene six Square before the Capitol  
Shortly thereafter  
*Annio finds Sesto rushing into a burning Capitol. Publio and Servilia bring news of the coup. Vitellia is too late.*

## Act II

- Scene one Imperial Garden retreat  
Midnight  
*Sesto confesses to Annio, who urges him to beg forgiveness from Tito. Vitellia urges Sesto to run away. Publio and the guard arrest Sesto.*
- Scene two Tito's official headquarters  
Shortly thereafter  
*Tito faces Sesto.*
- Scene three Imperial Garden retreat  
The hour before daybreak  
*Servilia confronts Vitellia. Vitellia realizes her culpability.*
- Scene four Outside the Coliseum  
Dawn  
*The crowd prepares for the punishment. Vitellia confesses. Tito makes his royal decision.*

## PROGRAM NOTES

*La clemenza di Tito* is less well known today than the trio of operas Mozart wrote with the librettist Lorenzo da Ponte—*The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*. Two hundred years ago, the situation was reversed: *Tito* was by far his most widely performed opera and remained so until around 1830, when it was eclipsed by *Don Giovanni*, chiefly because that opera's hero so fascinated Romantic writers. But today, *La clemenza di Tito* is resuming its place in the pantheon. Mozart composed it at the same time as *The Magic Flute*, though in a genre that may be somewhat unfamiliar to modern audiences.

There were two main types of opera in the eighteenth century: comic (*opera buffa*) and serious (*opera seria*). In Vienna, comedy was the favorite. Contemporary characters and situations made it relatively economical to produce, and its more "popular" style and subject matter attracted a broad audience. *Opera seria*, on the other hand—for example, *La clemenza di Tito*—derived its stories from ancient history and mythology. Staging *opera seria* cost a great deal of money. Another major difference was that, in *seria*, the male lead was sung by a castrato—the more polite term was *musico*—and because of their amazing vocal agility, such performers commanded exorbitant salaries. But the real reason Vienna saw more *buffa* than *seria* was that Emperor Joseph II detested *seria* and refused to pay for it. Comedy was not, then, Mozart's own preference (he loved every sort of opera) but the emperor's; and the emperor controlled the theaters. Mozart had not written an *opera seria* since *Idomeneo*, which had premiered in Munich in January 1781, two months before he moved to Vienna.

After Joseph II died, in 1790, his brother Leopold II, Grand Duke of Tuscany, became the Hapsburg emperor, and coronations were held in the major cities of his realm. The festivities in Prague, the capital of Bohemia, were to include a "grand *opera seria*" on the evening of the coronation, September 6, 1791. *Opera seria* was the traditional choice for such occasions, and its themes were expected to glorify the virtues of the new ruler. In Leopold's case, these virtues were real: As governor in Florence for twenty-five years, he had been much beloved by his subjects. Leopold's operatic tastes, moreover, were the opposite of his brother's: he favored *seria* and quickly reinserted it into Vienna's musical life.

On July 8, 1791, the Prague impresario Domenico Guardasoni agreed to the contract presented to him by the planning committee. He was to hire a soprano and a *musico* "of the first rank," and a "distinguished composer" to set to music either an updated version of Piero Metastasio's libretto *La clemenza di Tito* or a new libretto written for the occasion. Traveling to Italy in search of singers, Guardasoni was able to locate a decent, if not quite "first rank," *musico* named Domenico Bedini. With the soprano Guardasoni struck gold, securing the services of Maria Marchesi Fantossi, who was famed both for her luscious, creamy voice and for her marvelous acting ability. As librettist, he engaged Caterino Mazzolà, who, though gifted and experienced, had, like Mozart, not written *seria* in ten years—and for the same reason. Because there was so little time—only two months—it was decided that Mazzolà would revise Metastasio's libretto rather than write a new one.

Finding a composer proved troublesome. Guardasoni first went to Antonio Salieri, but Salieri protested that he was too busy. Guardasoni kept after him, going to his house five times, but each time the answer was the same. At last, Guardasoni approached Mozart, who said yes. But Mozart was also busy. Working at fever pitch on *The Magic Flute*, which was scheduled to open on September 30, he had also promised a clarinet concerto to his friend Anton Stadler; and it was around this time that he was commissioned to write a requiem. Three large-scale works, and he accepts a fourth. Why? There are two possible reasons: he may have wanted to show the new emperor that he could write *seria* as well as *buffa*; and he may have felt confident that he could turn out four major compositions in two months. In fact, *The Magic Flute* and the Clarinet Concerto were completed on time, but for

*La clemenza di Tito* he had to call in someone—usually this is said to have been his assistant, Franz Xaver Süssmayr, though that is far from certain—to write the simple recitatives. His fourth commission, the Requiem, remained unfinished at his death on December 5, 1791.

Mozart lauded Mazzolà's revision of *La clemenza di Tito* as "a true opera"—the only time he praised a libretto so highly. The "revision" was actually a complete overhaul. Metastasio's elegant Italian text was shortened from three acts to two. The recitatives were cut by half. New arias were added and old ones either thrown out or rewritten. And, while the original had contained no ensembles (duets, trios, quartets, etc.), Mazzolà wrote eight ensembles into the revision. Each act ends with one—which was customary in *buffa* but not in *seria*. We do not know to what extent Mozart was involved in these changes. One suspects that, in view of the short time available to them, the two men worked together.

The opera's story is based partly on fact. The historical Titus, emperor of Rome from 79 to 81 CE, was a model ruler—just, wise, and "clement." Sextus (Sesto) and Vitellia, however, came not from history but from plays by Corneille and Racine. Mozart composed the role of Sextus, who is Titus's closest friend, for the *musico*; in modern productions it is usually performed by a mezzo-soprano. His music for the scheming, passionate Vitellia was conceived for the great Maria Marchetti Fantozzi.

The audience at the premiere was composed mainly of Leopold II, Empress Maria Luisa, and their entourage. Special tickets had been printed, which ensured that few ordinary Prague citizens gained entrance. In an important sense, the opera was addressed to the monarch, as coronation operas generally were, and listeners were expected to draw flattering parallels between the real-life ruler and the ruler portrayed onstage. In the opera, Titus survives an attempt on his life, then magnanimously forgives all those who were involved. His actions carried obvious implications for Leopold himself, who in 1791 faced threatened uprisings in the Austrian Netherlands and in Hungary. Like Titus, Leopold not only quieted these potential rebellions but pardoned their instigators. Clemency, the virtue most admired in Leopold, was highly prized by the Enlightenment; it represented the other side of the coin from the era's vaunted rationality. This opera is a salute, not to Reason, but to generosity of spirit, to openness, and to trust. Even Vitellia is won over by them in the end. It would seem, then, that *La clemenza di Tito* was perfectly tailored for the occasion and even for the particular monarch.

Disappointingly, however, the premiere was not a success. The empress is rumored to have called *La clemenza di Tito* "German trash"—though in her defense it must be said that we are not sure she uttered this egregious insult. After the premiere, the house was filled night after night with the citizens of Prague—who adored Mozart—and the tide was turned. The opera's final, triumphant performance was described to the composer by Anton Stadler, who played solo clarinet for Bedini's Act I aria and solo bass horn for Fantozzi's aria in Act II. Mozart shared Stadler's report in a letter to his wife Constanze dated October 7–8, 1791:

On the same night that my new opera [*The Magic Flute*] was performed [here in Vienna] for the first time with such success, [*La clemenza di Tito*] was given in Prague for the last time, also to tremendous applause. Every number was applauded. Bedini sang better than ever. The little duet in A major which the two women sing [in Act I] had to be repeated; and if people had not wanted to spare Madame [Fantozzi], her aria would also have had to be repeated . . . People shouted Bravo! at Stadler from the parterre and even from the orchestra—"What a miracle for Bohemia!" he writes . . .

—Royce E. Wates

## STAGE DIRECTOR'S NOTES

Mozart is a consummate musical dramatist, with both implicit and explicit subtext just waiting to be discovered by the singing actor and breathed into action. One needs only to listen consciously, to hear how often (as in the finale of *Le nozze di Figaro*) he gives characters such specific motivation that even the timing of a slap, or discovery, or dramatic transition is practically choreographed by the score. For a director of the musical stage, this is a dream.

Producing *La clemenza di Tito*, however, presents some unique artistic challenges. For the singer, two elements of the performance style are challenging for even the most seasoned operatic actor: Mozart and Mazzolà give much of the psychological and physical action to *secco* recitative (*recitativo semplice*), while arias and ensembles, on the other hand, are often sustained, almost slow-motion moments of commentary or interior thoughts. For the designers, there were physical and logistical concerns. How could we honor the fluid, seamless musical setting, which sometimes only gives seconds between scenes for set changes? The score seems suited ideally for film or video, where one scene can “bleed” into another and overlap without interruption. There were also concerns about historical setting. Given historical personages from 79 CE, could *Clemenza* stand as a piece of music theater in an updated “concept” version? Should we follow a more traditional “Mozart style,” with men and mezzo “boys” in pants and ladies in huge dresses and powdered wigs, or perhaps a neo-classical look with elements suggestive of both 1791 and ancient Rome?

To address the challenge of the development of character and action through Italian *secco* recitative, we took advantage of our Italian instructor Laura Raffo. For specific Mozart recitative style, we owe special thanks to our musical staff and also to Nico Castel, whose anecdotal trip through the score was both amusing and very helpful. To facilitate visceral honesty in acting, we first rehearsed recitative in the language specific to each of our singing actors, so that at any given hour, one might hear Mazzolà’s text paraphrased in Armenian, Portuguese, English, or Korean. Then, in layers, we added subtexts, Italian, and finally music.

In set design, we decided on a movable, gently abstract set, suggesting the straight lines of some ancient timelessness, transformed by a suggestion of curves from Roman architecture. I owe a special thanks to Roye Wates for sharing her research and interest in the English garden, where asymmetrical paths (influenced by the principles of Freemasonry) became havens for philosophical reflection and discourse, connecting with other human beings, or making personal transformation. Mozart often seems to use the pastoral to disclose moments of the “true heart.” We let our characters visit the garden or the out-of-doors as often as possible. To add a sense of urgency to the storytelling, we place the action in a fourteen-hour time frame, and use lighting to distinguish real time from those sustained moments of reflection.

In costume we chose the soft, fluid lines of the first century CE, honoring the original text setting and enhancing the vulnerability and humanity of the characters. The opera, after all, is about that vulnerability, that humanity. It is a simple story about people who lust for power, who hate, who love, who lay down their lives for each other, who are faithful, who betray. It is about making the difficult choice to forgive.

—Sharon Daniels

## ARTISTIC TEAM

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Sharon Daniels, *Stage Director*  
William Lumpkin, *Music Director, Conductor*  
Allison Voth, *Musical Preparation*  
Jill Brunelle, *Cover Coach and Rehearsal Pianist*  
Min Sun Park, *Rehearsal Pianist*  
Donald Christy, *Production Stage Manager\**  
Damian Campbell, *Assistant Stage Manager*  
Samatha Bradley, *Production Assistant*  
Todd Shiba, *Scenic Designer*  
Sharon Perlmutter, *SD Adviser*  
Bob Webb, *Technical Director*  
John Whiteside, *Assistant Technical Director*  
Alyssa Kim, *Costume Designer*  
Theadora Fisher, *Assistant Costume Designer*  
Mariann Verheyen, *CD Adviser*  
Hillary Derby, *Costumer*  
Caroline Errington, *CP Adviser*  
Charles LaPointe, *Wig/Makeup Designer*  
E. Troy Siegfroid, *Wardrobe*  
Charles Foster, *Lighting Designer*  
Lesley Mace, *Assistant Lighting Designer*  
Max Schlan, *Second Assistant Lighting Designer*  
Thomas Hague, *Master Electrician*  
Tom Sturge, *LD Adviser*  
Ben Emerson, *Sound Designer*  
Christine Cortese, Jill Hendrickson, *Scenic Artists*  
Allison Voth, *Title Projectionist*  
John Paulson, *Backstage Choral Conductor*

### Run Crew

E. Troy Siegfroid  
Nicole Rodrigues  
G. Benjamin Swope  
Andrew Aldous  
Andrew Cancellieri  
Printha K. McCallum  
Juliet Penna  
Dan Sullivan

### Carpenters

John Duncan  
Larry Dersch  
Frank Simpson  
Pat Austin  
Troy Kidwell  
Georgia Maheras  
Mick Darling

\*by special arrangement with Actors' Equity

SHARON DANIELS, stage director, turned to directing following her twenty-year career as principal operatic soprano, with highlights including San Francisco Opera, New York City Opera, Houston Grand Opera, and Opera Theater of St. Louis, in such venues as the New York State Theater at Lincoln Center, the Kennedy Center, the Dorothy Chandler Pavilion, the Guthrie, and the Edinburgh Festival. Ms. Daniels is renowned as a singing actress, and her career has included, among others, title roles in *Manon*, *The Ballad of Baby Doe*, *The Merry Widow*, *La Belle Hélène*, Carlisle Floyd's *Susannah*, and Hiram Titus's *Rosina* (premiere); Curly's wife in *Of Mice and Men*, Rose Maurrant in *Street Scene*, Pat Nixon in *Nixon in China*, Birdie in *Regina*, Concepcion in *L'heure Espagnol*, Pauline L'Allemande in Susa's *Black River*, and Rosabella in the Broadway revival and PBS Great Performances production of *The Most Happy Fella*.

Ms. Daniels made her professional directing debut to acclaim with the productions of *The Ballad of Baby Doe* at the Boston Lyric Opera and the Lyric Opera of Kansas City. At Boston University, she has directed *A Midsummer Night's Dream*; *Street Scene*; *The Marriage of Figaro*; *Merry Wives of Windsor*; *A Month in the Country*; Pauline Viardot's *Cendrillon*; an education project of *Hansel and Gretel* for the Chelsea schools; *Dialogues of the Carmelites*; and *Albert Herring*.

Ms. Daniels is director of the Opera Institute and Opera Programs at Boston University, where she also teaches voice and acting.

WILLIAM LUMPKIN is the newly appointed music director/conductor for the Opera Institute at Boston University where his credits include *Dido and Aeneas*, *The Village Singer*, Merryman's *Antigone*, and Puccini's *La Bohème*. His professional credits include serving as associate conductor for Boston Lyric Opera's production of *Roméo et Juliette*, as well as chorus master for the productions of *Akhmaten* and *Die Zauberflöte*. In addition, Mr. Lumpkin is a member of the seasonal music staff of Opera Theatre of St. Louis where he returns annually as assistant to the music director/associate chorus master and as cover conductor. Other credits include associate pianist/assistant conductor for Los Angeles Opera's productions of *Xerxes*, *Don Pasquale*, *Le nozze di Figaro*, and *Un Ballo in Maschera*. He was coach/assistant conductor of USC Opera. Most recently, he served on the professional staff at Oberlin Opera Theater. Also an experienced and highly sought after collaborative pianist, Mr. Lumpkin has appeared in recital with such eminent artists as Sari Gruber, Rodney Gilfrey, Julianna Gondeck, and Richard Clement.

ALLISON VOTH, a well-known coach in New York and Boston, has worked with Boston Lyric Opera, Chautauqua Opera, The Verismo Opera of New Jersey, Boston Opera Guild, Manhattan School of Music, and the Athens Music Festival. Also an active recitalist, Ms. Voth has toured with Lucine Amara, and as a champion of New Music, she has performed with such groups as Alea III, The New Music Consort, The Group for Contemporary Players, and the National Orchestral Association Orchestra New Music Project. A specialist in the music of Paul Bowles, she single-handedly produced a multimedia event of his works at Merkin Hall in NYC, and was guest performer at a major symposium on Paul Bowles in NYC.

Currently, Ms. Voth is on the faculty at Boston University as principal coach for the Opera Institute, as well as Assistant Professor for the School of Fine Arts Music Division teaching English and French diction. Ms. Voth can be heard on CRI recordings.

DONALD CHRISTY has served as stage manager on the Broadway productions of *State Fair*, *Applause*, *Ulysses in Nighttown*, *The Wiz*, *Timbuktu*, and *Eubie*. He has worked on the national tours of *Zorba*, *M Butterfly*, *Cocktail Hour*, *Dracula*, *Your Arm's Too Short to Box with God*, *Black Comedy*, *Cactus Flower*, *Your Own Thing*, and the three-year Tim Conway/Tom Poston *The Odd Couple*. Don has also directed and stage managed productions in many of the major stock and regional theaters across the country.

# THE BOSTON UNIVERSITY OPERA PROGRAMS

The Boston University Opera Programs in the School for the Arts Music Division are composed of the Opera Institute and Opera Workshops. The programs are under the guidance of Director of Opera Programs Sharon Daniels, Music Director and Conductor William Lumpkin, Artistic Advisor Phyllis Curtin, Head Coach Allison Voth, coaches Jeffrey Stevens and Jill Brunelle, and distinguished members of the voice faculty, guest artists, and staff.

The Opera Institute, started in 1987 by then-dean Phyllis Curtin, is a nondegree professional training program for the advanced singer preparing for an operatic career. Chosen by special audition, twelve singers are given free tuition and stipends for an innovative and intensive two-year residency that provides the crucial transition between student training and professional performance.

Advanced singers from the Opera Workshop work alongside Opera Institute singers in acting and movement classes, and form a casting pool for the two full-scale productions in the Boston University Theatre, performances of chamber operas as part of the Fringe Festival, and several opera scenes programs.

## **Recent Boston University Metropolitan Opera Winners**

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Sandra Piques Eddy, National Semi-finalist, 2000

Alison Tupay, Regional Finalist, 2000

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Sandra DeAthos, Regional Finalist, 2000

Yegishe Manucharian, Regional Finalist, 2000

Christie Allen, Regional Finalist, 2000

Steven Humes, Regional Finalist, 1999

Jodie Frisbee, Regional Finalist, 1999, 2000

## Boston University Opera Singers, Summer 2000

Merola Program, San Francisco Opera: Sandra DeAthos, Alison Trainer  
Boston University Tanglewood Institute Instructor: Eliomar Nascimento  
Natchez Opera Festival: Karen Sprung  
Glimmerglass Opera Festival: Harold Gray Meers, Steven Humes, Sandra Piques Eddy  
Ohio Light Opera: Colleen Firstenberger  
Opera Aperta: Leslie Bennett, Sarah Pelletier  
Opera North: Scott Toperzer, Yeghishe Manucharian  
Israel Festival: Darren Chase  
Opera Theater of St. Louis: Daniel Brenna,  
Morris Robinson, Carleton Chambers, Brian Luedloff  
Wolftrap: Carleton Chambers  
Central City: Ryan Kinsella  
Utah Opera Festival: Mary Hughes, Christie Allen  
Brevard Music Festival: Michelle Auslander  
Chautauqua Institute: Alison Tupay

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William Sharp

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*We welcome donations from individuals, corporations, or foundations. By helping remarkable young singers realize their potential, your contributions will help to guarantee a future for opera and the arts.*

*If you wish to make a contribution to the Opera Institute at Boston University School for the Arts or obtain further information, please contact Jennifer Shepard, director of development at 617/353-7293.*

# OPERA INSTITUTE FACULTY AND STAFF 1999/2000

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Sharon Daniels, *Director of Opera Programs*  
William Lumpkin, *Music Director/Conductor*

Phyllis Curtin, *Artistic Advisor*

Allison Voth, *Principal Coach*

Jeffrey Stevens, *Repertoire Coach*

Jill Brunelle, *Coach Accompanist*

Sharon Daniels, Brian Luedloff, Nina Pleasants, Elaine van Hogue, *Acting*

Judith Chaffee, *Head Movement Coach*

Christien Poulos, Ken Pierce, Leslie Bennett, *Movement*

Betsy Polatin, *Alexander Technique*

Jean Rife, *Yoga for Singers*

Drew Minter, *Period Movement*

Laura Raffo, *Italian Conversation*

## MASTER CLASSES AND SPECIAL GUESTS

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Louis Burkot  
Nico Castel  
Thomas Conlin  
John Donahoe  
Ben Hepner  
Paul Kilmer

Stephen Lord  
Marlena Malas  
Geraldine McMillian  
Phyllis Pancella  
Craig Rutenberg  
Steven Steiner

*and distinguished faculty members*

## UPCOMING EVENTS

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April 29, Concert Hall at 8 p.m.

First Annual Opera Institute Graduation Concert

Mary Hughes, Steven Humes, Alison Trainer, and Scott Toperzer

with guest opera alumni

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### *Special thanks*

We gratefully acknowledge use of elements of the *Mary Stuart* set designed by Ralph Funicello, in our production designed and adapted by Todd Shiba. We sincerely thank

William Lumpkin for his adaptation of the recitative, Alice Tillotson for the original artwork on display in the lobby, which served as a basis for promotional and scrim designs, and Agnes Borszeki for graphic design adaptation.

*The surtitle translation used in this production of LA CLEMENZA DI TITO is owned by the Houston Grand Opera, David Gockley, General Director.*

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