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Don Giovanni, February 16, 1989

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1839 | 1989

BOSTON UNIVERSITY
SESQUICENTENNIAL

WOLFGANG AMADEUS MOZART

DON GIOVANNI

FEBRUARY 16, 1989

THE TSAI PERFORMANCE CENTER

THE TSAI PERFORMANCE CENTER

As it enters its sesquicentennial year, Boston University is proud to inaugurate the splendid new Tsai Performance Center. For this, the University is deeply grateful to the Tsai family, and especially to Gerald Tsai, Jr., a distinguished alumnus and Trustee. Through their great generosity, Boston University now has a setting worthy of its outstanding faculty and students in the performing arts.

The internationally known architectural firm of Hardy Holzman Pfeiffer Associates designed the new facility, in collaboration with acoustic engineer Christopher Jaffe. Together they have produced a center of the highest caliber, which will serve the University and the entire greater Boston community for decades to come.

For the performance of music—chamber, orchestral, and operatic—The Tsai Performance Center provides facilities of a quality that the University has never before enjoyed. The Center will also provide an excellent setting for plays, lectures, and other functions. Events held at The Tsai Performance Center will benefit from its wide array of sophisticated equipment for recording, videotaping, and broadcasting.

In Gerald Tsai's words, "We hope that The Tsai Performance Center will help bring to the attention of an even wider public the extraordinary variety and quality of Boston University's program in the arts."

BOSTON UNIVERSITY SCHOOLS OF MUSIC
AND THEATRE ARTS
PRESENT

DON GIOVANNI

K. 527

AN OPERA IN TWO ACTS

MUSIC BY WOLFGANG AMADEUS MOZART

LIBRETTO BY LORENZO DA PONTE

THURSDAY, FEBRUARY 16, 1989
THE TSAI PERFORMANCE CENTER

Music Director, David Hoose
Stage Director, Will Graham
Scene Designer, Shuxing Fan
Costume Designer, David Brooks
Lighting Designer, Rui Rita

Choreographer, Jeffrey Miller
Combat Choreographer,
William Finlay
Stage Manager, Judith Paika
Music Preparation, Stephen Steiner

CAST

(in order of appearance)

Leporello Dennis Bender, *bass*
Donna Anna Dominique Labelle, *soprano*
Don Giovanni Haijing Fu, *bass*
Il Commendatore Michael Drumbheller, *bass*
Don Ottavio Mark Evans, *tenor*
Donna Elvira Guipeng Deng, *soprano*
Zerlina Mary Bozzuti, *soprano*
Masetto Nori Nke Aka, *bass*

Boston University Chamber Orchestra

Stephen Steiner, *continuo fortepiano*
Roberta Janzen, *continuo cello*

BOSTON UNIVERSITY CHAMBER ORCHESTRA

(Members of the Boston University Symphony Orchestra)

Violin I

Zheng-Rong Wang
Roksana Kaczmarek
Yoon-Mi Im
Timothy Tan*
Barbara Queen
Gigi Turgeon*

Cello

Roberta Janzen
Lisa Neumann*
Hilary Brown
Naomi Barron

Horn

Carolyn Comfort
James Reid

Trumpet

Alan Wenger
Andrew McAndless

Violin II

David Nicastro
Amy Tobin
Qun Li
John Hubbard
Danshan Li
Peng-Ling Hu

Trombone

Tony Manzo*
Flute
Sharon Brannen
Joanne Meyer

Trombone

Mark Hetzler
Chris Rozmarin
Robert Lynch

Oboe

Christine Messere
Erin Hemenway

Timpani

Heather Sweeting

Viola

Tanya Hambourg
Sonya White
Kira Blumberg
Scott Knopf

Clarinet

Hilary Schmidt
Avi Polak

Mandolin

Roksana Kaczmarek

Fortepiano

Stephen Steiner

Bassoon

Margaret Phillips

*On-stage musicians

Janet Underhill

CHORUS

Katherine Buchanan
Michelle Conrad
Christine Correllus
Jennifer D'Amico
Kimberly Griffing
Asdis Kristmundsdottir
Julia Priest
Mary Wolf

James Arnston
Robert Bullington
José Calvo
Mark Hamman
Daniel Moore
Timothy Ostendorf
Julian Wachner
Paul Warner

SCENES

The action takes place in Seville.

ACT I

Scene 1. Outside a palace

Scene 2. A street near an inn

Scene 3. A garden outside Don Giovanni's villa

Scene 4. The ballroom

INTERMISSION

ACT II

Scene 1. Outside Donna Elvira's house

Scene 2. A dimly lit passage

Scene 3. A cemetery

Scene 4. In Donna Anna's house

Scene 5. Don Giovanni's banquet hall

THE STORY

ACT I

At night, in front of the palace of Don Pedro, Commandant of Seville, Leporello grumbles about his fatiguing duties as servant to Don Giovanni, a dissolute nobleman ("Notte e giorno faticar"). Suddenly the Commandant's daughter, Donna Anna, emerges from the palace, struggling with the masked Giovanni, who has entered her bedchamber and tried to seduce her. When the girl's father comes out in answer to her cries, Giovanni kills the old man in a duel and departs. Anna, having fled to get other aid, returns with her fiancé, Don Ottavio, only to discover the body of her father. Disconsolate, Anna makes Ottavio swear vengeance on the unknown assassin ("Fuggi, crudele, fuggi!").

At dawn, already in search of other amorous conquests, Giovanni accidentally encounters Donna Elvira, a flame he abandoned in Burgos, who is still lamenting her loss ("Ah! chi mi dice mai"). As Leporello tries to discourage and distract her by reciting his master's catalogue of lady loves ("Madamina! Il catalogo è questo"), Giovanni escapes. Now a group of peasants fills the square to celebrate the imminent wedding of two rustics, Masetto and Zerlina. As Giovanni joins in, he is attracted by the bride-to-be, bidding Leporello get rid of the groom, who departs under protest ("Ho capito"). Alone with Zerlina, the nobleman suavely persuades her to come with him to his palace ("Là ci darem la mano"). Elvira, however, steps forth from the inn, warning the girl about her new suitor and leading her away. Momentarily thwarted, Giovanni greets Anna, now dressed in mourning, and Ottavio, only to be embarrassed by the persistent Elvira, who denounces him as a seducer. Trying to dismiss her accusations as those of a madwoman, he ushers Elvira off. Scarcely has he left when Anna, in horror, recognizes his voice as that of her father's murderer. She again calls on Ottavio to avenge her honor ("Or sai chi l'onore"), then leaves him to thoughts of love ("Dalla sua pace").

Returning from another amorous exploit, Don Giovanni requests that Leporello return to his palace and start a party ("Finch' han dal vino").

As Zerlina and the jealous Masetto wait in a locked garden, she begs him to forgive her apparent infidelity ("Batti, batti, o bel Masetto"). No sooner does Giovanni welcome his guests than a minuet sounds from the ballroom and they go in. Anna, Elvira, and Ottavio arrive, masked and robed; after Giovanni tells Leporello to invite them to the party, they vow to punish the libertine ("Bisogna aver coraggio").

Guests crowd the ballroom, dancing to three different ensembles. While Leporello distracts Masetto, the host dances with Zerlina, enticing her to a nearby chamber. When the girl cries for help, Anna, Elvira, and Ottavio unmask and confront Giovanni, who laughingly escapes.

ACT II

Under Elvira's balcony, Leporello exchanges cloaks with Giovanni in order to woo the lady in his master's stead. Leporello and Elvira go off, leaving Giovanni free to serenade Elvira's maid ("Deh, vieni alla finestra"). When Masetto leads in a band of peasants bent on punishing Giovanni, the disguised rake gives them false directions, then beats up Masetto. Zerlina tenderly consoles him ("Vedrai, carino").

Elvira goes with the disguised Leporello to a dimly lit passage, where they are surprised by Anna and Ottavio. Zerlina and Masetto also arrive and, mistaking servant for master, join in denouncing Leporello, despite Elvira's protests ("Sola in buio loco"). The frightened Leporello unmask, feigns a vow of revenge on Giovanni, and escapes. Anna departs, distraught, but Ottavio reaffirms his confidence in their love ("Il mio tesoro"). Elvira can only add fury at her betrayal by Giovanni ("Mi tradi").

Leporello finds Giovanni in a deserted cemetery. A statue of the slain Commandant warns Giovanni of his doom, at which point he audaciously forces the terrified Leporello to invite the statue to dinner. When he does so ("O statua gentilissima"), the statue solemnly accepts.

In Anna's palace, Ottavio urges his fiancée to stop grieving and accept his love, but she implores him to wait until her father is avenged—then they can be happy ("Non mi dir").

In his banquet room, Giovanni orders Leporello to serve supper, as the orchestra provides music from popular operas (even one of Mozart's, *Le nozze di Figaro*). Elvira rushes in, begging Giovanni to reform, but he waves her aside. Leaving, she screams in terror. Leporello is sent to investigate, and after stammering that the Stone Guest has arrived, he hides. Giovanni bravely greets the statue, which bids him repent ("Don Giovanni, a cenar teco"). When he refuses, flames engulf his palace and he is dragged down to hell.

Amid the ruins of the palace, Elvira, Anna, Ottavio, Zerlina, Masetto, and Leporello recite the moral: sad is the fate of a libertine ("Questo è il fin di chi fa mal").

Courtesy of *Opera News*

David Hoose (Music Director) joined the Boston University School of Music faculty in 1987. He is Professor of Music, Conductor of the Boston University Symphony Orchestra and Chamber Orchestra, and Chairman of Musical Organizations.

Currently music director of The Cantata Singers and Ensemble, Mr. Hoose has appeared as guest conductor with the Saint Louis Symphony Orchestra, the Boston Symphony Chamber Players, the Pro Arte Chamber Orchestra, the Handel and Haydn Society, the Orchestra Regionale Toscana (Italy), and at the Berkshire Music Center. Highly respected for his performances of twentieth-century music, he has also appeared with collage, Dinosaur Annex Music Ensemble, and Alea III, and has been music director of the Brandeis Contemporary Chamber Players. With these and other organizations, Mr. Hoose has given over two hundred premieres, including the first American performance of Sir Peter Maxwell Davies' opera *The Lighthouse*, and the world premieres of the music-theatre extravaganza of Gheorghe Cos-tinescu, *The Musical Seminar*, Seymour Shifrin's *Cantata to the Text of Sophoclean Choruses*, and John Harbison's Pulitzer Prize-winning *Flight into Egypt*. His recordings appear on Nonesuch, CRI, and Titanic Records.

In 1980, as a conducting fellow at the Tanglewood Music Center, Mr. Hoose received the Dimitri Mitropoulos Award for his Tanglewood accomplishments. Also a highly sought-after horn player, he was a founding member of the Emmanuel Wind Quintet which, in 1981, won the Walter W. Naumburg Award for Chamber Music.

Will Graham (Stage Director) is currently the director of the Opera Department at Boston University, and was the associate director of the department from 1986 to 1988. He was formerly director of opera at the University of Missouri at Kansas City. He has served as production supervisor for the Western Opera Theatre, assistant director for the San Francisco Spring Opera, and director of workshops at the Canadian Opera. He has performed and directed for the Guthrie Theatre's *Other Place*, and directed for the Minnesota Opera, the Kansas City Lyric Opera, Opera South, and the Western Opera Theatre. He has conducted acting workshops at the University of California, the University of Washington, Arizona State University, the University of Oregon, and San Quentin prison. Last summer Mr. Graham directed *The Marriage of Figaro* for the National Opera Company.

PRODUCTION STAFF

Production Manager Roger Meeker

STUDENTS IN THE SCHOOL OF THEATRE ARTS DESIGN/PRODUCTION PROGRAM

Assistant Costume Designer Elizabeth Westbrook

Assistant Lighting Designer Karen Lee

Master Electrician T.J. Gerckens

Electrician John Tavss

Assistant Stage Manager Andrea Scala

Technical Director Keith Hochreiter

The Boston University Opera Department, composed of the Opera Workshop and the Opera Institute, is under the guidance of Dean Phyllis Curtin, Director Will Graham, and distinguished members of the staff and voice faculty. The Opera Workshop provides a program for the exceptional singer seeking a bachelor's, master's, or doctoral degree in vocal performance, as well as the Artist Diploma.

The Opera Institute is a nondegree professional training program for the serious singer preparing for an operatic career. This innovative and intensive two-year residency provides the crucial transition between student training and professional performance. Personal and concentrated attention is a hallmark of classes in acting, languages, diction, role preparation, movement, recitative, dialogue, historic style, career management, and television performance.

Annual public performances by students in both the Opera Workshop and the Opera Institute include two full-scale productions in the Boston University Theatre, and performances of chamber operas, scene programs, and contemporary operas in collaboration with Alea III, Theodore Antoniou's contemporary music ensemble in residence at Boston University. In addition, visiting artists such as Carlo Bergonzi, Rhoda Levine, and Sharon Daniels conduct master classes in singing and acting.

The Boston University Chamber Orchestra comprises musicians drawn from the Boston University Symphony Orchestra, which has always been a vital force in the School of Music and in the cultural life of Boston. Its conductors have included Arthur Fiedler, Richard Burgin, Joseph Silverstein, and Victor Yampolsky, along with Russell Stanger, Francis Findlay, Marvin Rabin, Walter Eisenberg, Endel Kalam, and Michael Charry. Igor Stravinsky led the orchestra in several performances of *The Rake's Progress*, directed by Sarah Caldwell in 1953. The orchestra achieved national recognition in 1954 when Leopold Stokowski conducted it and the University chorus in the United States premiere of Carl Orff's *Carmina Burana* in Boston and New York. In 1976 the orchestra, under the leadership of Joseph Silverstein, won the Silver Medal in the Herbert von Karajan International Festival of Student Orchestras in Berlin. David Hoose, the current music director, assumed leadership of the orchestra in September 1987. He conducted successful concerts last year at Symphony Hall, Boston, and at Mechanics Hall, Worcester. The orchestra will perform next month in Carnegie Hall.

The Boston University School of Music, established in 1872, launched the first professional music program within an American university. Today, the School of Music offers degrees through the doctoral level, with majors in

music performance, music education, the history and literature of music, and theory and composition. More than four hundred students are currently enrolled at the undergraduate and graduate levels, taught by a faculty of one hundred artist/teachers, most of whom maintain active professional careers. Summer programs of concentrated study are offered each year at the Boston University Tanglewood Institute in conjunction with the Boston Symphony Orchestra at the Tanglewood Music Center.

The Office of Public Information at the School for the Arts distributes a free bimonthly calendar of events. If you wish to be placed on the mailing list, please send your name and address to:

Boston University School for the Arts

Office of Public Information

855 Commonwealth Avenue

Boston, MA 02215

617/353-3345



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BOSTON UNIVERSITY
SESQUICENTENNIAL

BOSTON UNIVERSITY

John Silber, *President*

SCHOOL FOR THE ARTS

Phyllis Curtin, *Dean*

Russell Miller, *Associate Dean for Administrative Affairs*

Wilbur D. Fullbright, *Associate Dean for Academic Affairs*

Barbara Maze, *Assistant Dean for Student Affairs and Registrar*

Loretta Cubberley, *Director of Public Relations*

Elizabeth A. Young, *Director of Development*

SCHOOL OF MUSIC

Robert Sirota, *Director*

Mark Miller, *Assistant to the Director*

Claire O'Connor, *Administrative Assistant*

Kristine Sessa, *Music Librarian*

Alan Weiss, *Director of Admissions*

Faculty

Strings

Steven Ansell, *viola*
Edwin Barker, *string bass*
Raphael Hillyer, *viola*
Max Hobart, *violin*
Bayla Keyes, *violin*
Eugene Lehner, *chamber music*
Carol Lieberman, *violin*
Malcolm Lowe, *violin*
Yuri Mazurkevich, *violin*
George Neikrug, *cello*
James Orleans, *string bass*
Leslie Parnas, *cello*
Dana Pomerants-Mazurkevich, *violin*
Henry Portnoi, *string bass*
Michael Reynolds, *cello*
Roman Totenberg, *violin*
Max Winder, *violin*
Lawrence Wolfe, *string bass*
Michael Zaretsky, *viola*
Peter Zazofsky, *violin*

Woodwinds

Edward Avedisian, *clarinet*
Leone Buyse, *flute*
Pasquale A. Cardillo, *clarinet*
Stuart Dunkle, *oboe*
Doriot Anthony Dwyer, *flute*
Ralph Gomberg, *oboe*
William Grass, *flute*
John Holmes, *oboe*
Richard Plaster, *bassoon*
Kenneth Radnofsky, *saxophone*
Matthew Ruggiero, *bassoon*
Ethan Sloane, *clarinet*
Laurence Thorstenberg, *oboe*
Michael Webster, *clarinet*
Alan Weiss, *flute*
Ruth Wright, *flute*

Percussion

Thomas Gauger
Charles J. Smith

Harp

Lucile Lawrence

Guitar/Lute

Thomas E. Greene

Brass

Ronald P. Barron, *trombone*
Norman Bolter, *trombone*
Peter Chapman, *trumpet*
Jeffrey Curnow, *trumpet*
Martin Hackleman, *French horn*
Scott Hartman, *trombone*
Daniel Katzen, *French horn*
Lynn Larsen, *French horn*
Charles A. Lewis, Jr., *trumpet*
Richard Mackey, *French horn*
Richard Menaul, *French horn*
James Samuel Pilafian, *tuba*
Harry Shapiro, *French horn*
Rolf Smedvig, *trumpet*
Roger Voisin, *trumpet*
Jay Wadenpfohl, *French horn*

Piano

Anthony di Bonaventura
Hung-Kuan Chen
Tong-II Han
Maria Clodes Jaguaribe
Benjamin Pasternack
John McDonald, *pedagogy*
Phillip Oliver, *staff accompanist*
Thomas Stumpf, *piano literature*

Organ

John Ferris
Marian Ruhl Metson
Max Miller
Victoria Sirota

Harpsichord

Mark Kroll

Voice

S. Mark Aliapoulios, *baritone*
Richard Cassilly, *tenor*
Phyllis Curtin, *soprano*
Mary Davenport, *contralto*
Ellalou Dimmock, *soprano*
Maeda Freeman, *mezzo*
Robert Gartside, *tenor*
Joan Heller, *soprano*
Phyllis Elhady Hoffman, *mezzo*
Joy McIntyre, *soprano*
Allen Rogers, *vocal coaching*
Melinda Crane, *accompanying*

Music History and Literature

Mark Evan Bonds
John Daverio
Joel L. Sheveloff
Jeremy Yudkin

Theory and Composition

Martin Amlin
Theodore Antoniou
Wilbur D. Fullbright
Charles Fussell
John Goodman
Samuel Headrick
Mark Kroll
Joyce Mekeel
Marjorie Merryman
Bernard Rands
Robert Sirota
Victoria R. Sirota
Gerald Weale

Music Education

Noreen Burdett
Jack O. Lemons
Lois Lemons
Mary Ann Norton
Gerald Weale

Music Organizations

David Hoose, *orchestra*
James O'Dell, *wind ensemble*
Steven Lipsitt, *chorus*
Theodore Antoniou and Robert Sirota,
Collegium in Contemporary Music
William Graham and Carol Lucas, *opera*

Empire Brass, quintet-in-residence

Rolf Smedvig, *trumpet*
Jeffrey Curnow, *trumpet*
Martin Hackleman, *French horn*
Scott Hartman, *trombone*
James Samuel Pilafian, *tuba*

*Alea III, contemporary music ensemble,
in residence*

Theodore Antoniou, *music director*

Muir String Quartet, in residence

Peter Zazofsky, *violin*
Bayla Keyes, *violin*
Steven Ansell, *viola*
Michael Reynolds, *cello*

Opera Institute—Opera Department Staff

Will Graham, *Director*
Carol Lucas, *Music Director*
Stephen Steiner, *Assistant Music Director*
Michael Beattie, *Coach*
Lisa Harer, *Coach*
Paul Kirby, *Graduate Assistant*

SPECIAL EVENT

in celebration of
Boston University's Sesquicentennial

**THE BOSTON UNIVERSITY
SYMPHONY ORCHESTRA**

David Hoose, *Music Director*

CARNEGIE HALL

March 28, 1989

8 p.m.

Arnold Schoenberg: *A Survivor from Warsaw*, op. 46

Béla Bartók: Piano Concerto No. 2

Anthony di Bonaventura, *piano*

Johannes Brahms: Symphony No. 1 in C Minor, op. 68

TICKETS

Orchestra Parquet—\$25

First Tier—\$20

Second Tier—\$15

Dress Circle—\$12

Balcony—\$10