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2000-02-11

# Gianni Schicchi: Postcard from Morocco

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Boston University School for the Arts  
Opera Institute and Chamber Orchestra present

Giacomo Puccini

# Gianni Schicchi

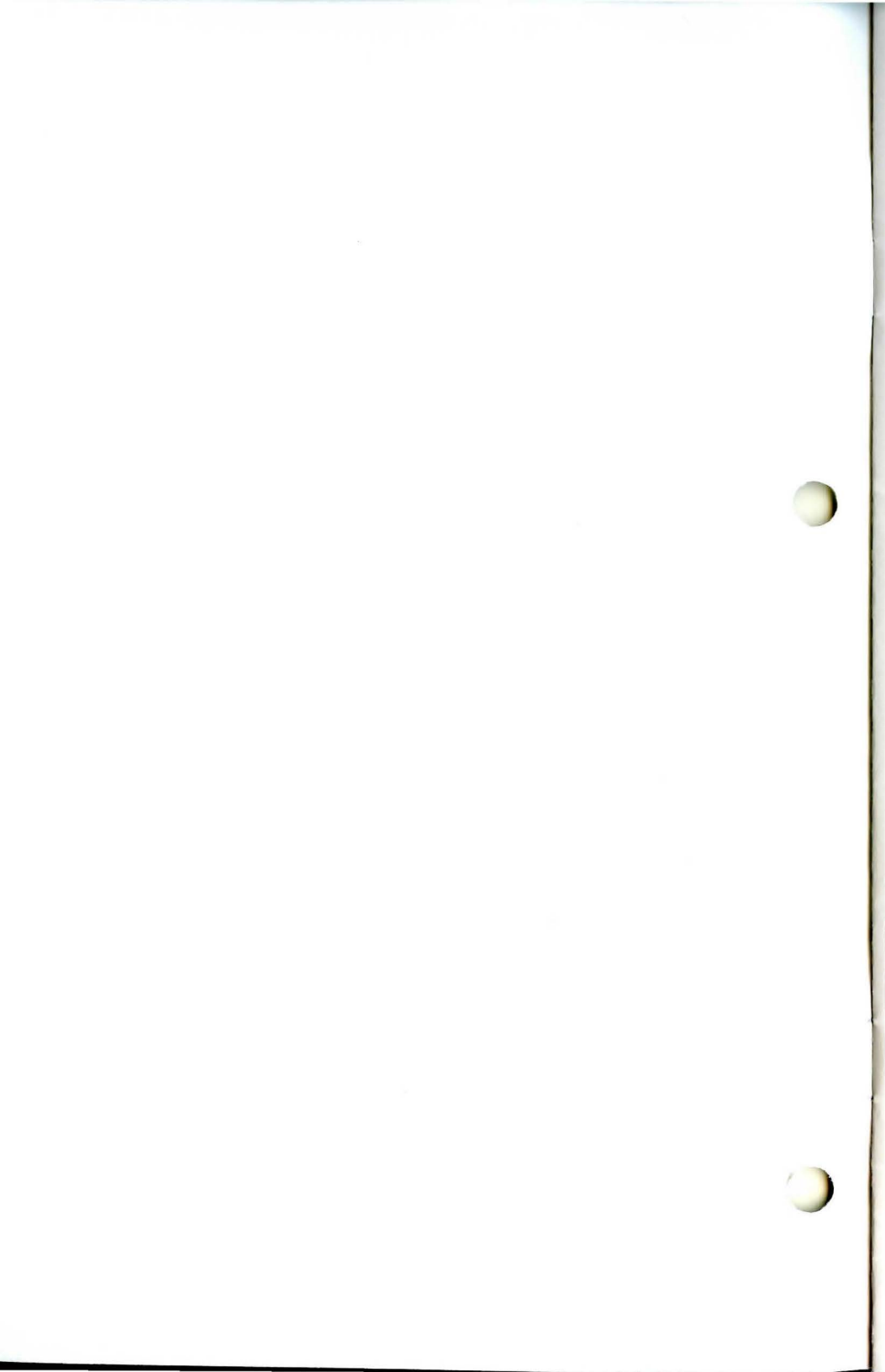
in Italian with supertitles



&

Dominick Argento

## Postcard from Morocco



BOSTON UNIVERSITY SCHOOL FOR THE ARTS  
OPERA PROGRAMS AND CHAMBER ORCHESTRA

Bruce MacCombie, *Dean*

present

**Gianni Schicchi**

MUSIC by Giacomo Puccini

LIBRETTO by Giovacchino Forzano

and

**Postcard from Morocco**

An opera in one act

MUSIC by Dominick Argento

LIBRETTO by John Clark Donahue

William Lumpkin, *Conductor* Gary Briggles, *Director*

Jeffrey Stevens, *Principal Coach/Gianni Schicchi*

Allison Voth, *Principal Coach/Postcard from Morocco*

Laura Raffo, *Italian Coach*

Lisi Oliver, *Supertitles*

Tama Dichter, *Stage Manager*

Robin Schenker, *Stage Manager*

Thom Kauffman, *Stage Management Adviser*

Sean McIntosh, *Scene Designer*

Scott Aronow, *Assistant Scene Designer*

Jeca Stokuca, *Costume Designer*

Tony Penna, *Lighting Designer*

Tom Hague, *Assistant Lighting Designer*

Richard Brenner, *Sound Designer*

Charles LaPointe, *Wig and Makeup Designer*

Judith Chaffee, *Movement Coach*

Leslie Bennett, *Assistant Movement Coach*

Wendy Lehr, *Movement Consultant*

Jill Brunelle, *Supertitles Projectionist*

February 10, 11, and 12 at 8 p.m.

February 13 at 5 p.m.

Boston University Theatre

264 Huntington Avenue, Boston

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*The Snake in the Garden*

*Cruel children, crying babies,  
All grow up as geese and gabies,  
Hated, as their age increases,  
By their nephews and their nieces.*

— from “Good and Bad Children”  
*A Child's Garden of Verses*  
Robert Louis Stevenson, 1885

The brilliant operas that compose our provocative double-bill are a study in contrasts: musical, dramatic, stylistic, and thematic. Yet they are more strikingly unified in their economy of means, their potent and concise dramatic arcs, their rich and varied musical idioms, and by an attention to detail that is seldom found in more expansive works. It has often been noted that the limitations of the one-act form actually seem to refine and focus the talents and intentions of both composers and librettists.

## **Gianni Schicchi**

*Gianni Schicchi*, Puccini's only outright comic opera, is based on an episode from canto XXX, 1.32 in Dante's *Inferno* (1307–21). It was conceived as the finale to *Il Trittico* (1918), a triptych including the lurid melodrama *Il tabarro* and the pseudo-ecclesiastical *Suor Angelica*. The opera demonstrates musical characterization of the highest level, and its sheer musical invention places in clear context the debt Puccini owed to his great predecessor, Verdi, whose final opera, *Falstaff*, paved the way for this comic masterpiece. Set in thirteenth-century Florence, this cautionary tale parades before us incarnations of the Seven Deadly Sins, as the avaricious (and none-too-crafty) Donati family conspires to defraud a holy order of friars out of their legal inheritance. Reluctantly enlisting the aid of the wily Gianni Schicchi, their plot seems to succeed until Schicchi, disguised as the dying benefactor Buoso, alters the will to favor his beloved daughter Lauretta, romantically enraptured with the heroic Rinuccio Donati. The triumph of Love, among the ruins left by the malicious swarm of enraged Donati, is Gianni Schicchi's final bid to the audience for their intercession and forgiveness of the sins that have eternally damned him.

Our production is informed by the Italian *commedia dell'arte*, a form of street theater that employs familiar stock characters (Alecchino, Colombina, Pantalone, Il Dottore, El Capitano, Leandro, and Isabella, etc.) in traditional scenarios, moralizing about human follies and appetites in broadly drawn, highly physical comedy. Functioning as our curtain-raiser, this distorting mirror exposes, in surprising ways, many of the shared predatory, paranoid, and blessedly redemptive qualities of human nature that are at the heart of Argento's opera.

## **Postcard from Morocco**

*Notes from the author, John Donahue (1938-):*

The scene must present a distinctly off or odd angle as indeed the whole piece must, but not morbid or peculiar so much as wacky and exotic, sometimes romantic and also like a memory (1914), like an old postcard from a foreign land showing the railway station of Morocco or some place hot, strange, etc., but then translated into a semi-cartoon-like atmosphere. The railway station should also be like the interior of a glass-covered pavilion or conservatory, restaurant, waiting area, spa.

There are entertainments present: a daytime floorshow for the benefit of the waiting guests. A puppet play (done with very human-like puppets) is performed on a small covered stage at one side of the room. Around this waiting room are scattered the people. Some are real and some are not. . . .

We see each character trying hard to protect whatever small part of himself he has in his suitcase, the symbol of his secret or lack of secret, his dream or lack of dream. It is through the false fabric woven by these waiting creatures that we see our own fears and anxieties rendered along with the fierce way in which man protects himself from the stranger, his probing wish for company and comfort, his own fears. The ultimate defense for this group is to discover a waiting creature vulnerable enough to reveal the contents of his suitcase.

In presenting this piece, one must see to it that what is really happening does not seem to be occurring at all; an innocent, curious silliness, which only in retrospect remembers pain. Curious, foreign, remembered, comic, childish and playful, dreamlike, and viewed down a long hall are the desirable qualities.

The decor is false but charming: potted cardboard ferns, benches of cardboard, glass around and overhead. Accompanying this little comedy is an Algerian orchestra which is ever-present in costume and fez. . . . By the look on their faces, they seem to have seen it all before and will see it again.

“Poor Mr. Owen! If only he could have gotten a look into someone else’s suitcase. . . ?”

*Notes from the Composer, Dominick Argento (1927–):*

Somewhere toward the middle of the opera, the onstage band entertains the waiting travellers with a medley of themes from Wagner’s operas—the sort of musical far-rago one might expect to find aboard a ship, or at a spa, or in a foreign railway station restaurant around 1914 (the eve of World War I). Among the various bits and snatches, the “Spinning Song” from *The Flying Dutchman* occupies a central position. The selection is intended to conjure up more than local color: in *Flying Dutchman*, Wagner’s hero is doomed by supernatural forces to sail forever on the oceans until, through a stranger’s act of compassion and love, the curse is lifted and the journey ended. *Postcard from Morocco* could, in a way, serve as a prologue to Wagner’s opera, suggesting a different but equally possible origin of that journey—not one launched by supernatural forces at all, but by very human ones, by people who fail to show charity or pity, love or understanding for a fellow creature. Perhaps this unkindness is self-protective or thoughtless and not malicious: perhaps it is the result of curiosity, suspicion, or selfishness or is a form of grieving. Whatever the reason, when it does occur, another Dutchman is born and—if only in a swan-drawn boat or in a ship of one’s own making—a new voyage begins.

*We built a ship upon the stairs  
All made of back-bedroom chairs, . . .  
But Tom fell out and hurt his knee,  
So there was no one left but me.*

—“A Good Play,” *A Child’s Garden of Verses*

## A MESSAGE FROM SHARON DANIELS, DIRECTOR OF OPERA PROGRAMS

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The rehearsal hall for mainstage productions is not only adjacent to my office/studio, but I must walk through it in order to come and go. When I am staging something myself, I live in those two rooms for several weeks. When someone else is staging, as is the case with tonight's remarkable guest director Gary Griggle, one of my "hats" is that of producer, overseeing all the things that make the production happen—from design concept through closing night party.

On my routine sneak through the rehearsal room, I am often caught up in what is going on and linger a moment in the doorway and watch. Sometimes it is for early staging, or musical notes from our maestro Bill Lumpkin, or work that is "on its feet" for the first time, or a moment of routining a choreographed segment of an ensemble. Those "lingerings" are the thrill and empowerment of my life as an administrator. In one such moment recently I had a shimmering transcendental vision of these people ten years from now—floating away from us into the international world of opera, repeating and refining their craft, energizing their colleagues, and moving their audiences with their vibrant, collaborative artistry.

Every year that I sit in the chair of this program, I am excited about and humbled by the quality of the young talent with whom we work. The program is truly international, with the past several years bringing together young artists from all over the United States, France, Poland, Yugoslavia, China, Japan, Korea, Canada, Germany, Mexico, Brazil, and Armenia. It exists within a special collaboration for production and design with the Theatre Arts Division, within a larger School for the Arts, supported by a major university with its international faculty and worldview. Opera alumni are representing us all over the world in international companies such as the Metropolitan Opera, Chicago Lyric Opera, the Paris Opera at the Bastille, the New York City Opera, and the San Francisco Opera.

But the Opera Institute is somehow uniquely an American training program. It is designed to promote the ideals of the new American opera stage and the singing actor. The Opera Institute expects professionalism and encourages individual uniqueness within a community where *art* is the objective, not the diva. These young people are trained to integrate artistic imagination with challenging movement and acting requirements, while singing with technical ease and musical sophistication in both their native tongue and foreign languages. They receive information, training, and care from faculty and guest artists who have firsthand experience as artists in a professional market, who have "been there, done that." We reach out into the Boston musical community by collaborating with such local groups as the Boston Children's Opera, who provided our talented boys for tonight's productions and the excellent children's chorus for *La Bohème* and *A Midsummer Night's Dream*. We also provide many supporting artists for the Boston Lyric Opera, and our alumni often grace that stage as principal artists. In the summertime you will find our young artists at Opera Theater of St. Louis, Wolftrap, The Merola Program of the San Francisco Opera, Glimmerglass, Ohio Light Opera, Tanglewood, Santa Fe Opera, Opera North, Chautauqua Opera, Ocean State Light Opera, Opera Aperta, and Central City.

This year we have created an Opera Institute Fellowship Program. If you are excited about what you see and hear, you might be interested in sponsoring one of these young artists or in exploring other ways of supporting our mainstage productions, Fringe Festival, or training program by your donation. Please fill out a card in the lobby or call our new director of development, Jennifer Shepard, at 353-7293. We will send you a portfolio explaining how you can help.

And now, I welcome you and invite you to enjoy these masterpieces of music theater.

—Sharon Daniels

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CAST

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**Gianni Schicchi**

*Time:* Renaissance Florence

*Place:* The bedchamber of Buoso Donati

<b>Character</b>	<b>Thursday/Saturday</b>	<b>Friday/Sunday</b>
<i>Gianni Schicchi</i>	Carleton Chambers	
<i>Lauretta</i>	Christie Allen Cover: Michelle Auslander	Jacqueline Goldgorin
<i>Rinuccio</i>	Harold Meers	Yeghishe Manucharian
<i>Zita</i>	Victoria Avetisyan Cover: Allison Tupay	
<i>Simone</i>	Morris Robinson Cover: Eliomar Nascimento	
<i>Nella</i>	Karen Sprung Cover: Vanessa Conlin	
<i>Gherardo</i>	Matthew Campbell Cover: Jason McStoots*	
<i>Ciesca</i>	Colleen Firstenberger Cover: Erica Park	
<i>Marco</i>	Thomas Hydes	
<i>Betto</i>	Daryl Yoder Cover: Steven Humes	
<i>Gherardino</i>	Garrett R. Murphy†	Adam Howe†
<i>Spinelloccio</i>	Nathan Peterman	
<i>Notary</i>	Ryan Looper	
<i>Pinellino</i>	Mischa Bouvier	
<i>Guccio</i>	Daniel Billings	
<i>Buoso</i>	Jeremy Gates	

\*Guest artist; Boston University alumnus

†Member of the Boston Children's Opera

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BOSTON UNIVERSITY OPERA ORCHESTRA

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<b><i>Violin I</i></b>	Ariel Parkington	<b><i>Flute</i></b>	<b><i>Trumpet</i></b>
Monica Cheveresan	Sarah Washburn	Amy Dombach	Jo Ann Lamolino
Yoojin Kim		Denise Gaz	Christopher Scanlon
Chiyoiko Mizumura	<b><i>Viola</i></b>		
Laurent Chatel	Flavio Gaete	<b><i>Oboe</i></b>	<b><i>Trombone</i></b>
Nina Yoshida	James Raftopoulos	Michael Dressler	Eliza Feller
Anna Brathwaite	Andrea Holz		
Jessica Amidon	Anna Wetherby	<b><i>Clarinet</i></b>	<b><i>Harp</i></b>
Mary Frances White		Katie Leaman	Elizaveta Filippova
	<b><i>Cello</i></b>	Juliet Lai	
	Nan Zhou		<b><i>Timpani</i></b>
<b><i>Violin II</i></b>	Alexandria Rice	<b><i>Bassoon</i></b>	Adam Wallstein
Christine Vitale	Sonya Knussen	Gil Perel	
Costin Anghelescu	Jared Hirschhorn		<b><i>Percussion</i></b>
Letitia Hom		<b><i>Horn</i></b>	Benjamin Paysen
Olivia Young	<b><i>Bass</i></b>	Sheffra Spiridopoulos	
Margaret Dole	Wang Xu	Jonathan Hurrell	<b><i>Celeste</i></b>
	Daniel Lehigh		Min Sun Park

CAST

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## Postcard from Morocco

*Time:* 1914

*Place:* A waiting room

<b>Character</b>	<b>Thursday/Saturday</b>	<b>Friday/Sunday</b>
<i>Lady with the hand mirror</i>	Alice Tillotson	Alison Trainer
<i>Lady with the cake box</i>	Jennifer Hintz	Saundra DeAthos
<i>Lady with the hat box</i>	Mary Hughes Cover: Sandra Eddy	
<i>Foreign Singer</i>	Sandra Eddy Cover: Mary Hughes	
<i>Mr. Owen</i>	Daniel Brenna	Lawrence Bianco*
<i>Man with the Old Luggage/ Operetta Singer</i>	Jason McStoots* Cover: Matthew Campbell	
<i>First Puppet</i>	E. Mark Murphy	
<i>Man with the Shoe Kit</i>	Josh Jones Cover: Thomas Hydes	Ryan Kinsella
<i>Second Puppet</i>	Devone Patane Cover: Nathan Peterman	
<i>Man with the Cornet Case</i>	Steven Humes Cover: Eliomar Nascimento	
<i>Puppet Maker</i>	Eliomar Nascimento	
<i>Mime</i>	Judith Chaffee	
<i>Mime</i>	Garrett R. Murphy <sup>†</sup>	Jeremy Gates
<i>Boy</i>	Adam Howe <sup>†</sup>	

\*Guest artist; Boston University alumnus

<sup>†</sup>Member of the Boston Children's Opera

## BOSTON UNIVERSITY OPERA ORCHESTRA

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<b>Violin</b>	<b>Bass</b>	<b>Saxophone</b>	<b>Percussion</b>
Christine Vitale	Wang Xu	Michael Blakeslee	Adam Wallstein
<b>Viola</b>	<b>Clarinet and Bass Clarinet</b>	<b>Trombone</b>	
Flavio Gaete	Juliet Lai	Nikki Dobell	
	<b>Piano/Celeste</b>	<b>Guitar</b>	
	Allison Voth	Robert Sullivan, Guest Artist	

## STAFF

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<i>Director</i>	Gary Briggie	<i>Crafts</i>	Karen Gilmer
<i>Music Director</i>	William Lumpkin		Sally Ward
<i>Producer</i>	Sharon Daniels	<i>Costume Shop Supervisor</i>	Pat Risser
<i>Principal Coach (GS)</i>	Jeffrey Stevens	<i>CP Adviser</i>	Caroline Errington
<i>Principal Coach (PC)</i>	Allison Voth	<i>Wardrobe</i>	Troy Siegfried
<i>Italian Coach</i>	Laura Raffo	<i>Lighting Designer</i>	Tony Penna
<i>Stage Manager</i>	Tama Dichter	<i>Assistant Lighting Designer</i>	Tom Hague
<i>Stage Manager</i>	Robin Schenker	<i>Master Electrician</i>	Stephen Poulmetis
<i>Assistant Stage Manager</i>	Samantha Bradley	<i>Hang/Focus</i>	Margot Dubois
	Cheryl Olszowka		Adam Godbout
<i>Stage Manager Adviser</i>	Thom Kauffman		Martha Goode
<i>Scene Designer</i>	Sean McIntosh		Steve Loddo
<i>Assistant Scene Designer</i>	Scott Aronow		Katherine Menke
<i>Prop Build</i>	Christine Parker		Christine Parker
	Victoria Pass		Marc Plevinsky
	David Reynoso		Kevin Tworney
	Bob Morgan	<i>Lighting Designer Adviser</i>	Tom Sturge
<i>Technical Director</i>	Sherie Hoffman	<i>Sound Designer</i>	Richard Brenner
<i>Assistant Technical Director</i>	Hilary Eckberg	<i>Sound Board Operator</i>	Andy Aldouw
<i>Scene Build</i>	Adam Godbout	<i>Sound Hang</i>	Mary Oliveri
	Steve Loddo		Victoria Pass
	Mary Oliveri		David Reynoso
	Marc Plevinsky	<i>Sound Adviser</i>	Ben Emerson
	Katharine Tharp	<i>Wig and Makeup Designer</i>	Charles LaPointe
	Noah Winstead	<i>Movement Consultant</i>	Wendy Lehr
<i>Scene Shop Supervisor</i>	Jon Patterson	<i>Movement Coach</i>	Leslie Bennett
<i>TP Adviser</i>	Stratton McCrady	<i>Run Crew</i>	Michael Cohen
<i>Costume Designer</i>	Jeca Stokuca		Ben Sands
<i>Assistant Costume Designer</i>	Earl Battle		Jordan Seavey
<i>Costume Adviser</i>	Mariann Verheyen		Noah Starr
<i>Draper</i>	Nicole Chippas		Baron Vaughn
	Melissa McCully		Jessica Avellone
<i>First Hand</i>	Sarah Aldridge		Sean-Michael Hodge-Bowles
	Julie Sandler		Rochelle Rickoff
<i>Costume Build</i>	Margot Dubois		Jennifer Robinson
	Martha Goode		Courtney Rodland
	Katherine Menke		Anna Kopperud
	Kevin Tworney		

GARY BRIGGLE, stage director, contributed his versatile talents to last year's Fringe Festival with an engaging production of Paulus's *The Village Singer*, noted for its economy, evocative detail, and richness of characterization. The past year brought many rewarding experiences his way, most significantly his staging of Sondheim's *A Little Night Music* for the National Theater of Hungary, which introduced Broadway's most significant composer-lyricist to a new audience. Before that, he made his Sacramento Opera debut, directing Verdi's *Falstaff*, and returned to Seaside Music Theater where he is an artistic associate, to stage the classic comedy *The Man Who Came to Dinner*. As a master clinician in H. Wesley Balk's radical techniques for integrating the skills of a complete singer-actor, he guided students at the Baldwin-Wallace Conservatory in *The Pirates of Penzance*, at Valparaiso University in a Fellini-esque *Gianni Schicchi* and *Suor Angelica* set on the eve of The Great War, and staged a giddy *La Pêrichole* for The National Opera Company.

From 1995 to 1998 Mr. Briggles was artistic director of Lyric Opera Cleveland, the culmination of a fourteen-year affiliation that included performing and teaching. His productions of *The Medium*, *Postcard from Morocco*, *La Bohème*, *The Abduction from the Seraglio*, *La Belle Hélène*, and *Into the Woods* were both provocative and popular.

As a freelance director, Mr. Briggles has created new productions of *The Elixir of Love*, *Don Pasquale*, *Carmen*, *La Pêrichole*, *H.M.S. Pinafore*, *The Mikado*, and *Patience*, which won him the prestigious Carbonell Award for Excellence from the SFCA. He has a particular fascination with esoteric repertoire and is acclaimed for bringing Hiram Titus's *Rosina*, a sequel to *The Marriage of Figaro*, to the stage, as well as Britten's *The Rape of Lucretia*, Susa's *Transformations*, Poulenc's *La Voix humaine*, Satie's *Socrate* and the premieres of Wargo's *The Music Shop* and Libby Larson's *Words on the Windowpane*. He has staged Bach's *Passion According to St. John*, and recently collaborated with the Ex Machina Baroque Opera on a triptych of settings of the Judith story by Vivaldi, de la Guerre and von Reutter.

Mr. Briggles still pursues an active career as performer and finds that it richly informs his approach to directing. He received his Bachelor of Music in Voice and a degree in theater from St. Olaf College and did his Master of Fine Arts work at the University of Minnesota while in the studio program of the Minnesota Opera Company. He sang comprimario roles there for nearly a decade before embarking on a peripatetic life in regional theatre and opera, and has been a member of the resident ensembles of The Arizona Theater Co., the Children's Theater Co. of Minneapolis, and Florida Rep, among numerous others. This spring he will direct Virgil Thomson's *The Mother of Us All* at his alma mater for the 125th anniversary commemorations.

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*, 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 upcoming productions of *Akhnaten* and *Die Zauberflöte*. In addition, Mr. Lumpkin is on 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. 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.

JEFFREY STEVENS has been an active vocal coach in the Boston area for more than twenty years. Twice a recipient of a Boston Symphony Orchestra Tanglewood Fellowship in vocal accompanying, Mr. Stevens has worked for the Central City Opera Association (Colorado), the Wolf Trap Opera Company (Washington, DC), and the Boston Lyric Opera. In the field of opera pedagogy, he has been a vocal coach for the opera departments of the Boston and New England conservatories, associate music director of the Boston Conservatory Opera Studio, director of opera at the Southeastern Music Center (Columbus, Georgia), and director of music for The Opera Lab, a critically acclaimed dramatic training program for singing actors in Boston. Currently Mr. Stevens divides his time between his duties as repertoire coach for the Boston University Opera Institute and his private coaching studio.

ALLISON VOTH, a well-known vocal coach in New York and Boston, has worked with Boston Lyric Opera, The Verismo Opera of New Jersey, Boston Opera Guild, Manhattan School of Music, and the Athens Music Festival. Ms. Voth is on the seasonal music staff of Chautauqua Opera as vocal coach and English diction specialist. 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's New Music Project. A specialist in the music of Paul Bowles, she single-handedly produced a multimedia event of his works at Merkin Hall and was guest performer at a major symposium on Paul Bowles, both in New York City.

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 for the Arts Music Division, teaching English and French diction. Ms. Voth can be heard on CRI recordings.

JUDITH CHAFFEE, associate professor of theatre arts at Boston University, is movement coordinator and choreographer for the Boston University actor training program and the Opera Institute. A specialist in dance, period movement, choreography, commedia dell'arte, and contact improvisation, she has performed for twenty years with Boston Dance Collective, most recently in *First Night 2000*, and has choreographed for the Huntington Theatre Company, American Stage Festival, the North Shore Music Theatre, Colorado College Summer Arts Festival, and the Viborg Kulture Festival in Denmark. She performs the female Mime in *Postcard from Morocco*, and was seen as Puck in the Opera Institute's *A Midsummer Night's Dream*.

ROBERT PAUL SULLIVAN has performed with most of the musical ensembles in the Boston area on classical and jazz guitar, mandolin, lute, vihuela, and banjo. Last season he performed in the Broadway shows *Ragtime* and *Chicago* and toured France and Germany as soloist with the Providence Mandolin Orchestra. Mr. Sullivan is the chairman of the Guitar Department at the New England Conservatory of Music and also teaches at the College of the Holy Cross.

## OPERA INSTITUTE

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The Boston University Opera Programs in the School for the Arts Music Division are composed of the Opera Institute and the Opera Workshops. The programs are under the guidance of Director of Opera Programs Sharon Daniels, Artistic Advisor Phyllis Curtin, Musical Director/Conductor William Lumpkin, Principal 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 former 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 Workshops 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 opera scenes programs.

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### OPERA INSTITUTE FACULTY AND STAFF 1999/2000

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Sharon Daniels, *Director of Opera Programs*

Phyllis Curtin, *Artistic Advisor*

William Lumpkin, *Musical Director/Conductor*

Allison Voth, *Principal Coach*

Jeffrey Stevens, *Repertoire Coach*

Jill Brunelle, *Coach Accompanist*

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

Judith Chaffee, Ken Pierce, Leslie Bennett, Christien Polos, *Movement*

Betsy Polatin, *Alexander Technique*

Drew Minter, *Period Movement*

Laura Raffo, *Italian Conversation*

## VOICE FACULTY 1999/2000

S. Mark Aliapoulos	Phyllis Curtin	Phyllis Hoffman
Sarah Arneson	Sharon Daniels	Joanna Levy
Penelope Bitzas	Carole Haber	Susan Ormont
Claudia Catania	William Hite	William Sharp

## GUEST DIRECTORS

Francis Cullinan  
Ned Canty  
Drew Minter  
Gary Briggie  
Albert Sherman

## MASTER CLASSES

Marlena Malas	Craig Rutenberg	Louis Burkot
John Clark Donahue	Tom Conlin	Wendy Lehr
Sanford Sylvan	Steven Steiner	Jean Rife

## UPCOMING OPERA PRODUCTIONS

Mainstage at Boston University Theatre

*La Clemenza di Tito*  
Wolfgang Amadeus Mozart  
April 21–24  
(In Italian with supertitles)  
Sharon Daniels, *Stage Director*  
William Lumpkin, *Conductor*

Opera Institute Farewell Graduation Recital

April 29  
Concert Hall

Opera Workshop One-Acts

March 18–19  
*Trial by Jury*  
Gilbert & Sullivan  
*Tailor of Gloucester*  
Robert Sirota

**Advisory Board**

Jason Alexander  
Saul B. Cohen  
Edwin G. Fischer  
Judith M. Flynn  
Nancy Reis Joaquim  
Esther B. Kahn  
Michael Melody  
Stephen M. Mindich  
Ronald Sampson  
Anne-Marie Soullière  
Ralph Verni

**Administration**

Bruce MacCombie, *Dean*

Phyllis Hoffman, *Director, Music Division*

Roger Croucher, *Director, Theatre Arts Division*

Alston Purvis, *Director Ad Interim, Visual Arts Division*

Walt Meissner, *Associate Dean, Administrative Affairs*

Patricia Mitro, *Assistant Dean, Enrollment Services*

Judith Sandler, *Director of Public Relations*

Karla Cinquanta, *Alumni Officer*

Jennifer Shepard, *Director of Development*

General Information: 617/353-3350

Public Relations Office: 617/353-8783

Development Office: 617/353-7293

Alumni Relations Office: 617/353-3345

SFA Events Information Line: 617/353-3349

Opera Department: 617/353-5201

*You can help support these talented young artists by joining the friends of music at the School for the Arts. For information, please contact Jennifer Shepard, Director of Development, Boston University School for the Arts, 855 Commonwealth Avenue, Boston, MA 02215; telephone 617/353-7293.*



SCHOOL FOR THE

ARTS

