

UMS PRESENTS

ROSSINI'S WILLIAM TELL

Teatro Regio Torino
Orchestra and Chorus

Gianandrea Noseda

Conductor

Claudio Fenoglio

Chorus Master

Tuesday Evening, December 9, 2014 at 7:30
Hill Auditorium • Ann Arbor

23rd Performance of the 136th Annual Season
136th Annual Choral Union Series

Illustration: From *Friends to Know* ©Blue Lantern Studio/Corbis.

PROGRAM

Gioachino Rossini

William Tell

Opera in four acts to a libretto by Étienne de Jouy and Hippolite Bis after the eponymous play by Friedrich Schiller and Jean-Pierre Claris de Florian's story La Suisse libre. Performance duration of this evening's production, including intermissions, is approximately 3 hours and 45 minutes.

Act I

INTERMISSION

Act II

INTERMISSION

Act III

Act IV

Translation by Calisto Bassi reviewed by Paolo Cattelan and based on the critical edition by M. Elizabeth C. Bartlet, Fondazione Rossini Pesaro/Ricordi.

Endowed support from the Susan B. Ullrich Endowment Fund.

Media partnership provided by WGTE 91.3 FM and WRCJ 90.9 FM.

Special thanks to Kipp Cortez for coordinating the pre-concert music on the Charles Baird Carillon.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of lobby floral art for this evening's concert.

Special thanks to the Packard Humanities Institute for providing supertitles funding for the North American tour.

Teatro Regio Torino is grateful for the generous support of its Rossini Tour Main Partners Barilla, Eataly, Eni, Lavazza, and Tour Sponsor, Maserati. Special thanks to The Opera Foundation.

CAST

Concert performance

Luca Salsi (*Baritone*)

Guglielmo Tell, a Swiss conjured

John Osborn (*Tenor*)

Arnoldo Melcthal, a Swiss conjured

Angela Meade (*Soprano*)

Matilde, a Habsburg princess, appointed to Swiss govern

Marco Spotti (*Bass*)

Gualtiero Farst, a Swiss conjured

Fabrizio Beggi (*Bass*)

Melcthal, Arnoldo's father

Marina Bucciarelli (*Soprano*)

Jemmy, Guglielmo Tell's son

Anna Maria Chiuri (*Mezzo-Soprano*)

Edwige, Guglielmo Tell's wife

Gabriele Sagona (*Bass*)

Gessler, the Governor of the cantons of Schwitz and Uri

Mikeldi Atxalandabaso (*Tenor*)

Ruodi, a fisherman

Saverio Fiore (*Tenor*)

Rodolfo, Captain of Gessler's guard

Paolo Maria Orecchia (*Baritone*)

Leutoldo, a shepherd

Three brides and bridegrooms, Swiss peasants, knights, pages, ladies attending Matilde, hunters, Gessler's guards, soldiers, Tyrolian men and women, performed by members of the Chorus

NOW THAT YOU'RE IN YOUR SEAT...

Of the opera *William Tell*, many people know only the last portion of the overture, the melody popularized by the classic radio and TV series *Lone Ranger*. Remembering this one tune, irresistible as it certainly is, does no justice even to the overture, which has many other wonderful moments besides this theme; and even less to the grandiose four-act opera that follows. Rarely performed these days, in part because it is hard to find singers who can meet its formidable vocal demands, Rossini's final opera is a masterpiece of the first order, an uplifting paean to freedom and heroism, as well as a true musical feast.

Guglielmo Tell (1829/1831)

Gioachino Rossini

Born February 29, 1792 in Pesaro, Papal States

Died November 13, 1868 in Passy, nr. Paris

UMS premiere: This complete opera has never been performed on a UMS stage.

SNAPSHOTS OF HISTORY...IN 1831:

- Revolts in Modena, Parma, and the Papal States are put down by Austrian troops
- The Bosnian uprising against the Ottoman Empire begins
- Nat Turner's slave rebellion breaks out in Virginia
- Charles Darwin embarks on his historic voyage aboard *HMS Beagle*
- Founding of New York University in New York City

Rossini and his wife, the great Spanish-born singer Isabella Colbran, moved to Paris in 1824. *The Barber of Seville*, *Tancredi*, and many other operas were already all the rage at the Théâtre-Italien; now the Paris Opéra decided to turn Rossini into a French composer and plans were soon underway not only for a commission but for a life annuity from the French government. During the next few years, Rossini made French versions of two of his Italian operas and adapted the music of another Italian opera to a French piece with a new plot, before embarking on a work that was conceived in French from the start: *Guillaume Tell*.

Tell was unprecedented not only in Rossini's output; it was also new in the context of French opera, and served as a model for what became known as "grand opera." The main characteristics of this genre — historical subject, vast tableaux involving many extras, numerous choral scenes and, above all, an elaborate ballet — are all present in this four-act work which, if performed without cuts, runs almost four hours in performance.

The legend of William Tell first appears in a late 15th-century chronicle, but the events described there supposedly took place about a century-and-a-half

earlier. True or not, the story of this fearless archer who shot an apple off his son's head is known not only in Tell's native Switzerland but well beyond. Tell's courageous act was said to have sparked the revolt of the three original Swiss cantons (Uri, Schwyz, and Unterwalden) against the Austrian oppressors, and to have led to the creation of the Swiss Confederacy.

Among the many literary adaptations of the story, the play by Friedrich Schiller (1759–1805) is one of the great classics of German literature. It became, in turn, the basis for the French libretto by Etienne de Jouy that Rossini set to music (in a revised form) to create *Guillaume Tell*. The opera, premiered in Paris on August 3, 1829, was later translated from French into Italian, and after its first Italian performance in 1831, became known as *Guglielmo Tell*. Since then the work has been performed, and recorded, in both languages.

In a way, *Guillaume Tell* could almost be called two operas in one. The political thread includes the uprising of the Swiss cantons, the parts of Melcthal and Gualtiero (Walter Fürst), the solemn oath that forms the magnificent finale of Act II, the apple scene, and the glorious conclusion. Yet there is a second thread, the love across the political divide between Arnoldo, the son of Melcthal, and Mathilde, a Habsburg princess. As the *primo uomo* and *prima donna*, it is Arnoldo and Mathilde who have the most demanding music; these young lovers are the only ones to sing long and virtuosic solo numbers — although Tell's moving "Resta immobile," with its memorable cello solo, is arguably the emotional high point of the opera.

Even so, it is likely that Arnoldo's many high 'C's' will steal the show. In fact, the great tenor aria in Act IV had a major impact on the history of operatic singing in general. It may have been

the first time that there was such a fundamental difference between the way two singers approached the same part. Contemporaries commented on the striking contrast between Adolphe Nourrit, who sang *Arnoldo* at the world premiere, and Gilbert Duprez, who took over the role in 1837. Duprez's more powerful, darker interpretation – he was said to have been the first to take full chest voice to the highest register – influenced a whole new style of singing. To this day, one can distinguish between the two approaches in performance – one lighter, the other more heroic – to one of the most challenging tenor parts ever written.

Both the political plot and the love story in *Guillaume Tell* unfold against the backdrop of the breathtakingly beautiful Swiss mountains. Rossini had not visited Switzerland (neither, for that matter, had Schiller), but the stage designer Pierre-Luc-Charles Cicéri insisted on taking a trip to Altdorf to study the locale. As a result, the entire production had to be postponed (further delays were caused by the pregnancy of the *prima donna*, Laure Cinti-Damoreau). Traces of local color appear at several points in the score, including the use, in the overture, of the *ranz des vaches*, a traditional melody played by Swiss shepherds on the *Alphorn*. (The *ranz des vaches* was also used by Berlioz in his *Symphonie fantastique*, written one year after *Tell*.) The *a cappella* chorus in Act III seems to allude to traditional music from the Alps as well; it is very unusual in classical opera to dispense with orchestral accompaniment entirely.

Rossini united all these elements – the public and the personal spheres as well as the local color – in the extraordinary closing scene of the opera (an arrangement of which, for many years, was heard at the beginning and



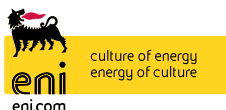
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end of transmission on Italian television). At this moment, Tell is out of danger, the Swiss have liberated their country from the oppressors, and Mathilde, who has embraced the cause of the insurgents, is united with her beloved Arnold. Over the gentle chords of the harp, everyone rejoices in the beauties of nature and praises their newly-won freedom in a majestic *crescendo*, ending the opera in a glorious and resplendent C Major.

Guillaume Tell, which opened the chapter of French *grand opéra*, also turned out to be the last stage work Rossini ever wrote. In fact, although he lived for another 38 years, Rossini never composed another opera. He did not abandon composition altogether; his *Stabat Mater*, *Petite messe solennelle*,

and a collection of songs and piano pieces published under the title *Péchés de vieillesse* (Sins of Old Age) are ample proof that his creative juices hadn't stopped flowing. Yet despite several invitations, he never returned to the theater. Exhaustion, poor health, and a lack of financial motivation (Rossini was, by this time, a very wealthy man) have all been cited as reasons for this early retirement. Yet whatever the reason or reasons, Rossini couldn't have ended his operatic career more gloriously: whether we call it *Guillaume* or *Guglielmo*, *Tell* unquestionably stands as one of this great composer's greatest accomplishments.

Program note by Peter Laki.

SYNOPSIS

Act I

Bürklen, Canton of Uri. The country folk are celebrating the imminent weddings of three couples. While the fisherman Ruodi sings a love song, William Tell, standing aside, ponders on the fate of his people, oppressed by the domination of Austria. When the wise old Melcthal arrives, accompanied by his son Arnold, Hedwige, the wife of William, asks him to bless the couples. They all sing together a song of joy.

William invites Melcthal into his house, mentioning his happiness as a father. Melcthal accepts the invitation, and pointing to William as a model, reproaches Arnold, who hasn't yet started a family. Left alone, Arnold gives vent to his desperation: he is ashamed of having once fought among the ranks of the present oppressors and he is hopelessly in love with Matilde, an Austrian princess whose life he saved in an avalanche, now a guest of the Austrian governor Gessler; he is separated from

her by status and political differences. A fanfare announces the arrival of Gessler. Arnold wants to reach his train, in the hope of seeing Matilde, but he runs into William, who urges him to carry out his duty; torn between his love for Matilde and his patriotism, Arnold finally declares himself ready to join the conspirators. Hedwige again invites Melcthal to bless the three couples. Everyone wishes the newlyweds a life of serenity.

Horns in the distance signal the arrival of Gessler; Arnold leaves, followed by William. The wedding celebrations are enlivened by song and an archery contest. Many participate unsuccessfully, but Jemmy, William's son, hits the target on his first try. Everyone hails the winner, emphasizing that, due to his ability and bravery, he is the worthy heir to William. However, it is the same Jemmy who calls attention to a man down at heel who is approaching: it is the shepherd Leuthold, running away because, in order to

defend his daughter, he has killed one of Gessler's soldiers. Ruodi refuses to ferry him to the other shore, with the excuse that the current is too strong. William, having just returned, offers his help. As soon as they set off in the boat, the guards arrive. Rudolph, their captain, demands to know the name of the boatman, whose punishment is to be death. Melcthal entreats everyone to share the responsibility and not answer: for this reason he is arrested by the guards. The unarmed villagers, who can do nothing to help him, dream of the day when they will rise in rebellion.

Act II

On the highlands of Rütli, as evening approaches. A group of hunters return from a hunt; a bell reminds them that it is time to go home. Once again the sound of a horn in the distance signals the oppressive presence of the governor. Matilde, in anguish, seeks comfort in the calm solitude of the forest. She knows that Arnold wants to meet her. From the moment he saved her she hasn't been able to forget him, and wants to confess her love. Arnold arrives. The two of them can finally express the feelings they have kept hidden until now: they confess to being attracted to each other, but recognize that many obstacles will have to be overcome before their love is realized. Matilde urges him to take up arms again and cover himself with glory on the battlefield. When William and Walter Farst arrive, Matilde leaves. William, recognizing her, accuses Arnold of conspiring with the oppressors. When Arnold protests that his meeting with her was dictated by other motives, the two men reproach him for his love for the daughter of an enemy and accuse him of being unpatriotic.

In the discussion that follows, Walter reveals to Arnold that Gessler has had his father killed. Arnold despairs, but

William and Walter incite him to action: his father would have wanted vengeance, not tears, from him. Suddenly, noises are heard coming from the forest: one by one, the rebels of Unterwald, Schwitz and Uri arrive. The men of the three cantons solemnly swear to fight, and if necessary die, for the freedom of their homeland.

Act III

In the ruins of a chapel near the palace of Altdorf. Arnold tells Matilde that he doesn't want to fight any longer for the Austrians and intends to vindicate his father, even if this means renouncing her; he then tells her that Gessler is responsible for his father's death. The thought of having to relinquish Arnold drives Matilde to despair. The sound of the horn, once again, announces the arrival of Gessler: Matilde begs Arnold to find refuge.

In the main square of Altdorf. During the course of a celebration soldiers cheer Gessler. The population is obliged to pay its respects to the governor's hat, placed on top of a pole. Gessler orders that the hundredth anniversary of Austrian domination in Switzerland be celebrated with singing and dancing. The soldiers force the women to dance, while the behavior of the men reveals their indignation. A few of the soldiers, catching sight in the crowd of William and Jemmy who refuse to make obeisance, drag them before the governor. Rudolph recognizes in William the man who helped Leuthold to escape, and Gessler has him arrested.

William tells Jemmy to go to his mother so that, when she lights a flame, it will signal the revolt, but the guards prevent him from escaping. Gessler contrives a cruel punishment: William will have to shoot an apple from his son's head, and if he refuses, they will both be killed. Encouraged by Jemmy, who urges him to go through with the trial, William

takes aim and infallibly hits the target. William faints from emotion, letting a second arrow fall. Questioned by Gessler, he confesses that he would have shot him with it had he not hit the mark. Gessler orders father and son to be executed, but Matilde, having arrived in the meantime, commands that he entrust her with Jemmy. When William is dragged away, the soldiers hail the governor, and the people curse him.

Act IV

A square in front of Melcthal's house. Arnold, embittered, dreams of vindicating his father and freeing William. When the country folk appear, determined to stage a revolt, he shows them where the arms are hidden and exhorts them to storm the governor's residence.

On the shores of the Lake of the Four Cantons. Matilde takes Jemmy back to his mother. Hedwige begs her to convince the governor to spare William's life. Jemmy tells them that his father is

no longer in Altdorf because Gessler is taking him away on his boat. Hedwige, observing that a storm is raging, fears that William is dead, but Leuthold brings the news that William has taken the helm and is leading them to safety.

Arriving near the shore, William leaps onto the rocks, pushing the boat adrift into the waves; he can finally embrace his wife and his son. Jemmy hands William his bow and arrow, saved from the house that was set on fire to signal the rebels that the revolt was beginning. Gessler and his soldiers, meanwhile, have reached the shore and intend to capture him, but William shoots Gessler with an arrow, singing the praises of liberty. Arnold arrives leading the rebels. The enemy's stronghold has fallen. The people cheer while the storm abates, the clouds disperse and the sun shines again over Switzerland, finally freed from the oppressor.

Translation by Cheryl Mengle, ©Teatro Regio Torino.

ARTISTS

GIANANDREA NOSEDA is recognized as one of the leading conductors of his generation. His appointment as music director of the Teatro Regio Torino in 2007 ushered in a transformative era for the company, met with international acclaim for productions, tours, recording, and film projects. Under his leadership, the Teatro Regio Torino has launched its first tours outside of Torino with performances in Austria, China, France, Germany, Japan, Russia, the UK, and, with this tour, Canada and the US. Maestro Nosedà's initiatives have propelled the Teatro

Regio Torino onto the global stage where it has become one of Italy's most important cultural exports.

Maestro Nosedà is principal guest conductor of the Israel Philharmonic Orchestra, the Victor De Sabata guest conductor of the Pittsburgh Symphony Orchestra, conductor laureate of the BBC Philharmonic Orchestra, and artistic director of the Stresa Festival (Italy). In 1997 he was appointed the first foreign principal guest conductor of the Mariinsky Theatre, a position he held for a decade.

Maestro Nosedà is known to New York audiences for his regular appearances at the Metropolitan Opera since 2002 and numerous performances at Lincoln Center. He has close



Gianandrea Nosedà, ©Susie Ahlburg

relationships with many of the leading orchestras and opera houses, including the London Symphony Orchestra, NHK Symphony, Philadelphia Orchestra, and Teatro alla Scala. Highlights of the current season include his Berlin Philharmonic and Salzburg Festival debuts. This season also marks his Carnegie Hall debut.

A native of Milan, Maestro Nosedà is Cavaliere Ufficiale al Merito della Repubblica Italiana.

CLAUDIO FENOGLIO (*chorus master*) was born in 1976 and studied choral music, conducting, and composition, as well as piano, with Laura Richaud, Franco Scala, Giorgio Colombo Taccani, and Gilberto Bosco. During his studies he began to work in opera as an assistant conductor before specializing in choral conducting. He was Assistant Chorus Master at the Teatro Massimo in Palermo for two years before becoming the Assistant Chorus Master to Claudio Marino Moretti and Roberto Gabbiani at the Teatro Regio Torino in 2002. As Associate Chorus Master since 2007, he alternated with the principal chorus master on several productions and collaborated with the Coro Filarmonico of Teatro Regio Torino. In November 2010 he became Chorus Master of the Teatro Regio Torino. He is also Chorus Master of the Children's Chorus of the Teatro Regio and of the Giuseppe Verdi Conservatory in Turin.

LUCA SALSÌ (*Guglielmo Tell*) made his operatic debut at the Teatro Comunale di Bologna in Rossini's *La scala di seta*. His repertoire includes such roles as Sharpless in *Madama Butterfly*, Marcello in *La bohème*, Ford in *Falstaff*, Figaro in *Il barbiere di Siviglia*, Valentin in *Faust*, the title role in *Gianni Schicchi*, Germont in *La traviata*, Ezio in *Attila*, and Frank in *Edgar* (Torre del Lago). During the 2012–

13 season he made his company debut with Liceu de Barcelona as Don Carlo in *La forza del destino*, followed by other important Verdi role debuts: *Macbeth*, Conte di Luna (*Il trovatore*), Francesco Foscari (*I due Foscari*), and *Nabucco*. He opened last season with the Chicago Symphony Orchestra in *Macbeth* under the baton of Riccardo Muti. His recent and future plans include *Ernani* (Don Carlo), *Adriana Lecouvreur* (Michonnet) in Bilbao, *Luisa Miller* (Miller) at Opéra de Lausanne, *Nabucco* in tournée in Japan with Rome's Opera Theater, *Nabucco* and *Macbeth* at Liceu de Barcelona, *Falstaff* in Sao Paulo, *Un ballo in maschera*, *Aida*, and *Nabucco* at Arena in Verona, *La forza del destino* in Parma, *Un ballo in maschera* in Bologna, *I Puritani* in Turin, *La Traviata* in Paris and Turin, *Rigoletto* in Madrid, *Nabucco* in Berlin, and *Ernani* in Salzburg.

JOHN OSBORN (*Arnoldo*) is a winner of the Metropolitan Opera National Council Auditions, Opera Index Awards, First Place in the Operalia Plácido Domingo Competition, and is a graduate of the Metropolitan Opera Young Artists Development Program. Osborn is a recent winner of the Aureliano Pertile Award in Asti, and recipient of a Goffredo Petrassi Award. Prestigious batons include Antonio Pappano, Richard Bonyngé, Marc Minkowski, Roberto Abbado, and Zubin Mehta. He has frequented some of the most important opera houses including The Metropolitan Opera, Wiener Staatsoper, Lyric Opera of Chicago, Maggio Musicale Fiorentino, Opéra National de Paris, San Francisco Opera, Opernhaus Zürich, La Monnaie in Brussels, San Carlo in Naples, Salzburger Festspiele, Teatro alla Scala in Milan, Accademia di Santa Cecilia in Rome, Royal Opera House in London, Teatro Colón in Buenos Aires, and the Verona

Arena. His wide repertoire includes *Guillaume Tell*, *La Donna del Lago*, *Otello* and *Armida* by Rossini; *Norma*, *I Puritani* and *La Sonnambula* by Bellini; *Les Vêpres siciliennes*, *Rigoletto*, *La Traviata*, and *Falstaff* by Verdi; Donizetti's *L'elisir d'amore*, *Don Pasquale*, *Roberto Devereux*, and *Lucia di Lammermoor*; Mozart's *Die Entführung aus dem Serail*, *Die Zauberflöte*, *Così Fan Tutte*, and *Don Giovanni*; other French operas including *Les pêcheurs de perle*, *La Juive*, *Les Huguenots*, Offenbach's *Hoffmann*, and Massenet's *Manon*; concert performances of Händel's *Messiah*, Rossini's *Stabat Mater*, Orff's *Carmina Burana*, and Bruckner's *Te Deum*.

ANGELA MEADE (*Matilde*) is a native of Washington State and an alumnus of the Academy of Vocal Arts in Philadelphia, and is the recipient of the 2012 Beverly Sills Artist Award from the Metropolitan Opera and the 2011 Richard Tucker Award. She joined an elite group of singers when she made her professional operatic debut on the stage of the Metropolitan Opera substituting for an ill colleague in March 2008, in the role of Elvira in Verdi's *Ernani*. She had previously sung on the Met stage as one of the winners of the 2007 Metropolitan Opera National Council Auditions, a process documented in the film *The Audition*, released on DVD by Decca. Highlights of Ms. Meade's recent seasons include Bellini's *Norma* and Verdi's *Falstaff* at the Metropolitan Opera, the latter broadcasted live in HD; debuts at the Vienna State Opera, Deutsche Oper Berlin, Frankfurt Opera, Los Angeles Opera, Torino's Teatro Regio, and Washington National Opera, where she was subsequently honored as "2013 Artist of the Year." On the concert stage, she has appeared in recital at the Kennedy Center, and as soloist with the Baltimore, Boston, Cleveland, Houston,

Minnesota, Philadelphia, Pittsburgh, and Seattle symphony orchestras, with such conductors as Roberto Abbado, Marin Alsop, Charles Dutoit, Manfred Honeck, Yannick Nézet-Séguin, and Osmo Vänskä. This summer she returns to the Caramoor Festival in the title role of Donizetti's *Lucrezia Borgia*. Ms. Meade has taken first prize in 57 vocal competitions.

MARCO SPOTTI (*Gualtiero*) was born in Parma, graduated from the Conservatory Arrigo Boito, and won the Riccardo Zandonai Competition in Riva del Garda, Voci Verdiane in Busseto, and the Viotti-Valsesia Competition. After his debut at Teatro Regio Parma, he sung Il Re (*Aida*) at the Opera Marseille, Sarastro (*Die Zauberflöte*) and Orbazzano (*Tancredi*) at the Opera in Rome, Massimiliano (*I Masnadieri*) in Bologna under Daniele Gattiandin Las Palmas, Oroé (*Semiramide*) and Orbazzano (*Tancredi*) at Rossini Opera Festival Pesaro, Procida (*I Vespri Siciliani*) at Teatro Massimo Palermo, and Alvisé (*La Gioconda*) at Teatro Bellini Catania and in Athens. He regularly collaborates with the Arena di Verona as Ramfis (*Aida*), Alvisé (*La Gioconda*), Colline (*La Bohème*), Sparafucile (*Rigoletto*), and Timur (*Turandot*). In 2003 Marco Spotti debuted at La Scala in Milan as Arcas (*Iphigenie En Aulide*) with Riccardo Muti. After this debut, he was regularly invited for Sparafucile (*Rigoletto*), *Aida* with Riccardo Chailly, Daniel Barenboim, Loredano (*I Due Foscari*), Timur (*Turandot*) with Valery Gergiev, and Wurm (*Luisa Miller*) with Gianandrea Noseda. Recently he sung Don Giovanni at Covent Garden London, Colline (*La Bohème*) at Scala Milano and Festival Orange, Loredano (*I Due Foscari*) at Theatre Champs Elysees Paris, Enrico VIII (*Anna Bolena*) at Oper Köln, Walther (*Guillaume Tell*) at Opera Amsterdam and La Monnaie Bruxelles, Inquisitore (*Don Carlo*) at Teatro Regio

Torino, Banquo (*Macbeth*) at Maggio Musicale Fiorentino with James Conlon, Orovoso (*Norma*) at Teatro Massimo Palermo, and Basilio (*Il Barbiere Di Siviglia*) at Teatro Colón in Buenos Aires.

FABRIZIO BEGGI (*Melcthal*) studied with Giovanni Mazzei in 2009. He subsequently studied with Claudio Desderi at the Accademia Musicale di Santa Cecilia, and currently studies with Roberto Scaltriti and Carlo Meliciani. He won the *Toti Dal Monte Prize* in 2012. In 2011 he sang Amonasro in *La Fiaba di Aida*, a project based on Verdi's *Aida* at the Teatro del Maggio Musicale Fiorentino. At the Teatro Carlo Felice, Genoa, his roles have included Don Annibale, Pistaccio in Donizetti's *Il campanello*, Marco and Spinelloccio INB Puccini's *Gianni Schicchi*, Uncle Henry in the world premiere of Bruno Coli's *Oz on the Road*, and the Duke (*Roméo et Juliette*). His engagements elsewhere include Geronimo (*Il matrimonio segreto*) in Treviso, Ferrara and Rovigo; Schmidt (*Andrea Chénier*), Pietro (*Simon Boccanegra*), Monterone (*Rigoletto*) and Betto (*Gianni Schicchi*) in Turin; Don Ciccio in Giorgio Battistelli's *Divorzio all'italiana* in Bologna; and Alidoro (*La Cenerentola*) in Ferrara and Treviso.

MARINA BUCCIARELLI (*Jemmy*) studied at the "Luisa d'Annunzio" Conservatory in Pescara and with Mariella Devia. After winning several competitions, including the As.Li.Co. Competition, she performed at many leading Italian theatres and festivals, including the Rossini Opera Festival in Pesaro, where she made her debut as Corinna (*Il viaggio a Reims*). Her engagements also include Lisa (*La sonnambula*) in Como, Cremona, and Pavia; Bimba in Raffaele Sargenti's *Lupus in fabula* in Trieste; Isabella in Rossini's

L'inganno felice at the Teatro Malibran in Venice; Fanni in Rossini's *La cambiale di matrimonio* at the Teatro Malibran and in Ingolstadt; Annina (*La traviata*) at La Fenice; Zerlina (*Don Giovanni*) in Genoa; Euridice (*Orphée aux enfers*) at the Maggio Musicale Fiorentino; and Pamina (*Die Zauberflöte*) in Bolzano. Her concert engagements include Rossini's *Petite messe solennelle* at the Opéra de Marseille and in Liverpool with the Royal Liverpool Philharmonic Orchestra, and a recital at the Musashino Cultural Foundation in Tokyo.

ANNA MARIA CHIURI (*Edwige*) was born in Alto Adige (South Tyrol) and studied at the "Arrigo Boito" Conservatory in Parma, and with Franco Corelli, and has won numerous competitions, including the Tchaikovsky Competition in Moscow. Her engagements include Fricka (*Das Rheingold*, *Die Walküre*) in Palermo; Eboli (*Don Carlos*) at La Scala in Milan and in Turin; Mistress Quickly (*Falstaff*) in Tel Aviv; Amneris (*Aida*) and Ulrica (*Un ballo in maschera*) in Liège; Edwige and the Princess de Bouillon (*Adriana Lecouvreur*) in Turin; Azucena (*Il trovatore*) at La Fenice, Venice; Klytemnästra (*Elektra*) and Herodias (*Salome*) in Bolzano, Modena, Ferrara, and Piacenza; Annina (*Der Rosenkavalier*) at the Maggio Musicale Fiorentino; and Fenena (*Nabucco*) in Wiesbaden, Parma, and Modena. Her concert engagements include Verdi's *Requiem* in Washington, Beethoven's *Symphony No. 9* in Turin, and Wagner's *Wesendonck Lieder* at the Ravello Festival; recently, Bruckner's *Te Deum* and Mozart's *Requiem* under Zubin Mehta at the Maggio Musicale Fiorentino.

GABRIELE SAGONA (*Gessler*) started singing with his father Vincenzo and is currently studying with mezzo Biancamaria Casoni. In 2009 he made his

debut as Colline in Puccini's *La Bohème* in Pesaro, after which he was the only bass in the finals at the As.Li.Co competition for the role of Colline. In 2010 he sang in Simone Mayr's *Amore ingegnoso* (Barone) at the Bergamo Musica Festival and Rossini's *Barbiere di Siviglia* and Paisiello's *Barbiere di Siviglia* at Teatro Verdi in Sassari. His repertoire includes several titles: *Don Giovanni* (Don Giovanni, Leporello, Masetto); *Elisir d'Amore* (Dulcamara; Don Pasquale; Aida (Re); *Rigoletto* (Monterone); and *Tosca* (Angelotti). His concert engagements include performances in Wiener Konzerthaus, Teatro Sociale in Bergamo and Como, Festival MiTo, Circolo degli Artisti in Torino, Amici della musica in Sondalo, and Casa Verdi in Milan. He has recorded Simone Mayr's *Amore ingegnoso* for Bongiovanni and Verdi's *Un ballo in maschera* (Tom) in a Teatro Regio Torino production for RAI.

MIKELDI ATXALANDABASO

(Ruodi) was born in Bilbao. He won the Manuel Ausensi Competition and made his professional debut in 2007. His engagements include the title role in Falla's *El retablo de Maese Pedro* at La Monnaie in Brussels, Teatro Real in Madrid, and Teatre del Liceu in Barcelona; Ruodi (*Guillaume Tell*) conducted by Alberto Zedda in La Coruña and in Amsterdam; the Duke (*Rigoletto*) in La Coruña; Nemorino (*L'elisir d'amore*); Monostatos (*Die Zauberflöte*) and Pong (*Turandot*) in Oviedo; Sir Bruno Robertson (*I Puritani*), Lord Cecil (*Roberto Devereux*) with Edita Gruberova and Bois-Rosé (*Les Huguenots*) at the Teatro Real in Madrid; Bardolfo (*Falstaff*), Brighella (*Ariadne auf Naxos*), Triquet (*Eugene Onegin*), and Nemorino in Bilbao; Goro (*Madama Butterfly*) in Seville; Tony (*West Side Story*); Jorge in Arrieta's *Marina* at the Teatro Zarzuela in Madrid; and Beppe

(Pagliacci) in Toulouse. His concert engagements include Beethoven's *Symphony No. 9* with the Orchestra of the Teatro Real in Madrid, conducted by Jesús López Cobos.

SAVERIO FIORE (Rodolfo) was born in Bari, and won a scholarship to the Accademia di Arte Lirica in Osimo. At present he continues his studies coached by Luigide Corado. After having performed title roles at the most prestigious Italian musical institutions for several years (Teatro La Fenice in Venice, the Maggio Musicale Fiorentino, the Teatro dell'Opera in Rome, the Teatro San Carlo in Naples, and the Teatro Massimo in Palermo), the singer decided to devote himself mainly to the interpretation of side roles, like Arturo in *Lucia di Lammermoor*, Peppe in *Pagliacci*, Edmondo in *Manon Lescaut*, and Goro in *Madama Butterfly*. He sang in several opera productions under the batons of Loris Maazel, Seiji Ozawa, and Ricardo Muti, under which he made his debut at the Festival in Salzburg as Aufide in Rossini's *Moise et Pharaon*, then being re-engaged for the opening of the 2010–11 season at the Teatro dell'Opera in Rome for the same production.

PAOLO MARIA ORECCHIA

(Leutoldo) was born in Rome and studied at the "Luisa D'Annunzio" Conservatory in Pescara, and with Ezio Di Cesare. He made his debut as Malatesta (*Don Pasquale*) with the Bayerischer Rundfunk Orchester conducted by Roberto Abbado and has subsequently performed at some of the most important theatres in Italy. His recent engagements include Prince Yamadori (*Madama Butterfly*), le Dancaire (*Carmen*), Baron Douphol (*La traviata*), and Bogdanowitsch (*Die lustige Witwe*) in Turin; Marquis d'Obigny (*La traviata*) and Sciarrone (*Tosca*) in Verona; Fiorello (*Il barbiere di Siviglia*) in Toulon;

Nicomedes in Zemlinsky's *Der König Kandaules*, Marullo (*Rigoletto*), Kunz and Gilgenstock in Strauss's *Feuersnot*, and Hortensius (*La fille du régiment*) in Palermo; Sacristan (*Tosca*) at La Scala in Milan, and in Brescia, Como, Pavia, Cremona, Caracalla, and Rome; Don Alfonso (*Così fan tutte*) in Cagliari; and Schaunard (*La bohème*) at La Scala and La Fenice.

ORCHESTRA TEATRO REGIO TORINO descends from an orchestra founded at the end of the 19th century by Arturo Toscanini, under whose direction were staged the world premieres of *Manon Lescaut* and *La Bohème* by Puccini. The Orchestra has been conducted by such internationally famous conductors as Abbado, Bychkov, Gergiev, Luisotti, Tate, and finally Gianandrea Nosedà, who has been the Music Director of the Teatro Regio since 2007. The Orchestra has been invited to many foreign festivals and theaters. In the last five years, it has been guest, together with maestro Nosedà, in Germany (Wiesbaden, Dresden), Spain (Madrid, Oviedo, Zaragoza), Austria (Wiener Konzerthaus), France (at Théâtre des Champs-Élysées in Paris), and Switzerland (Verbier Festival). In the summer of 2010 it carried out a triumphant tour in Japan and China with *Traviata* and *Bohème*, a great success that was repeated in 2013 with the recent Regio Japan Tour. The first tour in Saint Petersburg in 2014 has been followed by many others: concerts in Stresa, Edinburgh, and Paris. The Orchestra of Teatro Regio Torino with the Chorus of the Teatro, all conducted by Gianandrea Nosedà, have recorded two Deutsche Grammophon CDs dedicated to Verdi with Rolando Villazón and Anna Netrebko, one CD dedicated to Mozart

with Ildebrando D'Arcangelo, and two for Chandos: *Four Sacred Pieces* by Verdi and *Magnificat e Salmo XII* by Petrassi.

TEATRO REGIO TORINO was inaugurated in December 1740, with Francesco Feo's *Arsace*. An important international opera house from the outset, it hosted the world premieres of Puccini's *Manon Lescaut* (1893) and *La bohème* (1896), and the Italian premiere of Strauss's *Salome*, conducted by the composer. The old theatre was destroyed by fire in 1936; its replacement was inaugurated in April 1973, with *I Vespri siciliani* directed by Maria Callas and Giuseppe Di Stefano. The new theatre rapidly established a reputation as one of the leading Italian opera houses, thanks largely to the quality of its Orchestra and Chorus. In 2007 Gianandrea Nosedà was appointed music director of the Teatro Regio Torino. In addition to a full season of staged operas, Mr. Nosedà leads the Orchestra and Chorus of the Teatro Regio on international tours to represent Italian music culture worldwide, undertaking residences at the Bunka Kaikan in Tokyo in 2010 and 2013; in Spain in 2011; at the Dresden Music Festival, the Vienna Konzerthaus, and the Verbier Festival in 2013; and, each year since 2011, at the Théâtre des Champs-Élysées, Paris. This year the Teatro Regio Torino makes its first tour of North America, including performances of *Guglielmo Tell* in Chicago, Ann Arbor, Toronto, and at Carnegie Hall in New York City.

CHORUS TEATRO REGIO TORINO was founded at the end of the 19th century and re-established in 1945 after the Second World War, and is one of the most important opera choruses in

Europe. Under the direction of maestro Bruno Casoni (1994–2002) it reached the highest international level, as demonstrated by the performance of Verdi's *Otello* under the baton of Claudio Abbado and by the esteem of Semyon Bychkov, who, after conducting the Chorus in 2002 in the *b minor Mass* by Bach, invited it to Cologne to record Verdi's *Requiem* and returned in 2012 to involve it in a concert of Brahms with the Rai National Symphony Orchestra. The Chorus was later conducted by maestro Roberto Gabbiani, who fostered its artistic development even further, while in November 2010 the position was assigned to Claudio Fenoglio. Engaged in

the productions of the Opera Season, the Chorus also carries out important concert activity, both opera-symphonic and a *cappella*, and participates in numerous recordings, including the DVD production of *Boris Godunov* by Mussorgsky, *Un ballo in maschera* and *Vespri siciliani* by Verdi, *Thaïs* by Massenet, *Edgar* by Puccini, *Medea* by Cherubini, and several Chandos records with the Orchestra Teatro Regio Torino. The Chorus took part in numerous tours of the Teatro Regio all over Europe and in both Eastern tours, with different operas and opera-symphonic concerts: China and Japan in 2010, Tokyo and Verbier Festival in 2013, Saint Petersburg, Stresa, Edinburgh, and Paris in 2014.

TEATRO REGIO TORINO

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Gianandrea Nosedà, *Conductor*

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ORCHESTRA TEATRO REGIO TORINO

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Stefano Vagnarelli

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Marina Bertolo
Claudia Zanzotto
Fation Hoxholli
Elio Lercara
Enrico Luxardo
Miriam Maltagliati
Alessio Murgia
Paola Pradotto
Laura Quaglia
Daniele Soncin
Giuseppe Tripodi
Roberto Zoppi

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Cecilia Bacci°
Marco Polidori°
Tomoka Osakabe
Bartolomeo Angelillo
Silvana Balocco
Paola Bettella
Maurizio Dore
Anna Rita Ercolini
Silvio Gasparella
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Ivana Nicoletta

VIOLAS

Armando Barilli°
Enrico Carraro°*
Alessandro Cipolletta
Gustavo Fioravanti
Andrea Arcelli
Rita Bracci
Claudio Cavalletti
Alma Mandolesi
Franco Mori
Claudio Vignetta

CELLI

Relja Lukic°
Jacopo Di Tonno°
Giulio Arpinati
Amedeo Fenoglio
Alfredo Giarbella
Armando Matacena
Luisa Miroglio
Paola Perardi

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Davide Botto°
Davide Ghio°
Atos Canestrelli
Fulvio Caccialupi
Michele Lipani
Stefano Schiavolin

PICCOLO

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ENGLISH HORN

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HORNS

Ugo Favaro°
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Fabrizio Dindo
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With special thanks to the
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for lending its instruments to
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Galaktionov (violin by Giovanni
Battista Guadagnini; Turin, 1772);
Stefano Vagnarelli (violin by
Francesco Ruggieri; Cremona, 1686);
Marina Bertolo (violin by Carlo
Ferdinando Landolfi; Milan, 1751);
Cecilia Bacci (violin by Santo Serafino;
Venice, 1725); Enrico Carraro (viola by
Giovanni Paolo Maggini, c1600).

CHORUS TEATRO REGIO TORINO

Claudio Fenoglio,
Chorus Master

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Nicoletta Baù
Chiara Bongiovanni
Anna Maria Borri
Caterina Borruso
Sabrina Boscarato
Eugenia Braynova
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Rita La Vecchia
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Antonio Coretti
Diego Cossu
Luis Odilon Dos Santos
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Mauro Barra
Lorenzo Battagion
Enrico Bava
Giuseppe Capoferri
Massimo Di Stefano
Umberto Ginanni
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Directed by
Catherine Burns

Wednesday Evening, January 7, 2015 at 7:30
Thursday Evening, January 8, 2015 at 7:30
Friday Evening, January 9, 2015 at 8:00
Saturday Afternoon, January 10, 2015 at 2:00
Saturday Evening, January 10, 2015 at 8:00
Sunday Afternoon, January 11, 2015 at 2:00
Sunday Evening, January 11, 2015 at 6:00
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Louise Oliver

Featuring music by

Amerigo Mackeral & the Octave Doktors

PROGRAM

Act One, in Three Parts

INTERMISSION

Act Two, in Two Parts

Helen & Edgar is approximately 80 minutes in duration.



Following Wednesday evening's performance, please feel free to remain in your seats and join us for a post-performance Q&A with members of the company.

These performances are sponsored by the University of Michigan Health System.

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Helen & Edgar appears by arrangement with 2Luck Concepts, www.2luck.com.

ARTISTS

EDGAR OLIVER is a playwright, poet, and performer. He is a member of the Axis Theatre Company, which is under the direction of Randy Sharp and which is located at 1 Sheridan Square in Manhattan. His last one-man show, *East 10th Street: Self-Portrait with Empty House* (produced by Axis and directed by Randy Sharp), was the recipient of a Fringe First award at the 2009 Edinburgh Fringe Festival.

Three collections of his poems are available from Oilcan Press: *A Portrait of New York by a Wanderer There*, *Summer*, and *The Brooklyn Public Library* (oilcanpress.com). His novel, *The Man Who Loved Plants*, is available from Panther Books (www.goodie.org). Mr. Oliver is one of the most beloved storytellers of *The Moth*.

CATHERINE BURNS is the artistic director of *The Moth* and a frequent host of the Peabody Award-winning *The Moth Radio Hour*. Prior to *The Moth*, she directed and produced independent films and television, interviewing such diverse talent as Ozzy Osbourne, Martha Stewart, and Howard Stern. An accomplished fire performer, she also directed the New York City-portion of the Burning Man Festival's Fire Conclave for three years, coordinating a 70-person fire-dancing show performed in front of 50,000 people. Born and raised in Alabama, she now lives in Brooklyn with her husband and two-year-old son.

GEORGE DAWES GREEN (producer) created *The Moth* in 1997. He is the author of three highly acclaimed novels: *The Caveman's Valentine*, which won an Edgar award for Best First Mystery, and was made into a motion picture starring Samuel L.

Jackson; *The Juror*, which sold nearly three million copies worldwide and was the basis for a film starring Alec Baldwin and Demi Moore; and *Ravens*, which was featured on many "Best Novel of the Year" lists for 2009, including *Publisher's Weekly*, the UK's *Daily Mirror*, and *Entertainment Weekly*.

Recently Mr. Green started a new organization, Unchained, which sends busloads of raconteurs and musicians to venues all over the south, in celebration of independent bookstores.

Since the premiere of *Helen & Edgar* during October 2012, **BONNIE BLUE EDWARDS** (associate producer) has had the opportunity to participate in a variety of artistic projects. Soon after the production, she went on the road in the Deep South with the Unchained tour, produced *The Night of the Telephone* — a sold-out run of avant-garde plays, and worked alongside Emmy Award-winning actors at NYC's historic Century Club. Ms. Edwards has also been an assistant to the director and casting coordinator on two independent feature films with Oscar-winning talent, both slated for release in 2015. Currently, she is the director/producer of the documentary *Out in Alabama*, about LGBT rights in her home state.

Love and gratitude to Helen Oliver Adelson

Grateful thanks to Jonathan Ames, Romy Ashby, Axis Theatre Company, Seth Barrish, Mike Birbiglia, Joan Juliet Buck, Megan Burnham, Sandi Carroll, Andy Christie's *The Liar Show*, Travis DeMello, Neil Gaiman, Naomi Gold, Robert M. Green III, Lorry Kikta, Katie Manion, Sarah Moskowitz, Joshua Polenberg, Primary Stages, Paul Ruest at Argot Studios, Alexander Roy, Brooke Saboris at Leftfield Pictures, Tiffany Steffens at Monotone, Ben Swank at Third Man Records, Billy Thompson, Adam Wade, Kimberly Faith Waid, Sherry Weaver, and everyone at *The Moth*, especially Meg Bowles, Maggie Cino, Brandon Echter, Joan D. Firestone, Jenifer Hixson, Sarah Austin Jenness, and Robin Wachsberger.