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June 6, Combined Choruses and Symphony, *Meany Theater*.

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UW Opera presents

*L'Italiana
in Algeri*

The Italian Girl in Algiers
by Gioacchino Rossini
sung in English

May 21, 23 & 24
UW Meany Theater
8:00 pm

A presentation of
The University of Washington
Schools of Music & Drama
in association with
Meany Hall for the Performing Arts

THE ITALIAN GIRL IN ALGIERS

(English version by Ruth and Thomas Martin)

Conductor Robert Feist
 Director David Farrar
 Scenic Designer **Robert Gardiner
 Costume Designer Bill Forrester
 Lighting Designer Thomas Hines



LEFT TO RIGHT:

Lower row: Ralph Wells, Hiroko Muto, Virginia Holland, Roger Worden
Middle row: Archie Drake, Marcia Bellamy, Barton Nye Green
Upper row: Robert Feist, David Farrar

CAST (in order of appearance)

ELVIRA, wife of the Bey of Algiers Hiroko Muto
 ZULMA, personal slave of Elwira Virginia Holland
 MUSTAFÀ, Bey of Algiers Archie Drake
 ALI, Algerian captain Roger Worden
 LINDORO, favorite slave of Mustafà Barton Nye Green
 ISABELLA, Italian lady Marcia Bellamy
 TADDEO, companion of Isabella Ralph Wells

Harem Alice Bridgforth, Julie Gibson, Kim Leuckel
 Slaves Andy Lampkin, Julian Klos, John Burns,
 Dan Dolan, Russell Miyoshi, Terrence Cronin

Chorus:	<i>Tenor I</i>	<i>Tenor II</i>	<i>Bass/Bartone</i>
	David Shepherd	Daryl Savage	Ralph Hadac, Jr.
	Matthew Young	Marc Montague	Kenneth Lehmann
	John Allman	Jim Whitson	Harry Hnatko
		Tom Vail	Steve Liddington

PLACE: The palace of Mustafâ by the seashore in Algiers; early 19th century.

ACT I

Scene 1: An ante-room between the apartment of the Bey and his wife.

Scene 2: A small room in the palace of the Bey.

Scene 3: A seacoast; and an ante-room in the palace of the Bey.

Scene 4: A small room in the palace.

Scene 5: A magnificent hall.

ACT II

Scene 1: A room in the palace.

Scene 2: Isabella's chambers in the palace.

Scene 3: Another room in the palace.

Scene 4: A courtyard in the palace near the seacoast.

SYNOPSIS

—**ACT I:** In Mustafâ's palace, the Bey's rejected wife, Elvira, mourns her fate while Zulma comforts her. The tyrant is tired of her, wanting only to be free; the others comment on his fickleness. Mustafâ's plan is to marry off Elvira to his Italian slave, Lindoro, while he in turn finds an Italian girl. Lindoro is sad, longing for happiness with his own beloved. When Mustafâ informs him that he is to have Elvira for a wife, Lindoro makes every excuse why he cannot. The Bey assures him that he will be delighted with all her qualifications.

On a rocky coast where her ship has been sunk, Isabella comments on the cruelty of fate and yearns for her missing lover, Lindoro. Looting pirates, led by Ali, bring on another survivor, the middle-aged suitor Taddeo, who has come with her on the search for Lindoro. Learning that she is Italian, Ali is delighted, for she is what Mustafâ has demanded. Isabella and Taddeo quarrel—the girl intrigued with meeting a Turk, the other skeptical. They go off.

Back at the Bey's palace, Mustafâ bids a tearless goodbye to Elvira when Ali brings news that he has found the Italian girl of his master's dreams. The eunuchs gather to sing the praises of Mustafâ, Isabella is announced, her beauty is properly noted, and Taddeo narrowly escapes impalement before the Bey finds he is the "uncle" of the object of his admiration. As Elvira, Zulma and Lindoro come to say farewell, the two lovers instantly recognize each other. Isabella learns about Mustafâ's plans, and Lindoro thinks her to be his new mistress. She works her wiles, demanding that the "slave" Lindoro remain with her. Then the company expresses its confusion in sounds of bells, a crow, hammering and canons, instead of words.

ACT II: In the palace, Elvira, Zulma, Ali and the chorus note Mustafâ's change into an adoring lover. Isabella is full of thoughts about Lindoro—how she has found him, how unfaithful he is. But he comes to reassure her, and they plan an escape. Lindoro sings ardently of his love. Taddeo, dressed in turban and full regalia, is appointed Mustafâ's lieutenant—Kaimakan, protector of the Musliman—because of being the "uncle" of the Bey's prospective mistress, and he offers thanks. In her room, Isabella prepares herself for the meeting with Mustafâ and her subsequent plot, bidding Elvira and Zulma wait in the next room. The three men hide as she sits before a mirror and sings of her love, play-acting for the benefit of her eavesdroppers. Each thinking the song is intended for him, the men comment and admire her before she hurries out.

Mustafâ orders Lindoro to bring Isabella in and tells Taddeo to leave tactfully when he sneezes. Taddeo is solemnly presented as "Kaimakan" to Isabella, who cannot keep from laughing, thanking Mustafâ for this honor. Though the Bey repeatedly sneezes, Taddeo does not take the hint. When Isabella tries to reconcile Mustafâ with Elvira, he flies into a rage. Taddeo and Lindoro begin working on the girl's plot, the elder revealing that he is her suitor. Lindoro's laughter is interrupted by the still fuming Mustafâ. Lindoro announces that Mustafâ is to have the customary Italian honor of Pappataci bestowed on him to make him worthy of Isabella's love. He explains the honor to Mustafâ; members of the order take an oath to do nothing but eat, drink and sleep, ignoring whatever may be going on around them.

Taddeo and Lindoro are confident that Isabella will succeed in freeing the Italian captives who express their determination to escape slavery. Isabella sings of Italy's spirit of liberty, at the same time reproaching Taddeo and thinking only of Lindoro. When Mustafâ appears, he is initiated into the order of Pappataci, repeating the rules to see and not to see, to hear and not to hear, to gorge himself and be silent. As he stuffs himself, Isabella and Lindoro declare their love and prepare to leave on the newly arrived ship. Taddeo now realizes that he too has been duped by Isabella and tries to rouse Mustafâ, who is firm in eating and keeping silent. Elvira, Zulma and Ali run in to tell the Bey of his betrayal. Realizing that Italian girls are too much for him and that he is better off with Elvira, Mustafâ forgives the lovers and bids them bon voyage.

THE ROSSINI RENAISSANCE

This Seattle premiere of Rossini's *L'Italiana in Algeri* brings to mind certain vivid recollections. That it is being performed by a university opera theater is in itself unique, for at the time when I was a conservatory student, the only Rossini opera known and performed by professional companies, with very rare exceptions, was *The Barber of Seville*. Of the remaining 38 operas by the master of Pesaro, only a few titles were known to us, and then chiefly through the many overtures—favorites of Toscanini—and isolated arias, perhaps recorded on scratchy old 78's by Conchita Supervia or other singers of a bygone era. And, too, there was no real Rossini tradition as we know today: the *Barber* was prey to the myriad cuts, bad "traditions", interpolations (sundry arias and songs in the "Lesson Scene" ranging from other Rossini to the "Carnival in Venice" and other chirpy coloratura exercises) and exaggerations of conductors and singers, stemming from 1816 onward.

We are now in a different era, as the vast amount of recorded Rossini operas will testify, but for me, the revelation of the "other" Rossini occurred with my studies in Rome in the mid-fifties, and one event in particular. In my first year on a Fulbright Fellowship, as assistant conductor at the Rome Opera House, came a production of *Cenerentola* with a Glyndebourne production and cast, conducted by Vittorio Gui (a name that all musicians, critics, singers, and conductors—especially Italian—cannot avoid in any discussion of Rossini). Maestro Gui became one of my most important mentors in those years, and not only the work of assisting him on productions of the *Cenerentola*, the *Magic Flute*, and other operas remain fixed in my memory, but also the many visits with him in his villa in Fiesole above Florence in discussions of not only Rossini, but everything operatic ranging from Verdi to Debussy and Strauss. With Gui and his historic resurrection of *L'Italiana* in Turin in 1925 with Supervia came the renaissance that has led to all the current Rossini productions and revivals. Purg-ing Rossini of all excesses in matters of extrapolations, excessive cadenzas, fidelity to tempi, and abolition of "comic" extravagances, he was a true pioneer. A brilliant man as well as superb conductor, a friend of Strauss and other major composers (Puccini included), his long, long association with the Glyndebourne Festival, upon the invitation of its first conductor, Fritz Busch, is testimony to the pure adherence to musical values, superb ensemble work and abhorrence of "star" pyrotechnics that, at that time, were evident in other Italian (and international) Rossini performances. It was obviously not easy, but he put a stamp on Rossini (and Mozart) that cannot be forgotten, as his recordings from Glyndebourne of the *Barber* and *Le Comte Ory*, etc., will attest.

It would be entirely too lengthy a thesis to delve here into the "revolution" that Gui brought about, but his revivals, pure and "Mozartean" of the *Barber*, *Cenerentola*, *L'Italiana*, *Comte Ory* and other operas, led, over the years to a serious reassessment of Rossini, and the current "Urtext" revisions and performances of these forgotten operas on the world's stages. The Rome *Cenerentola*

was for me and my Fulbright colleagues such a memorable occurrence that I cannot recall another highlight of that year to equal it, chiefly due to the superb Angelina of Simionato, then in her prime as the "coloratura mezzo soprano assoluta" of the world. Since then we have had Berganza, Horne, Sutherland, Sills, Caballe, Von Stade (true, not all mezzos), who have carried the "reform" still further, aided by conductors who follow the Gui canon.

I think it not amiss, however, to cite a few examples of the "forgotten Rossini" that are now known or available to the public via productions or recordings, as well as a bit of the *L'Italiana* chronology itself. Of the 39 Rossini operas listed in Weinstock's excellent biography (and from which I will quote at times), I have seen a third. Common in my student years in Rome were spectacular productions at the summer outdoor season at the Baths of Caracalla in Rome of his *Mosè in Egitto* and *William Tell*, in which I participated as *maestro sostituto* with singers such as Gobbi, Neri, Lauri-Volpi, Filippeschi, Taddei and others. They are recorded but generally remain unstaged in America, and represent the serious Rossini, a genre all but unknown outside Italy several decades ago. And yet, with the advent of Horne and Sutherland, we have had revivals of *Tancredi* and *La Donna del Lago* in Houston, *Semiramide* at La Scala, and the Met's *Siege of Corinth*, the *Viaggio a Reims* in Pesaro (and on discs) and, from my own experience, the American premiere in 1981 of *La Gazzetta* which I led in the new Peterloo Festival in Cincinnati, aired nationally on NPR. *Cenerentola* has become a staple of both professional companies and universities (as is the *Barber*), and sundry one-act operas appear regularly in both professional and university productions: *La Cambiale di Matrimonio* (1810), *L'Inganno Felice* (1810), *La Scala di Seta* (1812), and *Il Signor Bruschino* (1812), are all easily performed by young or non-professional singers. More difficult, yet now revived, are his *Otello* (requiring four tenors!), *La Gazza Ladra* (one of the operas now issued in the new revision by the Rossini Institute in Pesaro and which opened the Rome Opera while I still lived there), and the "big" serious works such as *Tell*, *Donna del Lago*, *Semiramide*, *Siege of Corinth*, and *Armida*, sung by Callas and Deutekom in Italian revivals.

L'Italiana in Algeri itself is a historic work: Rossini was 21(!) when he composed it. Its premiere in 1813 at the Teatro San Benedetto in Venice launched its popularity not only in Italy but abroad: in 1817 it became the first Rossini opera heard in Paris. It was first staged in Munich in 1816, reached Vienna in 1817, London in 1819, and finally New York in 1832. The Met in New York did the first of only four performances in 1919 with a remarkable cast under Genaro Papi: Besanzoni, Hackett, Didur and De Luca. Then came the most important and "historic" revival of modern times under Gui in Turin, Italy in 1925 with the incredible Spanish coloratura mezzo Conchita Supervia, who "established a standard that later singers have had to accept"—that is, a return away from alterations for coloratura soprano to the original mezzo version. Rossini was the first composer to write leading roles for mezzo soprano (and the last to write for castrato), and the first to constantly rail against added interpolations, cadenzas, etc., insisting that singers sing *what he wrote* (pages of black 32nd and 64th notes) with little additions of their own (a practice ignored, I might add, in our

own day by Horne, Sutherland, Sills, and other *prima donnas*). Maestro Gui wrote after a 1927 revival in Turin of *L'Italiana* that Richard Strauss, who with his wife visited him often in Florence (and whose famous *Maggio Musicale Fiorentino* and its orchestras was founded by Gui in the early 1930's), "did not know this opera but became mad with enthusiasm after becoming acquainted with it here in Turin." Strauss' own *Schweigsame Frau* may indeed owe more than a little to Rossini and Donizetti . . .

Stendhal pictured Rossini's life in Venice after *L'Italiana* as a banquet of rich and beautiful women, a time to select at will which of the most sought-after invitations of the *palazzi* of the powerful and prominent Venetian families he would deign to accept. The opera aroused noisy enthusiasm at its premiere (May 22, 1813) and verses lauding him were floated down into the pit amidst acclamations at the second performance. He wrote, "I thought that after hearing my opera, the Venetians would treat me as a crazy man; they have showed themselves to be crazier than I am." It is variously reported that Rossini composed the opera in 18 or 27 days. The leading Leipzig paper classified him as the second greatest living Italian composer, and the leading critic of the era, Radiciotti, wrote that certain passages owe something to Mozart and to Cimarosa, but "at least in part, we still are in the field of Neapolitan opera buffa." Rossini was then only 21, three years short of the *Barber* and four years short of *Cenerentola*!

A brief word on the performing edition: As noted by Speight Jenkins in the program of the current Met Opera production of *L'Italiana* (aired and telecast with Marilyn Horne in January of this year), the Met uses the new critical edition commissioned by the Rossini Foundation in Pesaro, Italy, of which my colleague Phillip Gossett of the University of Chicago is a member, as he is of the Verdi Institute in Parma, preparing new critical editions of all the Verdi operas. I quote: "One might expect that Gossett would demand strict adherence to every note of the new edition. On the contrary, he only wants all parties to know what Rossini wanted, see the legitimate composed alternatives and then, hopefully, make their performance decisions on which ornamentations and cuts are appropriate to their forces. Such liberality is quite in keeping with the spirit of the composer as Stendhal described him." And I might add, as Vittorio Gui and other authorities on Rossini in Italy have described him. Therefore, in our production, most percussion has been eliminated (except in the Overture), cadenzas in arias are few, in keeping with the style (and some following Luigi Ricci's authoritative volume on cadenzas), cuts are very minor—fewer indeed than on the famous Guilini recording with Simionato and La Scala—and these include the Haly aria, which is generally omitted.

From Venice in 1812 to Seattle in 1986 is a big leap, but it is time that the Northwest hears this gem of an *opera buffa*, with a superb basso-buffo guest (Archie Drake, with over 1000 Seattle Opera performances behind him) and young singers who have already garnered a reputation in this area and are ideally suited to the youthful work of another youth of 21: Rossini.

— notes by Robert Feist

Currently completing a Master of Music in the University of Washington Opera Theatre Program, **Marcia Bellamy** is an active performer. In the past year she has appeared with the Spokane Symphony as winner of the Allied Arts Festival Young Artist Competition, with the Broadway Symphony and Seattle Chamber singers as soloist in the *St. Matthew Passion*, and with the University of Washington Symphony and Combined Choruses as mezzo soloist in the Beethoven *Ninth*, in addition to engagements with the Seattle Philharmonic and Seattle Choral Company, Seattle Pro Musica, The Contemporary Group Ensemble, and the Washington Composer's Forum.

In opera and musical theatre, Ms. Bellamy has received critical praise in such diverse roles as Anna in *The King and I*, the Old Lady in Bernstein's *Candide*, and in the title role of Handel's *Ariodante*. Most recently she was a regional finalist in the Metropolitan Opera Auditions and a national finalist in the B. P. North American Guildhall School Competition.

Formerly a student of Frank Guarrera, Bellamy currently studies under Mary Curtis-Verna.

British-born **Archie Drake** (Mustafa) began his musical career at the Music Academy of the West, studying with Lotte Lehmann and William Eddy. Early professional experience was with the U.S. State Department Cultural Exchange Program as soloist with the Roger Wagner Chorale, making over 500 concert appearances in 21 countries around the globe.

Drake's operatic work began with San Francisco in 1968. Since then he has appeared with the opera companies of Chicago, Miami, Cincinnati, Houston, San Diego, Denver, Portland, Edmonton, Vancouver, Honolulu, Nevada, Arizona and Seattle, where in 19 consecutive years he has given over 1000 performances. Possessing a repertoire of over 130 roles ranging from Arkel to Wotan, he has appeared with numerous symphony organizations and has made a Grammy-winning recording of Charles Ives songs as soloist with the Gregg Smith Singers. He has created roles in four world premieres, including Candy in *Of Mice and Men* by Carlisle Floyd and John Steinbeck. The role of Sorin in the opera *The Seagull*, based on Chekov's play, was written for him by composer Thomas Pasatieri.

David Farrar has a combination of musical and theatrical abilities which is rare in the opera world of today. In the course of his distinguished career he has directed more than 60 productions of 33 operas. Director of Productions and Stage Director of the Virginia Opera since the company was founded in 1975, he has also won acclaim for his productions at the Royal Opera House in London, New York City Opera, Los Angeles Opera Theatre, San Francisco Spring Opera, and the Opera del Teatro Municipal in Santiago, Chile.

An accomplished pianist and bassoonist as well, he received a doctoral degree in performance from the University of Southern California. He was a free-lance bassoonist for ten years with the orchestras of the Santa Fe Opera, the Santa

Barbara Symphony and the Symphony of the New World, and taught music history, theory and performance for the University of California at Santa Barbara (where he received an M.A. in Musicology) and for Lehman College of the City University of New York.

In addition to his operatic productions of the standard repertoire, Dr. Farrar has brought many new works before the public. He produced the American premiere of Thea Musgrave's *Mary, Queen of Scots* and also staged this production in San Francisco. His production served as the vehicle for a successful debut with the New York City Opera. He conceived and directed the world premiere of Musgrave's *A Christmas Carol* for the Virginia Opera and the European premiere for the Royal Opera in London, a production which was filmed for international distribution by London-based Granada TV. His South American debut with Saint-Saens' *Samson et Dalila* at the Teatro Municipal in Santiago, Chile, was acclaimed by critics and public alike, continuing a string of successes in the career of this extraordinary director-musician.

In the coming season, Dr. Farrar will direct *Così fan tutte*, *La Fille du Regiment*, *Tosca*, and the world premiere of Leslie Adams' *Blake*. He will also be Associate Professor of Opera at the Oberlin Conservatory of Music.

After earning bachelor's and master's degrees in his native Cincinnati and at Indiana University, Robert Feist was awarded a Fulbright Fellowship as an assistant opera conductor at the Teatro Dell'Opera in Rome. He made his conducting debut with the Rome Opera Orchestra in 1955 and led his first opera, *La Traviata*, in Rome in 1956. The next year he became the first American Kapellmeister in a German opera house, the Augsburg Stadttheater, where he remained until 1964, conducting Italian, French, and German repertoire, serving as musical consultant for a German television film of the life of Verdi, and conducting world premieres in the Festival of Two Worlds in Spolero, Italy. He researched in Paris, Prague, and Moscow with a Rockefeller grant in French and Slavic opera repertoire, and in 1966 he was appointed musical director of the New Zealand Opera. In subsequent years he was guest conductor of the Australian Opera, leading operas by Mozart, Verdi, Wagner, and Puccini in national tours.

For Cetra, he has recorded excerpts from rare verismo operas with the Rome Opera Orchestra and soprano Marcella Reale, led the Italian premiere of Smetana's *Two Widows* for RAI (Italian Radio-TV Corporation) in Milan, and has conducted concerts with major orchestras of Europe and on tours to the far east, among them the Munich Philharmonic, the Orchestre de la Suisse-Romande in Geneva, the Arene de Verona, the Swiss Italian Radio Orchestra in Lugano, the orchestras of Trieste and San Remo, and the RAI in Milan and Turin. For the U.S. bicentennial, Feist conducted all official concerts in Italy at the Accademia de Santa Cecilia in Rome, the Teatro Comunale in Florence, the Teatro San Carlo in Naples, and the RAI in Milano. In 1983, he conducted The Netherlands Radio Orchestra, marking 300 years of unbroken ties between the U.S.A. and The Netherlands, with Dutch premieres of American works.

In the U.S.A he has conducted the New Orleans Opera (*Tosca*, his American debut) as well as in Chicago, Atlanta, St. Petersburg, Miami, and Cincinnati, where he launched the new Peterloo Festival with U.S. premieres of Mascagni's *Zanetto* and Rossini's *Gazzetta*. For WGUC-FM in Cincinnati, Feist has written and hosted three thirteen-week series entitled "Exploring Opera," broadcast nationally by NPR and by the Australian Broadcasting Commission from Australia, and continues this association with American public radio as host of "Orchestras of the Pacific," a new series for KHPR, Hawaii public radio in Honolulu, which will introduce to American audiences the orchestras of Hawaii, Manila, Australia, New Zealand, Japan, Hong Kong, Singapore, and the Republic of China.

Since 1981 he has headed symphonic and operatic activities at the University of Washington, conducting many Seattle or northwest premieres in concerts as well as opera: *Kleine Mahagonny* by Weill, *L'Heure Espagnole* by Ravel, *Bartered Bride* by Smetana (awarded first prize in the doctoral division of all American universities in the fall of 1984 by the National Opera Association), Handel's *Ariodante*, Puccini's *La Rondine*, and Rossini's *L'Italiana in Algeri*. Feist conducted the Seattle Symphony Orchestra in the opening weeks of the Pantages Theater in Tacoma in March 1983, and conducted the Seattle Symphony again in January 1985. He returned to Japan and the Philippines in December for his sixth far east tour.

Barton Nye Green (Lindoro) is currently finishing his Bachelor of Music degree in vocal performance at the University of Washington, where he has studied with Augusto Pagliarunga and Mary Curtis-Verna. At the University he has performed such diverse roles as Gonzalve in the *Spanish Hour* by Ravel, Prunier in *La Rondine*, Vasek in *The Bartered Bride* and Tamino in *The Magic Flute*, a role he repeated with the Tacoma-Pierce County Opera. With the Seattle Opera he made his debut in *Salome* in March, and recently has sung Triquet in *Eugene Onegin*. He has also been a featured tenor soloist in Bach's *Magnificat* and the *St. John Passion* with Seattle Chamber Singers, and also in Handel's *Messiah* with St. Mark's Cathedral Choir.

Virginia Holland (Zulma) is now completing her third year of vocal study at the University of Washington as a student of Montserrat Alavedra. She has sung the role of the Princess in *Sister Angelica* at the University of Alabama, and at the University of Washington her roles have included the Third Lady in *The Magic Flute* and the comic role of Aunt Antonia in Breton's *La Verbena de la Paloma*. She recently sang the role of Emily in the premiere of Huntley Beyer's new one-act opera, *Stories Told to a Lover*, at the Broadway Performance Hall. Ms. Holland has been a teaching assistant at The University of Alabama and a faculty member at Shoreline Community College.

Hiroko Muto (Elvira) completed her undergraduate work at the Musashino Music Academie in Tokyo in 1980. She received a scholarship from the Agency for Cultural Affairs in Japan in 1983 and was then invited to join the Niki-Kai Opera Association where she began her professional career. Her roles have included Despina in Mozart's *Così fan tutte*, Lauretta in Puccini's *Gianni Schicchi*, and Adele in *Die Fledermaus*. She is currently a graduate student studying with Frank Guarrera.

Portland baritone **Ralph Wells** (Taddeo) is the 1986 winner of the Northwest San Francisco Opera auditions and the Metropolitan Opera auditions for Oregon. He has sung with the Portland Opera Association, the Eugene Opera, Rogue Opera, the Oregon Opera Ensemble, and Opera America. Among his numerous roles are Figaro in *The Barber of Seville*, Valentin in *Faust*, Marcello in *La Bohème*, Guglielmo in *Così fan tutte*, Aeneas in *Dido and Aeneas*, the pirate king in *The Pirates of Penzance* and Saliert in *Mozart and Salieri*. He will be singing both Marcello and Schaunard in *La Bohème*, and Guglielmo in Mozart's *Così fan tutte* with the Merola Opera of San Francisco this summer. He has studied voice in Portland, with David Jimerson, in San Francisco, with James Schwabacher, and he coaches operatic roles in Seattle with Frank Guarrera.

Roger Worden (Ali) has appeared as soloist at many local churches and synagogues in Seattle. He has acted in performances at the old Skid Road Show and the Cirque Theater. Most recently, he was seen at the University of Washington in Tomas Breton's zarzuela *La Verbena de la Paloma* as Don Hilarion.

ORCHESTRA

Violin I
Robin Prinzing,
concertmaster
Michelle Davis
Jim Mihara
Susanne Vetter
Danielle Foucault
Rebecca Clemens
Susie Kim
Shaun McBride
Michelle Burgess
Jennifer Adams
Myung Hee Yang

Violin II
Leif Ivar Pedersen
Cathan Baker
Heidi Vincent
Shelby Eaton
Eric Røgstad
Judy Swartz
Ewan Magie

Viola
Linda Chang
Jubilee Cooke
Matthew Underwood
Michelle Sayles
April Acevez
Julia Young

'Cello
Bret Smith
Joseph Bichsel
Tony Arnone
Tim Janof
Teresa Wang
Michael Center

Bass
Veronika Rudolph
Tom Hamilton
Chaney Darlington
Brian Kennedy
Jason Holt

Flute/Piccolo
Maya Johnson
Titan-Michael L. Rodick

Oboe
Tad Margelli
Sandra Schaad

Clarinet
Edwin Rodriguez
Mac Cantrell

Bassoon
Krista Lake
Eric Shankland
Susan Levine

Horn
Jennelle Petit
Dean Evans

Trumpet
Warren Johnson
Craig Ball

Trombone
Colleen Casey Nelson

Timpani
Rick Keller

Percussion
Brian Caldwell

Harpsichord
Lisa Bergman

