

Mozart * Puccini * Glass * Bernstein

BIG NIGHT
THE MARRIAGE OF FIGARO
MADAME BUTTERFLY
GALILEO GALILEI
CANDIDE

2011-2012 SEASON

WHEN OUR
World
CHANGES



CHRISTOPHER MATTALIANO
GENERAL DIRECTOR

THANK YOU FOR SUBSCRIBING TO OUR 2011-2012 SEASON

WHEN OUR WORLD CHANGES

CONTENTS

A Message from the General Director

Our Mission

Subscriber Benefits

Ordering Additional Regular Tickets /
Special Subscriber Ticket Prices & Seating

Big Night

The Marriage of Figaro

Madame Butterfly

Galileo Galilei

Candide

Directions to Keller Auditorium & Newmark Theatre

Portland Opera: So Much More Than Opera!

The Portland Opera Website

Spreading the Joy of Opera

Portland Opera Picks: Restaurant, Hotel & Retail Savings

IMPORTANT CONTACT INFORMATION

PORTLAND OPERA OFFICE

The Hampton Opera Center
211 SE Caruthers St
Portland, OR 97214
Box Office: 503-241-1802
Toll-Free: 866-739-6737
Mon-Fri, 9AM-5PM

ONLINE

portlandopera.org

ADMINISTRATION

503-241-1407
Mon-Fri, 9AM-5PM

E-MAIL COMMUNICATIONS

boxoffice@portlandopera.org
prmarketing@portlandopera.org
giving@portlandopera.org

GROUP SALES

503-417-0573
byoung@portlandopera.org

KELLER AUDITORIUM

222 SW Clay St
Portland, OR 97201
In emergency: 503-274-6560

THE NEWMARK THEATRE

1111 SW Broadway
Portland, OR 97205
503-248-4335
In emergency: 503-274-6566

LOST & FOUND

503-274-6551

A MESSAGE FROM THE GENERAL DIRECTOR

Welcome to our 2011–2012 Season of “When Our World Changes”!

This guide is designed to help make your 2011–2012 Season experience even richer. It’s your resource for a season’s worth of plot synopses, articles on the operas, composer biographies, detailed information on all the artists, and a host of what we hope is helpful information.

We’ve designed this year’s guide so that you can download it as a pdf and either refer to it in the comfort of your own home or print it to use it in any way that makes sense to you.


We also hope that if you are not already receiving our opera emails—OPERABuzz—that you’ll sign up for them now. These electronic messages are always interesting and carry inside information about what’s going on in the Company, special events, offers to other entertainment from our Portland arts colleagues and plenty more. It’s the best way to stay in the operatic loop. If you’re not getting these already, just click on “Sign up

for OperaBuzz” at the top of our home page. You can be comfortable sharing your email address. We never share it with anyone. Ever.

There are many wondrous things that will happen during this season. And we invite you to get in touch with us over the course of the season to share your thoughts, your reactions to our productions, or any question you might have. We always enjoy hearing from members of our operatic family.

On behalf of all of us at Portland Opera, THANK YOU for joining us this season. We’ll all look forward to seeing you throughout the year.

Thank you for being with us!



Christopher Mattaliano
General Director

OUR MISSION

Portland Opera exists to inspire, challenge and uplift our audiences by creating productions of high artistic quality that celebrate the beauty and breadth of opera.





ENJOY THE BENEFITS OF BEING A SUBSCRIBER

HASSLE-FREE TICKET EXCHANGES!

Can't attend your regularly scheduled performance? Here are three quick and easy ways to solve the problem.

By Phone: 503-241-1802
Mon-Fri, 9AM-5PM

By Mail or In Person: The Hampton Opera Center
211 SE Caruthers St
Portland, OR 97214
Mon-Fri, 9AM-5PM

A few important rules apply. We gladly exchange tickets for the same opera, and we are also able to exchange from one opera to another opera. Because seating is subject to availability at the time of exchange, we recommend making exchanges as early as possible.

We ask that ticket exchanges be made no later than 5PM, two full business days prior to the performance date that you will be moving out of/into, whichever date is earlier (this gives us the chance to resell tickets to other eager patrons).

If you have or want tickets for ↓	We need to receive your tickets or a phone call by ↓
Friday Sunday Thursday Saturday	Tuesday, 5PM Wednesday, 5PM Monday, 5PM Tuesday, 5PM

There's no charge for your first exchange of a given production. A \$5 per ticket exchange fee applies to all subsequent exchanges for the same production. A \$10 per ticket exchange fee applies to all regular ticket exchanges. Exchanges cannot be made at Keller Auditorium/ Newmark Theatre on the day of the performance.

LOST TICKETS?

This is never a problem. Call us at 503-241-1802, and we'll have replacement tickets waiting for you at the theater or come to the Subscriber Services window at the theater.

SPECIAL RESTAURANT, HOTEL AND RETAIL SAVINGS

Your night at the opera can be even more special with a wide array of special restaurant, hotel and retail offers. Your Portland Opera Picks coupons were sent with your season tickets.

SPECIAL SAVINGS ON ADDITIONAL TICKETS

If you need more tickets to any of the season's productions, just call our Box Office, identify yourself as a subscriber, and you'll get our special subscriber prices on all subsequent ticket purchases. PLUS... you can get them before they go on sale to the general public.

GET TREATED LIKE A SUBSCRIBER ALL AROUND TOWN

Introduce yourself as an opera subscriber at the Oregon Ballet Theatre, Oregon Symphony, and Portland Center Stage and you'll get the same ticket prices that they offer their own subscribers.

INSIDER INFORMATION AND UPDATES

We'll keep you in the opera loop, sharing news and information about upcoming events. All we need is your email address. You can give us that address easily at our home page; portlandopera.org (And please know that we never share your email address with anyone else. Ever.)

MANAGE YOUR OWN ACCOUNT

Portland Opera wants to make sure you are receiving the information that is most important to you. Please log on to portlandopera.org and click on "Sign-up for OperaBuzz."

Enter your Account ID or email and password and then choose "Continue." Choose the "Edit Profile" tab to tell us what information and offers you would like to receive.

Don't have an account? Choose "Create Account," then simply enter the email address that you would like OPERAbuzz to be delivered to and follow the prompts to sign up.

Not sure if you have an account? Enter your email address in the login and click on the "Forgot Your Password" link. If you do have an account, you will receive your password in your email inbox.

CAN'T ATTEND AN OPERA? DONATE YOUR TICKETS!

Donating your tickets back to us makes many nice things happen. You get a tax deduction, and we get to make that seat available for some other lucky person. We only ask that you call us with your tickets in hand or mail them to us (Portland Opera, The Hampton Opera Center, 211 SE Caruthers St., Portland, OR 97214) so that we have them at least two full business days prior to the performance date.



THE MARRIAGE OF FIGARO

NEED ADDITIONAL TICKETS?

Call our Box Office at 503-241-1802, mention you're a subscriber and they'll provide you with the special subscription savings on all additional regular tickets.

2011-2012 SEASON SCHEDULE

BIG NIGHT

September 24, 2011

THE MARRIAGE OF FIGARO

November 4, 6m, 10, 12, 2011

MADAME BUTTERFLY

February 3, 5m, 9, 11, 2012

GALILEO GALILEI

March 30, April 1m, 3, 5, 7, 2012

CANDIDE

May 11, 13m, 17, 19, 2012

SPECIAL SAVINGS FOR GROUPS!

To receive special pricing for groups of 10 or more, please contact Portland Opera's Group Sales Department at 503-417-0573.

**EASY WAYS TO ORDER
ADDITIONAL TICKETS**

PHONE

Box Office: 503-241-1802
Toll-Free: 866-739-6737
Mon-Fri, 9AM-5PM

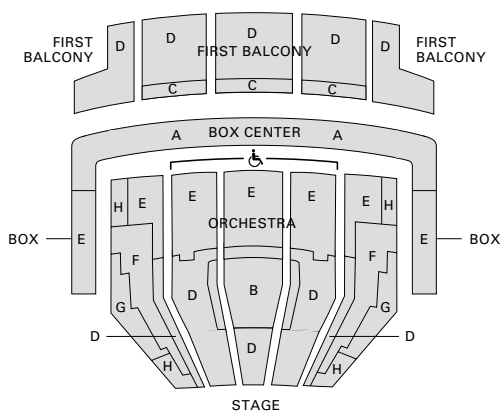
MAIL OR IN PERSON

Portland Opera Box Office
The Hampton Opera Center
211 SE Caruthers St
Portland, OR 97214
Mon-Fri, 9AM-5PM

No refunds. Orders will be processed according to date received. There is a \$6.00 per ticket charge on phone and mail orders.

All prices, shows, schedules and artists are subject to change.

KELLER AUDITORIUM 2011-2012 SEATING



**NEWMARK THEATRE 2011-2012 SEATING
AVAILABLE AT PORTLANDOPERA.ORG**



GALA CONCERT BIG NIGHT

SEPTEMBER 24, 2011



SPECIAL SEASON-OPENING BIG NIGHT

Portland Opera's 47th Season starts on a spectacular, star-studded note!

Soprano Maria Kanyova and tenor Richard Crawley headline a special evening of opera hits—your favorite arias and duets from the world's most popular operas.

Add to that the local stars of Portland Opera—the Portland Opera Orchestra and Chorus— together on the Keller stage for the first time!

You'll thrill to your favorite choruses from *Carmen* and *Il Trovatore*, along with beloved orchestral pieces such as the Intermezzo from *Cavalleria Rusticana*, and much more!

All that and more in an evening you won't want to miss!

Notte Grande Package – Turn a great evening into an unforgettable Big Night! Choose the *Notte Grande Package* for your choice of the very best concert seating, exclusive pre-concert cocktail party and Gala Party with the stars after the show.

All Proceeds Benefit Portland Opera's Education and Outreach Efforts. Your ticket helps keep music in the lives of our children and grandchildren!



FOR YOUR ADDED ENJOYMENT

Tune in for an in-depth preview of the event:
9/15/11, 6PM | All Classical 89.9 FM
"Northwest Previews" www.allclassical.org

PRODUCTION SPONSORS



FEATURING



Tenor Richard Crawley
Previously at Portland Opera:
Canio in Pagliacci



Soprano Maria Kanyova
Previously at Portland Opera:
Violetta in La Traviata



Conductor George Manahan
Most recently at Portland Opera:
The Barber of Seville



WOLFGANG AMADEUS MOZART

THE MARRIAGE *of* FIGARO

NOVEMBER 4, 6m, 10, 12, 2011

Sung in Italian with English translations projected above the stage.

Libretto by Lorenzo da Ponte, from the play by Beaumarchais

PORTLAND OPERA PREMIERE

January 1972

WORLD PREMIERE

Imperial Court Theatre, Vienna: May 1, 1786

SUGGESTED RECORDING

Mozart: The Marriage of Figaro

Freni, Norman, Minton, Wixell, Ganzarolli;

Sir Colin Davis, Conductor (Philips)

Musical highlights available on the Portland Opera website!

FOR YOUR ADDED ENJOYMENT

Destination Opera: From Music to Psyche

A unique partnership with the Oregon Psychoanalytic Center, Destination Opera explores the hidden subtexts of each opera this season. Ralph Beaumont, MD, joins Alexis Hamilton, Manager of Education and Outreach, to debate and discuss *The Marriage of Figaro*.

11/11/11 | 7PM | Sherman Clay Pianos

131 NW 13th Ave, Free

Previews

Christopher Mattaliano hosts a one hour radio preview of *The Marriage of Figaro*

10/29/11 | 1PM | All Classical 89.9 FM

"Saturday Matinee" www.allclassical.org

Tune in for an in-depth preview of the show:

10/27/11 | 6PM | All Classical 89.9 FM

"Northwest Previews" www.allclassical.org

Enjoy a lively, 50-minute sneak peek of *The Marriage of Figaro*

10/29/11 | 2:30PM | Salem Public Library

Loucks Auditorium, Free

Enjoy a lively, 50-minute sneak peek of *The Marriage of Figaro*

10/30/11 | 2PM | Multnomah County Central Library

Collins Gallery, Free

Opera Insight

Informative music and history talks with Portland Opera's Resident Historian Bob Kingston one hour prior to each performance.

First Balcony, Free

Back Talk

After each performance, join General Director Christopher Mattaliano for a Q&A session about the performance.

Guests include performers, conductors and directors.

Orchestra Level, Free

THE PLOT

ACT I — Figaro, former barber of Seville, measures the room he will occupy after his marriage to Susanna. Both are in the service of Count Almaviva, and when Susanna warns her fiancé that the Count has given them this room near his own because he has designs on her, Figaro vows to outwit his master ("Se vuol ballare"). After they leave, Dr. Bartolo, the Countess' onetime guardian and suitor, arrives with his housekeeper, Marcellina. Bartolo is eager for revenge on Figaro, whose machinations caused him to lose his ward to Almaviva. Knowing that Figaro once gave Marcellina his promise of marriage as collateral on a loan, Bartolo persuades her to foreclose ("La vendetta") and leaves. When Susanna

returns, she trades insults with her would-be rival ("Via resti servita"), who storms out. The skirt-chasing page Cherubino steals in, begging Susanna's protection from the Count, who has caught him flirting with Barbarina, the gardener's daughter. After pouring out his amorous enthusiasm ("Non so più"), he hides as the Count enters to woo Susanna. Interrupted by the arrival of the music master, Don Basilio, the Count in turn hides, but he steps forward when Basilio hints that Cherubino has a crush on the Countess. Just as the Count discovers the hapless Cherubino, Figaro brings in a group of peasants to salute their lord for abolishing the droit du seigneur, an old custom giving the local landowner

PRODUCTION SPONSOR



ARTIST SPONSOR



THE CAST



FIGARO
DANIEL
MOBBS



SUSANNA
JENNIFER
AYLMER



**COUNT
ALMAVIVA**
DAVID
PITTSINGER



COUNTESS
PAMELA
ARMSTRONG



CHERUBINO
JENNIFER
HOLLOWAY



CONDUCTOR
ARI PELTO



**STAGE
DIRECTOR**
STEPHEN
LAWLESS



the first night with any bride among his retainers. Feigning good will, the Count drafts Cherubino into his regiment. Figaro teases the boy about his new military life ("Non più andrai").

ACT II — In her boudoir, the Countess laments the waning of her husband's love ("Porgi, amor"). When Figaro and Susanna arrive with news of the Count's machinations, the three plot to chasten him. Cherubino, disguised as Susanna, will keep an assignation with the Count. When Figaro leaves, the page comes to serenade the Countess with a song of his own composition ("Voi che sapete"). While dressing the boy in girl's clothes, Susanna goes out for a ribbon, and the Count knocks, furious to find the door barred. The Countess locks Cherubino in a closet before admitting her husband. The jealous Count hears a noise; the Countess insists it's Susanna, but he doesn't believe her. Taking his wife with him, he goes to fetch tools to force the lock. Susanna, who has slipped in unnoticed during their confrontation, helps Cherubino out a window and takes his place in the closet, baffling both Count and Countess when they return. As the Count tries to make amends, the gardener, Antonio, appears, complaining that someone has stepped in his flower bed. Figaro, arriving to say the wedding ceremony is ready to begin, claims it was he who jumped from the window and fakes a twisted ankle. When the Count asks him about a paper found among the geraniums, Figaro, prompted by the women, correctly identifies it as Cherubino's commission. Bartolo and Basilio burst in with Marcellina to press her claims against Figaro. The Count gladly postpones the wedding, pledging to judge the case himself.

ACT III — At the Countess' prompting, Susanna promises the Count a rendezvous ("Crudel! perchè finora"), but his suspicions are aroused when he overhears her assuring Figaro that the case is won. Enraged, he vows revenge ("Vedrò, mentr'io sospiro"). Alone, the Countess hopes to revive her husband's love ("Dove sono"). Marcellina now demands that Figaro pay his debt or marry her,

but a birthmark proves he is her long-lost son by Bartolo, and the parents call off their suit, confounding the Count ("Riconosci in questo amplesso"). The conspiracy continues: the Countess dictates a note from Susanna, inviting the Count to the garden ("Che soave zeffiretto"). Peasants, among them Cherubino, disguised as a girl, bring flowers to their lady. Figaro arrives, and, as the wedding ceremony at last takes place, Susanna slips the note, sealed with a pin, to the Count.

ACT IV — The pin is meant to accompany the Count's reply, but Barbarina, his messenger, has lost it in the dusky garden ("L'ho perduta, me meschina"). She explains her predicament to Figaro, who, unaware of the ladies' latest plot, thinks Susanna has betrayed him. He gives Barbarina another pin, planning to ambush his bride with the Count, then turns to his mother, Marcellina, for comfort. The crafty Basilio says it pays to play the fool. Figaro, left alone, curses women for their duplicity ("Aprite un po'"), then hides when Susanna appears, rhapsodizing on her love for Figaro without naming him ("Deh vieni"). Figaro is beside himself, assuming her serenade is meant for the Count. Susanna and the Countess secretly exchange dresses, and in the darkness both Cherubino and the Count woo the Countess, thinking her to be Susanna ("Pian, pianin le andrò più presso"). Figaro at last perceives the joke and gets even by wooing Susanna in her Countess disguise, provoking and then pacifying her. When the Count returns, he sees Figaro flirting with what appears to be the Countess. He calls the whole company to witness his judgment but is silenced when the real Countess appears and reveals the ruse. She grants the Count's plea for forgiveness ("Contessa, perdono"), and everyone celebrates.

—*Courtesy of Opera News*

THE ORIGINS OF MOZART'S *THE MARRIAGE OF FIGARO*

"My subject enlarges itself, becomes methodized and defined, and the whole, though it be long, stands almost complete and finished in my mind, so that I can survey it, like a fine picture or a beautiful statue, at a glance."

—Wolfgang Amadeus Mozart

Of all Mozart's operas, *The Marriage of Figaro* stands as one of the most beloved for modern audiences, but its road to production was fraught with peril and court intrigue.

After Mozart left the employ of the Archbishop of Salzburg, a foot planted squarely in his rump by the disgruntled Father's valet, he traveled to Vienna and the court of the urbane and music-loving Emperor Josef II. Here, Mozart felt sure, his talent would be recognized and he would have little trouble supporting his young family. Unfortunately, he had not counted on the animosity of the firmly entrenched Italian musical establishment in the Emperor's court. Chief among Mozart's ready-made enemies was Court Conductor Antonio Salieri, who, despite his characterization in the movie "Amadeus", was hardly Mozart's murderer. Salieri was, however, a savvy, ambitious politician, eager to protect his position and influence from the upstart Mozart. By every means at his disposal, Salieri attempted to thwart Mozart's operatic ambitions.

Although Mozart succeeded in having his opera *The Abduction from the Seraglio* produced to wild acclaim, the German language theater for which it was written had folded, and the Emperor's tastes, no doubt influenced by Salieri and his Italian contingent, shifted back to Italian-style operas. Mozart was effectively shut out of the opera scene.

Meanwhile, Court Poet Lorenzo da Ponte had suffered a massive setback with the failure of his libretto for an opera

by none other than Court Conductor Salieri. Da Ponte was blamed for the unfortunate reception of the opera and found himself at loose ends – until he remembered that Herr Mozart was a composer desperately in need of a librettist. Da Ponte offered his services to Mozart, who gratefully accepted them. Immediately, Mozart suggested a libretto drawn from Beaumarchais' seditious 1784 play, *Le Mariage de Figaro*.

Of Beaumarchais and his play, Napoleon said, "If I had been a king, a man such as he would have been locked up ... *The Marriage of Figaro* is already the Revolution in action." Beaumarchais went toe to toe with Louis XVI to have his play produced, amid such controversy that Josef II banned a German translation from performance in Austria. Josef II was generally considered a progressive monarch, so his prohibition of *Figaro* is indicative of its contentious nature.

A twenty-first century audience may shrug their shoulders in bemusement over such a visceral reaction to a play that merely contains ideas about equality that we take for granted, but in pre-revolutionary France, *Figaro* was seditious at best and revolutionary at worst. Within this play, Beaumarchais challenges the privilege of the patriciate as a right of birth, calls out female inequality as an economic and societal ill, and lampoons politicians as lack-wits and thieves. Some of his concepts were so disturbing at the time that his actors refused to speak his lines. His language was peppered with the liberalities of the Enlightenment later adopted by the



Third Estate, the rabble who caused the French Revolution – all carefully couched in “harmless” comedy. Whereas Enlightenment philosophers Voltaire, Rousseau and Diderot were safely encapsulated in conveniently inaccessible texts, Beaumarchais’ play was available to the theater-going public and, therefore, threatened Louis XVI. Paradoxically, when Louis banned the play, he found himself at loggerheads with the very aristocracy he was protecting. Beaumarchais was a darling of the French Court, a spy for the French king, and a gunrunner for the American Revolution. His play *Barbiere de Seville* had been brilliantly received and the King was attempting to deny a showing of his latest marvel. After two years of machinations that would have made *Figaro* blush, Beaumarchais succeeded in mounting his play. Little did the nobility know that their thunderous applause for Beaumarchais’ merry comedy heralded the beginning of their demise. *Figaro* opened on April 27, 1784. Angry Parisians took the Bastille on July 14, 1789.

And this was the play Mozart wanted to set to music in 1785. To think such a choice an accident would be naive. Although Da Ponte masterfully excluded Beaumarchais’ most inflammatory rhetoric and relocated the action into a purely human realm, both he and Mozart were children of the Enlightenment, and it is undeniable that *Figaro* triumphs (with liberal female assistance) in trumping Count Almaviva. The first hurdle to production was the Emperor. Evidently, Mozart’s sublime music convinced His Highness to set aside his reservations as to content, because he ordered the piece into rehearsals. However, Mozart was not about to convince the Italians with his music, and Salieri and his followers immediately began a concerted effort to keep *Figaro* out of the opera house.

The first shot fired in this battle came in the form of two newly completed operas by Salieri and Righini. Since these operas were also finished, and since Salieri was the Court Conductor, did it not make sense that his opera be produced

before *Figaro*? The Italians began to subtly manipulate situations until the company’s prima donnas were actively supporting Salieri’s opera. According to Michael O’Kelly, a staunch friend of Mozart’s and the tenor who created the roles of Basilio and Don Curzio, Mozart allies quickly polarized the theater until Josef II had to step in and issue a mandate for *Figaro* to be instantly put into rehearsal.

Undaunted by this setback, Rosenberg, the theater’s impresario and Salieri’s ally, next objected to the insertion of a ballet in the opera, a French convention forbidden by Josef II in his theater. Unfortunately, the “ballet” is integral to *Figaro*’s plot, setting up the last act. Da Ponte refused to remove it even when Rosenberg burned that section of the score. Not content that Rosenberg should have the last word, Da Ponte invited Josef to rehearsals. Presented with a mute Susanna and Count madly gesticulating on a silent stage, the Emperor inquired in all innocence what was meant. The poet was immediately summoned, and Da Ponte dutifully presented his manuscript containing the omitted music. His Majesty asked why the dances had not been included. Rosenberg was forced to point out that His Majesty had banned the ballet in his theater.

Da Ponte won his point and the ballet was reinstated, but Salieri had one last trick up his sleeve. On opening night the singers, allied with the Italians, purposely missed cues, sang either off-key or the wrong notes and “forgot” lines, effectively destroying the first act. Once again, Josef II came to the rescue, sending word backstage that the theater’s future depended on the success of *Figaro*.

Mozart and Da Ponte were victorious. Although *Figaro* had only nine performances in its first run, Mozart and Da Ponte went on to write *Don Giovanni* and *Così fan tutte* together. No longer were Mozart’s operatic ambitions hindered and the fruits of his labors continue to grace the stage to this day.

WOLFGANG AMADEUS MOZART: THE MAN AND HIS MUSIC (1756 – 1791)

“Neither a lofty degree of intelligence, nor imagination, nor both together go to the making of genius.”

Love, love, love, that is the soul of genius.”



Wolfgang Amadeus Mozart is arguably the greatest musician the world has ever known. Certainly, he must be the one composer whose name is enshrined in the subconscious of people throughout the Western world—whether from

concert programs featuring his brilliant, sparkling music, or newspaper clippings featuring articles on the fabled “Mozart effect.” Children in the crib are inundated with snippets and clunky simplistic arrangements of Mozart’s music. Almost everyone has heard “Eine kleine Nachtmusik” and could hum along whether they know its name or not, and Mozart’s

—Wolfgang Amadeus Mozart

music has been woven into the fabric of every western musical education since his death. For variety, depth and perfection of form, Mozart the composer can only be rivaled by J.S. Bach. With his most influential contemporaries of the classical period, Haydn and Beethoven, he brought the classical style to its height, and only he wrote successfully and prodigiously in every musical genre of his time.

Mozart was born in Salzburg, Austria, on January 27, 1756. He began studying the harpsichord early, taught by his father, Leopold, an eminent musician in his own right. It seems that Wolfgang needed little instruction—he taught himself some of the pieces in his sister’s music books at four years old. The



boy possessed sure instincts and a phenomenal capacity to assimilate everything he was taught. His gifts for sight-reading and improvisation aroused awe in everyone who heard him.

At the age of six, Mozart's father began to tour him about to the various music centers of Europe as a child prodigy performer. He and his sister, Maria Anna, often played concerts together, and the child duo had access to the houses of kings and princes of the church. Often "tested" by prominent musicians in each of the cities he toured, the child Mozart was never known to be wrong. He could, blindfolded, name any note played on the piano. He remembered that family friend J. A. Schachtner's violin was tuned an eighth tone lower than his own, and once he picked up a second violin part and played it perfectly at sight—somewhat astonishing for one who had never taken a violin lesson.

Expanding on his prowess as the performing child prodigy, Mozart began to compose, sometimes dedicating his compositions to the various nobility he entertained. He wrote minuets when he was five, a sonata at seven, a symphony at eight. Wherever he went, Mozart made an extraordinary impression, not just for his music, but for his sunny disposition and animated countenance, "as impossible to describe ... as it would be to paint sunbeams." (Michael O'Kelly, 18th century tenor, and a friend of Mozart's.) He collected commissions to write music from a number of prominent persons. In Vienna, in 1768, the Austrian Emperor commissioned Mozart to write an opera, but the work Mozart composed, *La finta semplice* (*The Pretend Simpleton*), was not presented because the artists at the opera house refused to participate in a performance of an opera by a child! He was but 12 years old.

Mozart continued to compose a great variety of musical compositions as he matured, all of his work demonstrating exceptional genius. But as he became an adult, the public became less fascinated with him as a performer, and his genius as a composer was not yet recognized. During his life, his critics always felt his music to be "audacious, too highly flavored ... too complex for the average listener to follow." As a result, he always had to struggle to support himself and his family. He gave lessons, he sold his work, and he had a salary from the Emperor Josef,

but always seemed short on cash. Despite a number of insightful people recognizing the excellence of his music, none of these were in a position to reverse the condition of economic hardship that constantly beset him.

His operatic works that achieved the greatest success at their premieres – *The Marriage of Figaro* and *Don Giovanni* – were written with librettist Lorenzo da Ponte. The third product of this collaboration, *Così fan tutte* (*They are all like that*), was considered a failure in its own time but enjoys considerable popularity in opera houses around the world today.

In addition to myriad pieces for the concert platform, Mozart completed twenty-five works for the stage, including serenatas, intermezzi, operettas, comedies and plays with music, as well as opera buffa and opera seria. He was the first to create important operas employing texts set in the German language – *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*) and *Die Zauberflöte* (*The Magic Flute*). His Italian operas (written in collaboration with Da Ponte) have influenced the composition of all music written for the stage ever since.

Mozart continued his awesome creative output in spite of poverty and failing health. He died in Vienna, on December 5, 1791, at the age of 35. Much rumor, intrigue and outright fabrication surround the circumstances of Mozart's death. Despite the account in the wonderful movie *Amadeus*, Salieri was no murderer, and Mozart was nursed by his wife during his final illness. His burial in a mass grave was consistent with Viennese custom, and while some reports say that no mourners attended the burial, a contemporary writes that Salieri, Süssmayr, Van Swieten and two other musicians were there. There was no storm—the weather was "calm and mild." Mozart was eulogized by all as one of the greatest musical artists of their time, with many concerts and requiems performed in his honor.

Today, Mozart's influence, importance, and genius are undisputed. Waves of Mozart scholarship flood us with available information and interpretation. Luckily, we need only listen to the wonderful sweetness and humanity of his music to know his brilliance first-hand.



GIACOMO PUCCINI

madame **BUTTERFLY**

FEBRUARY 3, 5m, 9, 11, 2012

Sung in Italian with English translations projected above the stage.

Libretto by Luigi Illica and Giuseppe Giacosa

PORTLAND OPERA PREMIERE

March 1967

WORLD PREMIERE

Teatro alla Scala, Milan, February 17, 1904

SUGGESTED RECORDINGS

Puccini: Madame Butterfly

Freni, Pavarotti, Ludwig, Kerns;

Von Karajan, Conductor (Decca)

Musical highlights available on the Portland Opera website!

FOR YOUR ADDED ENJOYMENT

Destination Opera: From Music to Psyche

A unique partnership with the Oregon Psychoanalytic Center, Destination Opera explores the hidden subtexts of each opera this season. Barbara Drinka, LCSW, joins Alexis Hamilton, Manager of Education and Outreach, to debate and discuss *Madame Butterfly*.

2/8/12 | 7PM | Sherman Clay Pianos

131 NW 13th Ave, Free

Previews

Christopher Mattaliano hosts a one hour radio preview of *Madame Butterfly*

11/5/2011 | 1PM | All Classical 89.9 FM

"Saturday Matinee" www.allclassical.org

Tune in for an in-depth preview of the show:

1/26/12 | 6PM | All Classical 89.9 FM

"Northwest Previews" www.allclassical.org

Salem Preview: Enjoy a lively, 50-minute sneak peek of *Madame Butterfly*

1/28/12 | 2:30PM | Salem Public Library

Loucks Auditorium, Free

Enjoy a lively, 50-minute sneak peek of *Madame Butterfly*

1/29/12 | 2PM | Multnomah County Central Library

Collins Gallery, Free

THE PLOT

Japan, early twentieth century.

ACT I — On a flowering terrace above Nagasaki harbor, U.S. Navy Lieutenant B. F. Pinkerton inspects the house he has leased from a marriage broker, Goro, who has just procured him three servants and a geisha wife, Cio-Cio-San, known as *Madame Butterfly*. To the American consul Sharpless, who arrives breathless from climbing the hill, Pinkerton describes the carefree philosophy of a sailor roaming the world in search of pleasure. At the moment, he is enchanted by the fragile geisha Cio-Cio-San. When Sharpless warns that the girl may not take her vows so lightly, Pinkerton brushes aside such scruples, saying he will one day marry a "real" American wife. Cio-Cio-San is heard in the distance joyously singing of her wedding. Entering surrounded by friends, she tells Pinkerton how, when her family fell on hard times, she had to earn her living as a geisha. Her relatives bustle in, noisily expressing their opinions on the marriage. In a quiet moment, Cio-Cio-San shows her bridegroom her few earthly treasures and tells him of her intention to embrace his Christian faith. The Imperial Commissioner performs the

Opera Insights

Informative music and history talks with Portland Opera's Resident Historian Bob Kingston one hour prior to each performance.

First Balcony, Free

Back Talk

After each performance, join General Director Christopher Mattaliano for a Q&A session about the performance. Guests include performers, conductors and directors.

Orchestra Level, Free

wedding ceremony, and the guests toast the couple. The celebration is interrupted by Cio-Cio-San's uncle, a Buddhist priest, who bursts in, cursing the girl for having renounced her ancestors' religion. Pinkerton angrily sends the guests away. Alone with Cio-Cio-San in the moonlit garden, he dries her tears, and she joins him in singing of their love.

Three years later.

ACT II — Cio-Cio-San waits for her husband's return. As her maid Suzuki prays to her gods for aid, her mistress stands by the doorway with her eyes fixed on the harbor. When the maid shows her how little money is left, Cio-Cio-San urges her to have faith. One fine day, she says, Pinkerton's ship will appear on the horizon. Sharpless brings a letter from the lieutenant, but before he can read it to Cio-Cio-San, Goro comes with a suitor, the wealthy Prince Yamadori. The girl dismisses both marriage broker and prince, insisting her American husband has not deserted her. When they are alone, Sharpless again starts to read the letter and suggests Pinkerton may not return. Cio-Cio-San proudly carries forth

PRODUCTION SPONSORS



THE CAST



CIO-CIO-SAN
KELLY KADUCE



PINKERTON
ROGER
HONEYWELL



SUZUKI
KATHRYN DAY



SHARPLESS
JOHN HANCOCK



CONDUCTOR
ANNE MANSON



STAGE DIRECTOR
CHRISTIAN SMITH

her child, Dolore (Sorrow), saying that as soon as Pinkerton knows he has a son he surely will come back. And if he does not, she would rather die than return to her former life. Moved by her devotion, Sharpless leaves, without having revealed the full contents of the letter. Cio-Cio-San, on the point of despair, hears a cannon report. Seizing a spyglass, she discovers Pinkerton's ship entering the harbor. Now delirious with joy, she orders Suzuki to help her fill the house with flowers. As night falls, Cio-Cio-San, Suzuki and the child begin their vigil.

Dawn, the following day.

ACT III — As dawn breaks, Suzuki insists that Cio-Cio-San rest. Humming a lullaby to her child, she carries him to another room. Before long, Sharpless enters with Pinkerton, followed by Kate, his new wife. When Suzuki realizes who the American woman is, she is fraught with despair but agrees to aid in

breaking the news to her mistress. Pinkerton, seized with remorse, bids an anguished farewell to the scene of his former happiness, then rushes away. When Cio-Cio-San comes forth expecting to find him, she finds Kate instead. Guessing the truth, the shattered Cio-Cio-San agrees to give up her child if his father will return for him. Then, sending even Suzuki away, she takes out the dagger with which her father committed suicide and bows before a statue of Buddha, choosing to die with honor rather than live in disgrace. As she raises the blade, Suzuki pushes the child into the room. Sobbing farewell, Cio-Cio-San sends him into the garden to play, then stabs herself. As she dies, Pinkerton is heard calling her name.

—*Courtesy of Opera News*

THE ORIGINS OF PUCCINI'S MADAME BUTTERFLY

“On the hill opposite ours lived a little tea-house girl; her name was Chô-san, Miss Butterfly. She was so sweet and delicate that everyone was in love with her. In time we learned that she had a lover ... quite nice, but very temperamental, of a moody, lonely disposition. One evening there was quite a sensation when it was learned that poor little Chô-san and her baby had been deserted. The man had promised to return at a certain time; had even arranged a signal so that Chô-san would know when his ship had come in; but the little girl-wife awaited that signal in vain. Many an hour and many a long night did she peer from her shoji over the lovely harbor, but to no purpose: He never returned.”

—**Jennie Correll, as related in 1931**

For 250 years, the island kingdom of Japan was sealed off from the world beyond her borders. Shipwrecked sailors from foreign lands were imprisoned or killed. Japanese ports were shut tightly to ships seeking to purchase coal or otherwise re-supply. As a result, Japan was considered mysterious and dangerous. But in the 19th century, the United States Navy began to eye Japan strategically. The U.S. had begun stocking their fleet with steamships—steamships that required coal. In the Pacific, Japan was the perfect location for U.S. ships to restock their coal supplies. Additionally, there was the intriguing possibility that, if properly groomed, Japan might develop into an exciting new trading partner.

On July 8, 1853, Commodore Matthew Perry steamed into Tokyo Bay on the U.S.S. Pawhatan, flanked by three more black ships. He carried a letter of greeting from the President of the United States. The Japanese had never seen steamboats, nor were they familiar with the vast array of guns these “smoking dragons” carried. Realizing that the kingdom could not risk war with this new power, the Japanese government entered into negotiations with Commodore Perry and on March 31, 1854 signed a treaty with the United States which guaranteed peace and friendship

between the two nations, access to the ports of Shimoda and Hakodate, help for shipwrecked Americans, and permission for Americans to purchase supplies from Japan.



The opening of Japan was the first trickle in a floodgate of Japanese exoticism surging into the U.S. and Europe. Suddenly the West nurtured a fetishistic fascination for all things Japanese. Art, craft, music and theater all began to reflect this obsession, spurred on by the Centennial World's Fair, to which the Japanese brought goods specifically designed for Western audiences. For nearly 50 years, the West continued its preoccupation with the mysterious "Orient," and Puccini could not have helped being influenced by the *japonisme* of the 19th century. Certainly the libretto for *Madame Butterfly* is based upon literature heavily influenced by the movement.

The opera *Madame Butterfly* (1904), was based upon a play of the same title by David Belasco, which, in turn is based upon a short story by John Luther Long. Long contended his story was based upon actual events as related to him by his missionary sister, Jennie Correll, who spent years in Nagasaki, and knew not only many of the naval officers who put into port, but the local people, too. In 1931, she published her memoir of the story she told her brother, based on the transcript of a talk she gave earlier the same year. In addition to his sister's story, Long almost certainly borrows some elements from Pierre Loti's semi-autobiographical novel, *Madame Chrysanthème*. The theme of the East meets West romance gone terribly wrong had flourished in the Western imagination since the 1885 publication of Loti's book, and his description of the temporary "Japanese" marriage engaged in by foreign male visitors to Japan provided a useful basis of understanding for Chô-san's tragic misunderstanding in Long's literary version of his sister's account. Judging by the shockingly intense and violent letters Long received from U.S. Navy officers protesting the book ("savage," as he described them), even if his plot was not factually true, the situation described by the story was obviously a tad too true for comfort.

Cornell professor of music Arthur Groos, in his 1991 article, "Madame Butterfly: The Story," argues convincingly that the characters in Long's story, and in Puccini's subsequent opera, have historical corollaries. Certainly, the practice of "Japanese marriage," (or "marriage-by-the-month") existed and was widely documented. Groos' research places the incidents Mrs. Correll describes between the years of 1892 and 1893, and he found Pinkerton thinly veiled in either a composite of Dr. John S. Sayre and William B. Franklin, or William B. Franklin alone. Groos feels strongly, however, that Pinkerton is separate from Sayre, and is cautiously convinced that dashing, young Ensign William B. Franklin was the "temperamental" lover Jennie Correll described. Chô-san, as many women of her time, has been lost to history, and we know no more of her than Mrs. Correll's description of her as "sweet and delicate." Despite the true origins of the story, Long, Belasco and Puccini all added their own literary flourishes. Pinkerton's American wife is certainly fictional, as is Pinkerton's return to collect his son. Mrs. Correll states that no one returned for Chô-san or her child, and the most likely fate for them is described by Clara Whitney, a young woman living in Japan in 1875:

"Young men here are wicked and depraved and insult the gentle Japanese as often as they can. Merchants—married men—keep native women in their houses as wives without marriage. Sailors are even worse still, and it is pitiful to see the poor



little half-caste children running around uncared for, as the Japanese regard them as unclean and their fathers don't care."

This scenario makes logical Belasco's conclusion that Chô-san would prefer to commit *seppuku* and give up her child than shoulder the stigma facing her son in Japanese society.

In 1900, Puccini attended a performance of Belasco's play in London. Despite his limited English, Puccini was entranced by the tragic tale of Chô-san, the naive geisha, and applied to Belasco for the rights. During his wait for permission to proceed, Puccini sent a copy of Long's short story to his customary librettists, Luigi Illica and Giuseppe Giacosa so that they could begin work at once. They structured the opera to include a "prelude" of Butterfly's wedding not included in the play, and then three acts, the first and third of which were to take place in Butterfly's "little house on the hill" and the second of which was to occur at the American Consulate in Nagasaki. Illica also favored the Long ending in which Butterfly survives *seppuku* and raises her own child. Puccini objected (as usual) to both Long's ending (favoring the stark tragedy of the play) and to the structure (removing the consulate act and preferring an hour and a half second act). Puccini's work was further delayed by a motor car accident which left him badly injured. His recovery was slowed by his diabetes, but he did manage to complete the opera in December 1903. Eventually, *Butterfly* premiered with an all-star cast in 1904.

It was a complete catastrophe.

Puccini described it as a lynching. Catcalls, boos and hisses greeted Puccini's deeply personal work, flaying the delicate story and making ridiculous the cataclysmic undoing of Cio-Cio-San. Such a stupendous shellacking of a Puccini opera seems incredible. He had already had tremendous success with *Manon Lescaut*, *La Bohème* and *Tosca*. The public adored him; the cast was brilliant. How is it possible that *Butterfly* was such an utter failure? There are undoubtedly several contributing factors: excessive length, excessive anti-Western feeling, excessive audience desire to "put Puccini in his place," but the most fascinating and delightfully tabloid explanation is sabotage. Though many biographers decline to name the saboteurs, the most logical suspect is Sonzogno, publisher and archival of Puccini's publisher, Casa Ricordi. Sonzogno's entire stable

(Leoncavallo, Cilea, Mascagni and Giordano) had produced their best and none had matched Ricordi's powerhouse, Puccini. In Sonzogno's eyes, a fourth triumph for Puccini (and consequently, Casa Ricordi) was unacceptable.

The horrific experience of that first night forced Puccini to withdraw the score and modify what he considered his masterwork. The opening night debacle and subsequent success in Brescia later that year has led to the succinct, if misleading myth, that this second, revised edition was the final version, the spectacular success that catapulted *Butterfly* into the foundational canon of contemporary operatic performance practice. Nothing could be further from the truth. Puccini notoriously tinkered with his own works after their initial opening, and he was a savvy man of the theater. Whenever he had the opportunity to be at rehearsals of new productions of his work, he was there, and he often changed the score to suit both the producing organization and himself. With *Butterfly*, what have been described as distinct versions, because of the order and way in which they were published, were actually the slow evolution of Puccini's masterpiece. Most remarkable is that most of the changes were cuts, some

of which changed the characters and their motivations. Of all the characterizations affected by the cuts, Pinkerton's was the most profound. The callousness and racism of the original character is efficiently excised by Puccini's numerous cuts, leaving him looking weak, rather than boorish.

Whether the version we are accustomed to watching is Puccini's definitive one, we Westerners remain transported by *Madame Butterfly*. Long, Belasco and Puccini have paid far more care to *Butterfly*'s precarious position than their contemporaries or history have done, and they have given a voice to many voiceless young women throughout history, battered by callousness and cultural indifference. Regardless of whether *Madame Butterfly* is factually or culturally accurate or not, it speaks to the truth of many broken relationships and lives. It is that truth that ensures that few eyes are dry at the final curtain of *Madame Butterfly*, and that all but the stoniest hearts break for Butterfly's "Sorrow."

GIACOMO PUCCINI: THE MAN AND HIS MUSIC (1858 – 1924)

'... The Almighty touched me with his little finger and said, 'Write for the theatre—mind, only for the theatre.'"

—Giacomo Puccini



Son of composer Michele Puccini and the fifth musician in his line, Giacomo Puccini was born in Lucca, Italy on December 22, 1858. The Puccinis were a fixture in provincial Lucca, having served as organists and choirmasters in St. Martin's

Cathedral for 100 years. The post was a hereditary one, and the eldest Puccini boy of each generation served the cathedral as a birthright.

At five years old, Puccini lost his father. His musical training fell to his uncle, Fortunato Magi, who did not find him the most apt pupil. Puccini was often distracted; he skipped school and didn't practice. His uncle found he had "neither the ear ... nor the calling of a musician." But he had a hereditary role to fill and began study with Carlo Angeloni under whom he made great progress. Puccini played organ for the churches of Lucca, taught music to the town's children, and determined that he would make his way in music.

Before he was 18, Puccini entered a music competition with a hymn he had composed in honor of King Victor Emmanuel II. It was returned to Puccini with comments from the committee chair urging him to study his musical technique.

Far from crushed, young Puccini was still resolved to pursue music and, undaunted by distance and poverty, he walked the 25 miles to Pisa to attend a performance of Verdi's new masterpiece, *Aida*. *Aida* hit the aimless youth like a bolt of lightning. He would compose operas!

Puccini renewed his musical studies with vigor. He soon exhausted his opportunities in Lucca and turned his sights to the Milan Conservatory. He received a study grant from Queen Margaret of Savoy and moved to Milan.

Accepted to the conservatory, Puccini applied himself to his studies diligently enough to earn him the respect of his teachers: Antonio Bazzini, director of the Conservatory, and Amilcare Ponchielli, composition teacher and successful opera composer in his own right. These two invited young Puccini to their homes, introduced him to Milan's musical and literary luminaries, and, most of all, encouraged and challenged him to write music.

In 1883, at 25, Puccini graduated from the Conservatory. He had received critical praise for his final project and decided to enter a competition requiring a one-act opera. Ponchielli put Puccini in touch with Ferdinando Fontana, who had a libretto ready to be set. The composer liked the story, a fantastic tale of a faithless young man cursed by a coven of women who died abandoned by their lovers. He set it to music and submitted the finished opera, *Le Villi*, to the committee. Unfortunately, when the contest results were announced, no mention of Puccini's piece was made. All was not lost, however. Puccini's one-act found a champion in Giulio Ricordi and premiered in 1884 with a favorable response.

Ricordi had a keen awareness of talent—even talent as raw as the inexperienced Puccini's—and he wanted to foster the career of this promising youth. He bought the rights for *Le Villi* and commissioned another opera from the fledgling composer. This was quite an opportunity since

Ricordi owned one of the great publishing companies and was, in fact, Verdi's own publisher. Ricordi's interest in Puccini flourished and bloomed into a life-long association between the publishing house and composer.

Puccini started work on his new opera, *Edgar*, but distractions tore him from his work and slowed his composition. He had met his future wife, Elvira Gemignani. Unfortunately, she was still married to one of Puccini's old classmates, and the lovers created a firestorm of controversy when Elvira chose to leave her husband and join Puccini in Milan.

It took four years for Puccini to compose *Edgar*. The libretto didn't speak to Puccini's peculiar genius for "little souls" in extraordinary situations. The opera received tepid praise, but Ricordi saw improvement from *Le Villi* and pressed on with Puccini, commissioning another opera, the subject of which he left to the composer.

Puccini decided upon *Manon Lescaut*, a risky topic, as it had already been set by Massenet with great success. Still, it touched Puccini, and he opened his version in 1893. Audience reception was wildly enthusiastic. Never again was Puccini to garner such accolades. *Manon Lescaut* gave him international notoriety and Ricordi's faith was well-rewarded.

Next came *La Bohème*, based upon Mürrer's novel, *Scènes de la vie de bohème*. Puccini was confident and sure of his dramatic sensibility, causing him to be maddeningly specific with his librettists, Illica and Giacosa. His specificity paid off. *Bohème* was a public triumph. Critics may have pooh-poohed it, but the public acclaim quickly swept it from theater to theater, country to country and continent to continent. It remains today, unequivocally, a masterpiece of the operatic stage.

Puccini was on top. He ventured into verismo with *Tosca*, a vivid, disturbing, slightly sadistic opera. The public was enthralled. Seven curtain calls rocked the theater. Indeed, *Tosca* was an unqualified success despite the critics' harping on the lurid subject matter.

After *Tosca* came the much-anticipated *Madame Butterfly*. Every indication pointed to another victory for the composer, but the premiere garnered laughter during Puccini's carefully constructed scenes, boos and jeers so raucous as to beg credulity. Many feel that Puccini's rivals orchestrated the debacle. Humbled, Puccini re-worked his *Butterfly*, the opera he felt to be his masterpiece. Its second opening fared better than the first. Audiences roared their approval, giving Puccini twelve curtain calls. *Butterfly* was vindicated.

While his professional life was a triumph, Puccini's personal life kept descending into painful chaos. His wife, Elvira, continued to have violently jealous outbursts and she accused a maid in their home of seducing her husband. While Puccini had had myriad infidelities, their maid, Doria Manfredi, was not one of them. Elvira was adamant, however, and her outspoken accusations and denunciations led to the suicide of the persecuted Doria. Doria's family sued Elvira and she was fined and sentenced to prison time. Puccini managed to avoid this humiliation by settling with the family. He did so, however,



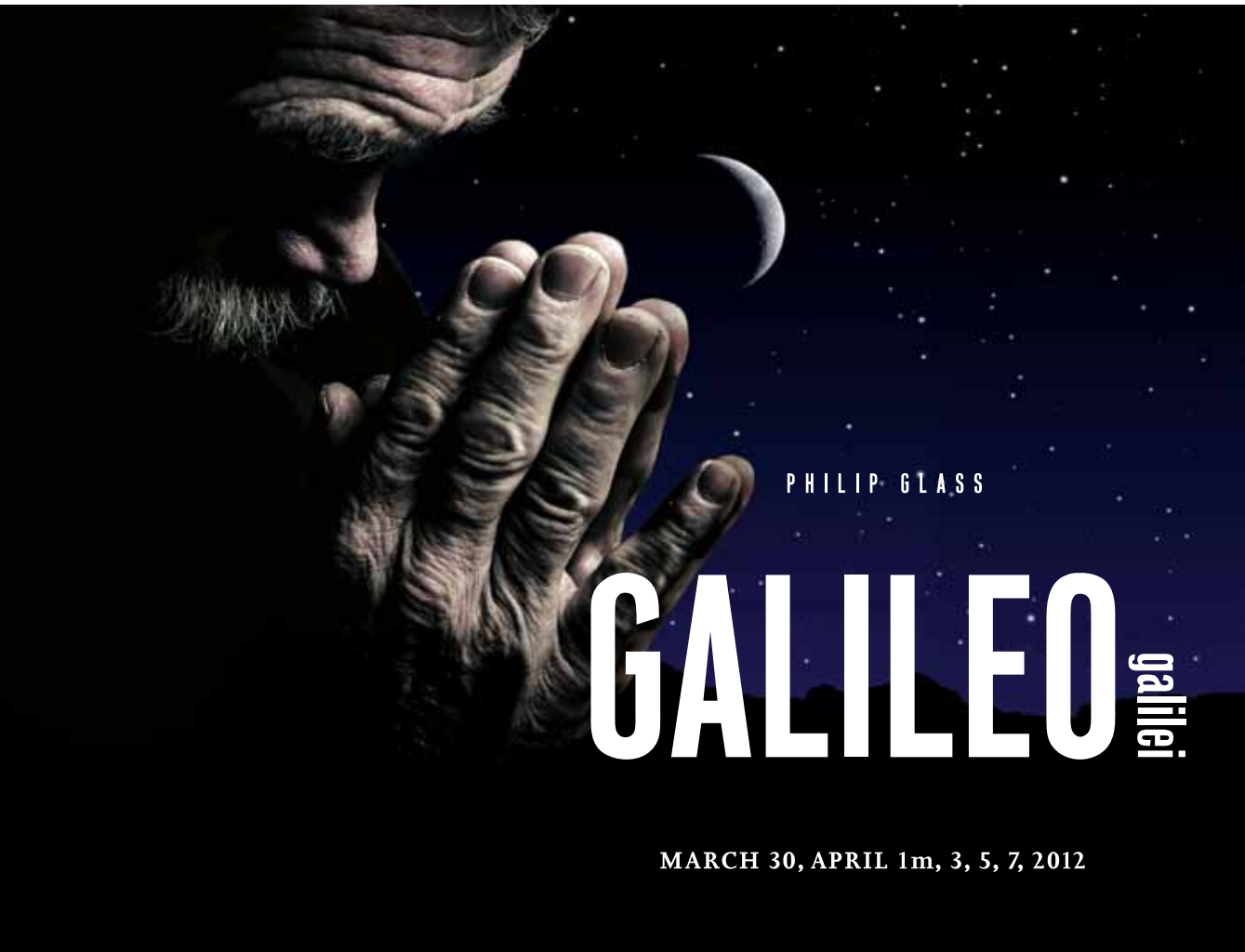
at great personal cost; he fell into a deep despair and his emotional state was such that he could no longer write.

To flee his depression and his harpy wife, Puccini sailed for New York. Here he saw *The Girl of the Golden West*, a play by David Belasco, whose earlier work had inspired *Madame Butterfly*. Excited by the theatrical possibilities of the Wild West, Puccini approached Ricordi and got an agreement. The result, *La fanciulla del West*, was another phenomenal success. Following this, Puccini wrote *La Rondine*, which was also praised, but Puccini felt at odds with himself and the piece. He felt old. His friend and mentor, Ricordi, had died, and he had a less cordial relationship with Ricordi's son. *La Rondine* felt as if he were repeating himself; World War I had engulfed the planet, and Puccini needed to change.

He devoured other composers' scores and kept abreast of the new musical language of the 20th century. He produced *Il Trittico*, a series of three one-act operas. The public accepted and liked it, but the critics were unnerved by the maestro's new vocabulary and remained cool. The press felt Puccini couldn't, at 61, write better than *Bohème* and *Butterfly*. Puccini knew better and restlessly cast about for a plot which would allow him to explore his brave new ideas more fully. He had absorbed Stravinsky, Webern, Berg, Schoenberg, and Debussy. Finally *Turandot* presented itself to him and he feverishly began work on what was to become his swan song.

By now, though, Puccini was ill, complaining of throat pain and constant coughing. Eventually, he was diagnosed with throat cancer. He was very sick and feverishly working on *Turandot*'s final duet when he passed away in November 1924 after a debilitating treatment regimen. The world mourned his passing. La Scala cancelled performances, and a funeral procession in his honor was attended by thousands.

Puccini's legacy is the interweaving of music with drama so seamlessly that even as his most elegantly crafted music is played, the drama of the moment supersedes all else. He is a sublime communicator, reaching audiences across the years and continuing to arrest our hearts with a dramatic perfection wholly accessible and eternal.



PHILIP GLASS

GALILEO galilei

MARCH 30, APRIL 1m, 3, 5, 7, 2012

NEWMARK THEATRE

Sung in English with projections above the stage.

Libretto by Mary Zimmerman with Philip Glass and Arnold Weinstein

PORTLAND OPERA PREMIERE

March 2012
West Coast Premiere

WORLD PREMIERE

Goodman Theatre, Chicago, June 24, 2002

SUGGESTED RECORDINGS

There are no commercial recordings of *Galileo Galilei* available.

FOR YOUR ADDED ENJOYMENT

Destination Opera: From Music to Psyche

A unique partnership with the Oregon Psychoanalytic Center, Destination Opera explores the hidden subtexts of each opera this season. Constance Jackson, MD, joins Alexis Hamilton, Manager of Education and Outreach, to debate and discuss *Galileo Galilei*.

4/6/12 | 7PM | Sherman Clay Pianos
131 NW 13th Ave, Free

Previews

Christopher Mattaliano hosts a one hour radio preview of *Galileo Galilei*
11/12/11 | 1PM | All Classical 89.9 FM
"Saturday Matinee" www.allclassical.org

Tune in for an in-depth preview of the show:
3/22/12 | 6PM | All Classical 89.9 FM
"Northwest Previews" www.allclassical.org

Enjoy a lively, 50-minute sneak peek of *Galileo Galilei*
3/25/12 | 2PM | Multnomah County Central Library
Collins Gallery, Free

Opera Insights

Informative music and history talks with Portland Opera's Resident Historian Bob Kingston one hour prior to each performance.
First Balcony, Free

Back Talk

After each performance, join General Director Christopher Mattaliano for a Q&A session about the performance. Guests include performers, conductors and directors.
Orchestra Level, Free

THE PLOT

Drawing from letters of Galileo and his family, and various other documents, this opera retrospectively journeys through Galileo's life. Opening with him as an old, blind man after the trial and Inquisition for his heresy, it explores his religiosity as well as his break with the church, and expands into the greater, oscillating relationship of science

to both religion and art, reaching its end with Galileo—as a young boy—watching an opera composed by his father.

Galileo Galilei is the 18th opera by Philip Glass. In ten scenes, it is adapted from the life of the Italian scientist Galileo Galilei (1564 - 1642) accused heretic by the Inquisition.

THE ORIGINS OF GLASS' GALILEO GALILEI

(S + M)3G = Opera, where S = Science, M = Music and G = Genius

"After a certain high level of technical skill is achieved, science and art tend to coalesce in esthetics, plasticity, and form. The greatest scientists are artists as well."

—Albert Einstein

Galileo was a poet. Maybe not the best poet, but certainly a competent amateur. His interest in the form and his forays into the writing of it lent his prose a lyrical bent, full of apt metaphors, his arguments clear and persuasive. His thought experiments are entertaining and vivid. Once understood, it is hard for the reader to argue with them, even if there is no definitive proof of their truth. Consider:

"Shut yourself up with some friend in the main cabin below decks on some large ship, and have with you there some flies, butterflies, and other small flying animals. Have a large bowl of water with some fish in it; hang up a bottle that empties drop by drop into a wide vessel beneath it. With the ship standing still, observe carefully how the little animals fly with equal speed to all sides of the cabin. The fish swim indifferently

HONORARY PRODUCER

Carol Franc Buck Foundation

PRODUCTION SPONSOR



THE CAST



OLDER GALILEO
RICHARD
TROXELL



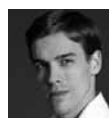
YOUNG GALILEO
ANDRÉ CHIANG



**MARIA
CELESTE**
LINDSAY OHSE



**MARIA
MADDELENA**
CAITLIN MATHES



POPE URBAN
NICHOLAS
NELSON



**CARDINAL,
SCRIBE,
ORACLE**
JOSE ALVAREZ



CONDUCTOR
ANNE MANSON



STAGE DIRECTOR
KEVIN NEWBURY

in all directions; the drops fall into the vessel beneath; and, in throwing something to your friend, you need throw it no more strongly in one direction than another, the distances being equal; jumping with your feet together, you pass equal spaces in every direction. When you have observed all these things carefully ... have the ship proceed with any speed you like, so long as the motion is uniform and not fluctuating this way and that. You will discover not the least change in all the effects named, nor could you tell from any of them whether the ship was moving or standing still. In jumping, you will pass on the floor the same spaces as before, nor will you make larger jumps toward the stern than toward the prow even though the ship is moving quite rapidly, despite the fact that during the time that you are in the air the floor under you will be going in a direction opposite to your jump. In throwing something to your companion, you will need no more force to get it to him whether he is in the direction of the bow or the stern, with yourself situated opposite. The droplets will fall as before into the vessel beneath without dropping toward the stern, although while the drops are in the air the ship runs many spans. The fish in their water will swim toward the front of their bowl with no more effort than toward the back, and will go with equal ease to bait placed anywhere around the edges of the bowl. Finally the butterflies and flies will continue their flights indifferently toward every side, nor will it ever happen that they are concentrated toward the stern, as if tired out from keeping up with the course of the ship, from which they will have been separated during long intervals by keeping themselves in the air. And if smoke is made by burning some incense, it will be seen going up in the form of a little cloud, remaining still and moving no more toward one side than the other. The cause of all these correspondences of effects is the fact that the ship's motion is common to all the things contained in it, and to the air also. That is why I said you should be below decks; for if this took place above in the open air, which would not follow the course of the ship, more or less noticeable differences would be seen in some of the effects noted."

This is how Galileo described the principal of relative theory in his famous 1632 book *Dialogue Concerning Two World Systems*. It is clear, concise, full of humor, and readily accessible. Galileo was excellent at making his science accessible, and it was perhaps this that, late in life, would run him into trouble with the Catholic Church.

Galileo was also a painter. His beautiful sepia washes of the phases of the moon as he observed it from his exciting new telescope made the pitted surface of the moon real to people, who had always been taught of the incorruptible smoothness of her glassy face. He cared only for the truth of his observations, not for the philosophical and metaphysical implications of his pronouncements. The moon had long symbolized the incorruptible purity of the Virgin Mary. To some, pointing out the pockmarked face of the moon was tantamount to impugning the Mother of God.

And Galileo was a musician. His father, Vincenzo, was a famous lutenist and member of the Florentine Camerata, which is credited with inventing opera as an art form. His brother was a brilliant lutenist as well, and Galileo, as reported by his friends, could keep up with any professional musician.

Music was one place where his passion for mathematics and science could be put to good use helping his father (also a passionate mathematician and curious man) develop the modern tuning system. Together, father and son spent countless hours disproving the reality of Pythagorean and Ptolemaic tunings to music in practice and touting the benefits to music of our modern equal temperament. In Vincenzo's heated publications, which attacked the proponents of the older science of tuning, we hear the future echoes of his son, attacking his Aristotelian rivals.

Of course, what Galileo is most famous for is being a scientist and mathematician. But it is useful to remember that he was also an artist. His art was brilliantly and inextricably tied to his math and science at a time when artists were newly mastering perspective, geometry, trigonometry, optics—there were far fewer barricades between human endeavors, and art, science, philosophy and morality commingled freely. It is fitting, then, that another "renaissance man," musician (and philosopher and mathematician by education) Philip Glass should choose to write an opera about him.

Science, philosophy and math have always been an integral part of the man that Philip Glass is. Fifty years ago, the young man majored in mathematics and philosophy at the University of Chicago, and, in fact, busied himself with recreating Galileo's experiments with balls on an inclined plane. A lifetime later, he was recreating the scene on stage in an opera. Galileo has been with him all his life. When asked, "Why Galileo?" he replied:

"...I have reflected at length on his personal drama. And then today his is a highly topical figure. Scientific discoveries, such as cloning, involve moral decisions, and as such open the way once more to the interference of religious authorities. Moreover, I have always been impressed by the fact that Galileo concluded his earthly existence as a blind man. Undoubtedly this led him repeatedly to relive all the stages of his life in his imagination."

It was with this idea of Galileo as a blind old man, sitting next to a window opening onto a night sky, his telescope pointed to the heavens, that Glass approached playwright Mary Zimmerman. Glass was interested in Zimmerman, because, "'Accessibility' isn't a bad word for her." And, in keeping with Galileo's desire for his elegant, beautiful vision of God's universe to be accessible, they have created an opera of his life that honors his desire for the simplest, broadest, most logical solution to natural observations, his ability to present science in an artistic way, and his deep and abiding faith. Because Galileo was a faithful man. His biggest argument with the Church and the Aristotelian theories of the world was that it put God's creation in a box that didn't match the clear observation of natural phenomena, and denied the loveliness and cleverness of the actual creation. "The Bible tells us how to go to Heaven. Not how the Heavens go." For Galileo, science and religion were not mutually exclusive.

This was another goal of Zimmerman's. Unlike Bertolt Brecht's famous and highly political play about Galileo, the opera is not a polemic on science versus religion. Zimmerman focuses on Galileo's journey to his beliefs—he did not defy his Church idly.

In order to arrive at why Galileo faced the Roman Inquisition, Zimmerman and Glass wanted to show us the beauty, excitement, and—dare I say it—fun of science. So there is a lot of science in this opera. Galileo's experiments with inclined planes has its own joyful recreation in Scene Six of the opera.

The structure of the opera is unique, and underscores Glass and Zimmerman's desire to create a hopeful vision of what could be a dreary proposition. Galileo did, after all, go blind and die under house arrest after being forced to recant his heliocentrism. Again, though, for Zimmerman it wasn't simply about the outcome, it was about how he got there—his faith both in God and what he could see with his eyes. We start at the end and work backwards. We see what he lost and then

we see what he gained, knowing all the while what it cost him.

Unlike Glass' larger operas about great men (*Einstein on the Beach*, *Akhnaten*), *Galileo Galilei* is not a monumental work. It is short at an hour and a half, but it explores the big questions. Zimmerman says, "It's asking ... 'Where do we come from?' 'Does the adult already exist in the child?'" It looks at a man who changed how we look at the world, and hopefully, it aims to broaden our perspective of that man, seeing him through the lenses of all of his talents, a satisfying blend of music, poetry, art and science. How very fitting.

PHILIP GLASS: THE MAN AND HIS MUSIC (1937–)



Through his operas, his symphonies, his compositions for his own ensemble, and his wide-ranging collaborations with artists ranging from Twyla Tharp to Allen Ginsberg, Woody Allen to David Bowie, Philip Glass has had an extraordinary and unprecedented impact upon the musical and intellectual life of his times.

The operas—*Orphée*, *Einstein on the Beach*, *Satyagraha*, *Akhnaten*, and *The Voyage*, among many others—play throughout the world's leading houses, and rarely to an empty seat. Glass has written music for experimental theater and for Academy Award-winning motion pictures such as "The Hours" and Martin Scorsese's "Kundun," while "Koyaanisqatsi," his initial filmic landscape with Godfrey Reggio and the Philip Glass Ensemble, may be the most radical and influential mating of sound and vision since "Fantasia." His associations, personal and professional, with leading rock, pop and world music artists date back to the 1960s, including the beginning of his collaborative relationship with artist Robert Wilson. Indeed, Glass is the first composer to win a wide, multi-generational audience in the opera house, the concert hall, the dance world, in film and in popular music—simultaneously.

He was born in 1937 and grew up in Baltimore. He studied at the University of Chicago, the Juilliard School and in Aspen with Darius Milhaud. Dissatisfied with much of what then passed for modern music, he moved to Europe, where he studied with the legendary pedagogue Nadia Boulanger (who

also taught Aaron Copland, Virgil Thomson and Quincy Jones) and worked closely with the sitar virtuoso and composer Ravi Shankar. He returned to New York in 1967 and formed the Philip Glass Ensemble—seven musicians playing keyboards and a variety of woodwinds, amplified and fed through a mixer.

The new musical style that Glass created was eventually dubbed "minimalism." Glass himself never liked the term and preferred to speak of himself as a composer of "music with repetitive structures." Much of his early work was based on the extended reiteration of brief, elegant melodic fragments that wove in and out of an aural tapestry. Or, to put it another way, it immersed a listener in a sort of sonic weather that twists, turns, surrounds, develops.

There has been nothing "minimalist" about his output. In the past 25 years, Glass has composed more than twenty operas, large and small; eight symphonies (with others already on the way); two piano concertos and concertos for violin, timpani, and saxophone quartet and orchestra; soundtracks to films ranging from new scores for the stylized classics of Jean Cocteau to Errol Morris' documentary about former defense secretary Robert McNamara; string quartets; a growing body of work for solo piano and organ. He has collaborated with Paul Simon, Linda Ronstadt, Yo-Yo Ma, and Doris Lessing, among many others. He presents lectures, workshops, and solo keyboard performances around the world, and continues to appear regularly with the Philip Glass Ensemble.

—Courtesy of Tim Page (www.philipglass.com)



LEONARD BERNSTEIN

CANDIDE

MAY 11, 13m, 17, 19, 2012

Sung in English with projections above the stage.

Book by Hugh Wheeler, adapted from the satire by Voltaire. Lyrics by Richard Wilbur. Additional lyrics by Stephen Sondheim, John LaTouche, Dorothy Parker, Lillian Hellman and Leonard Bernstein.

PORTLAND OPERA PREMIERE

May 2002

WORLD PREMIERE

Colonial Theatre, Boston, October 29, 1956

SUGGESTED RECORDINGS

Bernstein Conducts Candide

Hadley, Anderson, Green, Ludwig, Gedda;

Leonard Bernstein, Conductor (Deutsche Grammophon)

FOR YOUR ADDED ENJOYMENT

Destination Opera: From Music to Psyche

A unique partnership with the Oregon Psychoanalytic Center, Destination Opera explores the hidden subtexts of each opera this season. Nancy Winters, MD, joins Alexis Hamilton, Manager of Education and Outreach, to debate and discuss *Candide*.

5/18/12 | 7PM | Sherman Clay Pianos

131 NW 13th Ave, Free

Previews

Christopher Mattaliano hosts a one hour radio preview of *Candide*

11/19/11 | 1PM | All Classical 89.9 FM "Saturday Matinee" www.allclassical.org

Tune in for an in-depth preview of the show:
5/3/12 | 6PM | All Classical 89.9 FM
"Northwest Previews" www.allclassical.org

Enjoy a lively, 50-minute sneak peek of *Candide*
5/5/12 | 2:30PM | Salem Public Library
Loucks Auditorium, Free

Enjoy a lively, 50-minute sneak peek of *Candide*
5/6/12 | 2PM | Multnomah County Central Library
Collins Gallery, Free

Opera Insights

Informative music and history talks with Portland Opera's Resident Historian Bob Kingston one hour prior to each performance.

First Balcony, Free

Back Talk

After each performance, join General Director Christopher Mattaliano for a Q&A session about the performance. Guests include performers, conductors and directors.

Orchestra Level, Free

THE PLOT

In the country of Westphalia, Candide is about to be married to the lovely Cunegonde. Dr. Pangloss, Candide's teacher expounds his famous philosophy, to the effect that all is for the best in "The Best of All Possible Worlds". The happy couple sing their marriage duet, "Oh, Happy We", and the ceremony is about to take place when war breaks out between Westphalia and Hesse. Westphalia is destroyed, and Cunegonde is seemingly killed. Candide takes comfort in Panglossian doctrine and sets out on his journeys.

In the public square of Lisbon, the Infant Casmira, a deranged mystic in the caravan of an Arab conjuror, predicts dire happenings. The Inquisition appears, in the persons of two ancient Inquisitors and their lawyer, and many citizens are tried and sentenced to hang, including Candide and Dr. Pangloss. Suddenly an earthquake occurs, killing Dr. Pangloss, and Candide barely escapes.

Candide, faced with the loss of both Cunegonde and Dr. Pangloss, starts out for Paris. He is unable to reconcile

Dr. Pangloss' ideas with the bitter events that have occurred, but concludes that the fault must lie within himself, rather than in the philosophy of optimism.

Cunegonde turns up alive in Paris, a demi-mondaine in a house shared by a Marquis and a Sultan. A party is in progress. Urged by the Old Lady, who serves as her duenna, Cunegonde arrays herself in her jewels. Candide stumbles into the scene and is amazed to find Cunegonde still alive. In a duel, he kills both the Marquis and the Sultan, and flees with Cunegonde, accompanied by the Old Lady.

They fall in with a band of devout Pilgrims on their way to the New World and sail with them. Arriving in Buenos Aires, the group is brought to the Governor's Palace, where all except Cunegonde and the Old Lady are immediately enslaved. A street cleaner appears in the person of the pessimistic Martin, warning Candide of the future. The Governor serenades Cunegonde and she, abetted by the Old Lady, agrees to live in the palace, but Candide, fired

PRODUCTION SPONSOR

BALL JANIK LLP

ARTIST SPONSOR



THE CAST



CANDIDE
JONATHAN
BOYD



PANGLOSS
ROBERT ORTH



CUNEGONDE
RACHELE
GILMORE



OLD LADY
ANN MCMAHON
QUINTERO



**GOVERNOR,
VANDERDENDUR,
RAGOTSKI**
MARK THOMSEN



CONDUCTOR
CAL STEWART
KELLOGG



STAGE DIRECTOR
CHRISTOPHER
MATTALIANO

by reports of Eldorado, escapes once more and sets off to seek his fortune, planning to return for Cunegonde later.

In the heat of Buenos Aires, Cunegonde, the Old Lady and the Governor display their fraying nerves, and the Governor resolves to get rid of the tiresome ladies. Candide returns from Eldorado, his pockets full of gold and searches for Cunegonde. The Governor, however, has had both Cunegonde and the Old Lady tied up in sacks and carried to a boat in the harbor. He tells Candide that the women have sailed for Europe, and Candide eagerly purchases a leaky ship from the Governor and dashes off. As the Governor and his suite watch from his terrace, the ship with Candide and Martin casts off and almost immediately sinks.

Candide and Martin have been rescued from the ship, and are floating about the ocean on a raft. Martin is devoured by a shark, but Dr. Pangloss miraculously reappears. Candide is overjoyed to find his old teacher,

and Pangloss sets about repairing the damage done to his philosophy by Candide's experiences.

In a luxurious palazzo of Venice, Cunegonde turns up as a scrubwoman, the Old Lady as a woman of fashion. Candide and Dr. Pangloss appear and are caught up by the merriment, the wine and the gambling, and Candide is swindled out of his remaining gold by the avaricious crowd. He is penniless, without friends and without hope.

Utterly disillusioned, he returns to the ruined Westphalia. Cunegonde, Pangloss, and the Old Lady appear and within them a spark of optimism still flickers. Candide, however, has had enough of the foolish Panglossian ideal and tells them all that the only way to live is to try and make some sense of life and to "Make Our Garden Grow."

—*Opera America*

THE ORIGINS OF BERNSTEIN'S CANDIDE

"I had only one lyric in it ... Thank God I wasn't there while it was going on. There were too many geniuses at work."

—Dorothy Parker, contributing lyricist, 1956

"If you catch Lenny re-writing my lyrics, clip his piano wires!"

—Richard Wilbur, contributing lyricist, 1956

"It seems to me I've been working on Candide all of my life..."

—Lillian Hellman, Candide's original librettist, 1956

"My direction skipped along with the effortless grace of a freight train heavy-laden on a steep gradient. As a result even the score was thrown out of key. Rossini and Cole Porter seemed to have been rearranging Götterdämmerung."

—Tyrone Guthrie, director on the 1956 opening

"Keep up your peckers!"

—Tyrone Guthrie, exhorting the audience to be patient with the production, opening night, 1956

"I was almost knocked down by people trying to get out of the theater!"

—Lester Osterman, associate producer, 1956

Based upon Voltaire's scathing satire of the same title, Bernstein's *Candide* has wandered through the American theater almost as aimlessly as Voltaire's hapless hero. Originally billed as a "comic operetta," *Candide* opened on October 29, 1956 at Boston's Colonial Theatre to mixed reviews. Already a darling of the American musical scene, Leonard Bernstein had collaborated with some of the most brilliant theatrical and literary figures of the time. The lyrics were by John LaTouche and Richard Wilbur, with contributions from Dorothy Parker. The original libretto was adapted from

Voltaire by Lillian Hellman. The libretto was Hellman's first attempt for the musical stage and, fairly or unfairly, criticisms of this initial version of the show center largely around Hellman's book, which, just as Voltaire's had, used Candide's blind faith in Dr. Pangloss' philosophy of optimism to satirize current events: in mid-century America, for Hellman, this meant the blind paranoia of Senator McCarthy's reign of terror.

Candide seems an unlikely candidate for the musical theater. Voltaire's novel is a tight, episodic, globe-

trotting 87 pages, seemingly impossible to adapt or produce. But it spoke uniquely to Hellman and Bernstein in the 1950s. Both artists had had run-ins with the McCarthy witch-hunts, and as Bernstein put it in 1989 during the recording of the “final revised version”:

“The particular evil which impelled Lillian Hellman to choose *Candide* and present it to me as the basis for a musical stage work was what we now quaintly and, alas, faintly recall as McCarthyism—an “ism” so akin to that Spanish Inquisition ... as to curdle the blood. This was a period in the early ‘50s of our own century ... when everything that America stood for seemed to be on the verge of being ground under the heel of that junior Senator from Wisconsin, Joseph McCarthy and his inquisitorial henchmen. That was the time of the Hollywood Blacklist—television censorship, lost jobs, suicides, expatriation and the denial of passports to anyone even suspected of having once known a suspected Communist.”

So, there was a compelling “why,” but the “how” was still a question. It was not for lack of talent or effort that *Candide* has had such a troubled theatrical journey to the final, triumphant “opera house” version arrived at in 1989. There have been seven official versions of *Candide* attempted over the years, with three distinct chapters in its development, the most interesting of which was the first. How could it be that such a powerhouse team as that assembled to put *Candide* on the stage should have failed so miserably with the public on its first run?

Most critics have laid the blame squarely on Hellman’s shoulders and what has been called her “ponderous book.” Those actually participating in the creation of the piece, according to Bernstein biographer Humphrey Burton “blamed themselves as well as others.” Director Tyrone Guthrie had a uniquely sympathetic view of Hellman’s tireless work on this quixotic project:

“Hellman fought this battle with one hand tied behind her back. We had all agreed that when necessity demanded, we would choose singers to do justice to the score, rather than actors who could handle the text but for whom the score must be reduced. Consequently, line after line, situation after situation fell flat on its face because—no blame to them—singers were asked to do something for which they had no gift nor experience nor understanding. Miss Hellman stooped



fatally to conquer. None of her good qualities as a writer showed to advantage. This was no medium for hard-hitting argument, shrewd, humorous characterization, the slow revelation of true values and the exposure of false ones.”

Hellman had had huge success in the theater. Author of *The Children’s Hour* and *The Little Foxes* (which was later adapted into the opera *Regina* by Marc Blitzstein), to name but two, Hellman had no experience with the Broadway musical and, according to lyricist Richard Wilbur, “didn’t really like musicians.” But Bernstein had faith in her genius. Or, perhaps, in his own. Guthrie felt that perhaps, the “diamond quality brilliance” of Bernstein seemed to quench “whatever share of lightness and gaiety and dash we might possibly have been able to contribute.” Wilbur bitterly recalled that Bernstein thought he could write lyrics better than the lyricists, and had to talk himself out of quitting after one encounter. But it is actually Bernstein’s score that has stood the test of time, and indeed, rescued the show from obscurity.

When the show opened, the critics’ reviews were mixed, but generally, if guardedly, favorable, with one memorable exception: a complete pan by Walter Kerr. But the public did not like it. The score was universally praised, but the libretto was characterized as “clumsy and plodding,” not to mention, “pretentious and freighted with allegory and symbol.” Although the show made it to New York in December of the same year as its cataclysmic Boston opening, it closed after only 73 performances. With typical show-biz flair, the Entertainment Newsletter for February 16, 1957 summed up the show’s failure thus: “What happened was that they put in too much longhair for Joe Schmoe, and too much crap for the longhair crew.”

Critic John Chapman, who himself liked the show, put it more bluntly,

“It was O.P.E.R.A. [Also], it does not have a romantic plot according to Broadway standards and it does not have any songs in it which can be delivered by the disc jockeys or hung on the appalling dispiriting record racks of juke boxes in saloons and dining-car hash-houses.”

In other words, no one could figure out what genre *Candide* belonged to. It was written for Broadway, but even Bernstein admitted in an article in *The New York Times* that it was an



operetta, and that led to its billing being changed to “comic operetta,” potentially confusing the Broadway ticket buyers.

It was the release of the original-cast album that saved *Candide* from the “where-is-it-now?” file. This recording created a kind of cult following still in evidence today. Because of this and the popularity of the overture in concert halls, interest in producing the show never really died, leading to a string of versions and attempts to clean up the score and clarify the story, culminating in the highly successful 1973 Harold Prince version, which ran on Broadway for a happy and successful two years. But the music was gutted. In paring down the show to 103 minutes, Prince had thrown out the libretto and hired Hugh Wheeler to return to Voltaire and re-adapt the story. Stephen Sondheim was recruited to re-work some of the lyrics and John Mauceri came on board

as the musical director. Music was moved around, taken out of order, given to different characters. Much of the music was lost, but a framework was gained. Positive reviews followed. But Bernstein, who was not involved in this version, was disappointed that so much was lost. As were opera houses, which began clamoring for an “opera house” version, to be based upon Wheeler’s book, and to include the music lost from the 1956 version. In 1982, for Scottish Opera, Mauceri obliged, and this time, Bernstein was included in the process.

This version kept some of the better features of the slick Broadway version, but also returned to Hellman’s scenario, which allowed much of the music to be reinstated. Nevertheless, the libretto is now credited to Hugh Wheeler, with lyrics by Richard Wilbur, and additional lyrics by Stephen Sondheim, John LaTouche, Dorothy Parker, Lillian Hellman and Leonard Bernstein. Quite a gaggle of geniuses, still! It is this version that has found favor with the opera house and the version that Portland Opera will present.

Many of the questions that set *Candide* upon its meandering road in 1956 are unanswered today. Is it a musical comedy? Is it an opera? Operetta? The musical scope suggests an opera; certainly the demands placed on the singer would indicate this, but the treatment of the subject and the spoken dialogue evoke musical comedy or operetta. How does one make music theater out of satire? With *Candide* one can see how and why, even if one does not know what to call it. Ultimately, *Candide* is a delightful entertainment, and, perhaps, “in the best of all possible worlds,” that will be enough.

LEONARD BERNSTEIN: THE MAN AND HIS MUSIC (1918 – 1990)

“How did I know he was going to become Leonard Bernstein?”

—Samuel Bernstein, Leonard’s father

Samuel Bernstein never wanted his son to be a musician. He even admitted that he was an impediment to his talented son’s career years later, saying, “Every genius has a handicap. Beethoven was deaf. Chopin had tuberculosis. Well, someday books will say, “Leonard Bernstein had a father.” It is perhaps understandable that the ambitious Samuel was puzzled by his son’s obsession with music. A Russian Jewish immigrant who escaped the pogroms and literally worked his way up from penniless young man to an American success story with a good business to leave his son, Sam Bernstein wanted more for his child than to become what he thought of as a wastrel klezmer. But Leonard was to grow up into a cornerstone of American music, a conductor, composer and educator who introduced a generation of Americans to art music.

Leonard Bernstein was born in Lawrence, Massachusetts on August 25, 1918. Early on, the boy was fascinated with music, which he heard in the synagogue and on the radio, but his father discouraged his interest. Despite the high probability that Lenny was a prodigy, he didn’t get his hands on a piano until he was nearing ten years old—and

that was an accident! An ornately carved upright piano arrived at the Bernstein household, courtesy of Lenny’s Aunt Clara, who, enmeshed in a divorce, needed a place to put it until she got on her feet again. Initially, the boy played by ear, imitating the radio and the sacred music he heard. Sam steadfastly refused to pay for piano lessons, though money was no obstacle. But his son was stubborn and paid for his own lessons by teaching younger children. Not long after, Sam relented a bit. He had seen a glimpse of his son’s talent, and bought him a baby grand piano for his bar mitzvah. He even took Lenny to his first concert.

As he grew into a teenager, Lenny’s love affair with music grew, and his energetic experiments in composition, radio and amateur opera reflected the diversity of his musical tastes and interests, a diversity that would become the hallmark of his career. Throughout it all, he played piano with ferocious enthusiasm, practicing whatever caught his fancy long into the night. Perfection was not his aim—music was. He had been studying with a woman named Susan Williams who nearly ruined him as a pianist, feeding him dubious technique

that was to take him years to unlearn. At last he seemed to realize that his skill set was not equal to his passion, and he asked Heinrich Gebhard, the most respected piano teacher in Boston, for lessons. Gebhard turned him over to his assistant, Helen Coates, who not only gave him a solid piano technique, but befriended him and for many years was his private secretary, after the precocious fourteen-year-old became the famous Leonard Bernstein. Two years after he began study with Helen Coates, Gebhard began to teach Bernstein, and a strong understanding of music's emotional power emerged.

After graduating from the Boston Latin School, Bernstein attended Harvard. His musical education was enlivened by his musical endeavors off-campus. He made his name as a phenomenally talented pianist, and throughout his freshman year, his teachers believed that he was well on his way to the concert stage. But Bernstein's interests were far too varied for life as a concert pianist. Fortunately, he made the acquaintance of conductor Dmitri Mitropoulos, whose powerful conducting fascinated him. Mitropoulos, for his part, was impressed by the young man's remarkable talent, and took him under his wing, inviting him to observe his rehearsals and performances. Mitropoulos' passionate, powerful conducting profoundly influenced Bernstein, who was now determined to learn how to coax such intensity from symphony orchestras too. Bernstein made his conducting debut while attending Harvard University and in 1942, began his long association with Tanglewood. Bernstein became an overnight success in 1943 when he stepped in for an indisposed Bruno Walter and conducted a critically acclaimed radio broadcast of the New York Philharmonic.

From then on, Bernstein was a star. As a conductor, he was instantly recognizable through his affiliations with the New York City Orchestra, the Israel Philharmonic, Tanglewood, Brandeis, New York Philharmonic, Harvard and the Vienna Philharmonic. Despite his busy conducting and teaching schedule, Bernstein composed a variety of works, including *Trouble in Tahiti* (1952), *Candide* (1956), *West Side Story* (1957), and two more symphonies. His music is a skillful amalgamation of musical styles, incorporating jazz, dance rhythms, pop ballads and magnificent symphonic passages reminiscent of Mahler and Beethoven. Despite his popularity, or perhaps because of it, he struggled for many years with the musical establishment because his music was accessible and listenable, which, at the time, implied that it was not "artistic" or "serious."

One of the reasons Bernstein is universally recognized as the first American musician to really achieve worldwide status as a conductor, composer, pianist, author and teacher, was his affiliation with CBS. This fruitful partnership began in 1954, when he conducted and explained Beethoven's *Fifth* for CBS' *Omnibus*. He then helped develop and teach the *Young People's Concerts*, which aired on CBS from 1958 to 1972. Bernstein was an ebullient and fervent teacher throughout his life. He was an avid proponent of a musical education, saying, "Children must receive musical instruction as naturally as food, and with as much pleasure as they derive from a ball game." With the *Young People's Concerts*, he found the perfect milieu for his instinctive, stylish teaching. He was so successful at reaching out to children and adults alike, that one of his favorite stories involved a little



boy who, at a park in Denver, marched up to Mr. Bernstein and slugged him. The nonplussed conductor asked him why. "You didn't say goodnight to me," the boy replied. Evidently, the previously aired *Young People's Concert* was running long, and Bernstein had had to wrap up without his customary genial farewell. All was forgiven, however, when, during the conversation, the boy observed, "You were talking about Mahler." The *Young People's Concerts* were many Americans' introduction into the world of classical music.

Bernstein's accomplishments with CBS brought him to the attention of Leo Kirch, who headed Unitel, a corporation that produced and distributed films for television and movie houses. Bernstein partnered with Unitel in 1971 and helped create 120 hours of programming, including his final production with Unitel on December 25, 1989, when he conducted Beethoven's *Ninth Symphony* from the fallen Berlin Wall. This concert was telecast live to more than 20 countries, reaching over 100 million viewers.

Having received so much support and inspiration from his mentors, Bernstein was dedicated to nurturing young musicians and sought to develop programs to educate and inspire up and coming music makers. In addition to his teaching at Tanglewood, he established the Pacific Music Festival in Japan. Three months after its inauguration, Bernstein died on October 14, 1990. He was mourned by a world to which he had presented "serious" music in an accessible and unique way, and he destroyed the artificial barriers and assumptions about classical music which intimidated lay audiences. His greatest legacy is creating relevance for classical music in the minds of many Americans and teaching them that music is for everyone and that it matters.

DIRECTIONS TO KELLER AUDITORIUM

222 SW Clay St, Portland, OR 97201

All performances (except for *Galileo Galilei*, which will be held at the Newmark Theatre) are held at Keller Auditorium, located between SW 2nd & 3rd Avenues and Clay & Market Streets. Patron entrances are located on SW 3rd Avenue between Clay & Market Streets.

FROM I-5 SOUTH | *Vancouver*

Follow I-5 to the “City Center/Oregon City” exit. Follow the signs toward “City Center.” After crossing the Morrison Bridge, follow SW Washington to SW 3rd Avenue; turn left. Go 10 blocks to Clay Street. Keller Auditorium is on the left.

FROM I-5 NORTH | *Salem*

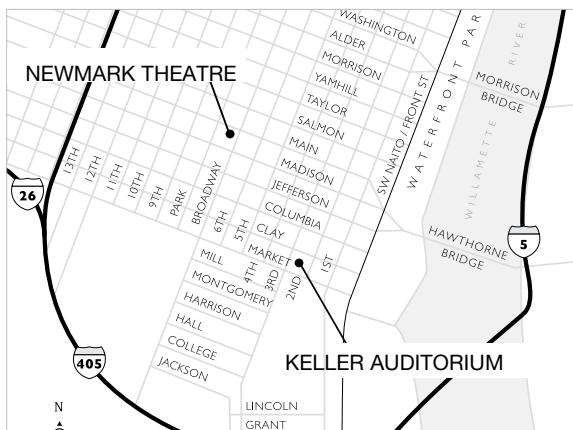
Follow I-5 to the “Naito Pkwy” exit. Follow signs toward Naito Parkway. At the end of the ramp, cross Naito Parkway and continue west on Clay Street. Keller Auditorium is on your left, two blocks west of Naito Parkway.

FROM HWY 26 EAST | *Sunset Hwy*

Before the Vista Ridge Tunnel, get in the center lane. Take the “Market Street/City Center” exit. Continue on SW Market Street to 3rd Avenue. Keller Auditorium is on the left.

FROM HWY 26 WEST | *Ross Island Bridge*

After coming off the Ross Island Bridge, follow signs to “Highway 26/Naito Pkwy.” Turn right onto Naito Parkway. Continue going north on Naito Parkway. Just south of the Marriott, turn left onto Clay Street. Continue on Clay for two blocks. Keller Auditorium is on the left, two blocks west of Naito Parkway.



DIRECTIONS TO NEWMARK THEATRE

(*Galileo Galilei* only)

1111 SW Broadway, Portland, OR 97205
(Located inside Antoinette Hatfield Hall)

FROM I-5 SOUTHBOUND or I-84 WESTBOUND

Follow I-5 to the “City Center/Oregon City” exit. Follow the signs toward City Center. After crossing the Morrison Bridge, follow SW Washington 5 blocks to Broadway. Turn left. Go 6 blocks to Main Street.

FROM HIGHWAY 26 EASTBOUND | *Sunset Hwy*

Before going through the Vista Ridge Tunnel, get in the center lane. Take the “Market Street/City Center” exit. Continue on SW Market to 6th Avenue. Turn left. Continue to Taylor Street. Turn left. Turn left again at Broadway. Go 2 blocks to Main Street.

FROM HIGHWAY 26 WESTBOUND | *Ross Island Bridge* or HIGHWAY 99 E | *McLoughlin Blvd*

After coming off the Ross Island Bridge, follow signs to “Highway 26/Naito Pkwy (Front Avenue).” Turn right onto Naito Parkway at the stop signal. Continue for 6 blocks to SW Taylor Street. Turn left. Follow Taylor 7 blocks to Broadway. Turn left on Broadway. Go 2 blocks to Main Street.

FROM I-5 NORTHBOUND

Follow I-5 to I-405. Go west on I-405 to “Salmon Street” exit. After exiting, turn right on SW Salmon Street. Continue east 7 blocks to SW Park Avenue.

PARDON OUR MESS!

The Hampton Opera Center, home of our Studio Theater and administrative and ticket offices, is currently surrounded by construction for the City’s new Portland/Milwaukie light rail and bridge project. As a result, we expect traffic delays and detours for the next few years.

We strongly recommend that you allow ample time when traveling to The Hampton Opera Center or get in touch by phone when possible. We’re set up to handle anything you might need—from tickets to information—with a quick and easy phone call.

Box Office: 503-241-1802

Toll-free: 866-739-6737

Administration: 503-241-1407

PORTLAND OPERA: SO MUCH MORE THAN OPERA!

Portland Opera is best known for its mainstage performances at Keller Auditorium—and now its chamber opera at the Newmark Theatre—that reach up to 40,000 individuals every season. But did you know we also reach up to 400,000 adults and young people through our Fred Meyer Broadway Across America Portland season, and extensive education and outreach programs serving every corner of our state?

BRINGING THE BEST OF BROADWAY TO PORTLAND

Portland Opera also presents the Fred Meyer Broadway Across America Portland series, bringing incredible Broadway productions to more than 250,000 people. The 2011–2012 Season will include the much-anticipated Tony® Award winning *Jersey Boys*. Also on the season is *West Side Story*, *Million Dollar Quartet*, *Shrek The Musical*, *Wicked*, *Beauty and the Beast* and *Blue Man Group*.

REACHING YOUNG PEOPLE

Portland Opera To Go: During the 2011–2012 school year, Portland Opera To Go will present a 50-minute, English language adaptation of Humperdinck's *Hansel and Gretel* in schools and communities throughout the entire state of Oregon. Beyond the show, Portland Opera To Go also features curriculum for teachers and pre-performance activities led by the artists, both of which tie opera to what is being taught in the classroom. Portland Opera will open its doors at The Hampton Opera Center on February 10 & 11, 2012 for three performances of *Hansel and Gretel*. We are booking now! For more information contact Alexis Hamilton at ahamilton@portlandopera.org.

STUDENT RUSH TICKETS

Through our Rush Ticket program, students can purchase a mainstage opera ticket an hour before curtain for just \$10. We guarantee a block of tickets even for our many performances that are technically “sold out.”

STUDENT DRESS REHEARSALS

4,000 students, chaperones, and educators from more than 25 schools—as far away as Rogue Valley—will attend a final dress rehearsal this season that is reserved exclusively for them. Each audience member receives a study guide including a synopsis of the production, biography of the composer, glossary of opera and classical music terms, and suggestions for educators on how to use the production as an opportunity to meet Oregon benchmarks.

SERVING EVERYONE IN OUR COMMUNITY

Portland Opera Studio Artists Recitals: The Portland Opera Studio Artists (POSA) program, now in its seventh season, provides a nine-month, full-time professional residency for four conservatory level graduates, ages 21 to 35. Through a series of four recitals, each singer will be showcased in the intimate setting of Portland Art Museum's Whitsell Auditorium.

Recital dates: 11/8/11 | André Chiang
1/31/12 | Lindsay Ohse
2/28/12 | Caitlin Mathes
4/10/12 | Nicholas Nelson

OPERA PREVIEWS

Four Sunday afternoons are set aside this season for hour-long previews of each opera at the Multnomah County Central Library. In addition, there are three Sunday previews in Salem at the Salem Public Library.

DESTINATION OPERA

In partnership with the Oregon Psychoanalytic Institute, the Opera presents *Destination Opera: From Music to Psyche* at Sherman Clay Pianos. These discussions explore the “scenic route” of opera as light is shed on wide-ranging topics suggested by each production.

ON THE AIR

The Opera's radio broadcast audience continues to grow through partnership with All Classical 89.9 FM to air recordings of all of Portland Opera's 2010/11 productions and, hosted by Christopher Mattaliano, excerpts from commercial recordings of the upcoming 2011–2012 Season in a new program called “Saturday Matinee”; Mattaliano also hosts “Backstage at the Opera” on the first Saturday of the month prior to the Metropolitan Opera broadcasts. More information about these programs, including dates and times, can be found at www.allclassical.org

ADULT EDUCATION CLASS

This summer Portland Opera offered a unique adult education class: *From Initial Conception to Critical Reception: How Does an Opera Get on its Feet?* This comprehensive, six-week class gave participants a hands-on understanding of how an opera company brings an opera to the stage. Sign up for the OPERABuzz e-newsletter to learn about future opera education opportunities.

OPERABUZZ

Visit portlandopera.org and subscribe to the OPERABuzz e-newsletter to stay apprised of event dates and locations.

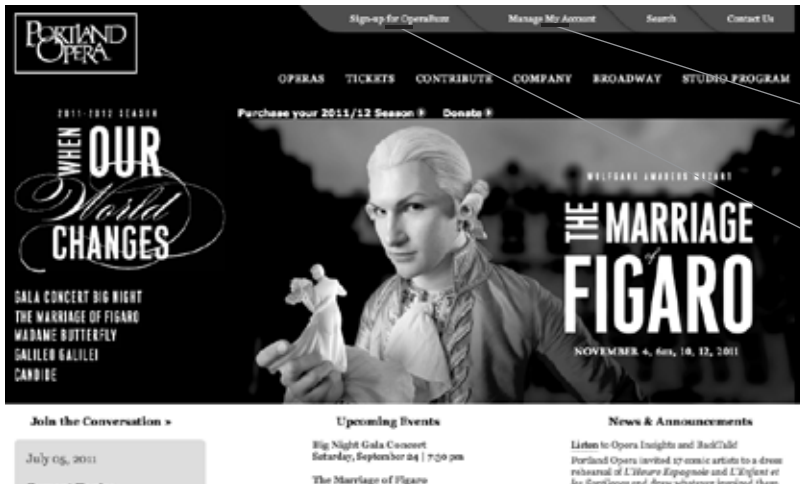
SUPPORT OPERA PROGRAMS

To learn how you or your business can support the Opera's education and community programs, please contact the Development Office at 503-295-3507.

FOLLOW US ONLINE!



PORTLAND OPERA WEBSITE



MANAGE MY ACCOUNT

SIGN-UP FOR OPERABUZZ!

YOUR ACCOUNT IS NOW CUSTOMIZABLE!

Portland Opera wants to make sure you are receiving the information that is most important to you. Please log on to portlandopera.org and click on "Sign-up for OperaBuzz."

Enter your Account ID or email and password and then choose "Continue." Choose the "Edit Profile" tab to tell us what information and offers you would like to receive.

Don't have an account? Choose "Create Account," then simply enter the email address that you would like OPERAbuzz to be delivered to and follow the prompts to sign up.

Not sure if you have an account? Enter your email address in the login and click on the "Forgot Your Password" link. If you do have an account, you will receive your password in your email inbox.

If you are a Season Subscriber having an account with us provides the following benefits:

Manage Your Tickets - Conveniently track ticket usage and manage your guest lists online.

Forward Your Tickets - Now you can email your tickets to friends, family or clients—even at the last minute.

Donate Tickets - If you have tickets that you can't use and would like to donate them back to Portland Opera, you can now do so easily online.

Make Donations - Make donations simply and easily to Portland Opera.

Edit Your Profile - This feature makes it easier than ever to keep your account info updated.

Make Payments - View statements, make payments, even renew your subscriptions online.

ALSO AT THE PORTLAND OPERA WEBSITE

Click on the individual shows and you will find

Overview - an overview of the production

Plot - so you'll know the story before you get to the theater

About - an in-depth article about the opera

Composer - a bio for the composer of the opera

Cast - bios for the cast, conductor and director

Images - photos from dress rehearsals and video clips featuring interviews with singers, conductors and directors give you a peek at our upcoming productions

Videos - musical excerpts from the opera

You'll also find...

Upcoming Events and News - Concerts, recitals, lectures, previews, press releases and more.

Opera Blog - Portland Opera is pleased to announce its new blog, PDX OPERAbeat | A Company Blog. Primarily written by Portland Opera music librarian Jess Crawford, the blog will also feature a variety of guest contributors who will provide insider tidbits on all we do to celebrate the beauty and breadth of opera.

SPREADING THE JOY OF OPERA

You can play a dramatic role in producing great opera and bringing education programs to your entire community by supporting Portland Opera with a charitable donation.

When you make a tax-deductible gift to Portland Opera, you:

- Support the creation of great works for the opera stage
- Spread the beauty of opera throughout the state, exposing more than 400,000 Oregonians to this powerful, all-encompassing art form
- Help launch the careers of immensely talented emerging artists

Your support reaches every corner of Oregon, inspiring young students with their first opera performances, reaching elderly patrons in their communities, and exposing the world of opera to Oregonians with free performances, discussions and lectures. Portland Opera remains committed to both our current and future audiences and your support allows us to make a significant impact.

To thank you for becoming a friend of the Opera, we'll provide you with an array of benefits – from backstage tours to dress rehearsals – to enhance your experience of our performances.

	Camerata Circle					Friends of the Opera			
	Gold Circle \$25,000+	Silver Circle \$10,000	Director's Circle \$5,000	Artists' Circle \$2,500	Apprentice Circle \$2,500 \$2,000 \$1,500	Benefactor \$1,000	Enthusiast \$500	Sustainer \$250	Supporter \$100
Recognition as a sponsor of a production, principal artist or Portland Opera Studio Artist	x								
Recognition as an Honorary Advisory member of the Portland Opera Board of Directors	x								
Invitation to artists' "Meet and Greet" for every production	x	x							
Invitation to an exclusive event with Christopher Mattaliano	x	x							
Invitation to a run-through rehearsal at The Hampton Opera Center as Christopher Mattaliano's guest	x	x							
Invitation to the Opening Night Cast Party of each production	x	x	x						
Invitation to the Camerata Lounge during intermission(s)	x	x	x	x	x				
Invitation to the exclusive Camerata Appreciation Dinner	x	x	x	x	x				
Free parking at the 200 Market Building garage for your day/evening at the opera	x	x	x	x	x				
Receive all the benefits of the Camerata Circle by stepping up your giving over 3 seasons					x				
Experience the full benefits of Camerata Membership for one opera per season	x	x	x	x	x	x			
Access to VIP ticket service for all of your Opera and Broadway Across America needs	x	x	x	x	x	x			
Invitations to all Piano Dress Rehearsals at Keller Auditorium throughout the season	x	x	x	x	x	x			
Discover a behind the scenes look at the Opera through a private backstage tour	x	x	x	x	x	x			
Invitation to the annual season unveiling	x	x	x	x	x	x			
Complimentary coat check at Keller Auditorium for your day or evening at the opera	x	x	x	x	x	x	x		
Invitation to 2 Piano Dress Rehearsals at Keller Auditorium to see the director, cast & crew in action	x	x	x	x	x	x	x		
Invitation to 1 Piano Dress Rehearsal at Keller Auditorium to see the director, cast & crew in action	x	x	x	x	x	x	x	x	
Recognition as a donor in all Portland Opera performance programs for 1 year	x	x	x	x	x	x	x	x	
Annual report on the impact of your gift	x	x	x	x	x	x	x	x	x
Save 10% on regular, non-subscription tickets to opera performances during the 2011–2012 Season	x	x	x	x	x	x	x	x	x

SHARE YOUR PASSION FOR OPERA – JOIN THE CAMERATA CIRCLE

Named for the Florentine Camerata, a group of artists and patrons who 400 years ago created opera, Portland Opera's Camerata Circle continues the tradition of supporting the creation and preservation of opera, both on the stage and in our community.

If you are passionate about opera and believe in supporting great opera for current and future generations, you can join the Camerata Circle with a gift of \$2,500 or more. Contributions made in the current fiscal year, including preferred seating, may be applied towards membership in Camerata.

Benefits to Camerata members include:

- Invitations to exclusive events, including the Season Preview and Camerata Dinner
- Opportunities to meet cast members, directors and conductors
- Admission to the exclusive Camerata Lounge during intermissions
- Personalized ticketing service
- Free performance parking at 200 SW Market building

CAMERATA LOUNGE SPONSOR



THE PRIVATE BANK

To learn more about the Camerata, please contact Senior Giving Manager, Michelle Reynolds at 503-417-0572 (direct) or mreynolds@portlandopera.org.



TO MAKE A GIFT, OR FOR MORE INFORMATION

contact the Development office at 503-295-3510 or visit portlandopera.org/contribute to make your gift online. You may also wish to inquire about memorial and tribute gifts, convenient pledge options, stock transfers and/or legacy gifts.

PORTLAND OPERA PICKS

To enhance your opera experience, the following restaurants, hotels and retailers have designed exclusive discount offers for Portland Opera subscribers. Looking for a delicious meal before or after a performance? Simply pick one of these highly regarded restaurants and present a Restaurant Picks coupon (located in your ticket package) to your server to redeem the special dining offer. Spending the night in downtown Portland? Then book a room with one of our hotel partners, and please use the appropriate promotional code to receive your Portland Opera Subscriber room rate. All offers valid through the opera season: Sept. 2011 – May 2012. *

RESTAURANTS

The following 6 restaurants offer \$10 off food when two or more enjoy dinner in the dining room before or after a performance. Reservations recommended. Limit one discount per table.



The Heathman Restaurant and Bar
503-790-7752
1001 SW Broadway (at Salmon)
www.heathmanrestaurantandbar.com



McCormick & Schmick's Harborside Restaurant
503-220-1865
0309 SW Montgomery
www.mccormickandschmicks.com



Jake's Grill
503-220-1850
611 SW 10th Avenue
www.JakesGrill.com



Nel Centro
503-484-1099
1408 SW 6th Ave.
(adjacent to Hotel Modera)
www.nelcentro.com



London Grill
503-295-4110
309 SW Broadway (in the Benson Hotel)
www.bensonhotel.com



Southpark Seafood Grill & Wine Bar
503-326-1300
901 SW Salmon Street
www.southparkseafood.com



Aquariva Italian Kitchen
503-802-5850 / 0470 SW Hamilton Ct. (near Avalon Hotel & Spa) / www.aquarivaportland.com
Enjoy a complimentary regular sized entrée item of equal or lesser value when two or more enjoy dinner in the restaurant before or after a performance. Reservations recommended.



Morton's The Steakhouse
503-248-2100 / 213 SW Clay Street / www.mortons.com
Before the performance enjoy a three-course pre-fixe dinner for \$60 per person. Includes salad, entrée, vegetable or potato, and a dessert selection. No substitutions, price doesn't include gratuity, not valid for Boardroom events.



Nostrana
503-234-2427 / 1401 SE Morrison / www.nostrana.com
One complimentary antipasti with purchase of a secondo (entrée) before or after a performance. Discount one per table.



Pazzo Ristorante
503-228-1515 / 627 SW Washington (at Broadway) / www.pazzo.com
20% off food in the restaurant or bar on the day of a performance for up to four people.
Not valid on purchase of alcohol; entrée purchase required. Limit one discount per table. Excludes Happy Hour.



Piazza Italia
503-478-0619 / 1129 NW Johnson / www.piazzaportland.com
Complimentary antipasto or gelato with dinner.



Red Star Tavern & Roast House
503-222-0005 / 503 SW Alder / www.redstartavern.com
20% off food in the restaurant any day for up to four people. Not valid on purchase of alcohol.
Excludes happy hour and holidays. Limit one discount per table.



Ringside Fish House
503-227-3900 / 838 SW Park Ave. at Fox Tower / www.RingSideFishHouse.com
\$20 off food when two or more enjoy dinner in the dining room. Not valid on alcohol or gratuity. Limit one per table.

* Only one coupon may be redeemed at a time. Offers available on performance nights/days only unless indicated otherwise. Not valid with any other discount offers.

HOTELS



Benson Hotel

503-228-2000 / 309 Southwest Broadway / www.bensonhotel.com

Portland's Grand Hotel since 1913. AAA four-diamond historic hotel located in the heart of downtown Portland. Award winning service and amenities, timeless beauty. Some things never go out of style! Subscribers eligible for 20% off the best available rate and a room upgrade, based upon availability. Make your reservation online at bensonhotel.com with promotional code PORTOPER.



Hotel Modera

503-484-1084 / 515 SW Clay / www.hotelmodera.com

Hotel Modera is downtown Portland's newest and most inspiring boutique hotel. Located just blocks from Keller Auditorium, Hotel Modera features a unique 'Living Wall,' a tranquil courtyard with glowing glass-filled firepits, Nel Centro restaurant, and works of art by local artists. Book the Portland Arts special: 15% off the Best Available Rate, also includes complimentary overnight valet parking and a bottle of sparkling wine for just \$119+tax. Visit hotelmodera.com and use promotional code PRO.



Portland Marriott Downtown Waterfront Hotel

503-226-7600 / 1401 SW Naito Parkway / www.portlandmarriott.com

The Portland Marriott is on the Willamette River, offering great views of the river and Mt. Hood. Conveniently located two blocks from the Keller Auditorium and walking distance to restaurants and shops. The Hotel offers world class service, food, and wine thoughtfully designed around fresh, local products. Portland Opera subscribers receive a discounted rate of \$129.00 per night. Enter special promotional code H0Z.

* Only one coupon may be redeemed at a time. Offers available on performance nights/days only unless indicated otherwise. Not valid with any other discount offers. Some hotel blackout dates may apply.

MUSIC



Classical Millennium

503-231-8909 | 3144 E. Burnside

10% discount on all regularly priced classical compact discs and performing arts DVDs purchased throughout the opera season.

PRODUCTION PHOTO CREDITS

BIG NIGHT Cory Weaver

THE MARRIAGE OF FIGARO © 2010 david bachman

MADAME BUTTERFLY & CANDIDE Duane Morris



MILLER FOUNDATION

MEYER MEMORIAL TRUST

COLLINS FOUNDATION

Portland Opera appreciates the continuing support of the Regional Arts and Culture Council, Work for Art, Oregon Arts Commission, The National Endowment for the Arts, Miller Foundation, Meyer Memorial Trust, and Collins Foundation.

Portland Opera is a member of OPERA AMERICA.



CHRISTOPHER MATTALIANO
GENERAL DIRECTOR

The Hampton Opera Center
211 SE Caruthers Street
Portland, OR 97214

2011-2012 SEASON



Mozart * Puccini * Glass * Bernstein

BIG NIGHT THE MARRIAGE OF FIGARO
MADAME BUTTERFLY GALILEO GALILEI CANDIDE