The Passion According to
St. Matthew

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Minnesota Opera Company Repertoire

1976-77  
The Bartered Bride (Bedrich Smetana)  
The Passion According to St. Matthew (J.S. Bach)  
Candide (Leonard Bernstein)  
Mahagonny (Kurt Weill)

1975-76  
*Black River (Conrad Susa)  
El Capitan (John Philip Sousa)  
Così Fan Tutte (Wolfgang Mozart)

1974-75  
†Gallimodius (Minnesota Opera Company)  
†Gulliver (Blackwood, Kaplan, Lewis)  
†The Magic Flute (Wolfgang Mozart)  
†The Voyage of Edgar Allan Poe (Dominick Argento)

1973-74  
†El Capitan (John Philip Sousa)  
†Transformations (Conrad Susa)  
†Don Giovanni (Wolfgang Mozart)

1972-73  
†The Newest Opera in the World (Minnesota Opera Company)

1971-72  
†The Business Of Good Government (Yale Marshall)  
†The Good Soldier Schweik (Robert Kirkos)  
†The Marriage Of Figaro (Wolfgang Mozart)

1970-71  
†Christmas Mummeries And Good Government (Yale Marshall)  
†Faust Counter Faust (John Gessner)  
†The Coronation Of Poppea (Claudio Monteverdi)  
†The Mother Of Us All (Virgil Thomson)

1969-70  
†The Oedipus At The Sphinx (Yale Marshall)  
†Punch And Judy (Harrison Birtwistle)  
†17 Days and 4 Minutes (Werner Egk)  
†The Wanderer (Paul and Martha Boesing)

1968-69  
Cosi Fan Tutte (Wolfgang Mozart)  
†Horspital (Eric Stick)  
The Wise Woman And The King (Carl Orff)

1967-68  
The Man In The Moon (Franz Hayden)  
A Midsummer Night's Dream (Benjamin Britten)

1966-67  
The Mother Of Us All (Virgil Thomson)  
The Sorrows Of Orpheus (Darius Milhaud)  
†The Harpies (Marc Blitzstein)  
Socrates (Eric Satie)  
Three Minute Operas (Darius Milhaud)

1965-66  
The Abduction From The Seraglio (Wolfgang Mozart)  
The Good Soldier Schweik (Robert Kirkos)

1964-65  
The Rape Of Lucretia (Benjamin Britten)  
The Wise Woman And The King (Carl Orff)

1963-64  
†The Harpies (Eric Satie)  
The Masque Of Angels (Dominick Argento)  
†The Masque Of Venus And Adonis (John Blow)  
†The Marriage Of Figaro (Wolfgang Mozart)  
†Three Minute Operas (Darius Milhaud)

† Opera commissioned by Minnesota Opera Company.

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The Minnesota Opera Company greatly appreciates the support of the following foundations, corporations, and individuals who have so generously helped us to maintain our complete fiscal responsibility.

For the 1976-77 season we again look to our old friends as well as some new sources to assist us. We would be more than happy to discuss our operation with you, and would welcome any support you may be able to give us.

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**Jessye Norman, Soprano Oct. 16**

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THE CAPITAL SERIES
I. A. O'Shaughnessy Auditorium
College of St. Catherine, St. Paul
Saturday evenings at 8:00 PM

<table>
<thead>
<tr>
<th>Date</th>
<th>Artists</th>
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<tbody>
<tr>
<td>September 18</td>
<td>Jan DeGaetani, mezzo-soprano with the Carleton College Choir</td>
</tr>
<tr>
<td>October 2</td>
<td>Misha Dichter, piano</td>
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<tr>
<td>October 30</td>
<td>Per Brevig, trombone</td>
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<tr>
<td>November 20</td>
<td>Oscar Shumsky, violin</td>
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<tr>
<td>December 4</td>
<td>William Masselos, piano</td>
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<tr>
<td>January 15</td>
<td>Karen Lindquist, harp</td>
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<tr>
<td>February 5</td>
<td>Pinchas Zukerman, violin</td>
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<tr>
<td>March 5</td>
<td>Janos Starker, cello</td>
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THE BAROQUE SERIES
House of Hope Presbyterian Church
Summit at Avon, St. Paul
Friday and Saturday evenings at 8:00 PM

<table>
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<th>Date</th>
<th>Artists</th>
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<tr>
<td>October 8 &amp; 9</td>
<td>January 28 &amp; 29</td>
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<tr>
<td>November 26 &amp; 27</td>
<td>April 15 &amp; 16</td>
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THE GREAT COMPOSERS SERIES
Guthrie Theatre
Vineland Place, Minneapolis
Saturday Evenings at 8:00 PM

<table>
<thead>
<tr>
<th>Date</th>
<th>Composers</th>
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<tbody>
<tr>
<td>March 26</td>
<td>Aaron Copland</td>
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<tr>
<td>April 2</td>
<td>Louis Ballard</td>
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<tr>
<td>April 23</td>
<td>Felix Mendelssohn</td>
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<td>May 7</td>
<td>Paul Hindemith</td>
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</tbody>
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Single Ticket Prices: Capital and Great Composers Series: $7.00, $5.50 and $4.00—all seats reserved. 50% discount for students and senior citizens with ID. MAT vouchers exchanged at face value; even exchange for $4.00 seat. Baroque Series: $5.00 general admission. 50% discount for students and seniors with ID. MAT vouchers accepted. Tickets are available at Dayton's, through the SPCO office and at the door the evening of the concert. Dayton's and MasterCharge accepted. Season ticket information and additional concert information is available through the SPCO; St. Paul Building, Fifth & Wabasha, St. Paul, MN 55102 or phone 291-1144.
John Brandstetter, baritone, is in his second year with the Company, having created the roles of Ben in Black River and Rufus Griswold in The Voyage of Edgar Allan Poe last season. He recently performed in the combined Minnesota Opera - St. Paul Chamber Orchestra production of Hall Overton's opera, Huck Finn, and this past summer made his debut with the Minnesota Orchestra under the baton of Stanislaw Skrowaczewski in a concert performance of Mozart's Idomeneo. Winner of Second Place in the 1974 Washington International Competition for Singers, he earned his Master of Music degree from the University of Nebraska, where he appeared in numerous leading operatic roles.

Barbara Brandt, soprano, recently performed her thirtieth role with the Minnesota Opera Company. A finalist in the Metropolitan Opera Regional Auditions, she has sung with Houston Grand Opera, Kansas City Lyric Theater, San Francisco Spring Opera, and Lake George Opera. She has also appeared in concert with the St. Paul Chamber Orchestra, and with Yehudi Menuhin and the Minnesota Orchestra premiered John Cage's Notturni ed Alba. She participated in a National Educational Television program devoted to Mozart and the 18th Century, and next winter will create a one-woman show for NET. Ms. Brandt has had more operatic roles written for her than any other American soprano in a major opera company, the most recent being that of Mrs. Poe in Argento's Voyage of Edgar Allan Poe.

Janis Hardy, mezzo-soprano, has been a member of the Company for five years. Her wide-ranging repertoire includes the roles of Zerlina in Don Giovanni, Mrs. Peachum in Threepenny Opera, Mrs. Herring in Albert Herring, Faust Counter Faust, The Good Soldier Schweik, and El Capitan, and was featured as Mr. Owen in Postcard from Morocco. He has appeared frequently in concert with classical guitarist Jeffrey Van, and together they have recorded Argento's Letters From Composers on CRI. A regular performer on Garrison Keillor's Prairie Home Companion radio show, he also teaches music literature and appreciation at the University of Minnesota.
Guest Performers

The Dale Warland Singers

The Dale Warland Singers, now in its fifth season, has in its short history become one of the foremost choral groups in the upper midwest. Over the past four years, the Singers have presented their own concerts at the Walker Art Center, Guthrie Theater and Macalester College. Highlights of the '73-'74 season were a full program of American music at the Guthrie Theater and the World Premiere with Minnesota Orchestra of a new symphony by Gorecki. The end of the '74-'75 season was highlighted by a recording of two Bicentennial songs, privately produced. In '75-'76, the Singers recorded a full album of Swedish music with Norman Luboff, performed a full concert of 20th Century music at the Walker and performed Handel's Israel in Egypt with the St. Paul Chamber Orchestra. The beginning of this season was highlighted with a program of Minnesota music partially financed by a grant from the Minnesota American Revolution Bicentennial Commission. As well as performing with Minnesota Opera in the St. Matthew Passion, the Singers have been invited to participate in the St. Paul Chamber Orchestra's Mozart Festival in June, prior to their three week tour of Sweden in early July. For further information on the Dale Warland Singers, write 1643 Wellesley Avenue, St. Paul, Minnesota 55105.

The Minnesota Boychoir

The Minnesota Boychoir, formerly known as the Morris Nilsen Boy's Choir, was founded in 1962 and is the original boy choir in the Twin Cities area. It stresses enjoyment and understanding of music through performance. Each boy is selected by audition, and veteran choirboys are re-auditioned annually. The choir performs as many as 30 concerts each season, and has traveled extensively throughout the nation and the region. Recent highlights include a joint concert with the Minnetonka Symphony at the Children's Theatre and a performance before a general session of the National Elementary School Principals' Convention in Minneapolis.

Susan Calmenson and Cathy Einhorn are members of the Nancy Hauser Apprentice Dance Group, an affiliate of the Nancy Hauser Dance School and Company. Members of the Apprentice Group are on the teaching staff of the Guild of Performing Arts in Minneapolis, where they are given experience in choreography teaching and performance. The Group recently completed a residency at the Anwatin School in Minneapolis, and plans a residency this Spring in Sauk Center. Future plans include a Spring concert which will include new works by members of the Group as well as by guest choreographer and teacher Jeff Duncan.

Notes on The St. Matthew Passion

by Gerald Freedman

There is an Evangelist narrating The Passion According to St. Matthew in the 1700s. You are his congregation in 1777. There is a chorus that supplements the congregation when the Chorales are sung and from time to time suggest the various crowds of Biblical times. There is an image of the Pietà. Before our eyes the image breaks up. Time dissolves. It is as if the four people in the painting were looking at themselves. They are tormented by their role in the drama of the Passion. "Why must Christ suffer and not they?" "Why were they spared?" They feel confused, angry and lost without their Jesus. They move to an altar to pray, to confess and to partake of the communion. They could be the four people in the painting or they could be us.

They are intensely moved by the experience of the Passion. They begin to "live" it emotionally. They identify with the characters and search out the meanings of their part in the Passion. They try to intercede in the events without being able to affect them. They come to understand the experience of the Passion rather than just the words. They find calm and peace as Jesus found it — through acceptance and love. They move back into the Pietà and all comes to rest.

To finish these notes, I quote from a letter written in 1732 by Christian Gerber: "When in a large town this Passion music was done for the first time, with 12 violins (strings), many oboes, bassoons and other instruments, many people were astonished and did not know what to make of it. In the pew of a noble family in church, many Ministers and Noble Ladies were present, who sang the first Passion Chorale out of their books without their Jesus. They move to an altar to pray, to confess and to partake of the communion. They could be the four people in the painting or they could be us.

They are intensely moved by the experience of the Passion. They begin to "live" it emotionally. They identify with the characters and search out the meanings of their part in the Passion. They try to intercede in the events without being able to affect them. They come to understand the experience of the Passion rather than just the words. They find calm and peace as Jesus found it — through acceptance and love. They move back into the Pietà and all comes to rest.

God save us, my children! It's just as if one were at an Opera Comedy." But everyone was genuinely displeased by it and voiced just complaints against it. There are, it is true, some people who take pleasure in such idle things, especially if they are of sanguine temperament and inclined to sensual pleasure. Such persons defend large-scale church compositions as best they may, and hold others to be crotchety and of melancholy temperament — as if they alone possessed the wisdom of Solomon, and others had no understanding."
Minnesota Opera presents

The Passion According to St. Matthew
by Johann Sebastian Bach

Stage conception by Gerald Freedman
Text after the Evangelist Matthew by Christian Friedrich Henrici (Picander)
English translation by Robert Shaw

Music Direction
PHILIP BRUNELLE
Stage Direction
GERALD FREEDMAN
assisted by
RALPH CLIFFORD
Set Design *
JAMES WATERS
Costume Design *
MING CHO LEE
Associate Costume Designer
PATRICIA WOODBRIDGE
Lighting Design
CHRISTINE WOPAT
Music Preparation
LEANN HILLMER
Assistant to the Directors
PATRICIA FELD
Stage Manager
CHRISTINE MALONEY

The Dale Warland Singers
Dale Warland, Director

The Minnesota Boychoir
Paul H. Pfeiffer, Director

Scenic design based on the original concept by Ming Cho Lee. Costumes from the Spring Opera Theater of San Francisco production of The Passion According to St. Matthew.

English translation by Robert Shaw used by arrangement with G. Schirmer, Inc.
CAST in order of appearance

Evangelist
The Priest
The Communicants
Soprano
Tenor
Alto
Jesus
Caiphas
Judas
Peter
Woman I
Woman II
False Witness I
False Witness II
Peter’s Accuser I
Peter’s Accuser II
Pilate

DONALD HOINESS
LE ROY LEHR
BARBARA BRANDT
CLIFTON WARE
JANIS HARDY
MICHAEL RILEY
JAMES McKEEL
JOHN BRANDSTETTER
CATHY EINHORN
SUSAN CALMENSON
DAWN TIMMERMAN
DAVID NORDLI
SUE DORAN
DAWN TIMMERMAN
EDWARD HULS

Disciples, priests, elders, citizens

Dean Benforado, Gary Briggle, Terry Carlson,
Dennis Devereaux, Joe Feldman, William
Fruen, Douglas Hanson, John Lemke, Yale
Marshall, Craig Moen, William Moffet, Steve
Osterkamp, Jon Pederson, Phil Ross, Keith
Savage, Steve Wellman.

TIME: The time of Jesus, the time of Bach . . . and now.

There will be one intermission.

The Dale Warland Singers

Soprano: Ruth Lynes Brewster, Sue Doran,
Nancy Erickson, Nancy Grundahl, Barbara
Fredrickson, Janet Johnson, Mary Lou Olson,
Marie Sathrum, Sue Shepard, and Ruth Taylor.

Alto: Vicki R. Hultine, Lynn Jones, Arlene
Kaufmann, Dianne Friedtis, Charlotte
Straka, Dawn Timmerman, Rica Jane Van,
and Ruth Warland.

Tenor: Paul J. Anderson, George Berglund,
Ken Denzer, Rob Engelson, Timothy
Johnson, A. Douglas Nodland, David Nordli,
Gordon W. Olson, and David Peters.

Bass: John Ause, Phil Davis, Wayne
Hornicke, Jack Jaeger, Stan Ragnes, Thomas
W. Shaffer, Terry Sheetz, Dana Skoglund,
Mark Taintor, and Clyde Thompson.

Wayne Kivell, assistant conductor
Russell P. Allen, manager

The Minnesota Boychoir

Dwight Anderson, Stephen Anderson, Stuart
Bailey, David Barington, Paul Hartmann,
Jared Hedberg, Todd Johanson, Erick
Johnson, Pat Kenny, Stephen Martin, Tom
Martin, Tim Missling, Mark Riddle, Chris
Strauss, and Peter Tamte.

Violin I
Frederick Sewell, concertmaster
David Preves
Mark Bjork

Orchestra I
Orchestra II

Violin II
Helen Foli
Mary Horozaniecki
Clifton Jackson

Viola
Alice Preves
Toni Riley

Cello
David Ferguson
Nancy Bjork

Bass
Nancy Bjork

Flute
Cynthia Stokes
Susan Hedling

Oboe
Rachel Green
Marilyn Ford

Oboe d’Amore
Marilyn Ford

English horn
Stewart Mitchell

Bassoon
Maxine Elworthy

Continuo
Leann Hillmer, positiv organ
Camilla Heller, cello
COMING IN MARCH

Candide

by Leonard Bernstein

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H. Wesley Balk, Stage Director, has been directing for Minnesota Opera since 1965, and has staged more than 30 works for the Company including the world premières of Faust Counter Faust and Oedipus and the Sphinx, both of which he also conceived. A graduate of Yale and an Associate Professor of Theatre Arts at the University of Minnesota, he has also directed for the New York City Opera, Santa Fe Opera, Houston Grand Opera, the Aspen Music Festival, the Washington Opera Society, Kansas City Lyric Theater, and Wolf Trap Farm Park. His book The Singer-Actor and Music Theater will be published this year by the University of Minnesota Press.

Ralph Clifford, Assistant to the Stage Director, began his professional career as technical director and stage manager of a touring revue company in his native California. Since then he has been involved in virtually all aspects of theatrical production including direction, design, lighting, scenery construction, and publicity. In Los Angeles he produced and directed Under Milk Wood and Lost in the Stars, and for the Music Academy of the West he designed Romeo and Juliet. He is currently an Assistant Director and Stage Manager of San Francisco Opera and Spring Opera Theater. It is Spring Opera Theater that produced Gerald Freedman's original staging of The St. Matthew Passion in 1973.

Philip C. Brunelle, Music Director, has for nine seasons placed his musical stamp on Minnesota Opera's world premières as well as its classical repertoire. He received his opera training with Maestro George Schick at the Metropolitan Opera and was a 1975 Bush Summer Fellow in Europe, working with the opera houses of Glyndebourne, Amsterdam and Stockholm. He has conducted for Kansas City Lyric Opera, San Francisco Spring Opera, Wolf Trap Farm Park and the Lake George Opera Festival, and his orchestrations have been published by the music firms of G. Schirmer, New York, and Editions Salabert, Paris. Next month he will conduct the 'Twin Cities' premiere of Britten's Curlew River, and in May has been invited by the Brooklyn Academy of Music to conduct the world premiere of Argento's newest opera, A Waterbird Talk.

Patricia Feld, Choreographer and Studio Stage Director for Minnesota Opera, holds a B.A. and a M.F.A. in Acting from the University of Minnesota, and a M.A. in Theater History from Tufts University. She has taught movement for the Company since 1973, co-directed last year's Studio production and choreographed movement for Don Giovanni, Cosi Fan Tutte, and the two world premières, Gulliver and The Voyage of Edgar Allan Poe. In addition to her opera commitments, Ms. Feld has taught at Macalester College, MacPhail Center, U. of M. Opera Institute, Grand Forks Opera and the Minnesota Institute for Criminal Justice.

Leann Hillmer, Assistant Music Director, returns to Minnesota Opera after a second season with the Santa Fe Opera. She was recently Associate Music Director of the Metropolitan Opera Studio where she conducted Carminie's Duel. She has worked with the Mini-Met, Opera Society of Washington, Omaha Opera, Kansas City Lyric Theater, and the Opera Orchestra of New York, and has taught and coached at American University and Tanglewood. Miss Hillmer has studied with Luigi Ricci in Rome, and in 1974 had the distinction of being the first musician to hold a Winston Churchill Travelling Fellowship, used for study with Jani Strasser of the Glyndebourne Opera.

William Reber, Music Director of the Minnesota Opera Studio, earned his Bachelors and Masters Degrees in Composition and Conducting from the University of Utah, and this year completed his Doctorate of Musical Arts in opera performance (conducting) at the University of Texas. Formerly a director of the 17th Air Force Men's Chorus, he later served four years as staff conductor and vocal coach with the University of Texas Opera Theatre, conducting Puccini's Suor Angelica and Vaughan Williams' Riders to the Sea as well as several musicals. This past spring he was conductor and pianist for a 14-week tour of Aurand Harris'
Bicentennial musical, Yankee Doodle, leading 77 performances in cities throughout Texas.

Bruce Miller, Technical Director, has designed sets for Minnesota Opera for the past three seasons, after serving one year as Lighting Designer and Assistant Technical Director. His design credits include Minnesota Opera’s Black River and El Capitan, Showboat Theatre’s Stephen Foster, the University of Minnesota’s Othello, and several productions for the Stagecoach Players. He holds a B.A. from the University of Virginia, and a M.F.A. from the University of Minnesota.

Christine Wopat, Lighting Designer and Production Manager, graduated from Rollins College with a B.A. in Design and Directing. She has been Assistant Lighting Designer for the Guthrie Theater and for Minnesota Opera’s Gulliver, and has designed lighting for four productions at Theatre in the Round and two at Chimera Theatre. Last season she was Assistant Lighting Designer for Houston Grand Opera’s Don Giovanni and Porgy and Bess, and for Goodman Theatre’s Devil’s Disciple. This summer she co-designed the lighting for a multimedia show at the New Orleans Superdome.

James Waters, Properties Master, received his B.A. and M.F.A. degrees from the University of Minnesota. He has designed sets for the University’s production of One Flew Over the Cuckoo’s Nest and for Theatre in the Round’s Candida, and last year designed props for Minnesota Opera’s Cosi Fan Tutte. His costume design credits include Ballo and Gammer Gurton’s Needle, both at the University. He has also served as Technical Director for the Goodspeed Opera House in East Haddam, Connecticut.

Carole Sahlstrand, Costume Director, has worked as cutter of theatrical costumes for opera, theater, ballet, and dance companies throughout the country, and has been associated with many of its leading designers. Before joining Minnesota Opera in 1975 she had worked for the Guthrie Theater, Juilliard School, Ahmanson Theatre (Los Angeles), and Ray Difen Stage Clothes (New York), and this past summer cut costumes for The Osmond’s television special. A former dancer, she also teaches Tai Chi.

Gerald Freedman, Director, received international acclaim as director of Spring Opera Theater’s West Coast premiere production of Death in Venice. He made his debut with that company in 1972, staging Monteverdi’s Orfeo, and returned the following season to direct the original production of The Passion According to St. Matthew. In 1974 Freedman staged The Au Pair Man with Julie Harris at Lincoln Center and Die Fledermaus and Idomeneo at New York City Opera. He also directed the New York Shakespeare Festival’s 1972 production of Hamlet, starring Stacy Keach. His other credits include Beatrice Cenci, the first opera to be produced at the Kennedy Center, and the original, off-Broadway production of the rock musical, Hair.

Donald Hoiness, tenor, began his serious musical study as an instrumentalist, starting with piano and oboe and later going on to voice. Holding music degrees from St. Olaf College and the University of Colorado with additional study at Juilliard, he is the recipient of several awards including a fellowship used for study in France. His vocal interests focus on song literature in English and music of the Baroque period, particularly the Evangelist roles in the Passions of Bach. He has appeared in a Town Hall recital in New York, on television recitals and on college and university campuses throughout the country. He is on the music faculty of St. Olaf College.

LeRoy Lehr, bass-baritone, has appeared as soloist in opera, concert and oratorio from coast to coast and in Europe, where his roles included the title role in The Marriage of Figaro in Augsburg, Germany. A past Metropolitan Opera Auditions winner and grant recipient from The Martha Baird Rockefeller Fund for Music, he has appeared in the world premieres of Dominick Argento’s Jonah and the Whale and The Masque of Angels, Conrad Susa’s Black River, and in the American premiere of Gorecki’s Copernicus with the Minnesota Orchestra. This past year he was featured as the baritone in the world premiere of Alan Stout’s Passion, performed by the Chicago Symphony Orchestra, and in March will perform in a recently completed Mass by Penderecki under the direction of the composer.

Clifton Ware, tenor, is an associate professor of voice, coordinator of the applied voice program, and resident tenor at the University of Minnesota. He has performed with the Minnesota Orchestra, St. Paul Chamber Orchestra, Chicago Lyric Opera, and Minnesota Opera, where his most recent role was that of Tamino in The Magic Flute. His extensive repertoire includes numerous roles in opera, musical comedy, and oratorio; among this season’s engagements are his appearances in Elgar’s Dream of Gerontius, Bach’s Christmas Oratorio and B Minor Mass, Haydn’s Creation, Beethoven’s Ninth Symphony, and Puccini’s La Boheme. This fall marked his professional recording debut with the Musical Heritage Society, singing the title role in Britten’s St. Nicolas.

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MINNESOTA OPERA STUDIO

Gary Briggle, tenor, is returning as a member of the Studio, having appeared as Harlequin of the Commedia dell'Arte Troupe in Così Fan Tutte last season. He received his Bachelor of Music and Theatre degrees from St. Olaf College, where he played leading roles in Pirates of Penzance, Godspell, Long Day's Journey Into Night, and Krapp's Last Tape. He is a past Schubert Club Finalist, and was the winner of the 1975 ACTF Region VII Irene Ryan Acting Scholarship. This season he made his debut with the St. Paul Chamber Orchestra, singing the title role in Hall Overton's opera, Huckleberry Finn.

Susan Chastain, soprano, completed two years of graduate study at the University of Illinois after receiving her Bachelor of Applied Music degree. While at Illinois she performed several major roles, including Butterfly in Madame Butterfly, Anne Truelove in Rake's Progress, and Alice Ford in Falstaff, and also directed several operatic scenes. As a member of the Wolf Trap Company in 1975 she appeared as Lady Billows in Albert Herring, and sang with the National Symphony Orchestra. Her performance experience also includes musical comedy, most notably Aldonza in Man of La Mancha and Eliza in My Fair Lady.

John Frankhauser recently performed the role of Kecal in The Bartered Bride, and Collatinus in Rape of Lucretia with the University of Maryland Opera Theater and the Baltimore Symphony Orchestra. He also appeared in the Opera Society of Washington's Othello, and sang the Bonze in the Opera Friends of Washington production of Madame Butterfly. A native of North Dakota, he earned his B.S. in Music Education from Minot State College, and his M.M. in voice from Catholic University; while in Washington he was also a member of the Air Force Singing Sergeants.

Edward Huls, baritone, was a National Finalist in the 1976 Metropolitan Opera Auditions, and the Second Place Winner in the Baltimore Opera National Vocal Auditions. A former member of the Soldiers Chorus in the U.S. Army Field Band, he has performed in Girl of the Golden West with both the Opera Company of Boston and Opera New England, and in 1973 was a member of the Wolf Trap Company. He sang the roles of Renato in A Masked Ball, and Sharpless in Madame Butterfly with the Friends of Opera in Washington, D.C., and has also appeared with Richmond Civic Opera, Opera Theater of Northern Virginia, and Western Michigan Opera Theater.

Llyanna Lynch-Huls, mezzo soprano, has performed frequently with the Washington Civic Opera and the Opera Theater of Northern Virginia where her roles have included Hata in Bartered Bride, Mrs. MacLean in Susannah, and Zaida in A Turk in Italy. She has also appeared with the Opera Society of Washington, and sang the lead role in Rape of Lucretia with the Baltimore Chamber Symphony Orchestra; most recently she performed Suzuki in the Washington Friends of Opera production of Madame Butterfly. A former member of the Wolf Trap Company, she has also appeared as alto soloist in several major choral works.

James E. McKeel, Jr., baritone, graduated from Westminster College in Pittsburg where he studied under Dr. Isaac Reid. A recent Apprentice Artist with Santa Fe Opera and two-time winner of the National Association of Teachers of Music Award, he has performed major roles in L'Heure Espagnol, The Bellows, Judas Macca- beus, Rappresentazione di Anima e di Corpo, and the Four Note Opera, and received a recording contract for his role in Mother Of Us All. Mr. McKeel has been a member of the Pittsburgh Opera Renaissance and the Pittsburgh Opera Festival.

Timothy Olson, tenor, has been a frequent performer with the Omaha Opera Company, appearing as Parpignol in La Bohême, Normanno in Lucia di Lammermoor, the First Notary in La Perichole,
and Aeneas in Dido and Aeneas. A Final-
ist in the 1973 Denver Regional Auditions for San Francisco Opera, he was for three
years a member of the Chicago Lyric Opera Chorus. He has performed as soloist with the St. John's University Men's Chorus, and recently sang in the Minnesota Dance Theatre's Carmina Burana.

Maureen O'Neil, mezzo soprano, is a new member of the Studio, having previously attended the University of Minnesota. She has performed in Gershwin's Lady Be Good at Franco's Dinner Theatre, and played Maria in the St. Paul Opera Workshop production of The Sound of Music.

Dale Schriemer, baritone, has taught and sung in Michigan for the past three seasons, appearing frequently with the Opera Association of Western Michigan in such roles as Marco in Gianni Schicchi, Tiger Brown in Threepenny Opera, and the Sacristan in Tosca. An active oratorio soloist as well, his repertoire includes Bach's Magnificat, Saint-Saëns' Christmas Oratorio, Handel's Messiah, and the Requiem of Faure and Duruflé. This season he will return to Michigan to sing in Menotti's Telephone and The Medium. Mr. Schriemer is currently voice teacher at the University of Wisconsin at River Falls.

Dawn Timmerman, mezzo soprano, graduated summa cum laude from Midland College where she was active in opera, theater, recital, and concert performance. Her opera repertoire includes Marcellina in Marriage of Figaro, Smeraldina in Love for Three Oranges, and Mrs. MacLean in Susannah; she also sang Nettie Fowler in Carousel. As a concert soloist she sang in Haydn's Missa Sancti Nicolai with the Sioux City Cantorum and Chamber Orchestra, and participated in this year's Haydnfest in Eisenstadt and Vienna, Austria.

Nancy Todora Williams, soprano, was recently a member of the Civic Light Opera in Pittsburgh where she performed in six musicals including Carousel, Most Happy Fella, and Damn Yankees. A graduate of the Cleveland Institute of Music, she has sung with the Fine Arts Opera Company of Ohio in productions of The Medium, Hansel and Gretel, and Ballad of Baby Doe, and portrayed Papagena in the Blossom Music Festival's Magic Flute. She has also performed major operatic roles in concert, and for five years toured with the Young Audiences program in Ohio and Pennsylvania.

Linda Wilcox, soprano, is a second-year member of the Studio. She appeared in the world premieres of Susa's Black River and Argento's Voyage of Edgar Allan Poe, and portrayed Flaminia of the Commedia dell'Arte Troupe in Cosi Fan Tutte. She has been soloist with the Minnetonka Symphony Orchestra and will make her debut this year as soloist with the Minnetonka Chorale.

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The Passion According to St. Matthew
J.S. Bach
February 12, 19, 26
L.A. O'Shaughnessy Auditorium,
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Mahagonny
Bertolt Brecht / Kurt Weill, April 23, 30; May 7
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