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ST. MATTHEW PASSION

CAST

John Brandstetter, baritone, is in his fourth year with the Company, having appeared in such roles as Rufus Griswold in *The Voyage of Edgar Allan Poe*, and the Count in the world premiere of *The Marriage of Figaro*, and Orlando Beaumont in *Claudia Legare*. The recent recipient of a National Opera Institute Award for Young Singers and the Sullivan Musical Foundation Award, he was also named as one of 1978's up-and-coming artists by High Fidelity/Musical America magazine. Since his selection as a finalist in the 1977 Metropolitan Opera National Auditions, he has gone on to perform with Santa Fe Opera, Virginia Opera Association, Theater of St. Louis, and as Pauline in Pasatieri's *The Voyage of Edgar Allan Poe* and recreated that role in the East Coast premiere in Baltimore, Maryland. She has been seen with the Kentucky Opera in such roles as Baby Doe in *The Ballad of Baby Doe*, Pamina in *The Magic Flute*, and Mimi in *La Bohème*, and has been appointed an Affiliate Artist there. She sang the role of Laurie in Copland's *The Tender Land*, conducted by the composer, in a Michigan Opera Theatre production. Her concert engagements include the New York Philharmonic and other major orchestras. Among her awards have been the National Opera Institute Grant, the Karl Kritz Memorial Award, and the Donavan Award, as well as grants from the Sullivan Foundation. She is an alumna of Juilliard's American Opera Center and the Metropolitan Opera Studio.

Karen Hunt, soprano, made her Minnesota Opera debut as Virginia in the world premiere of *The Voyage of Edgar Allan Poe* and recreated that role in the East Coast premiere in Baltimore, Maryland. She has been seen with the Kentucky Opera in such roles as Baby Doe in *The Ballad of Baby Doe*, Pamina in *The Magic Flute*, and Mimi in *La Bohème*, and has been appointed an Affiliate Artist there. She sang the role of Laurie in Copland's *The Tender Land*, conducted by the composer, in a Michigan Opera Theatre production. Her concert engagements include the New York Philharmonic and other major orchestras. Among her awards have been the National Opera Institute Grant, the Karl Kritz Memorial Award, and the Donavan Award, as well as grants from the Sullivan Foundation. She is an alumna of Juilliard's American Opera Center and the Metropolitan Opera Studio.

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 with Minnesota Opera in *Faust Counter Faust*, *The Masque of Angels*, *Black River*, *The St. Matthew Passion* and *The Love for Three Oranges*. His many world premiere performances have included Dominick Argento's *Jonah and the Whale*, Alan Stout's *Passion* with the Chicago Symphony Orchestra, and Dave Brubeck's *oratorio, Beloved Son*. He was featured as soloist in Penderecki's

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CORPORATE REPORT Silver Spoon
Magnificat, performed by the Detroit Symphony under the composer's direction, and in the American premiere of Gorecki's Copernicus with the Minnesota Orchestra. He made his Canadian debut in March, 1978, in the Verdi Requiem with the Saskatoon Symphony Orchestra.

James E. McKeel, Jr., baritone, graduated from Westminster College and has sung with Santa Fe Opera, Pittsburgh's Opera Renaissance and Opera Festival, and was for two years a member of the Minnesota Opera Studio, appearing in The St. Matthew Passion and Candide. Winner of a Schubert Club award, he has sung major roles in L'Heure Espagnol, The Belleows, Rappresentazione di Anima e di Corpo, Four Note Opera, Gianni Schicchi, Judas Maccabeus, Avodath Hakodesh, and Alexander's Feast, and has recorded the role of Gloster Heming in The Mother Of Us All. He recently made his debut with the Opera Theater of St. Louis in La Bohème and Madame Butterfly, and was recently featured as Mamma in the Minnesota Opera Touring Ensemble's production of Donizetti's Viva la Mamma.

Michael Riley, baritone, has been with Minnesota Opera since 1973, many of the more than 70 roles in his repertoire having been performed with the Company. A video film of Menotti's The Consul made by the U.S. Information Agency, in which he portrayed John Sorel, has been shown in more than 30 countries. As an Affiliate Artist in Minnesota, West Virginia, and New York, he has given hundreds of informal recitals during the past four years. He has appeared as soloist with most of the choral and orchestral organizations in the Twin Cities, and in December was bass soloist in Handel's Messiah, performed by the Minnesota Orchestra under the direction of Robert Shaw. A faculty member of St. Olaf College, he will be heard there as Elijah in March, and in June he will make his recital debut in Chicago. He and his wife, Toni, a violist, have two children.

Dean Shoff, tenor, earned his Master of Music degree from the Cincinnati Conservatory of Music before going on to receive a grant from the Martha Baird Rockefeller Foundation. A finalist in the 1975 Metropolitan Opera National Auditions, he has been an apprentice with the Wolf Trap Company, performing leading roles in The Crucible, Albert Herring, The Tender Land, and Pulcinella. These performances led to his engagement as Almaviva in The Barber of Seville with the Omaha Opera. As a member of the Opera School of the Chicago Lyric Opera he appeared as Tom Rakewell in The Rake's Progress. In 1977 he made his debut with Houston Grand Opera as Narraboth in Salome, and then joined Texas Opera Theater where he sang leading roles in Don Pasquale and Offenbach's Robinson Crusoe. Recent appearances include The Love for Three Oranges with Minnesota Opera, Die Fledermaus with the Opera Theatre of Syracuse, and several oratorio engagements. This summer he will perform in A Midsummer Night's Dream, produced by Des Moines Metro Opera for national telecast on PBS.

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INCORPORATED
Conductor’s Note

1979 is a year of special celebration . . . the 250th anniversary of the first performance of the St. Matthew Passion, and 150 years since Felix Mendelssohn’s important revival of the work.

For the conductor every year is a special one when the St. Matthew Passion is the fare, for the riches in the score are innumerable — and there is always something new to discover or a musical idea to be perceived in another way.

For all who come to Bach — conductor, singer, listener — it is good to approach the St. Matthew Passion remembering Bach’s attitude toward the art and aims of music as, first of all, an act of homage to God. In principle, he regarded sacred and secular as one — for him it was important to strive for perfection in all circumstances.

How wonderfully Bach captures the mood and the emotion! He implicitly trusted the expressive power of music, knowing that it could convey the gamut of human feeling, as well as describe the inflection of the word. There are the obvious affetti — references to Christ’s ascension are described in ascending tones; the scourging of Jesus is accompanied by a whip-like rhythm in the strings; tears of weeping that drop like rain appear as downward staccato arpeggios in the flutes, and so on.

In each of the St. Matthew arias Bach found, in the text, a key word or implied emotion that served as inspiration in making a setting: the final bass recitative speaks of “evening . . . hour of coolest rest” and the strings provide the drops of dew throughout the recitative; when the alto sings her recitative of lament to Golgotha, implying that the hour of death is here, the low strings continually toll the hour as a low, ominous chime; and when the soprano sings of the love for which Jesus is dying, Bach inspires us by accompanying the aria with three instruments — all in the treble register to give the aria a heavenly timbre — and two of the three give a constant pulse throughout: the beating of the heart.

As we look at Bach from a 1979 perspective we realize that he was not a pioneer of a new compositional style, but was a supreme composer at using the formal structures of the baroque era who, as Arthur Mendel states, “achieved beauty and depth not in spite of the contrapuntal devices he used but through them.” Two musical subjects combined always have their own emotional character, relating or contrasting each other, and used primarily to emphasize in a specific way the musical expression of the text.

Grasping the whole of the St. Matthew Passion we are filled with awe, with joy, and with gratitude at the height to which Bach arose and to which we are taken in sharing this work. Robert Schumann provides a fitting conclusion to these remarks through the words he wrote on Bach: “We are never at an end with Bach . . . how he seems to grow more profound the oftener he is heard.”

Philip Brunelle
Minnesota Opera presents

The Passion According to St. Matthew

Stage conception by Gerald Freedman
Text after the Evangelist Matthew by Christian Friedrich Henrici (Picander)
English translation by Robert Shaw, by arrangement with G. Schirmer, Inc.

March 1, 2, 4, 7 & 9, 1979, at 8 p.m.
I.A. O'Shaughnessy Auditorium, College of St. Catherine, St. Paul

Music Direction PHILIP BRUNELLE
Stage Direction GERALD FREEDMAN
assisted by
Set Design JAMES WATERS
Costume Design MING CHO LEE
Associate Costume Designer PATRICIA WOODBRIDGE
Lighting Design CHRISTINE WOPAT
Music Preparation SUSAN WOODRUFF
Production Stage Manager CHRISTINE MALONEY

The Dale Warland Singers
Dale Warland, Conductor

The Minnesota Boychoir
Paul H. Pfeiffer, Director

CAST in order of appearance
Evangelist DONALD HOINESS
The Priest LEROY LEHR
The Communicants
Soprano KAREN HUNT
Tenor DEAN SHOFF
Alto JUDITH CHRISTIN
Jesus MICHAEL RILEY
Caiphas JAMES E. McKEEL, JR.
Judas JAMES BOHN
Peter JOHN BRANDSTETTER
Woman I NANCY EVANS
Woman II SUSAN CALMENSON
False Witness I RICA VAN
False Witness II DAVID NORDLI
Peter's Accuser I RUTH TAYLOR
Peter's Accuser II MARY OLSON
Pilate ALLAN ROBERTS

Disciples
Jared Aswegan, Dean Benforado, Gary Briggle, Scott Emkovic, John Lemke, Jeff Martin, David Potter, Leon Purnel, Dale Schmid, Richard Schober.

Priests, Elders, Soldiers
Eric Anderson, Mark Brauer, Dennis Devereaux, Peter Groves, Sverre Hytten, George Peak, Mark Thomsen, Robert Turner.

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

There will be one intermission.
Performance time is approximately three hours.
Passion according to St. Matthew

by Johann Sebastian Bach

Director's Note

There is an Evangelist narrating The Passion According to St. Matthew in the 1700s. You are his congregation in 1979. 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 with great devotion. But when this theatrical music began, all these people were thrown into the greatest bewilderment, looked at each other and said: "What will come of this?" An old widow of the nobility said: "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."

Gerald Freedman

Cameras and recorders are forbidden in the theater. Please check them with the House Manager.

The Minnesota Opera Company is a member of OPERA America, Inc.

The Minnesota Opera Company is the recipient of an operating subsidy grant from the Minnesota State Arts Board, with funds appropriated by the Minnesota State Legislature.
The Minnesota Boychoir

The Minnesota Boychoir was founded in 1962 and is the original boychoir in the Twin Cities. 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 up to thirty full concerts annually, entirely by memory. Recent highlights include performing as the boychoir in the 1977 Minnesota Opera production of The Passion According to St. Matthew; performing for the National Postmasters Convention, the National Elementary School Principals’ Convention, and at the Carillon and the Stained Glass Window dedications at Fort Snelling. During the 1978 season the choir performed in Chicago with the Glen Ellyn Children’s Choir and the Chicago Children’s Choir. Performances were also given at the Museum of Science and Industry and North Park Covenant Church. The choir performed with other boychoirs in the Boychoir Festival in May 1978, in addition to a regular schedule.

The choir makes stereo recordings annually and offers them for sale.

The Minnesota Boychoir

Glenn Anderson
Robert Chambers
Scott Erwin
Jared Hedberg
Laurence Homan
Paul Kempf
Tom Kolwalski
Robert Mitchell
Dale Patenaude
Mark Patenaude
Kurt Pfeiffer
Rolli Ransom
Barton Regher
Jason Rupert
Jon Westgaard

Paul H. Pfeiffer, Director

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<td>David Preves, concertmaster</td>
<td>Shirley Thomson</td>
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The Dale Warland Singers

The Dale Warland Singers, now in its seventh season, has in its short history become one of the foremost choral groups in the upper midwest. Highlights from past seasons include performances of American music at the Guthrie Theater, the world premiere with the Minnesota Orchestra of a new symphony by Gorodzicki, and Handel’s Israel in Egypt with the St. Paul Chamber Orchestra. In 1975-76 the Singers recorded a full album of Swedish music with Norman Luboff and performed a concert of twentieth century music at the Walker Art Center. Following their performance of The St. Matthew Passion with Minnesota Opera in 1977, the Singers participated in the St. Paul Chamber Orchestra’s Mozart Festival, and at the invitation of the Swedish and Norwegian governments sang a three-week tour of Scandinavia, performing at major festivals and recording for Swedish and Norwegian national radio. Most recently they made a recording for Jenson Publications, and this past December gave eight performances of Messiah with the Minnesota Orchestra under the direction of Robert Shaw. This spring they are scheduled to produce two recordings, a Christmas album for Augsburg Publishing House and Dave Brubeck’s Christmas cantata, La Fiesta de la Posada, for Tomato Records.

The Dale Warland Singers

Soprano
Jan Arneson
Ruth Brewster
Nancy Hoffman
Susan Rathmann
Anne Mollison
Mary L. Olson
Sue Shepard
Linda Steen
Ruth Taylor
Tenor
Paul J. Anderson
George Berglund
Craig Edwall
Michael Horan
Timothy Johnson
Michael Miller
Douglas a. Nodlan
David Nordl
John Slauson

Alto
Vicki R. Hultine
Lynn C. Jones
Chris Ludwig
Dianne Prieditis
Frances Robinson
Marilyn Sieber
Deborah Tamte
Rica Jane Van
Ruth Warland
Bass
Philip Davis
Robert A. Elmore
Gilbert G. French
Charles Harder
Lloyd Hjelle
Wayne Hornick
Dana Skoglund
Frank Steen
Howard White

Dale Warland, Conductor
Wayne Kivell, Assistant Conductor
Susan Woodruff, Accompanist
Ann Leversee, Manager
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GUEST PRODUCTION
STAFF

Ralph Clifford, Assistant to the Stage Di-
rector, began his professional career as tech-
nical 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 construc-
tion, and publicity. In Los Angeles he pro-
duced and directed Under Milk Wood and
Lost in the Stars, and for the Music Academy
of the West at Santa Barbara he designed
Romeo and Juliet. He is currently an Assis-
tant Director and Stage Manager of San
Francisco Opera and Spring Opera Theater,
and also conducts workshops and classes
in assistant stage directing and stage man-
agement.

Gerald Freedman, Director, staged Jana-
cek's Jenufa with international designer
Josef Swoboda as his most recent produc-
tion for the American Opera Center. He
made his San Francisco Opera debut staging
the world premiere production of Angle of
Repose by Andrew Imbrie. He is currently an Assis-
tant Director and Stage Manager of San
Francisco Opera and Spring Opera Theater,
and also conducts workshops and classes
in assistant stage directing and stage man-
agement.

Minneapolis Opera in 1977). Additional oper-
atic credits have included the world premiere
of Ginastera's Beatrix Cenci in 1971 for the
Opera Society of Washington (which opened
the Kennedy Center), and Die Fledermaus,
L'Incoronazione di Poppea, and Idomeneo
for New York City Opera. He recently staged
Othello for the Arizona Opera Company. Re-
spected in legitimate theater as well, he
directed the innovative Broadway musical
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Company, and has recently been appointed Artistic Director of the American Shakespeare Festival at Stratford, Connecticut. He began his duties there last summer with a production of Twelfth Night with Lynn Redgrave. His latest Broadway assignment was the new musical The Grand Tour, starring Joel Grey.

Christine Wopat, Lighting Designer, began her association with Minnesota Opera during the 1975-76 season as stage manager. The following season she served as lighting designer for The Bartered Bride, The St. Matthew Passion, Candide, Mahagonny, and the Company’s East Coast premiere of Argento’s Voyage of Edgar Allan Poe. She then went to the San Francisco opera to become assistant lighting designer for their 1977 fall season. Since then she has served as lighting director for the new Jean Pierre Ponnelle production of Turandot, and lighting designer for the San Francisco Spring Opera Theater productions of Elegy for Young Lovers and La Rondine. Other credits as assistant lighting designer include Porgy and Bess (1976) and Don Giovanni (1975) for the Houston Grand Opera and The Devil’s Disciple and The Showoff for the Goodman Theatre in Chicago.

Gail Bakkom, Costume Director, received her training at The Guthrie Theater and served as costume shop director for the early Center Opera Company productions of The Good Soldier Schweik and The Mother Of Us All. Since that time she has been shop director of the Front Street Theater in Memphis and Heartland Productions in Marshall, Minn., and Director of Costumes at the University of New Mexico.

H. Wesley Balk, Artistic Director: Theater, has been directing for Minnesota Opera since 1965, and has staged more than 35 works for the Company including the world premieres of Faust Counter Faust and Oedipus and the Sphinx, both of which he also conceived. A graduate of Yale and an Associate Professor of Theater 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, Wolf Trap Farm Park, San Francisco Spring Opera, and the Lake George Opera Festival. This spring he will

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direct the world premiere of Dominick Argento's Miss Havisham's Fire with the New York City Opera. He is chairman of the Artistic Director's Committee for OPERA America, and his book The Complete Singer-Actor: Training for Music-Theater has been published by the University of Minnesota Press.

Philip Brunelle, Artistic Director: Music, is currently in his eleventh season with Minnesota Opera placing his musical stamp on its world premieres 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 the Kansas City Lyric Opera, San Francisco Spring Opera, the Lake George Opera Festival, Wolf Trap Farm Park, the Houston Grand Opera Summer Festival, and the Brooklyn Academy of Music Opera Festival. Locally he is completing his tenth season as music director of the Plymouth Music Series. His opera orchestrations and choral editions have been published by the American music firms G. Schirmer and Theodore Presser and Editions Salabert of Paris, France.

Jacqueline Jones, Director of Music Training for the Studio, has for four years been associated with the University of Minnesota Opera Workshop as conductor and vocal coach, most recently conducting Offenbach’s Orpheus in the Underworld and Thomas’ Mignon. She has held similar positions with the College of St. Catherine Opera Workshop, and last year served as music director for the Minnesota Opera Studio's program of French one-act operas. Before coming to Minnesota she was pianist with the Syracuse Symphony Orchestra and its Opera, Percussion, and Rock Ensembles, and worked as rehearsal accompanist and coach with the Syracuse Symphony Opera. As a pianist she appears frequently in chamber music performances and voice recitals, and this season will be heard with members of the Minnesota Orchestra in a chamber music series at the Walker Art Center.

Jere Lantz, Associate Music Director, earned his Master’s degree from the Yale School of Music, receiving additional training at Tanglewood and the Aspen Music Festival. A former faculty member at the University of New Hampshire, he directed the University Symphony and taught conducting and orchestration. Other teaching experience includes serving as music director at St. George’s School in Newport, R.I., conducting instructor at Yale, and faculty conductor for the American Choral Foundation during its 1975 residency at the University of Minnesota. Last season he made his Minnesota Opera conducting debut with The Marriage of Figaro, and this season conducted the Minnesota Opera Touring Ensemble's Viva la Mamma. He is currently conductor of the St. Cloud Civic Orchestra and the Kenwood Chamber Orchestra.

Christine Maloney, Production Stage Manager, is in her fourth year with Minnesota Opera, having served as Assistant Stage Manager for the 1975-76 season. A Theater Arts graduate of St. Olaf College, she was active in numerous College productions, and received the ACTF Award of Excellence for her management of the College's 1975 production of Godspell. She has also been Assistant Stage Manager at Chimera Theatre and Lake George Opera Festival, Wolf Trap Opera, San Francisco Spring Opera, the Minnesota Opera Festival, and the Brooklyn Academy of Music Opera Festival.

Kent Newbold, Technical Director, comes to the Minnesota Opera from the Alpine Valley Music Theater where he was stage rigger and carpenter. His previous technical theater experience includes serving as technical director and carpenter at the Madison Civic Opera, and production assistant for the Inaugural Concert at the Kennedy Center Opera House in 1976. He has been production manager, touring carpenter and electrician for a touring production of You Can't Take It With You, and for shows sponsored by the Buick Corporation. With a B.F.A. from Utah State University in technical theater specializing in lighting design and stage carpentry, he is an active member of the International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada.

James Waters, Technical Coordinator and Properties Master, has designed sets for One Flew Over the Cuckoo's Nest, Candida, and Chimera Theatre's Beauty and the Beast, and costumes for Chimera's Pygmalion and Fiddler on the Roof. For Minnesota Opera he created the sets for The St. Matthew Passion and Claudia Legare, costumes for The Mother Of Us All, and props for Cosi fan tutte. This season he designed sets and costumes for the world premiere of Eric Stokes' The Jealous Cellist and Other Acts of Misconduct. He is a former Technical Director of the Goodspeed Opera House in East Haddam, Connecticut.
James Bohn, baritone, has attended the University of Wisconsin at River Falls and the University of Minnesota. His operatic repertoire includes the title role in Gianni Schicchi, Colas in Bastien and Bastienne, and Lescaut in Manon, among others. Last year he created the lead role of Jonathan Swift in the University of Minnesota Opera Workshop premiere of Libby Larson’s Words Upon the Windowpane. In concert he has performed as baritone soloist in a variety of works ranging from the Schutz Magnificat to the world premiere of Henry Brant’s A Plan the Air. Although a new member of the Studio this year, he is no stranger to the MOC stage, having appeared in the world premiere of The Voyage of Edgar Allan Poe as well as in Candide and Mahagonny. He recently won second place in the Metropolitan Opera District Auditions.

Jean Buchmann, soprano, has performed the roles of Barbarina in The Marriage of Figaro, Micaela in Carmen, Donna Elvira in Don Giovanni, and the title role in Holst’s Savitri while studying at the London Opera Center under an International Rotary Scholarship. She received her Master’s degree in Music from Florida State University where she appeared as Belinda in Dido and Aeneas and the First Lady in The Magic Flute. A finalist in the Metropolitan Opera Regional Auditions, she is also a choral director and has served as conductor and choreographer in musical comedy productions. Last season she was music supervisor for the Cullman (Alabama) Arts Council, conducting voice classes and performing in schools.

Dario Coletta, tenor, has performed throughout the New England area in recital, opera, and oratorio. He recently received his Master’s degree in Performance from the Yale University School of Music where he studied with Phyllis Curtin. His latest operatic roles include Sid in Albert Herring at Yale, the roles of John and Tom in Central City Opera’s premiere of The Face on the Barroom Floor, and several roles in Apollonia, a new opera to be performed by the Minnesota Opera Company. He recently made his debut with the Opera Company of Philadelphia as the Prince in the world premiere of Rumpelstiltskin.

Robert Fornander, tenor, has completed two years of graduate study at the University of Minnesota. While at the University he performed in several operas including Orpheus in the Underworld and Xerxes, and sang the title role in Abu Hassan. He has also sung the role of Martin in Aaron Copland’s The Tender Land. An active oratorio soloist as well, his repertoire includes Bach’s Magnificat, Handel’s Messiah and Mendelssohn’s.
Deborah Hightower, soprano, is a graduate of Southern Illinois University where she received her Bachelor of Music degree. She has performed such roles as Musetta in La Bohème, Despina in Così fan tutte, and Nella in Gianni Schicchi, and Theresa in Poulenc’s The Breasts of Tiresias. Earlier this season she was seen as Princess Ninetta in Minnesota Opera’s The Love for Three Oranges. She has appeared with the Opera Theatre of St. Louis, Municipal Opera of St. Louis, St. Louis Symphony Orchestra, the St. Louis Bach Society, the Bel Canto Singers, and the Minnesota Chorale. Winner of Metropolitan Opera District Auditions in both Illinois and Missouri, she has also sung with KBK Recording Studios making commercials for radio and television. She recently won the Midwest Regional Auditions of the San Francisco Merola Opera program, in which she will participate this summer.

Kathryn Medici, mezzo soprano, graduated from the Eastman School of Music with Bachelor’s and Master’s degrees in Performance and Literature. She was awarded a Performer’s Certificate in Opera for the roles of Nancy and Mrs. Herring in Albert Herring, Dame Quickly in Falstaff, Orlofsky in Die Fledermaus, and Marcellina in The Marriage of Figaro. Other performances have included productions with Rochester’s Opera Under the Stars, Opera Theater of Rochester, Chautauqua Opera Theater, and the Stuttgart Wurtemberg State Opera in Germany. Last year she sang the title role in the Studio’s performance of Ravel’s L’Enfant et les Sortilèges.

Margaret Poyner, soprano, received her Master of Music degree from Syracuse University where she concentrated on French and German song literature. Three-time award winner in the Metropolitan Opera Upper Midwest Regional Auditions, she is currently on leave from Augustana College in Sioux Falls where she teaches voice and conducts two choral groups. She has been featured as soloist in Purcell’s The Fairy Queen in St. Gallen, Switzerland, and has toured extensively as a recitalist, appearing recently at St. Olaf College and the St. Louis Conservatory of Music. This past season she performed Samuel Barber’s Knoxville: Summer of 1915 with the Omaha Symphony and the Bach B-minor Mass with the Duluth-Superior Symphony.

Allan Roberts, baritone, holds a Master of Music degree from the University of Texas at Austin where he appeared as Ottone in L’Incoronazione di Poppea, Harlequin in Ariadne auf Naxos, and Tarde in L’Italiana in Algeri. A second-year Studio member, he was seen as the Husband in last year’s Studio production, The Breasts of Tiresias. He has performed with the Des Moines Metro Opera and the Beaumont (Texas) Civic Opera, and recently made his debut with Minnesota’s Bach Society as bass soloist in the Mozart Requiem. He currently teaches voice at Macalester College and the Studio Grand in St. Paul.

Mark Thomsen, tenor, graduated from Gustavus Adolphus College in St. Peter, Minn. Two-time winner of the National Association of Teachers of Singing in the college division, he has played major roles in Gilbert and Sullivan’s The Gondoliers, Mozart’s Bastien and Bastienne, Purcell’s Dido and Aeneas, and Menotti’s Amahl and the Night Visitors. He will be heard in recital in May.

Jaqueline Thomson, contralto, is a second-year Studio member, having formerly served as an apprentice artist at Central City Opera and an apprentice at Des Moines Metro Opera, where she recently returned to appear as the Secretary in The Consul. Her performance experience includes the roles of the Princess in Suor Angelica, Madame Flora in The Medium, and the alto soloist in the Duluth-Superior Symphony’s Messiah.
Formerly assistant professor of music at Vennard College, she was winner of the 1977 Iowa National Federation of Music Clubs Young Artists Award and a district winner in the 1977 and 1978 Metropolitan Opera Auditions. She holds a Master's degree in vocal performance from the University of Iowa, and currently teaches voice at Northwestern College in St. Paul.

Wayne Williams, tenor, completed two years of graduate study at the University of Illinois after receiving his Bachelor's degree from the Baldwin-Wallace Conservatory of Music in Ohio. His operatic repertoire includes Nemorino in The Elixir of Love, Dr. Cajus in Falstaff, and Robins and the Crab Man in Porgy and Bess with the Lake George Opera Festival. An active concert oratorio soloist, he has sung with the Chautauqua Summer Opera. He holds an M.F.A. in Directing from Catholic University, and M.M. and D.M.A. degrees from the Eastman School of Music.

Anne Randolph, National Opera Institute Intern in Directing, has worked as a director, actor, and choreographer throughout the South. She has directed many musicals including The Music Man, Sound of Music, and A Funny Thing Happened on the Way to the Forum. Her broad range of experience has included serving as stage manager for the Grand Old Opry, touring Italy in a musical revue, directing opera for Alabama Educational Television, working as Assistant Director at the Asolo Theater, and teaching choral music and English composition in college. Last season she directed for the Florida Studio Theater, a touring company specializing in experimental works, and this year she has been involved in many Minnesota Opera special projects including the Studio's Metro-area tour. She holds a Master's degree in English and a Master of Fine Arts degree in Directing from Florida State University.

INTERNS

Richard Hudson, National Opera Institute Intern in Directing, joined the Company during the 1977-78 season in which he directed Poulenc's The Breasts of Tiresias for the Minnesota Opera Studio. This season he directed the Minnesota Opera Touring Ensemble's production of Donizetti's comic opera, Viva la Mamma. His directing experience includes the Washington D.C. premiere of Die Kluge with the U.S. Army Band, and this past summer he prepared productions of Faust and Summer and Smoke for the Lake George Opera Festival. He has also appeared professionally in a variety of operatic bass roles, including the title role in Don Pasquale and Alfonso in Cosi fan tutte with the Chautauqua Summer Opera. He holds an M.F.A. in Directing from Catholic University, and M.M. and D.M.A. degrees from the Eastman School of Music.

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