We’ve Always Liked Staged Events

Wells Fargo salutes the arts.
This production of La Bohème was made possible through a generous grant from the Schuld Family Fund.
In Memorium

I would like to dedicate this production of La Bohème to my dear friends and opera mentors Fred & Ruth Gandolfi

John Massaro
Office of the Governor

* PHOENIX METROPOLITAN OPERA DAY *

WHEREAS, December 21, 2007 marks the debut of Arizona's first Phoenix-based opera company. The Phoenix Metropolitan Opera will stage two performances of La Boheme at the historic Orpheum Theatre in downtown Phoenix on December 21 and December 22; and

WHEREAS, as a 501 c3 non-profit organization, the Phoenix Metropolitan Opera was established in 2005 to perpetuate the performances of professional opera in the Greater Phoenix Metropolitan Area; and

WHEREAS, the Phoenix Metropolitan Opera's goal is to nurture, promote and produce the finest traditional operatic performances and to sustain such performances through philanthropy, education, outreach and cultivation of new audiences; and

WHEREAS, the Phoenix Metropolitan Opera wants to make opera sing for generations through the promotion and performance of traditional operatic productions, drawn from a repertoire of popular works from the late 19th century through early 20th centuries; and

WHEREAS, the Phoenix Metropolitan Opera is focused on giving back and being a true community partner. The Phoenix Metropolitan Opera has created a Young Artist Development Program to bring young opera talent to organizations and schools Valley-wide to expose students to romantic languages, music and poetry through the art of opera;

NOW, THEREFORE, I, Janet Napolitano, Governor of the State of Arizona, do hereby proclaim December 21, 2007 as

* PHOENIX METROPOLITAN OPERA DAY *

IN WITNESS WHEREOF, I have hereunto set my hand and caused to be affixed the Great Seal of the State of Arizona

Janet Napolitano
GOVERNOR

DONE at the Capitol in Phoenix on the twenty-third day of November in the year Two Thousand and Seven and of the Independence of the United States of America the Two Hundred and Thirty-second.

ATTTEST:

Janice K. Brewer
Secretary of State
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La Bohème
Composer: Giacomo Puccini

ACT I. Paris, Christmas Eve, c. 1830. In their Latin Quarter garret, the painter Marcello and poet Rodolfo try to keep warm by burning pages from Rodolfo’s latest drama. They are joined by their comrades - Colline, a young philosopher, and Schaunard, a musician who has landed a job and brings food, fuel and funds. But while they celebrate their unexpected fortune, the landlord, Benoit, arrives to collect the rent. Plying the older man with wine, they urge him to tell of his flirtations, then throw him out in mock indignation. As the friends depart for a celebration at the nearby Café Momus, Rodolfo promises to join them soon, staying behind to finish writing an article. There is another knock: a neighbor, Mimi, says her candle has gone out on the drafty stairs. Offering her wine when she feels faint, Rodolfo relights her candle and helps her to the door. Mimi realizes she has dropped her key, and as the two search for it, both candles are blown out. In the moonlight the poet takes the girl’s shivering hand, telling her his dreams. She then recounts her solitary life, embroidering flowers and waiting for spring. Drawn to each other, Mimi and Rodolfo leave for the café.

ACT II. Amid shouts of street hawkers, Rodolfo buys Mimi a bonnet near the Café Momus before introducing her to his friends. They all sit down and order supper. A toy vendor, Parpignol, passes by, besieged by children. Marcello’s former lover, Musetta, enters ostentatiously on the arm of the elderly, wealthy Alcindoro. Trying to regain the painter’s attention, she sings a waltz about her popularity. Complaining that her shoe pinches, Musetta sends Alcindoro to fetch a new pair, then falls into Marcello’s arms. Joining a group of marching soldiers, the Bohemians leave Alcindoro to face the bill when he returns.

ACT III. At dawn on the snowy outskirts of Paris, a Customs Officer admits farm women to the city. Musetta and revelers are heard inside a tavern. Soon Mimi walks by, searching for the place where the reunited Marcello and Musetta now live. When the painter emerges, she pours out her distress over Rodolfo’s incessant jealousy. It is best they part, she says. Rodolfo, who has been asleep in the tavern, is heard, and Mimi hides; Marcello thinks she has left. The poet tells Marcello he wants to separate from his fickle sweetheart. Pressed further, he breaks down, saying Mimi is dying; her

The Story, con’t.
ill health can only worsen in the poverty they share. Overcome, Mimi stumbles forward to bid her lover farewell as Marcello runs back into the tavern to investigate Musetta’s raucous laughter. While Mimi and Rodolfo recall their happiness, Musetta quarrels with Marcello. The painter and his mistress part in fury, but Mimi and Rodolfo decide to stay together until spring.

ACT IV. Some months later, Rodolfo and Marcello lament their loneliness in the garret. Colline and Schaunard bring a meager meal. The four stage a dance, which turns into a mock fight. The merrymaking is ended when Musetta bursts in, saying Mimi is downstairs, too weak to climb up. As Rodolfo runs to her, Musetta tells how Mimi has begged to be taken to her lover to die. While Mimi is made comfortable, Marcello goes with Musetta to sell her earrings for medicine, and Colline leaves to pawn his cherished overcoat. Alone, Mimi and Rodolfo recall their first days together, but she is seized with coughing. When the others return, Musetta gives Mimi a muff to warm her hands and prays for her life. Mimi dies quietly, and when Schaunard discovers she is dead, Rodolfo runs to her side, calling her name.

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thank you

We want to express a heartfelt thank you to the many companies and corporations for their partnership in helping us launch Phoenix Metropolitan Opera.

We also want to express a special thanks to Shepherd of the Hills Church UCC, whose partnership and facilities truly helped make our production of La Bohème possible.

Ms. Dubinbaum’s jewelry provided by Bailey, Banks & Biddle of Fashion Square.
La Bohème
Composer: Giacomo Puccini

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The Story, con’t.

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Ms. Dubinbaum’s jewelry provided by Bailey, Banks & Biddle of Fashion Square.
Phoenix Metropolitan Opera presents Giacomo Puccini's

La Bohème
Orpheum Theatre
December 21 and 23, 2007
Directed by Carroll Freeman
Conducted by John Massaro

Cast
Rosemary Musoleno ...................... Mimi
Derek Taylor .................................. Rodolfo
Lisanne Norman ............................ Musetta
Jeffrey Buchman ............................ Marcello
Zdenek Plech ................................ Colline
Daniel Okulitch .............................. Schaunard
Jeffrey Stevens ............................. Benoit/Alcindoro
Dan Kurek .................................... Parpignol
Aubrey Allicock ............................. Sergeant
Carl King ..................................... Customs Officer

Thank you.

La Bohème Chorus

Adult Chorus
John Massaro .......................... Director
Tony Albores ................................
Aubrey Allicock ............................
Lydia Choi .................................
Alessandro Cattelan ........................
Pan Gallegos .............................
Andrew Gray ..............................
Harriet Harris ............................
Earl Hazell .................................
Jim Huey ....................................
Kristin Jensen .............................
Carl King ...................................
Dan Kurek ..................................
Antonio Lozano ...........................

La Bohème Orchestra

Violin I
Jim Apperson ............................ Concertmaster
Mike Prokes ..............................
Laraine Kaiser ............................
Eska Laskus ..............................
Chris Jordan ..............................
Ryan Williams ...........................

Violin II
Sadarius Slaughter ........................ Principal
Brandon Apperson ........................
Marna Bowling ............................
Sunny Ra ..................................
Sarah Bowlin .............................
Laura Speck ..............................

Violas
Laura Apperson .......................... Principal
Sidney Williams ..........................
Verónica Grandil ..........................
Megan Leigh Smith ........................

Cello
Julie Malamut ............................
Ann Marie Berg ..........................
Cory McCloskey ..........................
Mary Jane McCloskey ..........................
Shaun Moe ...............................
Katie Moore ..............................
Rebecca Morris ..........................
Jennifer Nagy ...........................
Jonathan Ng ..............................
Francisco Rentería ........................
Kathleen Ruhleder ........................
Patricia Sewell ...........................

Basses
Claudia Botterweg .........................
Debbie Pearson ..........................
Melanie Yarger ..........................
Moe Fleming .............................

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Claudia Botterweg .........................
Debbie Pearson ..........................
Melanie Yarger ..........................
Moe Fleming .............................

Flute
Barbara Chao ............................

Oboe
Ashley Williams ........................

Clarinet
Brian Dredla ............................. Principal
Natalie Lehr ..............................

Clarinet
Brian Dredla ............................. Principal
Natalie Lehr ..............................

Bassoon
Melanie Sanguinetti ........................

Harp
Becky Forman ............................

French Horns
Nathan Mitchell ..........................
Shannon Kerrigan ..........................

Trumpets
Josh Whitehouse ..........................
Jason Johnson ............................

Trombone
Marty Demos .............................

Timpani
Gene Cervantes ..........................

Percussion
Sonja Branch .............................

Pedro Yáñez – Assistant Conductor/Rehearsal Pianist

Phoenix Metropolitan Opera and the cast of La Bohème would like to thank Dr. Jerald Altman for his expert medical care throughout the making of this production.
The use of cameras and recording devices during the performance is prohibited. As a courtesy to the performers and other patrons, please turn off all pagers, beepers, watch alarms and cellular telephones.

Thank you.

Phoenix Metropolitan Opera and the cast of La Bohème would like to thank Dr. Jerald Altman for his expert medical care throughout the making of this production.

Phoenix Metropolitan Opera presents
Giacomo Puccini’s
La Bohème
Orpheum Theatre
December 21 and 23, 2007
Directed by Carroll Freeman
Conducted by John Massaro

Cast
Rosemary Musoleno ...................... Mimi
Derek Taylor .................................. Rodolfo
Lisanne Norman ............................ Musetta
Jeffrey Buchman ............................. Marcello
Zdenek Plech ................................. Colline
Daniel Okulitch ............................. Schaunard
Jeffrey Stevens .............................. Benoit/Alcindoro
Dan Kurek .................................... Parpignol
Aubrey Allicock ............................. Sergeant
Carl King .................................... Customs Officer

Technical Staff
Lighting Designer .......................... Paul Black
Production Director ........................ David Castellano
Assistant Production Director ............ Amanda Embry
Stage Manager .............................. Nykol DeDreu
1st ASM ..................................... Diana Ouradnick
2nd ASM ..................................... Alfredo Macias
Set Designer ................................. Robert Little
Supertitles ................................. Michael Chadwick
Supertitle Projectionist .................... Pedro Yáñez
Set ............................................. Courtesy of Tri-Cities Opera, Inc.
Costumes .................................... Courtesy of Malabar, Ltd.
Properties ................................... Courtesy of Arizona Opera, Inc.
Wigs ........................................... Courtesy of Anne Nesmith

Pedro Yáñez – Assistant Conductor/Rehearsal Pianist

La Bohème Chorus
Adult Chorus
John Massaro ............................. -Director
Tony Albores .............................. Aubrey Allicock
Lydia Choi .................................. Alexis Davis
Paul Gallegos .............................. Andrew Gray
Harriet Harris .............................. Earl Hazell
Jim Huey .................................... Kristin Jensen
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Ryan Williams .............................

Violin II
Sadarius Slaughter ........................ -Principal
Brandon Apperson ........................ Marna Bowling
Sunny Ra ..................................... Sarah Bowlin
Laura Speck .................................

Celli
Maria Simiz ................................. -Principal
Debbie Pearson ............................. Melanie Yarger
Moe Fleming .................................

Basses
Claudia Botterweg ........................ -Principal
Ryan Kuk .................................

Flute
Barbara Chao .................................

Oboe
Ashley Williams .............................

Clarinet
Brian Dredla ................................. -Principal
Natalie Lehr .................................

Violas
Laura Apperson ............................. -Principal
Sidney Williams ............................. VerRona Grandil
Megan Leigh Smith ........................

French Horns
Nathan Mitchell ............................. -Principal
Shannon Kerrigan ...........................

Trumpets
Josh Whitehouse ............................. -Principal
Jason Johnson ..............................

Timpani
Gene Cervantes .............................

Percussion
Sonja Branch .................................

Bassoon
Melanie Sanguinetti ........................

Harp
Becky Forman .................................

Children’s Chorus
Dan Kurek ................................. -Director
Bebe Blanco ................................
Molly Boca ................................. Jessica Chisholm
Carly Christensen .......................... Haley Cohn
Talia Kahn ................................. Alex Keene
Aria Morris .................................. Elysha Nemeth
Chloe Nicholas .............................. Sophia O’Malley
Amanda Peterson .......................... Taylor Wetnight

Supernumeraries
Gavin Brown, Don Johanson, Carl King, Brett Moellenberg, Julian Pena, Evelyn Simon and Frank Sprague
The Cast

American soprano Rosemary Musoleno (Arizona debut) has achieved an outstanding reputation both on the operatic stage and in the recording studio as an artist with a sunny, lirico-spinto voice, with natural musicality and a commanding stage presence. Her calling cards in past seasons have been the Italian heroines Mimi and Musetta in La Bohème, Violetta in La Traviata, Liu in Turandot, Donna Elvira in Don Giovanni, along with the French charmer Micaela in Carmen. Under the guidance of New York voice teacher, Bill Schuman, she is exploring the Prima Donna roles of Manon Lescaut, Madame Butterfly, and Tosca. In Europe, the role of Mimi has served as her debut vehicle at the Marseille Opera, Nice Opera, Toulouse Opera and Zurich Opera. She sang Musetta in the 100th Anniversary production of La Bohème at the Puccini Festival at Torre del Lago. Violetta was her debut at Saint Etienne Opera and at the Bern Opera. Switzerland and Micaela was her debut in Sweden opposite the Don Jose of tenor Gosta Winbergh. In the U.S., Musoleno sang Musetta for her debut at San Diego Opera, Donna Elvira at the Philadelphia Opera and at the Spoleto Festival, Liu for the Colorado Opera Festival and as Mimi several times under the baton of conductor Anton Coppola. She released her first recording, in the difficult part of Temperantia, in the World Premiere of Haydn's Oratorio Applausus, recorded in Paris for Opus 111. Upcoming highlights include debuts as Tosca for Knoxville Opera and as Manon Lescaut opposite Marcello Giordani in Catania, Italy.

Tenor Derek Taylor (Arizona debut) was born in Los Angeles, California and trained at the Academy of Vocal Arts (AVA), where he garnered rave reviews as Rodolfo in their 2005 production of La Bohème. “Taylor possesses a naturally beautiful timbre that’s clear and unforced, a sure feel for the dramatic arch of the vocal line, excellent Italian diction and a focused dramatic flair that projects the essence of the role without fuss or affectation.” In 2006, he performed for the Santa Fe Opera as Antonio in the American premiere of the Thomas Ades’ Opera, The Tempest, and later as Pinkerton in Madama Butterfly with both Opera Grand Rapids and Austin Lyric Opera. He debuted with the Los Angeles Opera as Toby Higgins in Mahagonny and closed the season as Michele in The Saint of Bleecker Street with Central City Opera. Taylor performed with the Boston Lyric Opera and with VARA Radio Orchestra in Rotterdam as King Alonso in The Tempest in 2007. He won First Prize at the 2004 Liederkranz Competition; he received a Major Award at the 2004 Opera Index Competition, took Third Prize in 2005 Licia Albanese-Puccini Foundation International Voice Competition, and was awarded Second Prize in the Florida Grand Opera Competition. Taylor has also been honored by the Metropolitan Opera National Council Auditions (Regional Finalist), George London Music Foundation (Encouragement Grant Winner), Alta/Mura Caruso Foundation (Winner), and the Sergio Franchi Music Foundation (Winner).

A native of Southern California, Lisanne Norman’s beautiful coloratura voice has been described as one of “limitless power and faultless technique.” She has sung with Arizona Opera for the last six seasons – most recently as Adele in Fledermaus, in Rossini’s La Cenerentola, as Johanna in Sondheim’s Sweeney Todd, and as Elvira in L’Italiana in Algeri. Norman received her B.A. in Vocal Performance and Pedagogy at Utah State University. She has performed with regional opera companies throughout Utah, Texas and Illinois. She has performed concert works in Romania, Austria and the Czech Republic. Ms. Norman is a student of Gail Dubinbaum.

Opera News calls American baritone Jeffrey Buchman (Arizona debut) “a formidable talent.” Mr. Buchman won the 5th Luciano Pavarotti International Voice Competition, which led to performances with the world-renowned tenor in Philadelphia. At the invitation of Luciano Pavarotti, he made his New York City debut as Marcello Giordani in Catania, Italy. Buchman also won First Prize in the 1997 National Voice Competition of the National Society of Arts and Letters and received a Richard F. Gold Career Grant from the Shoshana Foundation. He has enjoyed great success in the title role of Don Giovanni with Virginia Opera, Washington Summer Opera and Opera Delaware. While singing the role of Valentin in Faust with Opera Carolina he was invited to repeat the part under the baton of Anton Coppola and to play Sonora in La Fanciulla del West with Utah Opera, where he previously appeared as Slim in Carlisle Floyd’s Of Mice and Men. Silvio in Pagliacci, the Baritone Soloist in Carmina Burana, and Dancairo in Carmen. Critics have consistently praised his work in the title roles of the Barber Figaro in Il Barbiere di Siviglia, as Danilo in The Merry Widow with Washington Summer Opera, and as Eisenstein in Die Fledermaus with the Wildwood Opera Festival. Buchman’s career highlights include his Asian debut as Sharpless in Madama Butterfly with the Hong Kong Opera; as well as numerous appearances as Marcello in La Bohème with the Florida Grand Opera, Washington Summer Opera and Fresno International Grand Opera. Buchman holds a Bachelor of Music degree from the Boston Conservatory of Music and a Master of Music degree from the Peabody Conservatory of Music in his native city of Baltimore, Maryland.
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The Cast, con’t.

Bass Zdenek Plech (U.S. debut) has been engaged as a soloist with the National Theatre in Prague since 2004 where he re-created many of the repertoire’s most important leading roles (Sarastro, Ramphis, Colline, and Burgrave Filip in Dvorak’s opera “The Jacobin”). Born in 1977 in Brno, Plech studied voice at Janacek Academy of Performing Arts and was awarded a Laureate at the International M.S. Trnavsky Singing Competition (1998, Slovakia) and was a finalist in the prestigious Feruccio Tagliavini Bel Canto competition (2002), whose jury members included G. Aragall and K. Riciarelli. In 1998, the renown Czech composer Ilja Hurník wrote a one-act opera for his performance as the King of the cats in Andrew Lloyd-Weber’s Cats, and the 2005 Komercni Banka Prize for the National Theatre’s best performance in the role of Ramphis in Verdi’s Aida. Plech has frequently performed with Eva Urbanová, with whom he recorded the CD entitled “Christmas” on the Supraphon label. His other recordings include Janacek’s “The Cunning Little Vixen” (BBC), Dvorak’s “Stabat Mater” (Sony Classical) and Janacek’s “Excursions of Mr. Broucek” (Deutsche Gramophon). Plech’s rich concert repertoire includes cantatas, oratorios such as Dvorak’s “Stabat Mater” and Verdi’s “Requiem.” He has performed in numerous countries including Germany, France, Austria, Hungary and Japan and has soloed with many outstanding orchestras such as Bavarian State Philharmony, French National Orchestra and the BBC Symphony.

Canadian bass-baritone Daniel Okulitch (Arizona debut) first came to national attention on Broadway as Schaunard in Baz Luhrmann’s production of La Bohème in 2002-2003, a role he repeated when the production traveled to Los Angeles the following year, for which he received the Ovation Award for Best Ensemble Performance from the Los Angeles Stage Alliance. He has since begun an international career with opera companies and orchestras throughout Europe and North America and is lauded as much for his powerful stage presence and dramatic abilities as for his “focused, resonant bass-baritone that he wields with power and sensitivity” (NJ Star-Ledger). His signature roles show a dedication to both old and new works, including the title role in Don Giovanni and Le Nozze di Figaro, Joseph DeRocher in Dead Man Walking and Olin Blitch in Susannah. Okulitch received a 2006 Canada Council Grant for Professional Musicians, the Andrew White Memorial Award, and the Corbett Award while studying at the Cincinnati Conservatory of Music where he received his Artist Diploma in Opera. He received his Bachelors and Masters degrees in Voice and Opera from the Oberlin Conservatory of Music. Okulitch is the recipient of numerous awards and prizes, including: First Prizes from the George London Foundation and the Sullivan Foundation in 2004, 2nd Prize from the Licia Albanese/Puccini Foundation Competition in 2004, First Prize from the Joyce Dutka Arts Foundation in 2004, a Grant from the Singers Development Fund in 2003, 5th Prize in the Palm Beach Opera Vocal Competition in 2002, and was a Regional Finalist in the Metropolitan Opera Auditions in 2000 and 2001.

Bass-baritone, Jeffrey Stevens, loves to make people laugh and is frequently cast as a buffo or character singer in funny roles that demand a good sense of timing. Stevens has performed with several opera companies throughout the U.S. including Opera Southwest in Albuquerque, Tulsa Opera, National Opera in Raleigh North Carolina, Des Moines Metro Opera, Lyric Opera Oklahoma, Amarillo Opera, Salisbury Lyric Opera, Longwood Opera, Arizona Opera, Opera for the Young in Madison and Northern Virginia Opera Company in Washington, D.C. He received his Doctorate in voice from Arizona State University and studied at West Texas State University, Boston University, Peabody Conservatory and Temple University. Stevens was awarded fellowships to Boston University’s Opera Institute where he participated in the Educational Outreach Program of the Handel & Hayden Society; the Stonybrook Bach Aria Group and apprenticed with Four Corners Opera in Durango. From 1995 to 1997, Stevens taught at Simpson College in Indianola, Iowa and from 1998 to 1999 at Northern Arizona State University in Flagstaff, Arizona. He has sung at the Oberlin and Connecticut Early Music Festivals and was part of the professional chorus at the Oregon Bach Festival in Eugene. Stevens is active in the Phoenix area singing with Operatunity, an opera in the schools program, as well as with the Phoenix Symphony. He’s been cast in the roles of: Melchior, Antonio, Alfred P. Doolittle, Major General, Mikado, Sacristan, Dr. Grenvil, Benoit/Alcindoro and Sir Joseph.

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John Massaro, Founder/Artistic Director
For nearly three decades, Massaro has conducted opera, orchestral and choral music throughout the United States, Canada, Europe and the Middle East. In the summer of 2005, he made his Carnegie Hall debut conducting the Mozart Requiem which led to a distinguished European tour to Budapest, Krakow, Prague, Salzburg and Vienna, where he conducted several additional Mozart masterpieces in a 250th anniversary celebration of the composer’s birth. Massaro served as an assistant to Leonard Bernstein during the creation of A Quiet Place and to Zubin Mehta for the Israel Philharmonic’s production of Madama Butterfly in Tel Aviv, Haifa and Jerusalem. He worked extensively with the great German soprano, Elisabeth Schwarzkopf, with whom he coached both Opera and Art Song repertoire. In 2004, Massaro conducted a critically acclaimed Mikado for Arizona Opera where he served as Chorus Master and Assistant Conductor for seven years. He debuted with the Phoenix Symphony in 2002, conducting a 9/11 memorial concert, which included his own arrangement of the National Anthem. He has also served as Musical Director for the Phoenix Theater and the Black Theatre Troupe (BTT), where he received an AriZoni Award for BTT’s production of Blues in the Night. Recently, Massaro conducted the Mesa Symphony’s Tribute to Mozart during its 50th Anniversary Celebration at the Mesa Arts Center and Peter and the Wolf for 5,000 school children at the Chandler Center for the Arts. As the former Music Director for the Arizona Broadway Theatre, Massaro conducted numerous stage productions, including: Anything Goes, Man of La Mancha, Damn Yankees, HMS Pinafore, The World Goes Round, How to Succeed in Business Without Really Trying and South Pacific. An award-winning composer and arranger of note, John began his career as a vocal coach and rehearsal pianist in Los Angeles. He later moved to New York City with his wife, renowned mezzo-soprano, Gail Dubinbaum, to coach and accompany artists from the Metropolitan Opera.

Gail Dubinbaum, Founder/Creative Director
Mezzo-soprano Gail Dubinbaum has performed both opera and concert works internationally. She has sung leading roles with some of the world’s most prestigious opera companies including the Metropolitan Opera, Vienna Staatsoper, Israel Opera and L’Opéra de Montréal. Nationally, she has appeared with Opera Pacific, Michigan Opera, Portland Opera and Arizona Opera. On the concert stage, Ms. Dubinbaum has sung with the Los Angeles, Israel, New York, Boston, Cleveland and San Francisco Orchestras ... and with such renowned conductors as Zubin Mehta, James Levine, Michael Tilson Thomas, Gerard Schwarz, Carlo Maria Giulini and Leonard Bernstein. Known for her portrayals of Rossini and Mozart heroines, Ms. Dubinbaum has also distinguished herself in recital, having worked closely with the legendary soprano, Elisabeth Schwarzkopf. Beginning her studies with her mother, Ruth Dubinbaum, she continued her private studies with the great German mezzo, Mme. Herta Glaz. She went on to win several prestigious awards from the Viktor Fuchs Competition, the Loren Zachary Competition and was a national winner in the Metropolitan Opera Competition. Gail’s credits include the Ann Arbor May Festival, Blossom Festival, Hollywood Bowl, Tanglewood and Aspen Music Festival, where she was also an instructor. She appeared on television in the series “In Performance at the White House” and “Live from the Met.” Her DVD recordings include “Francesca da Rimini” with the Metropolitan Opera and the “Met Centennial Gala.” For nearly a decade, her private studio in Phoenix has produced singers who consistently win national competitions and land leading roles with major opera companies.

Carroll Freeman, Director
Freeman was named one of the most exciting young American operatic talents by Opera News in 1986. He began his professional singing career as a child with the Columbus Boychoir. As a boy, he soloed with Leonard Bernstein and the New York Philharmonic, New York City Opera, and The Bell Telephone Hour on NBC-TV. He starred as Peter in Peter The Chorister on the CBS-TV series, Look up and Live. Freeman made his New York City Opera debut as Alfredo in La Traviata and his European debut at the Edinburgh Festival in the Postman Always Rings Twice, repeating his success in its world premiere with the Opera Theatre of Saint Louis. His performance of Don Ottavio in Peter Sellars’ production of Don Giovanni, was seen worldwide and on PBS-TV’s Great Performances; live in New York, Vienna, and Paris. He also performed at the Nissei Theater in Tokyo in the Japanese premiere of Miki’s Joruri. He was featured on the Pro Arte CD, H. M. S. Gilbert & Sullivan that was chosen by CD Review as one of the best classical CDs of 1990. Mr. Freeman has performed with Houston Grand Opera, Baltimore Opera, San Diego Opera, Florida Grand Opera, Atlanta Opera, New Orleans Opera, Minnesota Opera, Michigan Opera Theater, Opera Pacific, and Kentucky Opera, to name a few. He has appeared with the festivals of Wolf Trap Farm Park, Pepsico Summerfare, Saratoga Springs, Lake George Opera, Chautauqua, Central City Opera, ArtPark, and Des Moines Metro Opera. He
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Paul Black, Lighting Design
Black is thrilled to play an important part in Phoenix Metropolitan Opera's first production. He spent 14 seasons with Music Theatre of Wichita where he served as both Lighting Designer and the Production Manager. He has designed the national tours of Veggie Tales Live, Tea at Five with Kate Mulgrew, and the Dr. Laura show. In Phoenix, Black has designed for Arizona Theater Company, Actors Theater, Phoenix Theater, and Childsplay, Inc. as well as for The Carousel Dinner Theater in Ohio, The Fulton Opera House in Pennsylvania, Contemporary Music Theater of Santa Barbara, American Stage in Florida, and most recently for Peter Pan at the Walnut Street Theater in Philadelphia. Working as a guest artist, Black has lectured at Arizona State University, The University of Arizona, Cornell College and Viterbo University. Paul would like to thank his wife Erica for her support.

David J. Castellano, Production Director
Castellano received his Bachelor of Fine Arts in Production Design and Technology from The University of Evansville School of Theater and his Master of Fine Arts in Scenic and Costume Design from Ohio University School of Theater. While attending graduate school, he designed scenery and costumes for My Journey to Here and Now at Cincinnati Playhouse in the Park and The Skriker for the LIDA Project. He also served as an intern for the WB’s The O’Keefes and for William Ivey Long for the Broadway and the National Tours of The Producers and Hairspray. Castellano was asked to remain in New York as an Assistant Costume Designer for Little Shop of Horrors (Broadway and National Tour) and as an assistant for William Ivey Long on Never Gonna Dance, The Boy From Oz, 20th Century, and Frogs. Other works include Production Designer for The D Word (NY), Scenic Designer for City Attic Theatre’s On the Verge (NY), Resident Designer for Stray Cat Theatre Fat Pig, 448.Psychosis, Fatal Attraction, A Number, Dog sees goD (AZ). Upcoming projects include Scenic Designer for Scorpios Dance (AZ), Scenic Design for Stray Cat Theatre’s Kate Crackernuts and Pulp (AZ), and Costume Designer for City Attic Theatre’s Marisol (NY).

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We would like to express a sincere heartfelt thank you to David Almond and Bernie Pleskoff whose individual contributions of time, talent and resources were key to the formation and genesis of Phoenix Metropolitan Opera.

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We believe that the future of opera, and the performing arts, must begin with our children, with arts education and with the cultivation of new audiences. Studies suggest that schoolchildren exposed to drama, music and dance are more likely to do better at mastering reading, writing and math than in curricula that focus solely on academics. “Notions that the arts are frivolous add-ons to a serious curriculum couldn’t be further from the truth,” says James Catterall, Professor of Education at the University of California-Los Angeles who recently coordinated a report for the Arts Education Partnership — an analysis of 62 studies, by nearly 100 researchers, of various categories of art ranging from dance, drama, music and visual arts. The executive director of the Council of Chief State School Officers, G. Thomas Houlihan, echoes this sentiment acknowledging that “many school superintendents, principals and teachers are unaware of the value of arts education despite research which indicates it may be especially helpful in motivating poor students and those in need of remedial instruction.”

“Education Week Magazine” rated Arizona last in the nation with respect to resources provided to public schools in a recent report entitled “Quality Counts 2000.” According to the Arizona School Boards Association, “This report is simply one more in a series of national studies that have pointed out the desperate lack of funding for schools in Arizona.” Our children deserve a complete education, which is one reason Phoenix Metropolitan Opera is developing an integrated competency based arts curriculum for the public schools. PMO’s educators will help provide enriching classroom learning experiences in language, literature, history, geography, drama and art ... in ways that truly reflect the very essence of opera. Educating and exposing children to the genius of its composers, the grandeur of its spectacle and to the uplifting emotions it brings to the heart ... is our greatest goal!

Phoenix Metropolitan Opera invites you to support our education and outreach efforts and experience the magnificence of Opera!

Y.A.D.P.
YOUNG ARTIST DEVELOPMENT PROGRAM

Phoenix Metropolitan Opera’s Young Artists Development Program is an important component of our mission to perpetuate the magnificence of opera! Y.A.D.P. provides an artistically challenging environment for talented singers at the beginning of their professional careers. Our focus is on education through performance, but participants also receive instruction in such non-performance skills as audition techniques, role preparation and the business of managing a professional career. Singers chosen for Y.A.D.P. receive individual coaching in operatic and song repertoire, partake in master-classes with world-class coaches and teachers, and are given the opportunity to perform and cover appropriate roles in PMO’s mainstage productions. Talented Young Artists will serve as “Ambassadors for the Arts,” sharing their gifts in Opera.4ú educational programming for schoolchildren and performances for adults in community centers throughout the greater Phoenix metropolitan area.

ADULT LEARNING

A LIFE LONG LOVE AFFAIR!
Phoenix Metropolitan Opera will bring the pageantry, performance and in-depth discussions about Opera into the community, for the benefit of seniors and adult learners throughout the greater Phoenix metropolitan area. We will also provide transportation services for elderly patrons, so they may continue to experience live operatic performances on our mainstage.

Now Accepting Applications
Talented singers wanting to audition for PMO’s Young Artist Development Program should mail a photo and resume to:

Phoenix Metropolitan Opera
YOUNG ARTIST DEVELOPMENT PROGRAM
3120 W. Carefree Hwy., Suite 1-106
Phoenix, Arizona 85086

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1 USA Today: Arts Education has Academic Effect. by Tamara Henry
2 Arizona Learns: Primary and Secondary Schools Must Improve. by Judy Hedding
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