

The Intermountain Opera Association  
of Bozeman, Montana  
presents Utah Opera in...

# Cinderella

*By Rossini*

Monday,  
February 18  
at 7:00 p.m.

Willson  
Auditorium



*Utah Opera*  
Anne Ewers General Director

# *Cinderella*

Willson Auditorium  
Bozeman, Montana

Monday, February 18, 2002  
Student Matinee – Tuesday, February 19, 2002



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*Due to the generous support garnered for CINDERELLA in  
Park City, Utah, a portion of these funds will also support Utah Opera's  
CINDERELLA activities in Bozeman, Montana.*

# Cinderella

By Gioachino Rossini

Libretto by Jacopo Ferretti

First performance: Teatro Valle in Rome, January 25, 1817

## CAST

(in order of vocal appearance)

Clorinda, the older stepsister ..... Mara Bonde  
Tisbe, her younger sister ..... Jessica Bowers  
Angelina (Cinderella), stepdaughter  
of Don Magnifico ..... Lisa Agazzi  
Alidoro, a philosopher and tutor  
to Don Ramiro ..... Gregory Pearson  
Don Magnifico, Baron of Monte Fiascone ..... Randall Mayo  
Don Ramiro, Prince of Salerno ..... John Bernard  
Dandini, valet to the Prince ..... Steven Magnuson

## ARTISTIC STAFF

Conductor ..... Douglas Kinney-Frost  
Stage Director ..... Stacey Michael  
Pianist / Musical Preparation ..... Thomas Getty  
Pianist ..... Jeremy Frank  
Costume Designer ..... Susan Memmott Allred  
Set Designer ..... Gage Williams  
Lighting Designer ..... Brian Jurena  
Wigs / Makeup Designer ..... Jennifer Lloyd  
Technical Director ..... Fred Young  
Master Electrician ..... Glenn Linder  
Wardrobe Supervisor ..... Sarah Scheuble  
Properties ..... Kelly Nickle  
Stage Manager ..... Mari King

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## SYNOPSIS

**P**rince Ramiro of Salerno seeks a bride who will love him for himself, and not for his royal title. The Prince's tutor Alidoro, who advises the young man on conduct becoming to his royal position, has disguised himself as a traveling magician and searches the kingdom for eligible young women to marry the Prince. He arrives at the home of Don Magnifico and is received with kindness by Cinderella, but repulsed by her two stepsisters Clorinda and Tisbe. The Prince dresses himself as his valet, Dandini, and upon arriving at Magnifico's villa, falls in love with Cinderella, whom he mistakes for a kitchen maid. Dandini, feigning to be the Prince, invites the marriageable young women of the household to a ball at the royal palace. Don Magnifico mocks Cinderella's pleas to be allowed to attend the ball along with her stepsisters, and claims that his third daughter, as listed in Alidoro's registry, is dead. Cinderella is left at home alone, but Alidoro assures her that he will bring her to the ball.

At the palace, the stepsisters are in relentless pursuit of Dandini, whom they believe to be the Prince. Everyone is astonished and intrigued by the arrival of a beautiful, veiled young woman.

### 15-MINUTE INTERMISSION

The ball winds down, and Cinderella (the mysterious beauty), gives one of her slippers to the Prince, who is still disguised as the valet Dandini. She tells him as she departs that if he can find the matching slipper, they will be re-united. The Prince resumes his true identity and rushes off to find her. Dandini informs Don Magnifico that his daughters have been pursuing a man who is really just the Prince's valet.

Seeking shelter from a violent storm, the Prince arrives at Don Magnifico's villa and discovers that the maid he had fallen in love with was also the mysterious beauty at the ball. He and Cinderella match up the slippers and are betrothed. In the finale, Cinderella pardons her stepfather and stepsisters for their unjust treatment of her.



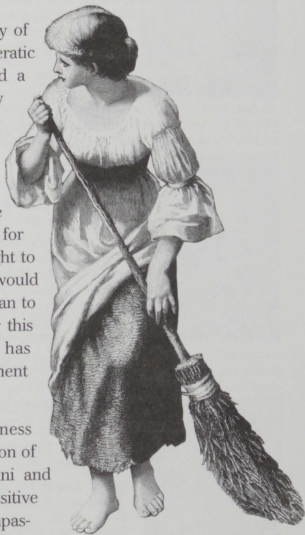
## BACKGROUND OF THE OPERA

**C***inderella*, composed by Gioachino Rossini with libretto by Jacopo Ferretti, premiered on January 25, 1817 in the Teatro Valle, Rome. Most of the work's remarkable score was composed in three weeks' time, with Rossini borrowing many of the remaining passages from other works he had already created.

The archetypal story of Cinderella, in which a heroine's virtue transcends appearances, occurs in many forms throughout the folklores of the world. The European version most familiar to us stems from the Frenchman Charles Perrault, who published "Cinderella or The Little Glass Slipper" in 1697. Fairy godmother, wicked stepmother, the midnight deadline, the glass slipper, and the pumpkin and animals that transform into the coach and its attendants all originate from this version.

Rossini and Ferretti dispense with many of these magical elements in their operatic version of the story. They employed a philosopher instead of a fairy godmother, a stepfather in place of a stepmother, and two matching bracelets instead of matching glass slippers. The metamorphosis of pumpkin and animals is nowhere to be found. The substitution of bracelets for slippers in the original version is thought to have appeased Rome's censors, who would have proclaimed it indecent for a woman to bare her feet and ankles on-stage. For this *Ensemble* production, Utah Opera has decided to use the slippers as this element is more familiar with our audiences.

In the opera's subtitle – "Goodness Triumphant" – and in their interpretation of the story's plot and characters, Rossini and Ferretti convey through humor and sensitive characterization the rewards of compassion, humility and genuine love.



## ARTISTS' PROFILES



### LISA AGAZZI

Mezzo-soprano – *Cinderella*

#### 2001-2002 Utah Opera roles:

Mercédès in *Carmen*; a Liebeslieder in *A Little Night Music*

Lisa recently completed an apprenticeship with Indianapolis Opera, where she appeared as Meg and Samantha in *The Ballad of Baby Doe* and understudied Zerlina in *Don Giovanni*. As a winner of the 1999 Friedrich Schorr Prize in Voice, she was a featured soloist with Adrian Symphony Orchestra and portrayed Hansel in Adrian Symphony's production of *Hansel and Gretel*. This past summer, she performed the role of Lola in *Cavalleria Rusticana* and Briida in the world premiere of *The Children of Keweenaw* with the Pine Mountain Music Festival in Michigan. Lisa earned her Bachelor and Master of Music degrees from Oakland University in Rochester, Michigan.



### JOHN BERNARD

Tenor – *Prince Ramiro*

#### 2001-2002 Utah Opera roles:

Remendado in *Carmen*; a Liebeslieder in *A Little Night Music*

John earned his Bachelor of Music degree at the Boston Conservatory, and participated in the Sarasota Opera Apprentice Program, the Central City Opera Studio, and the Glimmerglass Young Artist Program. As a member of last season's Utah Opera Ensemble Studio, he appeared as Borsa in *Rigoletto*, the Hotel Clerk/Father Chapelle/Stage Doorman in *The Ballad of Baby Doe*, and as Almaviva in the Ensemble touring production of *The Barber of Seville*. Prior appearances have included Don Basilio in *The Marriage of Figaro*, Glimmerglass Opera; Tybalt in *Romeo and Juliet* for El Paso Opera; and Spoletta in *Tosca* for Toledo Opera.



### MARA BONDE

Soprano – *Clorinda*

#### 2001-2002 Utah Opera roles:

Frasquita in *Carmen*; a Liebeslieder in *A Little Night Music*

Mara made her Boston Pops debut in 1999 under the direction of Keith Lockhart in "Brush Up Your Shakespeare," which was nationally broadcast in PBS's Evening at Pops, and returned to the Pops in 2000 for "A 100th Birthday Tribute to Aaron Copeland." She recently traveled to Brussels with Boston Music Theater for a NATO Fiftieth-Birthday Tribute. Her operatic roles include Frasquita in *Carmen*; Despina in *Così fan tutte*; Clorinda in *Cinderella*; Zerlina in *Don Giovanni*; Adina in *The Elixir of Love*, and Berta in *The Barber of Seville*.

She holds a BA in French from Mount Holyoke College and an MM from Boston University.



### JESSICA BOWERS

Mezzo-soprano – *Tisbe*

#### 2001-2002 Utah Opera roles:

A Liebeslieder in *A Little Night Music*; cover artist for the title role in *Carmen*

Jessica earned her Bachelor's degree in Vocal Performance at Whitworth College and completed two Master's degrees at the New England Conservatory. While at NEC, she appeared as the Queen in *A Full Moon in March*; Mrs. Peachum in *A Three-Penny Opera* and Hippolyta in *A Midsummer's Night Dream*. She has also sung the roles of Rosina in *The Barber of Seville*, Marcellina in *The Marriage of Figaro*, and Nicklausse in *The Tales of Hoffmann* with Spokane Opera. She was a Utah Opera Ensemble Apprentice in 2000-2001, and also an apprentice in the Central City Opera Young Artist Program.

## ARTISTS' PROFILES



### STEVEN MAGNUSON

Baritone – *Dandini*

#### 2001-2002 Utah Opera roles:

Dancaïro in *Carmen*; a Liebeslieder in *A Little Night Music*

Steven was hailed as an "opera star of tomorrow" by Portland Opera where he made his debut as Harasta in *The Cunning Little Vixen*, as well as further appearances in *Turandot*, *Der Rosenkavalier*, and as an apprentice singing Dandini in *Cinderella*. Other recent debuts include Arizona Opera and the International Opera Academy in Rome. His repertoire includes Silvio in *I Pagliacci*, Mercutio in *Romeo and Juliet*, Figaro in *The Marriage of Figaro*, Escamillo in *Carmen*, Papageno in *The Magic Flute*, and Valentin in *Faust*. Steven holds a Master's degree from the University of Arizona, and is a first place winner of Austria's prestigious Leopoldskron International Vocal Competition.



### RANDALL MAYO

Bass-baritone – *Don Magnifico*

#### Previous Utah Opera roles:

Imperial Commissioner in *Madama Butterfly* (2001); Pistola in *Falstaff* (2000)

A member of the Utah Opera Ensemble Studio in 2000 and 2001, Randall portrayed Don Basilio in the Studio production of *The Barber of Seville* in his first year, and Doctor Bartolo in the second. He recently appeared as the Sacristan in *Tosca* with Virginia Opera. As a graduate student at Indiana University, he performed the roles of Benoit / Alcindoro in *La Bohème*, Don Magnifico in *Cinderella*, the title role in *Don Pasquale*, Frank in *Die Fledermaus*, Marquis d'Obigny in *La Traviata*, and Peter in *Hansel and Gretel*. For Opera Illinois, he has sung the role of Antonio in *The Marriage of Figaro*, and for Hawaii Opera Theatre, the roles of Gregorio in *Romeo and Juliet* and Leopold in *Der Rosenkavalier*.



### GREGORY PEARSON

Baritone – *Alidoro*

#### Previous Utah Opera roles:

Zaretsky in *Eugene Onegin* (2000); Sciarrone in *Tosca* (1999); Mandarin in *Turandot* (1998); Baron Douphol in *La Traviata* (1998); Lictor / Friend of Seneca in *The Coronation of Poppea* (1998); Duke of Verona in *Romeo and Juliet* (1998)

As a participant in the 1998 Utah Opera Ensemble Studio, Greg appeared as Don Alfonso in the touring production of *Così fan tutte*. Further operatic roles include Schaunard in *La Bohème* and Frank in *Die Fledermaus* with Wildwood Opera Summer Festival, Escamillo in *Carmen* for Southern Utah University; and Figaro in *The Barber of Seville*, Dr. Falke in *Die Fledermaus* and Count Almaviva in *The Marriage of Figaro* for the University of Nevada - Las Vegas. He has sung as a soloist with the Utah Symphony and Jerusalem Symphony, and portrayed Bishop O'Connor in the world premiere of *First Cast a Stone* with Great Music West.

## ARTISTIC STAFF



### DOUGLAS KINNEY-FROST

*Conductor*

Maestro Kinney-Frost is Utah Opera's Resident Chorus Master / Assistant Conductor. He conducted the Company's mainstage production of *Madama Butterfly* in March 2001, and has also conducted Utah Opera's annual Opera-in-the-Park concerts with the Utah Symphony since 1997. In addition to this season's *Ensemble Studio* production of *Cinderella*, he conducted the Studio productions of *The Barber of Seville* in 2000-2001 and *Così fan tutte* in 1998-1999. He is the Artistic Director of the OPUS Chamber Orchestra in Salt Lake City and Principal Guest Conductor of the Kharkov Philharmonic in the Ukraine. For Virginia Opera he conducted mainstage productions of *Don Pasquale*, *Porgy & Bess*, *Madama Butterfly* and *The Marriage of Figaro*.

### STACEY MICHAEL

*Stage Director*

Stacey has worked as an assistant stage director and stage manager under such renowned stage directors as Lotfi Mansouri, Francesca Zambello, Daniel Helfgot, Pamela Berlin, Michael Ehrman and David Gately, among many others. Currently finishing her Master of Fine Arts degree in stage directing at the University of Utah, she has been associated with Utah Opera since 1990, and has also worked at San Francisco Opera, Baltimore Opera, Toledo Opera, Los Angeles Opera, Portland Opera, Washington Opera, Chautauqua Opera, Opera Columbus and Connecticut Opera. Her upcoming engagements include the world premiere of *Dreaming Blue*, an opera composed by Libby Larsen for the Salt Lake City Imagination Celebration following the 2002 Olympic Winter Games.



### THOMAS GETTY

*Musical Preparation and Pianist*

Tom moved to Salt Lake City to become Utah Opera's Principal Coach / Accompanist after five seasons as coach / accompanist for Central City Opera in Colorado. Prior to that, he worked with the Opera Workshop at Rutgers University in New Jersey, and with the "Plays in the Park" Outdoor Theatre in Edison, New Jersey. He earned his undergraduate degree in piano performance at Rutgers and his Master's in Vocal Coaching from Westminster Choir College in Princeton.



### JEREMY MICHAEL FRANK

*Pianist*

Jeremy is Utah Opera's 2001-2002 Apprentice Coach / Pianist. Prior to this engagement, Jeremy served as Apprentice Coach at Des Moines Metro Opera. He has also been an Associate Artist for Cleveland Opera on Tour, Apprentice Music Director / Chorus Master for Lyric Opera Cleveland, and Staff Accompanist for Hiram College in Ohio. He earned his Bachelor's degree in Piano Performance at St. Olaf College and his Master's degree at The Cleveland Institute of Music.

## ARTISTIC STAFF



### SUSAN MEMMOTT ALLRED

*Costume Designer*

Sue has been the Resident Costume Designer for Utah Opera since 1979. Her work has been seen in over 75 of the Company's productions, and through the Utah Opera costume rental program, on-stage at performances throughout the U.S. and Canada. She also served as Designer and Consultant for the Mormon Miracle Pageant from 1983 to 1998, where her designs were seen by 100,000 viewers each summer season. She is a frequent guest lecturer and a well-known freelance designer in Utah.



### GAGE WILLIAMS

*Set Designer*

Gage is a Professor of Theatre at the University of Utah, and designs both costumes and scenery for the University's Babcock Theatre. Elsewhere, he is the Principal Set Designer for the Idaho Shakespeare Festival and has designed scenery for Pioneer Theatre Company, Actors' Theatre of Phoenix and Childsplay. For television, Gage has numerous Art Direction credits for both cable and network television productions. He was awarded a CableACE Award for his art direction on the ShowTime special "Mastergate" in 1994. Recently, his set design work was included in the Prague Quadrennial Design Expo as part of the U.S. exhibit. Gage also designed the sets for the Utah Opera *Ensemble* touring productions of *Così fan tutte* and *The Barber of Seville*.



### JENNIFER LLOYD

*Wig and Makeup Designer*

Jennifer made her design debut in Utah Opera's 1999 *Ensemble* production of *The Barber of Seville*, and is in her second season as Wig Master for Ballet West. She studied period hairstyles and stage makeup at the University of Utah and interned with Utah Opera and on a cable movie produced by USA Network. During the past two summers, she has broadened her experience with a variety of productions for the Egyptian Theatre in Park City. Concurrent with her work on *Cinderella*, Jennifer is also designing *The Nutcracker* for Carolina Ballet.

### BRIAN JURENA

*Lighting Designer*

Brian makes his Utah Opera debut as a lighting designer with *Cinderella*. He toured as master electrician with the *Ensemble* production of *The Barber of Seville* and also worked on the *Ensemble's* *Così fan tutte*. His design for *Santaland Diaries* returns to the Rose Wagner Theatre, Salt Lake Acting Company, Children's Dance Theatre, Odyssey Dance, and SB Dance, among others.

## ABOUT THE UTAH OPERA ENSEMBLE PROGRAM

The performers in *Cinderella* are the five 2001-2002 Utah Opera Ensemble Studio Artists, and two former participants of the program. They are young professional singers who have embarked on promising operatic careers by training and performing with opera companies across the country. In addition to their on-stage performances, the Studio Artists also participate in coaching sessions and master classes in all aspects of the art form while they are with Utah Opera.

The 2001-2002 Ensemble Studio Artists were selected through national auditions and are in residence with Utah Opera from October 2001 through February 2002. During their tenure with the Company, they will appear in supporting solo roles for mainstage productions of *Carmen* and *A Little Night Music*, and will perform their touring production of Rossini's *Cinderella* in Park City, Utah; Pocatello, Idaho; Missoula and Bozeman, Montana; Elko, Nevada; and at the Grand Teton Music Festival in Jackson, Wyoming.

## ABOUT UTAH OPERA

Since 1978, Utah Opera has stirred the emotions of a growing audience, performing annually for over 120,000 people in Utah and its neighboring states. The Company is committed to producing opera with artistic standards of distinction and a fresh vibrancy – works new to our region as well as the beloved classics. Educational and community outreach, the training of promising young artists, and fiscal stability round out its commitment to the residents of the Intermountain West.

Utah Opera normally performs four mainstage productions each season, with each opera running for five performances. Due to the scheduling of the 2002 Olympic Winter Games in Salt Lake City, however, the Company will present three productions this season.

Utah Opera presented *Carmen* in October 2001, and will mount Sondheim's *A Little Night Music* in January and February 2002, and a double-bill of *I Pagliacci* with *Carmina Burana* in May 2002. Further Company information is available at [www.utahopera.org](http://www.utahopera.org).

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