



**M**adame  
**Butterfly**  
Puccini

October 1 and 3, 2010  
Tennessee Theatre

**KNOXVILLE**  
**OPERA**

Brian Salesky  
Executive Director & Conductor



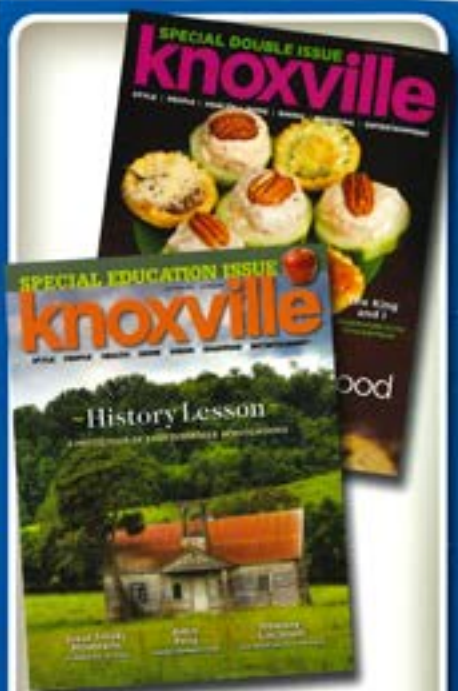


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**Welcome to the 33rd Season of Knoxville Opera...  
A season of once-in-a-lifetime experiences!**



This production of *Madama Butterfly* represents the first time I will have repeated an opera during my tenure in Knoxville and I wanted this visit to 1900 Nagasaki to be a unique experience for all of us! I hope you will enjoy the unexpected physical elements (torii, gong and flying shoji) and staged pantomimes telling portions of the story not normally seen in other *Butterfly* performances. This production, designed and directed by Knoxville Opera Hall of Fame member Carroll Freeman, underscores the societal intolerance that leads the young geisha Cio-cio-san to her tragic demise. Driving the characters and story is Giacomo Puccini's eternally powerful and inspiring music. It is as much a gift to the performers as it is to the audience to be a part of this extraordinary opera.

Knoxville Opera is proud to present two exciting company premieres this season. The first is a sumptuous Valentine treat: Massenet's French grand opera *Manon* starring Talise Trevigne who won our hearts as Gilda in our 2008 *Rigoletto*. *Manon* ranks alongside *Carmen* and *Romeo et Juliette* as one of the most sensuous, "hot" operas ever created. Talise's vocal and dramatic performance of the irresistible Manon (Mary Costa's favorite role) promises to be riveting. Sensational Spanish tenor Israel Lozano (last heard here in our 2007 *Three Tenors Gala*) will raise the temperature on stage as her lover Des Grieux.

The centerpiece of April's 10th Annual Knoxville Opera Rossini Festival will be the Southeast U.S. premiere of Vincenzo Bellini's vocal fireworks masterpiece *I Puritani* (*The Puritans*). These rare performances star Rachele Gilmore who scored an overwhelming triumph as the title character in last season's *Lucia di Lammermoor*. The story of unrequited love set amidst the intrigues of the English Civil War provides the setting for dazzling, soaring melodies and the highest notes ever sung on the Knoxville Opera stage. Joining Rachele is her Metropolitan Opera colleague Yeghishe Manucharyan in the vocally "death-defying" tenor role.

Thank you for sharing these thrilling performances with me this season!

A handwritten signature in blue ink that reads "Brian Salesky".

Brian Salesky  
Executive Director and Conductor

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**Talise Trevigne**  
Gilda from  
2009's *Rigoletto*



Fri., February 11, 2011 @ 8:00 PM  
Sun., February 13, 2011 @ 2:30 PM

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- *Melbourne International Festival of the Arts*
- "On fire from the first note to the last"  
- *San Francisco Chronicle*
- "Creamy, luscious voice"  
- *Dallas Symphony*

*Manon* ranks alongside *Carmen* as one of the most **sensual** and passionate of all French operas. The **ravishing** music tells the story of the insatiable, bewitching **seductress** who ruins her life through the pursuit of **love**, fame and fortune in Paris.



**Rachele Gilmore**  
Lucia from  
2010's *Lucia di Lammermoor*



Fri., April 8, 2011 @ 8:00 PM  
Sun., April 10, 2011 @ 2:30 PM

- "More talent & charm than any one person should be allowed to possess"  
- *Boston Lyric Opera*
- "Showstopping...flawless coloratura"  
- *The Metropolitan Opera*
- "Astonishing pyrotechnical display"  
- *Opera News*

A **once-in-a-lifetime** experience! *I Puritani* is a feast of sensational soaring melodies and the **highest notes** ever performed on the Knoxville Opera stage.

To save his queen from execution, Lord Arthur is forced to abandon Elvira at the altar. The **scorned** bride "goes mad" in the style of *Lucia di Lammermoor*, with stupendous **vocal fireworks** made famous by the legendary Maria Callas and Joan Sutherland.

## Madama Butterfly Synopsis



**Act I: A hill overlooking Nagasaki harbor, Japan, c. 1900.** U.S. Navy Lieutenant Pinkerton inspects the house and servants that he has leased from Goro, the marriage broker, who has also arranged his imminent wedding with geisha Cio-cio-san, fondly known as Madame Butterfly. Sharpless, the American consul, arrives and learns of Pinkerton's cavalier philosophy roaming the world in search of pleasure. Although currently enchanted by the exotic Cio-cio-san, his 999-year marriage-contract contains a monthly cancellation option. Pinkerton ignores Sharpless's warning that the girl may not take her vows so lightly, and swears to marry a "real" American wife. When Cio-cio-san and her friends arrive for the wedding, she tells the men of her family's misfortunes. Relatives bustle in, expressing their opinions on the marriage, but Cio-cio-san manages a moment of privacy to show Pinkerton her few earthly treasures, and confesses that she has just converted to Christianity. After the Imperial Commissioner performs the wedding ceremony the reception is interrupted by Cio-cio-san's Buddhist priest uncle, who curses her for having renounced her ancestors' religion. Pinkerton angrily sends everyone away. Finally alone with her, after patient cajoling Pinkerton leads Cio-cio-san into their honeymoon cottage for the wedding night celebration.

**Act II, Part 1: Three years later.** As Suzuki prays to her gods for Cio-cio-san, Butterfly waits for her husband's return. She urges her despondent maid to have faith, one day soon Pinkerton's ship will appear on the horizon. Sharpless brings a letter from the lieutenant, but before he can read it to Cio-cio-san, Goro comes with a suitor, the wealthy Prince Yamadori. The girl dismisses both of them, insisting that her American husband has not deserted her. Sharpless again tries to read the letter and ultimately confesses that he doubts Pinkerton will return. Cio-cio-san proudly reveals her child, assuring Sharpless that as such as Pinkerton knows he has a son he will surely come back. She swears that if he doesn't she would rather die than return to her former life. Moved by her devotion, Sharpless leaves without having revealed the full contents of the letter. Cio-cio-san, at the point of despair, hears a cannon report. Looking through a telescope she discovers Pinkerton's ship entering the harbor. Now delirious with joy, she and Suzuki fill the house with flowers. As night falls, Cio-cio-san, Suzuki, and the child begin their vigil.

**Act II, Part 2.** As dawn breaks Cio-cio-san and her son retire to rest. Sharpless enters with Pinkerton and his American wife, Kate. When Suzuki realizes who the woman is, she collapses in despair but agrees to help break the news to Cio-cio-san. Pinkerton's guilty conscience won't permit him to see this scene of past joy, so he flees. When Cio-cio-san excitedly emerges to reunite with her husband, she encounters his wife instead. Guessing the true purpose of their visit, the shattered Cio-cio-san agrees to surrender her child to Pinkerton, only if he will return later alone. Then, sending her child and Suzuki away, she draws her father's suicide dagger and bows before a statue of Buddha, choosing to die with honor rather than live in disgrace. As she raises the blade, Suzuki pushes the child into the room. Sobbing farewell, Cio-cio-san sends him into the garden to play, and commits suicide. Pinkerton returns only in time to witness the tragic consequence of his selfish, insensitive actions.



**Maestro Brian Salesky** joined Knoxville Opera as its fourth Executive Director and Conductor in May 2015. His administration has been marked by a period of artistic growth, presenting exciting young artists and veterans and financial stability. Mr. Salesky has enjoyed a highly versatile, international career as a conductor of symphonic and chamber orchestras, opera and operetta, ballet and modern dance, Broadway musicals and popular music. During his four decades of service in the performing arts, Mr. Salesky has also engaged in a wide variety of work as a producer, manager of concerts, opera, television, radio and videos, and has distinguished himself as an accompanist, music arranger, fund-raiser, educator, lecturer, author and consultant.

Mr. Salesky first won critical plaudits during his six-year tenure as a resident conductor and administrator with the New York City Opera. With the company in New York City and in concert in Los Angeles, Washington, and Mexico, his twenty-five operatic repertoires included the "Live From Lincoln Center" re-creation of *La Cenerentola*. Mr. Salesky also served as the artistic and administrative director of the NYC Opera National Company, conducting *Carmina* and *La Traviata* in 47 cities. The conductor has also appeared with the opera companies of Barcelona, Sydney, Chicago, Cincinnati, Washington, D.C., Atlanta, Dayton, Central City, and Montana. Maestro Salesky has performed with the leading symphony orchestras of Chicago, Madrid, Winnipeg, Peru, Denver, San Diego, Syracuse, the Kennedy Center, Chicago's Grant Park, Napa, South Bend, Greenbriar, Lima, and Cuzco, and the chamber orchestras of Los Angeles, Milwaukee, Indianapolis and Woodstock. In his native New York City, Mr. Salesky has served as Music Director for the Congress of Studies, Musique à la Mixte Chamber Orchestra, the Jamaica Symphony Orchestra, the Broadway revival of *Mosè in Egitto* with Raul Julia, and as Resident Conductor for George Mihoff's Tony Award production of *De Year Two*. During his career he has conducted for legendary artists Renata Scotta, Catherine Malfitano, and Alfredo Kraus and has accompanied hundreds of singers including Joan Sutherland, Richard Tucker, Sherrill Milnes, and Robert Merrill.

Away from the podium, the Indiana University *Pfeiffer* Kappa graduate's eclectic range of activities have included education positions with Indiana University, Hunter College and the Israel Vocal Arts Institute, and Artistic Adviser positions with the symphony orchestras of Denver and Utah, Walt Disney Studios, the American Guild of Musical Artists, and the New York City Performing Arts Education Advisory Commission. From 1996 to 2000, he served as Co-founder, Executive Producer and fund-raiser for the Raul Julia Ending Hunger Fund's four million dollar campaign.





After 15 years as Director of Opera at the University of Tennessee, **Carroll Freeman** has just begun a new chapter in his life as the Valerie Adams Distinguished Professor of Opera at Georgia State University in Atlanta. He was inducted into the Knoxville Opera Hall of Fame in 2007.

Mr. Freeman began his professional career as a child with the Columbus Boychoir. As a boy he also 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*. Mr. Freeman made his New York City Opera debut in *La Traviata* and his European debut at the Edinburgh Festival in *The Postman Always Rings Twice*, repeating the success that he enjoyed in its world premiere with the Opera Theatre of St. Louis. His performance of Don Ottavio in Peter Sellars' production of *Don Giovanni* was seen worldwide; live in New York, Vienna, and Paris, and on video. He performed in Tokyo in the Japanese premiere of *Jorini* and is featured on the Pro Arte CD, *H.M.S. Gilbert & Sullivan*, 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, and Opera Pacific, 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 has soloed with the Dallas Symphony; the Saint Louis Symphony; the Houston Symphony; Philadelphia Orchestra; Minnesota Symphony; National Symphony; Saint Paul Chamber Orchestra; and at Carnegie Hall and Avery Fisher Hall. Mr. Freeman was a 1980 and 1981 winner of the National Opera Institute Award given at the Kennedy Center by the late Beverly Sills and Harold Prince. In 1986 *Opera News* chose him as one of America's most exciting young tenors.

Mr. Freeman received his BM from the University of Southern Mississippi and his MPA from Oklahoma City University. A past Artistic Director of Mississippi Opera, the Opera Festival of Oklahoma, Opera Aegean, Opera in the Ozarks, and Co-Director of the Des Moines Metro Opera apprentice program, he has stage-directed for La Musica Lirica in Italy, Knoxville Opera, Opera Grand Rapids, Nashville Opera, Phoenix Metropolitan Opera, Opera El Paso, Mobile Opera, Tulsa Opera, Opera Company of Mid-Michigan, and Mississippi Opera. He recently starred in the title role of *The Music Man* with Rising Star Opera Theater. Mr. Freeman and his wife, Georgia State University Professor of Voice Kay Paschal, are the proud parents of thirteen-year-old Adam.



**JIN-WON PARK** (*Cio-cio-san*)

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Birthplace: Seoul, South Korea

Foreign Opera Companies: Mozarteum (Austria)

Foreign Symphony Orchestras: Mozarteum (Austria), Soma Chamber Orchestra (Korea)

Foreign Festivals: Chiemsee Festival (Germany)

U.S. Opera Companies: New York Lyric, Kalliope Opera (NY)



**MIKA SHIGEMATSU** (*Suzuki*)

Birthplace: Osaka, Japan

Foreign Opera Companies: Genoa (Italy), Bastille (Paris), Lyon (France), Montpellier (France), Canadian Opera, Montreal, Tokyo, Kyoto, Osaka

Foreign Orchestras: Vara Radio Orchestra (Amsterdam), Tros Radio 4 Orchestra (Netherlands), Japan Philharmonic, Kyoto Symphony, Yomiuri Symphony

U.S. Opera Companies: San Francisco, Houston, Seattle, Santa Fe, San Diego, Minnesota, New York City Opera, Fort Worth, Palm Beach, Memphis, Boston Lyric, North Carolina, Columbus, Kentucky, Central City (CO), Michigan, Lake George, Opera Colorado, Opera Pacific

U.S. Symphony Orchestras: Santa Barbara, Westfield (MA)



**JOEL BURCHAM** (*B. F. Pinkerton*)

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Birthplace: Nashville, Illinois

U.S. Opera Companies: Utah, Omaha, Madison, Central City (CO), Fort Collins (CO), Cedar Rapids

U.S. Symphony Orchestras: Utah, Omaha, Madison, Camerata Orchestra (WI)



**MARK WOMACK** (*Sharpless*)

Birthplace: Hahn, Germany

Foreign Symphony Orchestras: Toronto, Edmonton

U.S. Opera Companies: Boston Lyric, Sarasota, Utah Festival Opera, Syracuse, Anchorage, Connecticut, Mississippi, El Paso, Chautauqua, Opera North (NH), Dicapo Opera (NYC), Des Moines Metro, Teatro Grattaciello (NYC), Skylight Opera Theater (WI), Madison Repertory Theater, Stephen Foster Story (KY)

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**SCOTT JOINER** (*Core*)

Birthplace: Boulder, Colorado

Foreign Opera Company: Teatro Magnani di Fidenza

U.S. Opera Companies: Opera Colorado, Central City (CO), Asheville Lyric, Opera Company of Brooklyn (NY), Intermezzo Opera (CT), American Opera Projects (NYC), Manhattan School of Music

U.S. Symphony Orchestra: Asheville



**JESSE STOCK** (*Bartolo*)

Birthplace: Bemidji, Iowa

U.S. Opera Companies: Knoxville, Des Moines Metro, University of Tennessee



**RYLAND POPE** (*Vincenzo*)

Birthplace: Harlan, Kentucky

U.S. Opera Companies: Knoxville, Highlands Light Opera (KY)



**KEVIN DOHERTY** (*Commissaire*)

Birthplace: Mineola, NY

Foreign Opera Company: International Opera Theatre (Italy)

U.S. Opera Companies: Shreveport, Asheville Lyric, Ithaca (NY), University of Houston

U.S. Symphony Orchestra: Hendersonville (NC)

U.S. Festivals: Brevard (NC), Ashlawn (VA)



**MARIA NATALE** (*Kate Pinkerton*)

Birthplace: Mission Viejo, CA

Foreign Festival: Rome Festival

U.S. Opera Company: San Francisco Conservatory

U.S. Symphony Orchestra: San Francisco Conservatory

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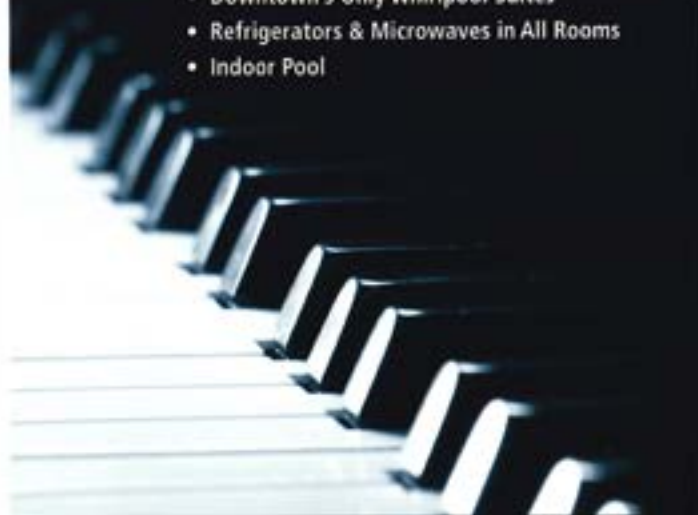


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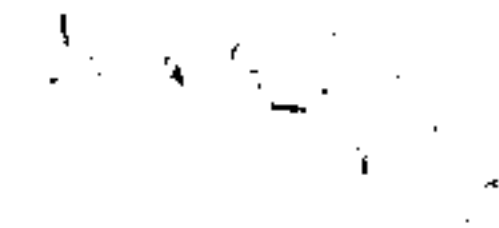
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