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MADAME BUTTERFLY

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October 25 & 27, 2019

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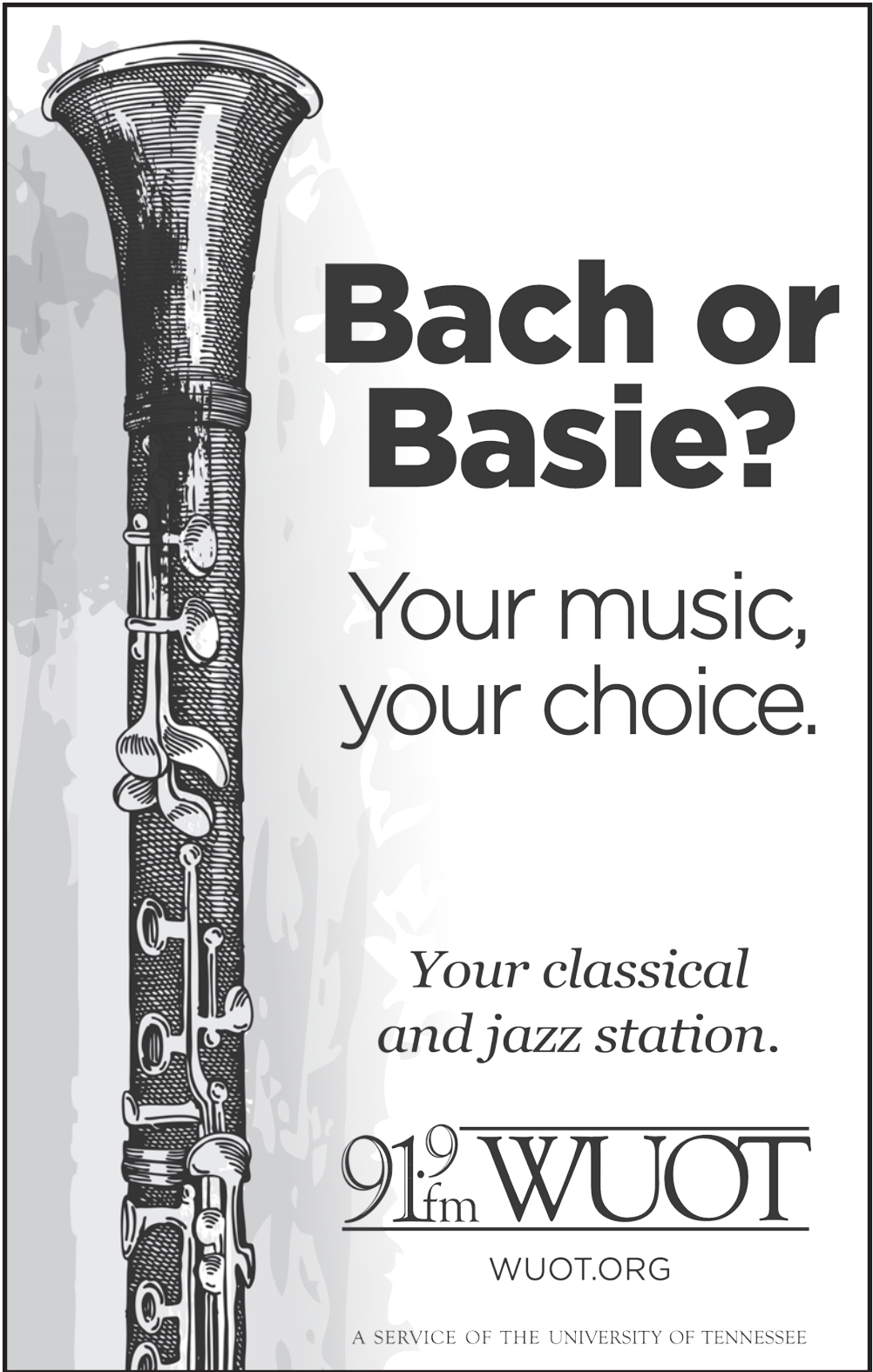
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KNOXVILLE OPERA

Brian Salesky
Executive & Artistic Director

UPCOMING PRODUCTIONS



ROMEO & JULIET

February 14 & 16, 2019
Tennessee Theatre



HARRIET TUBMAN

May 1 & 3, 2020
Bijou Theatre

MADAMA BUTTERFLY

Proudly sponsored by Dr. Sharon Lord

Music by Giacomo Puccini

Libretto by Luigi Illica and Giuseppe Giacosa
based on the novel *Madame Chrysanthème* by Pierre Loti,
the short story *Madame Butterfly* by John Luther Long,
and the play *Madame Butterfly* by David Belasco

First performance: February 17, 1904, Teatro alla Scala, Milan, Italy

Friday, October 25, 2019 at 7:30 p.m. and Sunday, October 27, 2019 at 2:30 p.m.
Tennessee Theatre, Knoxville, Tennessee

Music Director and Conductor
Stage Director
Lighting Designer

Brian Salesky
Brian Deedrick
John Horner

Cast in order of vocal appearance

Benjamin Franklin Pinkerton, <i>U.S. Navy lieutenant</i>	Richard Troxell
Goro, <i>Japanese marriage broker</i>	Nicholas Nestorak*
Suzuki, <i>Cio-Cio-San's house servant</i>	Lisa Chavez*
Sharpless, <i>U.S. Consul in Nagasaki</i>	Sean Anderson
Cio-Cio-San (<i>Madama Butterfly</i>)	Danielle Pastin*
Cio-Cio-San's mother	Sarah Beegle*
Cio-Cio-San's aunt	Adia Evans*
Cio-Cio-San's cousin	DeLaine Crutchfield*
Yakusidé, <i>Cio-Cio-San's uncle</i>	Burt Rosevear
Imperial Commissioner	Matthew Huckaba*
Bonzo, <i>a priest, Cio-Cio-San's uncle</i>	David Crawford
Prince Yamadori, <i>Cio-Cio-San's suitor</i>	Matthew Huckaba*
Kate Pinkerton, <i>B. F. Pinkerton's wife</i>	Sarah-Clementine Mire

Supernumeraries

Registrar
Cio-Cio-San's son

Andy Zimmerman
Isla Burdette*

There will be one intermission after Act I of this three-hour performance.

The public is invited to greet the cast following the Sunday performance at
Bravo! Cucina Italiana, 106 Major Reynolds Pl. on Bearden Hill (865-584-5510).

*Knoxville Opera debut

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We love the work we do, but it isn't possible without you! You make it possible for opera to thrive in East Tennessee by providing 75% of our funding. Your gift, large or small, makes a difference and has an impact right here in the city we love.

To make your contribution, leave a legacy gift in your estate, or to learn more about specific funding projects and the benefits of your gift, please contact Executive Director Brian Salesky at (865) 524-0795, ext. 231 or bsalesky@knoxvilleopera.com, or send your gift to: Knoxville Opera, 612 E. Depot Ave., Knoxville, TN 37917.



SYNOPSIS

ACT I: A hill above the harbor of Nagasaki, Japan; beginning of the 20th Century.

U.S. Navy Lieutenant B. F. Pinkerton inspects the house he has leased from the marriage broker, Goro, who has just procured him a geisha wife, the 15-year-old Cio-Cio-San (Madame Butterfly). Pinkerton describes the carefree philosophy of a sailor roaming the world in search of pleasure to Sharpless, the American Consul. He is about to wed Cio-Cio-San with a 999-year marriage contract that contains a monthly renewal option. When Sharpless warns that the girl may not take her vows so lightly, Pinkerton brushes aside such scruples, saying he will one day marry a “real” American wife. Cio-Cio-San is heard in the distance joyously anticipating her wedding. Upon entering, she tells Pinkerton how, when her family fell on hard times, she had to earn her living as a geisha. Her relatives bustle in, expressing their opinions on the marriage. In a quiet moment, Cio-Cio-San shows Pinkerton her few earthly possessions and tells him of her secret conversion to his Christian faith. After the Imperial Commissioner performs the wedding, the celebration is interrupted by Cio-Cio-San’s uncle Bonzo, a Buddhist priest, who curses the girl for having renounced her ancestors’ religion. Pinkerton angrily sends the guests away. Alone with Cio-Cio-San, he dries her tears, and she declares her love for him.

ACT II: Three years later.

Although Cio-Cio-San and her servant Suzuki are now living in poverty, Cio-Cio-San urges her to have faith, proclaiming that one day her husband’s ship will appear on the horizon. Sharpless brings a letter from Pinkerton, but before he can read it, Goro comes with a suitor, the wealthy Prince Yamadori. The girl dismisses Goro and the prince, insisting that her American husband has not deserted her. When they are alone, Sharpless resumes reading the letter and suggests that Pinkerton might not return. Cio-Cio-San shocks Sharpless by introducing him to her child saying that as soon as Pinkerton knows he has a son he will surely come back. If he were not to return she tells Sharpless that she would rather die than go back to her former life as a geisha. After Sharpless departs, the despaired Cio-Cio-San hears a cannon shot. Through a telescope she spots Pinkerton’s ship entering the harbor. Delirious with joy, she and Suzuki fill the house with flowers. As night falls, Cio-Cio-San, Suzuki, and her child prepare their vigil, awaiting Pinkerton’s return.

As dawn breaks, voices of the arriving sailors are heard in the distance. Humming a lullaby to her child, Cio-Cio-San takes him to another room. Before long, Sharpless enters with Pinkerton and his American wife, Kate. When Suzuki realizes the woman’s identity, she collapses in grief but agrees to aid in breaking the news to Cio-Cio-San. Pinkerton, seized with remorse, bids an anguished farewell and rushes off. When Cio-Cio-San enters expecting to find him, she discovers Kate instead. Guessing the truth, the shattered Cio-Cio-San agrees to give up her child if his father will return for him. Then, sending Suzuki away, she takes out the dagger with which her father committed suicide and bows before a statue of Buddha, choosing to die with honor rather than live in disgrace. As Cio-Cio-San raises the blade, Suzuki pushes the child into the room. Sobbing farewell, Cio-Cio-San sends him into the garden to play and takes her own life.




Dr. Sharon Lord ^{*}*Presents*
Madame Butterfly

And **CELEBRATES** her Indiana University colleague
K.O. Executive and Artistic Director
Maestro Brian Salesky



SALESKY'S MAJOR KNOXVILLE OPERA ACHIEVEMENTS INCLUDE:

 **As Executive Director**, while obtaining tremendous donor support and managing the Opera's budget with an iron fist, he has **created 14 consecutive years of debt-free operations** while building an **operational reserve of over 1 million dollars.**

Maestro Salesky has also:

-  Produced **38 operas and 9 concerts**, including a Mostly Mozart Festival
-  Produced **14 Rossini Festivals**—Knoxville's largest street festival
-  Produced **11 inspiring Knoxville Opera Goes To Church** concerts
-  Appeared in over **1,000 continuously expanding Education/Community Engagement programs**, reaching more than **250,000 students!!!**
-  Created an ongoing **African-American Voices** series
-  Produced **8 in-school opera productions**

*Website: drsharonlord.com



This marks Maestro **BRIAN SALESKY**'s 15th season as Knoxville Opera's Executive and Artistic Director. His administration has been marked by great artistic growth, a tremendous expansion of the company's Education/Outreach Program, and 14 consecutive years of debt-free, in-the-black operations. His tenure has been highlighted by significant new company repertoire (*La Forza del Destino*, *The Girl of the Golden West*, *Manon*, *Mefistofele*, *Norma*, *I Puritani*, *Maria Stuarda*) a unique three-venue *Tosca*, an on-site *Cavalleria Rusticana* at The Cathedral of the Most Sacred Heart of Jesus, and the company debuts of many exciting artists including Joyce El-Khoury, Jonathan Burton, Catherine Daniel, Rachele Gilmore,

Donovan Singletary, Noah Stewart, Daniel Sumegi, and Talise Trevigne, who have gone on to international success.

Mr. Salesky has enjoyed a 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 50 years in the performing arts, he 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 NYC Opera. With the company in NYC and on tour in Los Angeles, Washington, and Mexico, his twenty-five-opera repertoire included the "Live From Lincoln Center" telecast of *La Cenerentola*. He also served as the director of the NYC Opera National Company, conducting *Carmen* and *La Traviata* in 45 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, Grant Park (Chicago), Napa, South Bend, Greensboro, Utica, and Greeley, and the chamber of orchestras of Los Angeles, Milwaukee, Indianapolis, and Woodstock. In his native NYC, Mr. Salesky has served as Music Director for the Congress of Strings, the Jamaica Symphony Orchestra, the Broadway revival of *Man of La Mancha* (starring Raúl Juliá) and as Resident Conductor of the Tony Award production of *On Your Toes*. During his career he has conducted for legendary artists Catherine Malfitano, Renata Scotto, and Alfredo Kraus and has accompanied hundreds of singers including Joan Sutherland, Richard Tucker, Sherrill Milnes, Robert Merrill, and Carlo Bergonzi.

The Indiana University Phi Beta Kappa graduate's range of activities have included positions with the Colorado Symphony, Utica Symphony, American Guild of Musical Artists, Walt Disney Studios, Indiana University, Hunter College, Israel Vocal Arts Institute, and the NYC Performing Arts Education Advisory Commission. From 1996 to 2001 he served as Co-founder, Executive Producer, and fund-raiser for the Raúl Juliá Ending Hunger Fund.

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BRIAN DEEDRICK
Stage Director

Knoxville Opera is delighted to welcome back international stage director Brian Deedrick following his very successful Knoxville productions of *Lucia di Lammermoor*, *The Impresario/Gianni Schicchi*, *Die Fledermaus*, *The Elixir of Love*, *Mefistofele*, *The Pirates of Penzance*, *La Bohème*, and *Maria Stuarda*. As a freelance opera and theatre director, his work takes him all over Canada and the United States, with occasional forays as far afield as Casalmaggiore, Italy and Tel Aviv. During his years as Artistic Director of Edmonton Opera, some of his favorite productions there include *Fidelio*, *Otello*, *Julius Caesar*, *Falstaff*, *Weill in Weimar*, *The Emperor of Atlantis*, *The Abduction from the Seraglio*, and *South Pacific*. Selected freelance opera credits have included *Turandot* and *Aida* for Fort Worth Opera, *Don Giovanni* for Austin Lyric Opera, *Otello* and *La Bohème* for L'Opéra de Québec, *Eugene Onegin* and *Tosca* for Opera Carolina, *The Flying Dutchman* for Baltimore Opera, *L'Elisir d'amore* and *The Pearl Fishers* for Arizona Opera and *The Merry Widow* and *Don Pasquale* in Honolulu. Mr. Deedrick's most recent projects have included *La Bohème* in Winnipeg, Manitoba and *Candide* in Edmonton. Upcoming productions include *Carmen* for Manitoba Opera and *Turandot* for Opera Grand Rapids. When not directing, the Canadian native works as a city tour guide in Berlin, Germany. "Bob Orth, this one's for you."



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KNOXVILLE OPERA'S EXCITING 2019-2020 EDUCATION/COMMUNITY ENGAGEMENT PROGRAM



ROMEO AND JULIET...staged, costumed, abbreviated version in English of the classic play set to Gounod's beautiful music. In 2012, 12,500 Knox County students enjoyed this 45-minute presentation! This year's revival includes a vibrant Q&A between students and singers.



Tens of thousands of students have enjoyed **OPERA 101**, a 45-minute, high-energy, entertaining introduction to opera/musical theatre. Selections include popular Broadway songs, operetta, and opera in English and foreign languages. The student/singer Q&A is also a critical part of this program.



The **AFRICAN-AMERICAN VOICES SERIES** presents leading African-American artists who perform and converse with students about their life journey, the advantages of a college education, and the commitments/sacrifices required to succeed in all endeavors. This season's artists include Broadway/ Met Opera star Janinah Burnett who is performing the title role in KO's Harriet Tubman.



KNOXVILLE OPERA GOES TO CHURCH! For 11 years KO has presented a unique concert mixing gospel and spirituals with Broadway and opera. The KO Gospel Choir is joined by fabulous local soloists and principal guest artists from the concurrent opera production. Hallelujah!

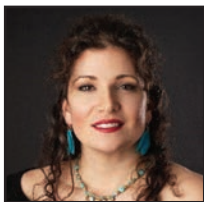


19th ANNUAL KNOXVILLE OPERA ROSSINI FESTIVAL INTERNATIONAL STREET FAIR. KO treats tens of thousands of fans to 750 performers and over 100 artisan and food vendors for 10 hours of family entertainment, education, and the YMCA FunZone for kids!

And...presentations at Student Dress Rehearsals, Beck Cultural Exchange Center, Libraries, Community Law Office Programs, Master Classes, Cancer Support Community Center, Pellissippi State Community College, HoLa Festival, Pridefest, and much more!

For further details about these programs and to make a contribution towards their success, please visit KnoxvilleOpera.com.

MEET THE ARTISTS



DANIELLE PASTIN (*Cio-Cio-San*)

Sponsored thanks to the generosity of Katom Restaurant Supply, Inc.

Birthplace: Portsmouth, Virginia

Foreign Opera: Royal Albert Hall Opera, Savonlinna Opera (Finland), Manitoba Opera

U.S. Opera: Metropolitan Opera, Santa Fe Opera, Pittsburgh Opera, Dallas Opera, Virginia Opera, Nashville Opera, Palm Beach Opera, Arizona Opera, Kentucky Opera, Toledo Opera, Opera Naples, Syracuse Opera, Dayton Opera, Pensacola Opera, Opera Maine, Central City Opera, Austin Opera, Annapolis Opera, Fresno Grand Opera, Finger Lakes Opera

U.S. Orchestras/Festivals: Asheville Symphony, Reno Chamber Orchestra, Northern Lights Music Festival

Website: www.daniellepastin.com

"I consider Cio-Cio-San to be the hardest role that I have sung and a character I dearly love. The role is a lesson in pacing -- vocally, physically, and dramatically. Vocally, you have to sound like a 15-year-old teenager at the beginning. Then, as Butterfly's situation gets increasingly desperate, you can sound more mature going from 15 to 18 years old. Being on stage the entire opera requires great physical strength and the discipline to not project the end of the story while always remaining focused in the moment."



RICHARD TROXELL (*Lt. B. F. Pinkerton*)

Sponsored thanks to the generosity of Dr. Sharon Lord

Birthplace: Thurmont, Maryland

Foreign Opera: National Center for Performing arts (Beijing), Opera Australia, Landscape Opera (New Zealand), Opera Narodowa (Warsaw), Teatro de la Maestranza (Seville), Teatro del Lago (Chile), Theater Basel (Switzerland), L' Opéra de Monte Carlo, Théâtre du Capitole de Toulouse, Théâtre de Caen, Opéra Comique de Paris, Opéra de Montpellier, Théâtre des Arts (Rouen), Vancouver Opera, Opéra de Montréal, Calgary Opera, Hamilton Opera (Ontario), Opera Lyra (Ottawa), New Israeli Opera

Foreign Festival: Festival Lyrique de Belle-Île en Mer (France), St. Barts Music Festival

U.S. Opera: Knoxville Opera (*The Barber of Seville, La Bohème, Cavalleria Rusticana*), Metropolitan Opera, Washington National Opera, Los Angeles Opera, Houston Grand Opera, San Diego Opera, Opera Theatre of St. Louis, Cincinnati Opera, New York City Opera, Minnesota Opera, New Orleans Opera, Virginia Opera, Portland Opera, Palm Beach Opera, Nashville Opera,



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U.S. Orchestras and Festivals: Philadelphia Orchestra, San Francisco Symphony, Pittsburgh Symphony, American Symphony, Detroit Symphony, St. Louis Symphony, Cincinnati Pops, Colorado Symphony, Orlando Philharmonic, Lancaster Symphony, Greater Spartanburg Philharmonic, Flint Symphony, Naples Symphony, Madison Symphony, Lubbock Symphony, Columbus Symphony, Ocean City Pops; Spoleto Festival USA, Aspen Music Festival, Castleton Festival

Opera DVDs: *Madama Butterfly*, *La Rondine*, *Cyrano de Bergerac*

Website: www.RichardTroxell.tv

"Besides being a husband and a dad who is constantly on the road, I would say one of the most challenging roles I have performed is Hoffmann in Offenbach's Les Contes d'Hoffmann. It is also one of my favorite roles. It requires a wide range of vocal styles from beautiful, intimate singing to dramatic, intense singing. I'm in love with four different women and the music reflects the four different relationships, demanding a wide range of acting and vocal skill to make the performance a success."



SEAN ANDERSON (*Sharpless*)

Sponsored thanks to the generosity of Alice Torbett

Birthplace: New York, New York

Foreign Opera: Opera Theatre of Lucca

U.S. Opera: Knoxville Opera (*Die Fledermaus*, *The Elixir of Love*, *H.M.S. Pinafore*, *The Pirates of Penzance*, *The Impresario*, *Gianni Schicchi*), Santa Fe Opera, New York City Opera, Baz Luhrman's *La Bohème* on Broadway, Sarasota Opera, Indianapolis Opera, Opera Columbus, Chautauqua Opera, Opera New Jersey, Pittsburgh Opera Theatre, Opera Delaware, Opera Southwest, Intermountain Opera (Montana), Dicapo Opera, Ohio Light Opera, Princeton Opera

Website: www.SeanDavidAnderson.com

"My most difficult role to date has been President Richard Nixon in Adam's Nixon in China. The rhythmic complexity of the piece defied all attempts at memorization. There were sections that I only had a 70% chance of singing correctly even after a full year of rigorous study. Tremendously challenging."



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LISA CHAVEZ (Suzuki)

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Birthplace: Oakland, California

Foreign Opera: Szeged National Theatre (Hungary)

U.S. Opera: New York City Opera, Sarasota Opera, Shreveport Opera, Opera San Jose, Washington Opera Society, Opera Parallèle (San Francisco), Dicapo Opera, Opera in Williamsburg, Opera Company of Middlebury, Opera New England, Opera New Jersey

U.S. Orchestras: One World Symphony, Billings Symphony

Website: www.lisachavez.com

"The most challenging opera that I have performed would have to be Dolores Claiborne by Tobias Picker. The opera had an extremely wide range vocally, and the character was on stage throughout the entire piece. There was quite a bit of stage fighting that had to be very realistic as the performance venue was an intimate space with the audience just feet away. The music was very difficult and the conductor was only visible by two small monitors. Difficult, but rewarding."



NICHOLAS NESTORAK (Goro)

Sponsored thanks to the generosity of Lindsay & Jim McDonough

Birthplace: Royal Oak, Michigan

U.S. Opera: Wolf Trap Opera, Opera Grand Rapids, Opera Carolina, Palm Beach Opera, Austin Opera, Cedar Rapids Opera, Toledo Opera, Opera Roanoke, Opera Fayetteville

U.S. Festivals: Glimmerglass Opera Festival, Crested Butte Music Festival

Website: www.nicholasnestorak.com

DAVID CRAWFORD (Bonzo)

Birthplace: Sewickley, Pennsylvania

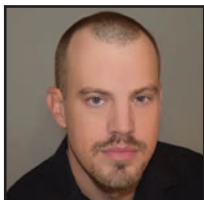
Foreign Opera: Ozawa Music Academy Opera (Japan)

Foreign Festival: Wexford Festival (Ireland)

U.S. Opera: Knoxville Opera (*Lucia di Lammermoor*), Metropolitan Opera, Atlanta Opera, Boston Lyric Opera, Des Moines Metro Opera, Chautauqua Opera

U.S. Orchestras: Knoxville Symphony, Columbus Symphony, Chautauqua Symphony, New England Symphonic Ensemble

Website: www.ada-artists.com/bass-baritone-david-crawford





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SARAH-CLEMENTINE MIRE (*Kate Pinkerton*)

Birthplace: Lubbock, Texas

U.S. Opera: Knoxville Opera (*Gianni Schicchi*), San Antonio Lyric Opera, Britten at 100 Symposium, Texas Tech Opera Theatre, Lubbock Moonlight Musicals, Moonlight Broadway, Rose Rock Opera Institute, University of Tennessee Opera Theatre

U.S. Orchestras: Lubbock Symphony, Texas Tech Symphony



MATTHEW HUCKABA (*Commissario, Yamadori*)

Birthplace: Knoxville, Tennessee

U.S. Opera: Janiec Opera Company



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Kyle Venlet
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Production Manager and Chorus Master	Don Townsend
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Visit knoxvilleopera.com/kog for more information on how you can join.



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December 5

Holiday Opera Up Close
Dinner

January 16

Romeo & Juliet
Opera Up Close Dinner

February 14

Romeo & Juliet
VIP Experience

February 16

Pre-Opera Brunch

March 29

Opera Up Close
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May 17

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*indicates partial or whole in-kind contribution

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Gifts received after this date will be recognized in future playbills.

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