

PORTLAND SUMMERFEST PRESENTS

# OPERA

IN THE PARK

EST. 2003

FRIDAY, JULY 28, 2018 AT 6:00 PM

WASHINGTON PARK AMPHITHEATER, PORTLAND, OREGON

# Tosca

SUNG IN ITALIAN IN ABRIDGED, CONCERT VERSION WITH THE PORTLAND SUMMERFEST ORCHESTRA & CHORUS

**KEITH CLARK**, ARTISTIC DIRECTOR

**IMRE PALLÓ**, GUEST CONDUCTOR

*Based on Victorien Sardou's 1887 French-language dramatic play, La Tosca.*

*Premiered January 14, 1900, Teatro Costanzi, Rome, Italy. The story takes place in Rome, 1800.*

## Cast

**ANGELA BROWN**, TOSCA, a celebrated singer

**ALLAN GLASSMAN**, CAVARADOSSI, a painter  
and Tosca's lover

**RICHARD ZELLER**, SCARPIA, feared chief  
of police with strong attraction to Tosca

**DEAC GUIDI**, A SACRISTAN, AND SCHIARRONE

**ZACHARY LENOX**, ANGELOTTI, former Consul  
of Rome now a fugitive:

**TOM CILLUFFO**, SPOLETTA, police agent, lackey to Scarpia

**KARA TAYLOR**, A SHEPHERDESS



## Conductor

Maestro **IMRE PALLÓ** was born in Budapest, Hungary. His godfather, composer Zoltan Kodály was deeply involved in his early musical training and education. Maestro Palló studied with Hans Swarowsky at the Vienna Academy of Music. He served as Ferenc Fricsay's personal assistant at the Salzburg Summer Festival, and as assistant to Herbert von Karajan and Karl Böhm at the Salzburg and Vienna Festivals.

Maestro Palló made his American debut with the National Symphony Orchestra in Washington D.C. in 1973. He was the Music Director of the Hudson Valley Philharmonic in New York State from 1976-1991. His long-term engagements as conductor included: Wuppertal Opera, Duetsche Opera am Rhein, Düsseldorf, Theater der Hansestadt Lübeck, New York City Opera, and the Frankfurt Opera.

Maestro Palló was Professor of Music at Indiana University, Jacobs School of Music, and Chair of the Instrumental Conducting Department from 1998-2006. Most recently, he was Professor, Pro-Dean and Chair of Conducting and Opera Production at the Sydney Conservatorium of Music (University of Sydney) until 2012.

As a guest conductor, Maestro Palló has worked world-wide, with the Israel Philharmonic, Los Angeles Philharmonic, Budapest Philharmonic, Bavarian State Orchestra Munich, Staatskapelle Weimar, Lisbon Radio Orchestra, Charleston Symphony, Edmonton Symphony and Orchestra Victoria in Melbourne Australia.

He has led opera productions with the Canadian Opera Company, Cincinnati Opera, Cleveland Opera, Pittsburgh Opera, Philadelphia Opera, Portland Opera, St. Louis Opera, San Francisco Opera, Washington Opera, Vancouver Opera, Manitoba Opera, New Israeli Opera, Den Norske Opera Oslo, De Vlaamse Opera Antwerp, Budapest State Opera, Badisches Staatstheater Karlsruhe, Berlin State Opera, Leipzig Opera, Deutsche Nationaltheater Weimar and Opera Australia, and continues to work as a guest conductor in the United States and Europe.

## Artist Profiles

**ANGELA BROWN (TOSCA)** personifies the ideal soprano: sheer vocal power; luxurious finesse; and shimmering, high pianissimos. With a charming personality larger than life, she unites opera, pops, and gospel in one sensational voice. Her highly successful Metropolitan Opera debut in the title role of *Aida* captured instant attention from international print and broadcast media and catapulted Angela onto the world's prestigious opera and symphonic stages. Throughout her career, Angela has joined forces with symphonic pops legends Jack Everly, the late Marvin Hamlisch, and the late Erich Kunzel while traveling the world for classical performances at Lincoln Center, Paris Opera, Vienna State Opera, Capetown Opera, Deutsche Oper Berlin, Edmonton Opera, Calgary Philharmonic, Shanghai World Expo, Moscow Performing Arts Center, and more. This is Angela's premier performance with Portland SummerFest's Opera in the Park and in Portland! She sang *Tosca* in the 2018 Astoria Music Festival. [www.angelambrown.com](http://www.angelambrown.com)

Tenor **ALLAN GLASSMAN (CAVARADOSSI)** has thrilled audiences throughout America and Europe for decades with his vibrant timbre and committed interpretations of roles. Critics exclaim "his very presence on stage made those around him sound better." A regular at The Metropolitan Opera, this season he returns for their productions of *Die Zauberflöte* and *Hänsel und Gretel*. Hailed as the "Otello" of his generation: "Glassman is a full-on Verdian tenor... Glassman is more than equal to the demands of the role, conveying Otello's pain and suspicion vividly." International performances include "Manrico" in *Il trovatore* with the Deutsche Oper Berlin; "Samson" in *Samson et Dalila* at the New Israeli Opera in Tel Aviv; "The Prince" in *Rusalka* in the Czech Republic; title role in Verdi's *Ernani*, "Don José" in *Carmen*, and *I vespri siciliani* with L'Opéra de Nice and Den Norske Opera; *Carmen* with Opera Valencia in Spain; "The Prince" in *Rusalka* with Oper Frankfurt, and "Cavaradossi" in *Tosca* at the Belleayre Music Festival. Mr. Glassman appeared with Portland SummerFest's Opera in the Park in *Otello* 2013 and *Norma* 2014, and appears frequently with the Astoria Music Festival, including *Tosca* in June 2018. [www.allanglassmantenor.com](http://www.allanglassmantenor.com)

Baritone **RICHARD ZELLER (SCARPIA)** made his Metropolitan Opera debut in 1989, and has appeared there for 11 seasons in title roles in Verdi's *Macbeth*, Tchaikovsky's *Eugene Onegin*, "Marcello" in Puccini's *La Bohème*, "Barak" in R. Strauss' *Die Frau ohne Schatten*, "Enrico" in Donizetti's *Lucia di Lammermoor*, "Don Carlo" in Verdi's *Ernani*, "Rangoni" and "Schelkalov" in Mussorgsky's *Boris Godunov*, "Thoas" in Gluck's *Iphigenie en Tauride*, "Kothner" in Wagner's *Die Meistersinger*, and "Sprecher" in Mozart's *The Magic Flute*. He has sung leading roles with the Chicago Lyric Opera, New York City Opera, Berlin Staatsoper, Hamburgische Staatsoper, Deutsche Opera am Rhein, English National Opera at the Barbican in London, the Edinburgh Festival, and Vienna Festival, and many other international and regional opera houses throughout the world. Mr. Zeller has sung with nearly all of the major orchestras in the U.S., including the Philadelphia Orchestra, Chicago Symphony, Cleveland Orchestra, the Boston Symphony, and the National Symphony at Kennedy Center. Mr. Zeller is an Oregon native, appearing frequently with Portland SummerFest's Opera in the Park and the Astoria Music Festival, including *Tosca* in June 2018.

Bass-baritone, **DEAC GUIDI (SACRISTAN/SCIARRONE)**, is a staple of the Pacific NW opera community. Notable roles include "Count Almaviva" in *The Marriage of Figaro*, "Papageno" in *The Magic Flute*, "Tonio" in *I Pagliacci*, "The Pirate King" in *Pirates of Penzance*, "Marco" in *Gianni Schicchi*, "Mr. Gobineau" in Menotti's *The Medium*, "Don Fernando" in *Fidelio*, "Valentin" in *Faust*, "Count Rodolfo" in *La Sonnambula*, and "Riff" in *West Side Story*. Concert appearances include Baritone Soloist in Saint-Saens' *Christmas Oratorio*, Faure's *Requiem*, and Puccini's *Messa di Gloria*. Recent appearances include "Man with a Cornet Case" in Argento's *Postcard from Morocco*, and "Benoit" in Puccini's *La Bohème* with Portland Opera.

Viewed as "a broad, resonant baritone that is exquisitely controlled throughout his entire range," **ZACHARY LENOX (ANGELOTTI)** has performed leading roles across North America. He recently made his debut with Portland Opera as "Marullo" in Verdi's *Rigoletto*. Upcoming performances include "Bass Soloist" with the Sunriver Music Festival's *Bernstein Celebration*, and "Victor" in the world premier of Cascade Chamber Opera's production of *Tango of the White Gardenia*. Recent performances include "Count Almaviva" in Tacoma Opera's *Le Nozze di Figaro*, "The Businessman" in Rachel Portman's *The Little Prince* with Opera Parallèle, and "Bass Soloist" in Bach's *Advent Cantatas* with Pacific Music Works. [www.zacharylenox.com](http://www.zacharylenox.com)

**TOM CILLUFFO (SPOLETTA)** Tenor Thomas Cilluffo received his MM in Voice Performance in April of 2017 from the University of Michigan where he studied under legendary tenor, George Shirley. Tom grew up in Traverse City, in northern Michigan where he developed his love for music and theater, but he also has many other passions. He is an avid craftsman and enjoys making jewelry, woodworking, and blacksmithing. For the last five years, Tom has held a "second job" making custom-turned wooden conducting batons for orchestral and choral conductors all over the world. Recent credits include Borsa in Portland Opera's recent *Rigoletto*, and was seen sporting an eyepatch during their *Big Night* Concert. He will be giving a solo recital on August 1st at the Portland Art Museum.

**KARA TAYLOR (SHEPHERDESS)** is thrilled to be a part of Portland SummerFest Opera in the Park. Music has always been a passion of Kara's, and she has been fortunate to have had the opportunity to travel and sing in different parts of the world, including Shanghai, Beijing, Singapore, Malaysia, and Vienna, Austria. In Vienna, Kara had the opportunity to perform with the Vienna Boys Choir and to work with their choral director, Gerald Wirth. Since moving to Portland last year, she has joined the Pacific Youth Choir, and most recently sang as a soloist in the Leonard Bernstein's Mass presented by Stumptown Stages.

**KEITH CLARK, ARTISTIC DIRECTOR**, is Co-Founder of Portland SummerFest and the Astoria Music Festival. He is internationally active as conductor, composer and festival director. In 2011, he was awarded the prestigious American Prize for Artistic Excellence in Opera Conducting for the Pacific Northwest premiere of Alban Berg's *Wozzeck* in the Astoria Music Festival. In Russia, he was named Principal Guest Conductor of the Siberian State Philharmonic in 2006, and a Producing Director at the large Globus Theater in Novosibirsk, where he led the prize-winning Russian premiere of *West Side Story*. In Salzburg, he led annual productions of Mozart operas with the Amadeus Opera Ensemble. His festival appearances include Vienna, Bucharest, Siena, Los Angeles, and Switzerland. He is featured on over forty recordings. Ranging from Baroque music to Schoenberg's *Gurrelieder*, his CD's have received Grammy nominations, "Record of the Year" and "Classical Hall of Fame" awards, and Billboard Bestseller listings. In London, his orchestral recording of Debussy's *Clair de Lune* was named "Number One on the People's Classical Chart" as "the world's most listened-to classical music track of 2009."

**GIACOMO PUCCINI (1858–1924)** was from Lucca, Italy and has been called “the greatest composer of Italian opera after Verdi.” Puccini’s most renowned works are *La bohème* (1896), *Tosca* (1900), *Madama Butterfly* (1904), and *Turandot* (1924), all of which are among the most popular operas played today. *Tosca* was arguably Puccini’s first foray into verismo opera, the realistic depiction of many facets of real life including violence. The music of *Tosca* employs musical signatures for particular characters and emotions. Listen for them!

## Plot Synopsis

### ACT 1 TAKES PLACE WITHIN THE CHURCH OF SANT’ANDREA DELLE VALLE

Cesare Angelotti, an escaped political prisoner, rushes into the church and hides. The painter Mario Cavaradossi arrives to work on his portrait of Mary Magdalene. He is struck by the resemblance of the dark-haired beauty to his lover. Cavaradossi recognizes him and promises help. Tosca enters, and jealously asks Cavaradossi whom he has been talking to and reminds him of their rendezvous that evening. She accuses him of being unfaithful, but he assures her of his love. When Tosca has left, Angelotti again comes out of hiding. A cannon signals that the police have discovered the escape, and he and Cavaradossi flee. The sacristan enters with choirboys who are preparing to sing in a Te Deum celebrating the recent victory against Napoleon at the Battle of Marengo. Their excitement is silenced by the arrival of Baron Scarpia, chief of the secret police, who is searching for Angelotti. When Tosca comes back looking for Cavaradossi, Scarpia artfully arouses her jealous instincts by implying Cavaradossi lacks fidelity, and she rushes off to confront her lover. Scarpia sends his men to follow her to Cavaradossi, with whom he thinks Angelotti is hiding. While the congregation sings the Te Deum, Scarpia declares that he will bend Tosca to his will.

### ACT 2 TAKES PLACE WITHIN SCARPIA’S APARTMENT IN THE PALAZZO FARNESE

In his study, Scarpia anticipates the pleasure of having Tosca in his power. The spy Spoletta arrives with news that he was unable to find Angelotti. Instead he brings in Cavaradossi. While Scarpia interrogates the defiant painter, Tosca is heard singing at a royal gala in the same building. Scarpia sends for her and she appears just as Cavaradossi is being taken away to be tortured. Frightened by Scarpia’s questions and Cavaradossi’s screams, Tosca reveals Angelotti’s hiding place. Cavaradossi is brought in, badly hurt and hardly conscious. When he realizes what has happened, he angrily confronts Tosca, just as the officer Sciarrone rushes in to announce that Napoleon in fact has won the battle, a defeat for Scarpia’s side. Cavaradossi shouts out his defiance of tyranny and is dragged off to be executed. Scarpia calmly suggests to Tosca that he would let Cavaradossi go free if she’d give herself to him. Fighting off his advances, she declares she has dedicated her life to art and love and calls on God for help. Scarpia insists, when Spoletta interrupts: faced with capture, Angelotti has killed himself. Tosca, now forced to give in or lose her lover, agrees to Scarpia’s proposition. Scarpia orders Spoletta to prepare for a mock execution of Cavaradossi, after which he is to be freed. Tosca demands that Scarpia write her a safe-conduct. When he has done so, she grabs a knife from a table and stabs him.

### ACT 3 OCCURS ON THE BATTLEMENTS OF THE CASTEL SANT’ANGELO

At dawn the next morning, to the sounds of a Shepards singing and church bells ringing, Cavaradossi awaits execution. He bribes the jailer to deliver a farewell letter to Tosca, then, overcome with emotion, gives in to his despair. Tosca appears and explains what has happened. The two imagine their future together in freedom. As the execution squad arrives, Tosca implores Cavaradossi to fake his death convincingly, then hides. The soldiers fire and depart. Cavaradossi doesn’t move and Tosca realizes that Scarpia has betrayed her, and the execution was indeed real. Just as Spoletta rushes in to arrest her, she leaps from the battlement, and falls to her death.

#### ORCHESTRA

##### VIOLIN I

Searmi Park  
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Sam Park  
Hannah Leland  
Clarisse Atcherson  
Robin Dubay

##### VIOLIN II

Lynne Finch  
Hae-Jin Kim  
Sarah Roth  
Mary Rowell  
Heather Mastel-Lipson  
Esther Shim

##### VIOLA

Miriam E. Ward  
Viorel Russo  
Grace Byrd  
Lauren Elledge

##### CELLO

Ken Finch  
David Eby  
Marilyn de Oliveira  
Trevor Fitzpatrick

#### DOUBLE BASS

Jason Schooler  
Andrew Harmon

#### FLUTE/PICOLO

Sarah Tiedemann  
Alicia D. Paulsen

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Victoria Racz  
Pablo Izquierdo

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