



# Master Class

KENSINGTON SWAN



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COMPANY'S 1997 SEASON OF QUALITY THEATRE

**Kensington Swan**

Barristers, Solicitors & Notaries Public

Terrence McNally

# Master Class

Welcome to **Master Class**, the fifth and penultimate production of the 1997 Montana International Season.

Terrence McNally worked as a tutor to John Steinbeck's children and as a journalist before going on to become one of America's most successful playwrights. He won the 1995 Tony Award for Best Play for **LOVE! VALOUR! COMPASSION!** (soon to be released as a film starring **Seinfeld's** Jason Alexander). One year later, he won the same award for **Master Class**, his homage to Prima Donna Assoluta Maria Callas.

Callas made her final operatic performance in a theatre at Covent Garden in 1965 as **Tosca**. Her last years were marred by the deterioration of her voice and the crushing rejection of long-time love Aristotle Onassis, who married Jacqueline Kennedy in 1968. She died in Paris twenty years ago this September, aged 54. Posthumously, Maria continues to enthral and fascinate a new generation of devotees. She has inspired more than 20 books and her records continue to sell at an astonishing rate (more than 750 000 compact discs worldwide and rising). We are privileged to commemorate the anniversary of her passing with this production.

We welcome as director Sarah Peirse, whose previous productions for ATC include **Someone Who'll Watch Over Me** (1994) and **Dancing at Lughnasa** (1995). One of New Zealand's most accomplished stage and screen actresses, Elizabeth Hawthorne, makes her first appearance with ATC as the legendary Diva. Elizabeth's many theatre roles include Masha in **Three Sisters**, Blanche DuBois in **A Streetcar Named Desire** and Viola in **Twelfth Night**. She has appeared in such films as **Jack be Nimble** and Peter Jackson's **The Frighteners** and will be familiar to many **Shortland Street** fans as former Clinic Director Julia Thornton. Actor Paul Barrett makes his debut with the Company as her accompanist Manny Weinstock. An accomplished musician, Paul has appeared many times at Christchurch's Court Theatre and featured as Manny in Circa Theatre's production of **Master Class**, directed by Colin McColl. Opera singers Carmel Carroll, Simon O'Neill and Ursula Allan play the students - "victims", as Maria calls them - participating in the master class. Carmel has established a following in opera's such as **The Marriage of Figaro**, **Madam Butterfly**, **Don Giovanni** and **The Barber of Seville**. Coincidentally, rising stars Simon and Ursula have both been finalists in the Mobil Song Quest and are the 1996 and 1997 recipients of the TVNZ Opera New Zealand Young Artist in Residence Scholarship respectively. Set and Costume Designer Tracy Grant (**Arcadia**), Lighting Designer Bryan Caldwell (**All My Sons**) and Director in Training Burt Turner (**Summer Street**) complete a first-class creative team.

We would like to acknowledge the support of Kensington Swan in making tonight's performance possible. ATC is grateful for the continuing support of Montana as Principal Sponsor and Creative New Zealand, our major funder. We are indebted to TVNZ, The Carlton Hotel, Auckland City's Arts Alive, NZI, Albany Toyota, Arthur Andersen, Canon and NewstalkZB for their generous and continuing support throughout the year. Similarly, we would like to thank the management and staff of the Aotea Centre for their support and hospitality.



Photo: Latham Gaines

From us all at ATC, we thank you for your support and hope to see you at our final production for 1997, Roger Hall's **Social Climbers**, which opens at Sky City Theatre on 13 November.

Very best wishes

Simon Prast  
PRODUCER

  
MONTANA

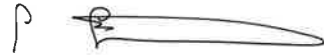
AUCKLAND  
THEATRE  
COMPANY

Dear Auckland Theatre Company Patron

It gives us great pleasure to be associated with Auckland Theatre Company and their dazzling production of **Master Class**. After all, there can be no finer ingredients for drama than glorious music and a passionate woman, and it is fitting and right that Maria Callas should be commemorated on the 20th anniversary of her death.

**Master Class** won the 1996 Tony Award Best Play. We are confident that Sarah Peirse and Auckland Theatre Company will present Terrence McNally's masterpiece to Auckland theatergoers in its finest form. The company has proved time and time again that it is the equal of any international theatre group and Auckland's cultural scene is much richer for their commitment and vision.

We applaud Simon Prast and his team and as we sit back and enjoy **Master Class**, look forward to the future of theatre in our City.



Patrick Learmonth  
Partner



Dear Auckland Theatre Company Patron

Some people are catalysts for change. They challenge the conventions and push out the boundaries. And as such they tend to polarise opinion - they are either lauded or vilified. Callas was such a person. Her personal life attracted the attention of the paparazzi when the word was only newly invented but it is her commitment to bringing the theatre back to the operatic repertoire for which she will be remembered.

I know you will be swept along in the powerful Callas story. Congratulations to the Auckland Theatre Company for bringing us this Tony Award-winning play with its wonderful cast, which brings together both opera and drama - two art forms Montana is proud to support.

Enjoy your evening and celebrate with us both the commitment to excellence and the catalysts in our society!

Kind regards



Peter Hubscher  
Managing Director



## SYNOPSIS

Toward the end of a career that blazed through international opera, Prime Donna Assoluta Maria Callas conducts a master class for aspiring singers at the Juilliard School in New York. *Soul* is what Callas the teacher is looking for as she cajoles, intimidates, seduces and shatters three untested young artists - "victims" as she calls them - to give the performance of their lives. She reveals along the way the toll of a life of accomplishment and pain, from her triumphs at La Scala, to her doomed love for Aristotle Onassis. She teaches her pupils about the importance of "a look", discipline, technique and courage while passing on careful hints such as "Never move on your applause - it shortens it". Underscored by Callas' original recordings, **Master Class** is an unforgettable homage to what Puccini's **Tosca** called a life lived for art and love, "Vissi d'arte, Vissi d'amore".

# CITY



## Breakfast & Lunch

Mon - Fri  
From 8.00 am

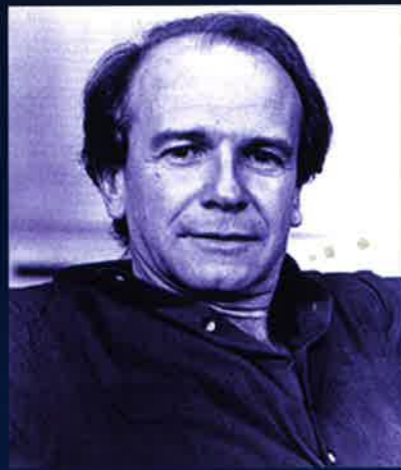
**Dinner**  
Tues - Sat  
From 6.00 pm

20 LORNE STREET  
AUCKLAND  
TEL (09) 309 6960

Terrence McNally was born in St Petersburg, Florida in 1939 and his family eventually moved to Corpus Christi, Texas. Growing up in a town without television left him searching for other means of amusement. He became a great fan of radio and was still listening to radio plays when the town finally did get television. To feed his interest in plays, his New York born parents brought programmes from various productions upon return from their annual trek to this city. These programmes would rest on the coffee table for months.

Terrence made the trip himself when he was 5 or 6 years old and saw Ethel Merman in **Annie Get Your Gun**. This made a lasting impression on him. He became interested in writing and at the end of his high school years, he edited the school newspaper.

While enrolled at Columbia University, he worked during the summer as a reporter for the **Corpus Christi Caller Times**. His first scoop came when he had an interview with then Senator Lyndon Johnson. "I did an interview with Lyndon Johnson who was in Corpus Christi when he was a Senator. He was talking to Lady Bird on the phone and he was flipping through Playboy, which I put into my story because I thought it was very, very theatrical...The editor didn't think it would cause much of a fuss, but it did. I think then that I got my first taste of drama, getting an audience, readers, excited; I liked that."



TERRENCE MCNALLY

During his last year at Columbia, he volunteered to write the Varsity Show when he learned that the show would not be produced as no one was willing to write it.

In 1960 he graduated with Honours with a Bachelor of Arts in English. After graduation Terrence retreated to Mexico to write "the great American novel". But instead he wrote a play which he submitted to the playwrights unit of the Actors Studio. Molly Kazan reviewed the draft and found that although Terrence could write he was completely unaware of the mechanics of a stage production. To learn by experience he was offered a job as a stage manager for the Actors Studio. He fulfilled this role for two years. He admits that "I spent two years stage managing there, but I was so in awe of the people I don't think I learned much. I looked at Marilyn Monroe a lot, saying to myself, 'That's Marilyn Monroe!'" Nonetheless he was able to complete a play called **And Things Go Bump In The**

**Night** while working there. Paul Schneider liked it so much, he directed one act of the play at the Actors Studio. Then he informed the Rockefeller Foundation, which lead to a residency for Terrence at the Guthrie Theatre in Minneapolis. The residency set the building blocks for McNally to really write plays. Since then he has written several plays. His most recent play **LOVE! VALOUR! COMPASSION!** was critically acclaimed, featured on Broadway, won the 1995 Outer

Critics Circle Award for Best Broadway Play and won the 1996 Tony Award for Best Play.

**Selected Plays:**

- 1962 And Things Go Bump In The Night
- 1968 Sweet Eros
- 1969 Bring It All Back Home
- 1971 Where Has Tommy Flowers Gone?
- 1973 Whiskey
- 1973 The Ritz
- 1978 Broadway, Broadway
- 1982 It's Only A Play
- 1985 The Lisbon Traviata
- 1987 Frankie and Johnny in the Claire de Lune
- 1988 Faith, Hope and Charity
- 1990 Kiss of The Spider Woman
- 1991 Lips Together, Teeth Apart
- 1994 Master Class
- 1994 LOVE! VALOUR! COMPASSION!

# Master Class

The facts of the life of Maria Callas are so obscured in legend that it is perhaps useful to remind ourselves of them. She was born Cecilia Sophia Anna Maria Kalageropoulou on 2 December 1923 in New York. Both parents were Greek. In 1937 she left the USA for Greece where she studied at Athens Conservatory, making her debut as Tosca in 1941 at Athens Opera. By 1945 she had returned to New York where conductor Tullio Serafin cast her in **La Gioconda**. Soon after she was performing heavier roles such as Aida, Turandot, Isolde, Kundry and Brunhilde. It was under Serafin's guidance that she gave up the Wagnerian roles to concentrate on the Italian bel canto repertoire.

Maria Callas was married for ten years (1949-1959) to an Italian, Giovanni Battista Meneghini, who acted as her business manager and negotiated contracts with a protracted deviousness which was often the despair of opera house management.

For just thirteen years after her 1950 La Scala debut in **Aida** she reigned supreme in the world's great opera houses as prima donna assoluta though by the early 1960's there were signs of serious vocal problems. For those who loved her, these technical defects were insignificant. They had no interest in blaming them either on inadequate training or physical incapacity. Callas herself said bluntly; "I don't mind if the sounds are ugly as long as they are true." In her later years the press fanned rumours of her temperamental volatility though it is clear that recurrent vocal troubles rather than intransigence forced her to break contractual agreements.

The English recording director Walter Legge, to whom the world is forever indebted for Callas' finest recordings, wrote that she had the sine qua non for a great career, "an immediately recognisable timbre. Her voice spanned three octaves though the extreme top was sometimes precarious. The basic quality was luxurious, the technical skill phenomenal."

Legge believed that Callas suffered from a superhuman inferiority complex. Self-improvement was her obsession. It was that which motivated both her dramatic weight loss in the early



50's and her search for vocal perfection. He wrote that "her homes in Verona, Milan and Paris paid silent tribute to her taste and love of order. Attached to every garment in her wardrobe in Milan was a list giving dates she had bought it, what it cost, where, when and in whose company she had worn it."

Callas' last operatic appearance was at Covent Garden, in **Tosca**, on 5 July 1965. In 1971-72 she gave a series of master classes mainly in New York. Encouraged by the success of these she then emerged from a long period of retirement to make an extensive concert tour of Europe, the USA and the East with her former colleague, tenor Guiseppe di Stefano and piano accompaniment. Her dramatic gifts were unimpaired but her voice sadly diminished in quality. A review in the New Statesman was headed, cruelly, "Callasthenics".

By Peter Shaw

## THE JUILLIARD SCHOOL

Established in 1905 by Dr Franz Damrosch, godson of Franz Liszt, the Institute of Musical Art aimed at providing an accessible musical education of the highest quality for American musicians. He felt that Americans should not have to go overseas to get the training they needed. The hand picked faculty were among the best of the music teaching profession, mainly expatriate Europeans. In its first year, enrolment surpassed the expected 100 students to reach 500.

In 1919 Augustus Juilliard died bequeathing US\$20,000,000 for the advancement of music. This money helped establish the Juilliard Musical Foundation in 1920. In

1924 the Foundation created the Juilliard Graduate School to help worthy students acquire a complete music education, tuition free. In 1926 the Graduate School and the Institute merged under one President and Board yet kept separate identities.

Eventually the two schools merged completely and diversified the curriculum adding dance in 1951 and drama in 1968. It was under then president William Schuman that the school attached itself to the Lincoln Center to become its academic constituent. With the inclusion of drama the school changed its name to reflect its new scope and mission becoming **The Juilliard School**.

## La Scala

La Scala Theatre, or Teatro alla Scala, in Milan, was built in 1778 with a seating capacity of 2800 after Teatro Regio Ducale burnt down in 1776, on the site of the 14th century church of Santa Maria della Scala (named after Regina della Scala, one of the Visconti family). It reopened on 3 August with the premiere of Salieri's **L'Europa riconosciuta** and was renovated in 1838. The Theatre's reputation was established in the early 19th century with the premieres of important works by Rossini, Donizetti, Meyerbeer, and Mercadante: some 250 performances of Rossini works were given from 1824 to 1826 under English impresario Joseph Glossop. Domenico Barbaia succeeded him, 1826-1832, commissioning works from Bellini; and was followed by Bartolomeo Merelli, 1836-1850 and 1861-1863, who commissioned Verdi's first surviving operas, **Oberto** (1839), and three more, including **Nabucco** (1842).

La Scala's greatest periods were under Toscanini, who ruled the theatre despotically but brilliantly during 1898-1903, 1906-1908 and 1920-1929, attracting the greatest singers of the day. During the first tenure he brought Wagner into the repertory and gave the Italian premieres of **Eugene Onegin** (1900), **Salome** (1906), and

**Pelleas** (1908); during the third he gave the premieres of works by Pizzetti, Boito, Respighi, Puccini (**Turandot**, 1926), Giordano, and Zandonai. Toscanini left over quarrels with the Fascists, and was succeeded by Victor De Sabata, 1930-1957. The theatre was bombed in August 1943. It reopened with an increased capacity of 3600 on 11 May 1946, with a concert under Toscanini (with Stabile, Nessi, Pasero, and Tebaldi's debut). Ghiringelli succeeded as director, 1946-1972. De Sabata was succeeded by Gavazzeni, Sanzogno, and Votto; and the presence of Callas, 1950-1958, led to revivals including **Anna Bolena**, **Pirata**, and **Medea**, and director Visconti's productions of **La Sonnambula** and **Traviata** under Giulini. The Piccola Scala (capacity 600) opened 1955 with **Matrimonio segreto**. Paolo Grassi was administrator 1972-1977, with Massimo Bogianckino director, 1972-1975, and Claudio Abbado music director, 1968-1986; together they tried to give the theatre greater accessibility to a younger and wider audience. Riccardo Muti became music director 1986. He has further broadened the repertory, not always to the taste of an audience that remains, after that of Parma, one of the most demanding in Italy.

Source: The Oxford Dictionary of Opera 1992

## SARAH PEIRSE - Director



**Directing:** Auckland Theatre Company: *Dancing at Lughnasa*, *Someone Who'll Watch Over Me*. Mercury Theatre: *Mrs. Klein*, *A Dolls House*, *Les Liaisons Dangereuses*, *Squatter*, *Agnes of God*. Theatre Corporate: *Fen*, *Wednesday To Come*, *Top Girls*. Independent: *The Trojan Women*. STCSA: *A Delicate Balance*. VCA: *Victory*. **Theatre:** Mercury Theatre: *The Rose Tattoo*, *The Secret Rapture*, *South Pacific*, *A Streetcar Named Desire*, *Hayfever*. Theatre Corporate: *Gulls*, *Three Sisters*, *Cabaret*, *Rooted*, *Fanshen*, *Jacques Brel*, *As You Like It*, *Mother Courage*, *Randy Newman (Who's Randy)*, *The Elephant Man*, *Piaf*, *La Ronde*, *Total Eclipse*, *Wings*, *Nativity*, *Hamlet*, *Phaedra*, *Murder In The Cathedral*. MTC: *Molly Sweeney*, *The Heidi Chronicles*. STC: *Dead Funny*. **Television:** *Fable*, *G.P.*, *Water Rats*, *Flying Doctors*, *Skirts*, *The Champion*, *Country G.P.*, *Inside Straight*, *The Garden Party*, *A Woman of Good Character*. **Film:** *Heavenly Creatures*, *The Art of Drowning*, *The Navigator*, *Arriving Tuesday*, *Mesmerised*, *Sylvia*, *Queen Street*, *Hotel Hitler*. **Training:** Theatre Corporate Drama School 1978. **Positions:** Associate Director Mercury Theatre 1987-1989. **Awards:** Best Actress *A Woman of Good Character* NZ Film & Television 1983, Best Supporting Actress *The Navigator* NZ Film & Television 1989, Best Supporting Actress in *Heavenly Creatures* NZ Film & Television 1995.

## TRACY GRANT - Designer



**Theatre:** Auckland Theatre Company: *Arcadia*, *Dancing at Lughnasa*. Mercury Theatre: *Hamlet*, *Wild Honey*, *Romeo & Juliet*, *Hayfever*, *Cat on a Hot Tin Roof\**, *Squatter*, *Camille*, *Ladies Night*, *The Normal Heart*, *The Widowing of Mrs Holroyd*, *Rivers of China*, *Summit Conference*, *Summer*, *Loving Women*, *'Night Mother*. MTC: *Hysteria\**, *Arcadia\**. STC: *The Threepenny Opera\**. **Opera:** Mercury Theatre: *La Traviata*, *Lucia di Lammermoor*, *Carmen\**, *Faust*, *Don Giovanni*, *Turandot*. Metropolitan Opera/Mercury Theatre: *The Marriage of Figaro*. Auckland Opera: *The Flying Dutchman\**, *The Magic Flute\**, *Don Giovanni\**. VSO: *The Pearl Fishers*. Opera Australia: *Falstaff\**. **Musicals:** Mercury Theatre: *West Side Story*, *South Pacific*, *A Slice of Saturday Night*, *A Marvellous Party*, *Peter Pan The Musical*, *Stepping Out*, *The Pack of Women*. Aotea Centre: *My Fair Lady*. **Film:** *Possum*. **Special Projects:** *Placido Domingo At Western Springs*, *Kiri At The Mission*, *CEPSI Opening Ceremony* (Christchurch). **Training:** Bachelor in Spatial Design 1996, A.I.T. **Positions:** Head of Design and Associate Director Mercury Theatre 1984-1990. **Awards:** Winston Churchill Memorial Fellowship 1987. **Exhibits:** Prague Quadrennial 1991. \*Costume Design only.

## BRYAN CALDWELL - Lighting Design



**Stage:** Auckland Theatre Company: *All My Sons*, *Arcadia*, *Molly Sweeney*, *Uncle Vanya*. Mercury Theatre: *Gershwin by George*, *Rivers of China*, *The Homecoming*, *Ladies Night*, *The Cherry Orchard*, *Courting Blackbird*, *Amadeus*, *Private Lives*, *The Rose Tattoo*, *Secret Rapture*, *The Sex Fiend*, *A Marvellous Party*, *Shirley Valentine*. Inside Out: *The Lover and Beloved*, *Decline and Fall of A Good Family*, *The Song of The Civilised Thief*, *A Spectacle of One*, *The Crossing*, *The Holy Sinner*. Maidment Youth: *Cool Gangs*, *Alice in Cyberspace*, *Fire in The Heart*, *Still Speeding*, *The Judas Zoo*, *Blood and Bone*. Watershed: *The Hungry City*, *Cabaret*, *Hamlet*, *Aladdin*, *Pinocchio*, *Jack and the Beanstalk*, *Into The Woods*, *The Changeling*, *Assassins*. Auckland Ballet: *Giselle*. Douglas Wright Dance: *Forbidden Memories*. Independent: *The Boat*, *The Threepenny Opera*, *Under Milk Wood*, *Dark of the Moon*, *Taming The Shrew*, *East*, *Equus*, *Folie a Deux*, *Manawa Taua/Savage Hearts*. **Script & Design:** *Alice in Wonderland*. **Events:** 1993/94 Axis Advertising Awards, DB Warriors Opening Match, Telecom Xtra Launch, Sky Orange Channel Launch, My Fair Lady Ball, *Carmen Ball*, *Hero 3*. **Installations** (with Tracey Collins): *Our Name is Object*, *I Had A Thought*. **Positions:** Production Manager: Watershed, *Alice in Wonderland*. Technical Director: Watershed 1992-1994, *Auckland Comedy Festival* 1997. Event Coordinator: *Auckland Comedy Festival* 1996. Producer: *Alice in Wonderland*, 1996/97 *Auckland Comedy Festival Gala*.

**ELIZABETH HAWTHORNE as Maria Callas**



Vicki Leopold

**Theatre:** Auckland Theatre Company: Debut. Theatre Corporate: *The Beggars Opera, Lady with Lapdog, Measure for Measure, Hedda Gabler, The Cherry Orchard, The Two Tigers, Pygmalion, Under Milk Wood, Richard III, Sweeney Todd, The Plough and The Stars, Metamorphosis, A Doll's House, Jack, Spring Awakening, Twelfth Night, The Seagull, As You Like It, Piaf, The End of Golden Weather, Lady from the Sea, King Lear, The Threepenny Opera, A Kind of Alaska, Three Sisters, A Winter's Tale, Wednesday To Come.* Mercury Theatre: *Pygmalion, Hayfever, Agnes of God, Wild Honey, The Widowing of Mrs Holyroyd, Camille, The Normal Heart, The Tales of Hoffmann, The Winslow Boy, A Streetcar Named Desire, Romeo and Juliet, Squatter, Les Liaisons Dangereuses, Oepidus Rex, The Rivers of China, Twelfth Night, The Homecoming, Burn This, The Three Musketeers, The Cherry Orchard, M Butterfly, The Crucible, The Merchant of Venice, Glorious Ruins, Turandot, The Rose Tattoo, Mrs Klein, Secret Rapture, The Rover, Hamlet, Cat on Hot Tin Roof.*

**Television:** *A Woman of Good Character, Both Sides of The Fence, Shortland St, Tommynockers, Hercules, Gloss, Plainclothes, Letter To Blanche, Marlin Bay, TNN, Adrift.* **Film:** *Restless, Alex, Jack Be Nimble, The Last Tattoo, Memory and Desire, The Frighteners, The Beach, The Bar.*

**URSULA ALLAN as Sharon Graham**

SOPRANO



**Theatre:** Auckland Theatre Company: Debut **Opera:** Opera NZ: *Turandot.* Gisborne Opera Festival: *La Traviata.* Victoria University of Wellington: *Die Zauberflote, The Old Maid and the Thief.* Academy Opera: *La Rondine.* Pocket Opera: *Hercules.* **Recitals:** *St. Matthew Passion's Bach, The Creation Haydn, Petite Messe Solennelle Rossini, Cavalleria Rusticana 'Santuzza' Mascagni, Elijah Mendelssohn, Lucia di Lammermoor 'Lucia' Donizetti, Les Fetes Venitiennes, Oliver.* **Training:** Masters of Music with Distinction 1996, Bachelor of Music with First Class Honours 1995, Bachelor of Music 1994, Victoria University of Wellington. **Awards:** Opera New Zealand Young Artist in Residence 1997, Semi-finalist Mobil Song Quest 1996, Trinity College of London Exhibition Award 1991, Trinity College of London Silver Medal 1990. **Recordings:** *Morross Frankie and Johnny* with New Zealand Symphony Orchestra, CD Koch International, 1996.

**PAUL BARRETT as Manny Weinstock**



**Theatre:** Auckland Theatre Company: Debut. Circa Theatre: *Lady Windemere's Fan, Master Class.* Court Theatre: *Market Forces, The Wind In The Willows, The Merchant of Venice, Single Spies, A Streetcar Named Desire, Arcadia, Caesar and Cleopatra, Money and Friends, Twelfth Night, Death and The Maiden, Treasure Island, The Crucible, Hamlet, Shadowlands, Daughters of Heaven, Uncle Vanya, Weed, Saint Joan.* Fortune Theatre: *Chinchilla.* Canterbury Opera: *The Merry Widow.* **Musical:** *Side by Side, Sweeney Todd.* **Conductor:** *Gypsy, She Loves Me, The Boys From Syracuse.* **Composer:** *St Joan, The Wind In The Willows, This Other Eden.* **Short Film:** *Signing Off.* **Training:** Bachelor of Music with Honours 1979, Victoria University of Wellington. **Positions:** Musical Director & Associate Actor Court Theatre. Voice, Acting and Musical Tutor National Academy of Singing and Dramatic Art (Christchurch) and Wellington School of Performing Arts.

**SIMON O'NEILL as Tony Candolino**

TENOR



**Opera:** Auckland Theatre Company: Debut. Opera New Zealand: *Turandot, Tosca.* Gisborne Opera Festival: *La Traviata.* New Zealand Symphony Orchestra: *Das Rheingold.* Wanganui Opera: *Cavalleria Rusticana.* Victoria University: *Gianni Schicchi, King Arthur, Lucia di Lammermoor.* University of Otago: *Die Zauberflote, The Threepenny Opera.* **Recital:** *Christmas Oratorio, St. John, St. Matthew Passion's Bach, Choral Fantasia Beethoven, The Creation Haydn, Elijah Mendelssohn, Requiem Mozart, Messiah Handel, Mass in G Schubert.* **Concerts:** Irish RTE Orchestra (Dublin Ireland) 1997, Mobil Song Quest (NZSO) 1996, *Opera in the Park* with Dame Kiri te Kanawa (Auckland) 1996, *Opera at the Lakeside* (Rotorua) 1997, *Classical Spectacular* 1997, *An Afternoon with the Gods* 1997. **Training:** Bachelor of Music with Honours 1995, Victoria University of Wellington, Bachelor of Music 1994, University of Otago, Licentiate Performers Certificate 1993, Trinity College of Music, Frances Wilson Studio 1996/97, New York City.

**Awards:** Veronica Dunne International Singing Competition (Dublin) Third Place 1997, Mobil Song Quest Third Place 1996, Inaugural Opera New Zealand Artist in Residence 1996, Fulbright Scholarship 1996, Tower Opera Scholarship 1996, Winner New Zealand Herald Aria Competition 1996, Winner Lady Galleghan Opera Award (Sydney) 1995, Winner Otago Daily Times Aria Competition 1994, Winner Nelson Evening Mail Aria Competition 1994, Winner Evening Post Aria Competition 1994.

**CARMEL CARROLL as Sophie de Palma**

MEZZO SOPRANO



**Opera:** Auckland Theatre Company: Debut. Mercury Theatre: *The Barber of Seville, Don Giovanni, Madame Butterfly.* Auckland Metropolitan Opera: *The Marriage of Figaro.* Auckland Opera: *Faust.* Opera NZ: *The Flying Dutchman, Lucia di Lammermoor, La Traviata.* **Theatre:** Inside Out Theatre: *The Crossing.* Ruthless Art Productions: *Circus Circus, The Man Who Mistook His Wife For a Hat, The Boat.* **Television:** *Showcase Finale* 1997. **Television Documentaries:** *Convent Girls, Over There, Divorce.* **Events:** *Opera in The Park* Auckland 1993 to 1996, *Albany Stadium Opening* 1997. **Training:** Diploma of Music Performance Singing 1986, University of Auckland, classes with Frances Wilson and Virginia Zeani, NZ Opera Training School 1995 and 1996, Pacific Voices 1991, San Francisco Opera Centre. **Recordings:** *Songs of Passion* with Susan Boland, soundtrack for *Desperate Remedies.*

**BURT TURNER as the Stagehand**



**Theatre:** Auckland Theatre Company: Debut. Basement Theatre: *Return of The Summer Street Seven.* The Quarry: *Reunion, The King and The Corpse.* Northland Youth Theatre: *The Ballad of Tupou, Ours But To Do.* **Musical:** New Plymouth Opera House: *Cabaret.* **Television:** *Hercules.* **Directing:** *Today is Friday.* **Positions:** Producer: Tau Te Rangimarie/Taku Mangai. Musician/Production Manager: Barn Theatre *Jeez Baby.* Musical Director: Watershed/Barn Theatre *A Midsummer Nights Dream.* Assistant Director/Production Manager: Tikipunga High School *The Merry Wives of Windsor.* Assistant Director/Singing Coach: Tikipunga High School *Bugsy Malone.* **Training:** Auckland Theatre Company Director in Training 1997, Theatre At Large 1996.

AUCKLAND THEATRE COMPANY

P r e s e n t s

Terrence McNally

# Master Class

First Produced by the Philadelphia Theatre Company at the Plays and Players Theatre on 1 March 1995

The play is dedicated to Elaine Steinbeck

This play received the 1996 Tony, Drama Desk and Outer Critics Circle Awards

Herald Theatre, Aotea Centre, Auckland, 11 September to 18 October 1997

Fifth production of the 1997 Montana International Season

Director  
Designer  
Lighting Design  
Wardrobe  
Stage Manager  
Director in Training  
Set Construction  
Properties  
Lighting Operator

Maria Callas  
Manny Weinstock  
Sophie de Palma  
Sharon Graham  
Tony Candolino  
Stagehand



Sarah Peirse  
Tracy Grant  
Bryan Caldwell  
Elizabeth Whiting  
Fritha Walker  
Burt Turner  
Third Stage  
Teresa Sokolich  
T.O. Robertson

Elizabeth Hawthorne  
Paul Barrett  
Carmel Carroll  
Ursula Allan  
Simon O'Neill  
Burt Turner

*There will be a 15 minute intermission*

Auckland Theatre Company

Producer  
Assoc. Producer  
Assoc. Producer  
Business Manager  
Patron Services Manager

Simon Prast  
Teresa Sokolich  
Amy Drury  
Susanne Ritzenhoff  
Leal Butler

**Trust Board**

Jim Macaulay Chairman    Tim MacAvoy    Simon Prast    Hinemoa Elder    David Haywood



Macaulay  
*Salon*

28 Lorne Street

City

Telephone 358 5469

Roger Hall

# Social Climbers



**Social Climbers** by Roger Hall

Directed by Cathy Downes

Designed by John Verryt

**Sky City Theatre**

**From November 13**



## Maria Callas 1923 - 1977

**1923**

Maria Meneghini Callas was born Cecelia Sophia Anna Maria Kalogeropoulo in New York City. The exact date is subject to debate yet her godfather remembers 2 December as the day she was born. Her family had just arrived from Greece in August.

**1937**

Callas leaves America with her mother and sister to return to Greece.

**1938**

Callas studies at the Athens Conservatory of Music under Elvira de Hidalgo. At age fifteen Callas sings Santuzza in Mascagni's *Cavalleria Rusticana* in a student production.

**1940**

Callas interprets the role of Suor Angelica in a student production of Puccini's *Trittico*.

**1941**

Callas makes her professional debut on 21 January as Beatrice in the Athens Opera production of Suppe's *Boccaccio*.

**1942**

Aged eighteen Callas makes her professional debut in a title role, at the Athens Opera as Tosca, when she steps in for an indisposed Tosca.

**1945**

Callas' contract is not renewed by the Athens Opera and she returns to America to try and meet her father whom she hasn't seen since 1937.

**1945-1947**

Now based in New York, Callas tries to find work. She meets the impresario Bagarozzy who promises her parts. However, these come to nothing. A colleague, Nicola Rossi Lemeni, introduces her to Giovanni Zenatello who is looking for sopranos to sing *Gioconda* at Verona.



**1947**

On 27 June she travels to Italy and on 2 August she appears as *Gioconda* at Verona. She is introduced to a 51 year old business man, Giovanni Battista Meneghini, who immediately falls in love with her.

**1948**

Following her success at Verona she seeks more challenging roles. She sings Leonora in *Forza del Destino* in Trieste, and Isolde in *Tristan and*

*Isolde* and *Turandot*, both in Venice and at the Caracalla Baths in Rome. Her busy year ends with performances of *Norma* and *Aida*.

**1949**

In three days in January she makes history by interpreting two of the most vocally different and difficult roles in opera: Brunhilde in Wagner's *Die Walkure* and Elvira in Bellini's *I Puritani*. Later that year she marries Giovanni Battista Meneghini.

**1950**

Callas replaces her arch-rival, Renata Tebaldi, in *Aida*, at the renowned Milan opera house, La Scala.

**1951**

In a year marked by the 50th anniversary of Verdi's death, Callas sings *La Traviata* and *I Vespri Siciliani* in Florence, *Il Trovatore* in Naples and *Aida* at Reggio Calabria. Callas opens the La Scala season on 27 December in *I Vespri Siciliani* to universal acclaim. She is offered roles at opera houses all around the world, including *Norma* at Covent Garden.

**1953**

Her 10 December performance of *Medea* at La Scala, directed by Leonard Bernstein, is considered her first triumph in Milan. Callas' performances as *Medea*, *Norma*, *Lucia di Lammermoor*

and *Traviata* create a sensation, leading to a claim by many that she is the greatest soprano in the world.

**1954**

She begins working with director Visconti and opens the La Scala season in *La Vestale*.

**1955**

Callas triumphs again with *La Traviata* directed by Visconti.

**1956**

Following two Chicago seasons, Callas finally sings *Norma* at the Metropolitan Opera House in New York where she has always wanted to perform.

**1957**

In April Callas appears to great acclaim in Donizetti's rarely performed *Anna Bolena*. This same year she meets the Greek





shipping magnate Aristotle Onassis, after 'walking out' of the Edinburgh Festival.

**1958**

In January she is forced to curtail a performance of **Norma** at the Rome Opera in front of Italy's President for which she is heavily criticised. Shortly thereafter she falls out with La Scala and the Met in New York.

**1959**

Callas leaves her husband, having begun an affair with Onassis. She performs **Cavalleria Rusticana** at Athens Olympia Theatre.

**1960**

She performs Norma at Theatre of Epidaurus, directed by Tullio Serafin.

**1963**

Callas moves to Paris.

**1964**

Zeffirelli directs Callas as Tosca at Covent Garden. She debuts at the Paris Opera as Norma and, later, as Tosca.

**1965**

Her voice failing, Callas gives her final public operatic performance at Covent Garden as Tosca.

**1966-1968**

To nurture her relationship with Onassis, she takes a hiatus from singing that lasts until the early seventies. In 1968, Onassis devastates Callas by marrying Jackie Kennedy.

**1970**

**Medea**, directed by Pasolini, premieres. This is Callas' first film role yet she does not sing.



**1971-1972**

Callas is persuaded out of her unofficial retirement and gives a number of master classes to students at the Juilliard School in New York, preparing herself for an unrealised return to the opera stage.

**1973-1974**

Having just produced **I Vespri Siciliani** in Turin, Callas goes on a worldwide tour with Guiseppe di Stefano performing recitals of arias with a piano accompaniment. The tour was not well received.

**1975**

The death of Aristotle Onassis devastates Callas.

**1977**

Callas dies alone in her Paris apartment on 16 September. Her ashes are spread over her favourite sea, the Aegean.

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