



Supernumeraries - Spring 2010

Michigan Opera Theatre is once again looking to fill the essential walk on roles in our upcoming productions of DON GIOVANNI & TOSCA. Inside you will find a synopsis, possible roles and tentative rehearsal schedule. Please note that the schedule included is EVERY POSSIBLE rehearsal date. In most cases, the staging rehearsal schedule is much less time.

If you are interested in participating in becoming an extra or 'super' and can attend the audition, contact me. That's all it takes! One phone call (or an e-mail) and you could be a part of the Michigan Opera Theatre's 2010 Season! *Please consider auditioning if you are available.*

Know that typically we do not have enough people show up for auditions!

Please contact me to let me know you can attend the audition. Over the coming weeks, I will compile a list of those interested in each show. That list will be given to the director and assistant director when they arrive. All you need to do is show up to the audition. At the audition the director will explain the super roles as they apply to the opera and choose those potential supers they feel would fit the role (and the costume) the best.

Auditions are VERY informal and only require your attendance.

In addition to an unforgettable experience, supers receive free parking, 2 complimentary tickets to a performance, 2 passes for guests to attend the final dress rehearsal and a small stipend.

Be advised that you must to be available for ALL technical rehearsals and performances. Staging rehearsals are negotiable. When you contact me, please let me know of any conflicts you may have with the staging rehearsals.

THANK YOU!

Elizabeth Anderson
Production Coordinator
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Don Giovanni – Synopsis

ACT I. Spain, 1600s. At night, outside the Commendatore's palace, Leporello grumbles about his duties as servant to Don Giovanni, a dissolute nobleman. Soon the masked Don appears, pursued by Donna Anna, the Commendatore's daughter, whom he has tried to seduce. When the Commendatore himself answers Anna's cries, he is killed in a duel by Giovanni, who escapes. Anna now returns with her fiancé, Don Ottavio. Finding her father dead, she makes Ottavio swear vengeance on the assassin.

At dawn, Giovanni flirts with a high-strung traveler outside a tavern. She turns out to be Donna Elvira, a woman he once seduced in Burgos, who is on his trail. Giovanni escapes while Leporello distracts Elvira by reciting his master's long catalog of conquests. Peasants arrive, celebrating the nuptials of their friends Zerlina and Masetto; when Giovanni joins in, he pursues the bride, angering the groom, who is removed by Leporello. Alone with Zerlina, the Don applies his charm, but Elvira interrupts and protectively whisks the girl away. When Elvira returns to denounce him as a seducer, Giovanni is stymied further while greeting Anna, now in mourning, and Ottavio. Declaring Elvira mad, he leads her off. Anna, having recognized his voice, realizes Giovanni was her attacker.

Dressing for the wedding feast he has planned for the peasants, Giovanni exuberantly downs champagne.

Outside the palace, Zerlina begs Masetto to forgive her apparent infidelity. Masetto hides when the Don appears, emerging from the shadows as Giovanni corners Zerlina. The three enter the palace together. Elvira, Anna and Ottavio arrive in dominoes and masks and are invited to the feast by Leporello.

During the festivities, Leporello entices Masetto into the dance as Giovanni draws Zerlina out of the room. When the girl's cries for help put him on the spot, Giovanni tries to blame Leporello. But no one is convinced; Elvira, Anna and Ottavio unmask and confront Giovanni, who barely escapes Ottavio's drawn sword.

ACT II. Under Elvira's balcony, Leporello exchanges cloaks with Giovanni to woo the lady in his master's stead. Leporello leads Elvira off, leaving the Don free to serenade Elvira's maid. When Masetto passes with a band of armed peasants bent on punishing Giovanni, the disguised rake gives them false directions, then beats up Masetto. Zerlina arrives and tenderly consoles her betrothed.

In a passageway, Elvira and Leporello are surprised by Anna, Ottavio, Zerlina and Masetto, who, mistaking servant for master, threaten Leporello. Frightened, he un.masks and escapes. When Anna departs, Ottavio affirms his confidence in their love. Elvira, frustrated at her second betrayal by the Don, voices her rage.

Leporello catches up with his master in a cemetery, where a voice warns Giovanni of his doom. This is the statue of the Commendatore, which the Don proposes Leporello invite to dinner. When the servant reluctantly stammers an invitation, the statue accepts.

In her home, Anna, still in mourning, puts off Ottavio's offer of marriage until her father is avenged.

Leporello is serving Giovanni's dinner when Elvira rushes in, begging the Don, whom she still loves, to reform. But he waves her out contemptuously. At the door, her screams announce the Commendatore's statue. Giovanni boldly refuses warnings to repent, even in the face of death. Flames engulf his house, and the sinner is dragged to hell.

Among the castle ruins, the others plan their future and recite the moral: such is the fate of a wrongdoer

SUPERS NEEDED:

2 women Duena (chaperone) for Donna Elvira (middle aged, must be able to follow cues in the music)
Maid – flirtatious, young maid of Donna Elvira.

8-12 Men Footmen for Don Giovanni & flagellants. All ages. Some lifting will be required.
Footmen for Donna Anna & flagellants. All ages. Some lifting will be required
2 Priests
Inn keeper
Inn keeper's assistant

STAGING REHEARSALS:

Monday	March 22	7:00p	AUDITION – 3RD FLOOR REHEARSAL STUDIO Detroit Opera House – enter at Stage Door.
Wednesday	March 24	7:00-10:00p	Staging
Friday	March 26	7:00-10:00p	Staging
Saturday	March 27	10:00a-1:00p	Staging
		2:00-5:00p	Staging
Wednesday	March 31	7:00-10:00p	Staging

If you are available during the rehearsal/performance period and would like to attend the audition on March 22, please contact Elizabeth Anderson at 313.237-3405 or elizabeth@motopera.org.

DRESS/TECHNICAL REHEARSALS:

Saturday	April 3	2:30-5:30p	Piano Tech
Monday	April 5	7:30-11:00p	Piano Dress
Tuesday	April 6	7:30-11:00p	Dress Rehearsal – Act I
Wednesday	April 7	7:30-11:00p	Dress Rehearsal – Act II
Thursday	April 8	7:30-11:00p	Final Dress Rehearsal

PERFORMANCES:

SATURDAY	April 10	7:30pm	PERFORMANCE #1
WEDNESDAY	April 14	7:30pm	PERFORMANCE #2
FRIDAY	April 16	7:30pm	PERFORMANCE #3
SATURDAY	April 17	7:30pm	PERFORMANCE #4
SUNDAY	April 18	2:30p	PERFORMANCE #5

TOSCA - Synopsis

ACT I. Cesare Angelotti, an escaped political prisoner, hides in the Attavanti chapel. Mario Cavaradossi enters to work on his portrait of Mary Magdalene - inspired by the Marchesa Attavanti (Angelotti's sister), whom he has seen but does not know. Angelotti ventures out and is recognized by his friend Mario, who hurries him back into the chapel as the singer Floria Tosca is heard calling outside. Forever suspicious, she jealously questions him, then prays, and reminds him of their rendezvous that evening. Suddenly recognizing the Marchesa Attavanti in the painting, she explodes with renewed suspicions, but he reassures her. When she has gone, Mario summons Angelotti from the chapel; a cannon signals that the police have discovered his escape, so the two flee to Mario's villa. Meanwhile, the church fills with choirboys who are to sing in a Te Deum that day. Their excitement is silenced by the entrance of Baron Scarpia, chief of the secret police, in search of Angelotti. When Tosca comes back to her lover, Scarpia shows her a fan with the Attavanti crest, which he has just found. Thinking Mario faithless, Tosca tearfully vows vengeance and leaves. Scarpia sends his men to follow her and schemes to get her in his power.

ACT II. The spy Spoletta arrives at Farnese Palace. Not having found Angelotti, he brings in Mario, who is interrogated while Tosca is heard singing at a royal gala downstairs. She enters just as her lover is being taken to an adjoining room to be tortured. Unnerved by Scarpia's questioning and Mario's screams, she reveals Angelotti's hiding place. Mario is carried in; realizing what has happened, he turns on Tosca. Mario is dragged to prison and Scarpia suggests that Tosca yield herself to him in exchange for her lover's life, but she fights off his embraces. Spoletta interrupts: faced with capture, Angelotti has killed himself. Tosca, forced to give in or lose her lover, agrees to Scarpia's proposition. The baron pretends to order a mock execution for the prisoner, after which he is to be freed. No sooner has Scarpia written a safe-conduct for the lovers than Tosca snatches a knife from the table and kills him. Wrenching the document from his stiffening fingers, she slips from the room.

ACT III. Mario awaits execution at the Castel Sant'Angelo; he bribes the jailer to convey a farewell note to Tosca. Writing it, overcome with memories of love, he gives way to despair. Suddenly Tosca runs in, filled with the story of her recent adventures. The two hail their future, and as the firing squad appears, the diva coaches Mario on how to fake his death convincingly; the soldiers fire and depart. Tosca urges Mario to hurry, but when he fails to move, she discovers that Scarpia's treachery has transcended the grave: the bullets were real. When Spoletta rushes in to arrest Tosca for Scarpia's murder, she cries for Scarpia to meet her before God, then leaps to her death.

SUPERS NEEDED:

5-8 women – Nuns, Mothers, Townspeople: all ages, all sizes (no children)

25 men - Henchmen, Cardinal, Bishops, Guards, Priests, Judge, Executioner, and Firing Squad: all ages, all sizes (no children)

STAGING REHEARSALS:

Saturday	May 1	6:00p	AUDITION – 3RD FLOOR REHEARSAL STUDIO
			Detroit Opera House – enter at Stage Door.
Wednesday	May 5	7:00-10:00p	Staging
Saturday	May 8	10:00a-1:00p	Staging
		2:30-5:30p	Staging

DRESS/TECHNICAL REHEARSALS:

Monday	May 10	7:00-10:00p	Piano Tech
Tuesday	May 11	7:30-11:00p	Piano Dress
Wednesday	May 12	7:30-11:00p	Full Dress Rehearsal
Friday	May 14	11:00a-1:00p	Full Dress Rehearsal – with invited student/senior audience

PERFORMANCES:

SATURDAY	May 15	7:30pm	PERFORMANCE #1
WEDNESDAY	May 19	7:30pm	PERFORMANCE #2
FRIDAY	May 21	7:30pm	PERFORMANCE #3
SATURDAY	May 22	7:30pm	PERFORMANCE #4
SUNDAY	May 23	2:30pm	PERFORMANCE #5

If you are available during the rehearsal/performance period and would like to attend the audition on May 1, please contact Elizabeth Anderson at 313.237-3405 or elizabeth@motopera.org.

