



THE UNITED STATES OF AMERICA
PRAGUE QUADRENNIAL

I 9 9 I

*Mozart
in
America*

Design for Opera

MAJOR SUPPORT FOR THIS EXHIBIT HAS BEEN PROVIDED BY:

ARTS AMERICA, BUREAU OF EDUCATIONAL AND CULTURAL AFFAIRS, UNITED STATES
INFORMATION AGENCY

THE OPERA-MUSICAL THEATRE PROGRAM, THE THEATRE PROGRAM AND THE INTERNATIONAL
PROGRAM OF THE NATIONAL ENDOWMENT FOR THE ARTS

THE SAMUEL H. SCRIPPS TRUST

THE UNIVERSITY OF TEXAS AT AUSTIN

THE UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY

ADDITIONAL SUPPORT PROVIDED BY:

ALTMAN STAGE LIGHTING CO., INC., YONKERS, NEW YORK

ARCADIA PICTURES, NEW YORK, NEW YORK

BAER FABRICS, LOUISVILLE, KENTUCKY

BLOOMINGDALE'S DEPARTMENT STORES, NEW YORK, NEW YORK

GREAT AMERICAN MARKET, HOLLYWOOD, CALIFORNIA

GTE ELECTRICAL PRODUCTS, WORLD HEADQUARTERS, DANVERS, MASSACHUSETTS

KEE INDUSTRIAL PRODUCTS, BUFFALO, NEW YORK

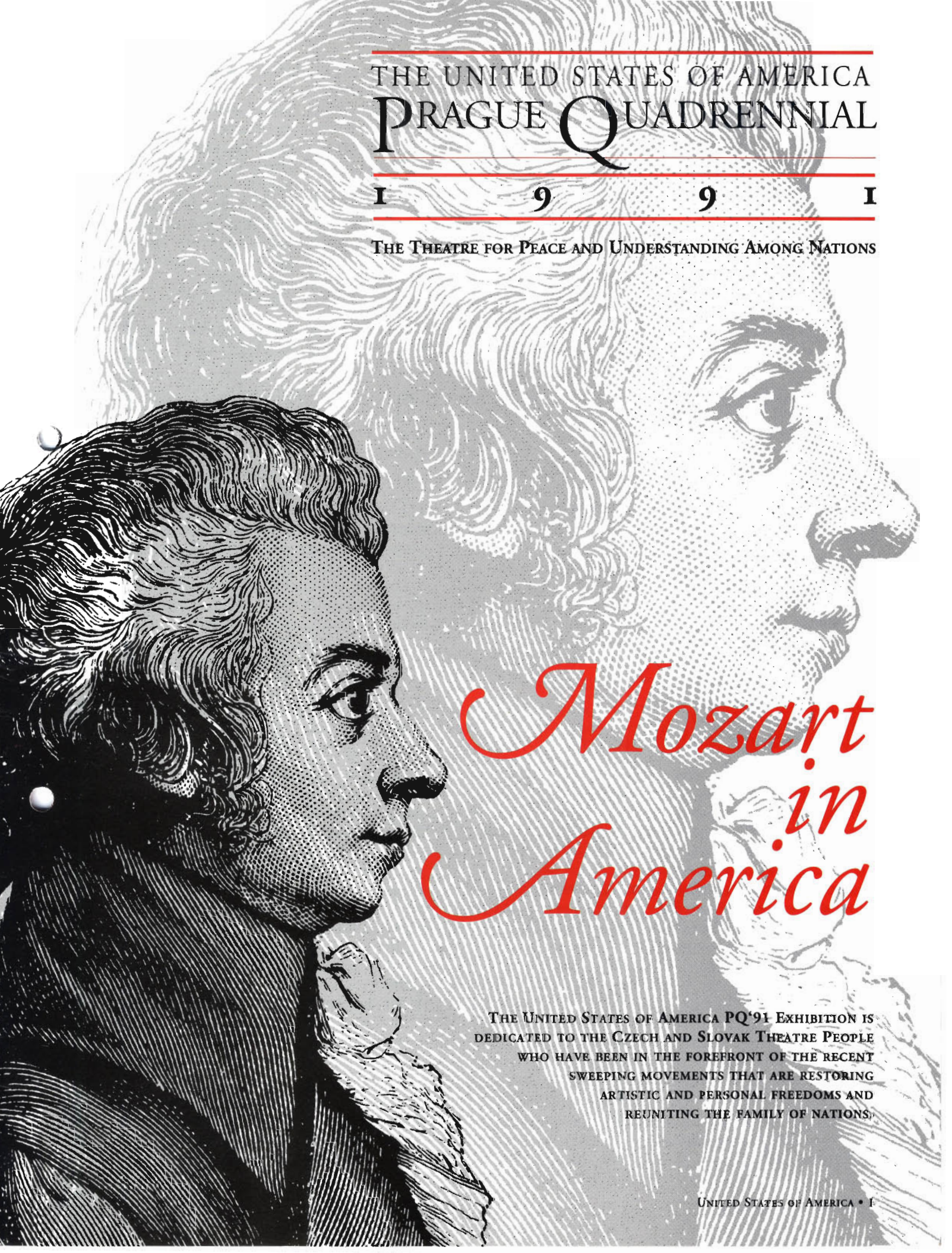
LEFT-HANDED DESIGN STUDIOS, OREM, UTAH

PRODUCTION ARTS LIGHTING, NEW YORK, NEW YORK

ROSCO LABORATORIES, PORT CHESTER, NEW YORK

SYRACUSE SCENERY & STAGE LIGHTING CO., INC., SYRACUSE, NEW YORK

UNITED SCENIC ARTISTS, LOCAL 829, NEW YORK, NEW YORK



THE UNITED STATES OF AMERICA
PRAGUE QUADRENNIAL

I 9 9 I

THE THEATRE FOR PEACE AND UNDERSTANDING AMONG NATIONS

*Mozart
in
America*

THE UNITED STATES OF AMERICA PQ'91 EXHIBITION IS
DEDICATED TO THE CZECH AND SLOVAK THEATRE PEOPLE
WHO HAVE BEEN IN THE FOREFRONT OF THE RECENT
SWEEPING MOVEMENTS THAT ARE RESTORING
ARTISTIC AND PERSONAL FREEDOMS AND
REUNITING THE FAMILY OF NATIONS.

UNITED STATES OF AMERICA

COMMISSIONER GENERAL: JOEL E. RUBIN

EXHIBITION DESIGNER & COORDINATOR: ERIC FIELDING

TECHNICAL DIRECTOR: STEVE PARKS

LIGHTING DESIGN: JOSEPHINE MARQUEZ

COSTUME COORDINATOR: INGRID LUDEKE

DESIGN CONSULTANTS: JOHN CONKLIN, CAROLYN LANCET, ROBERT SCHMIDT

ASSISTANT TO EXHIBITION DESIGNER: MICHAEL G. HANDLEY

EXHIBITION STAGECRAFT: STUDENTS AND FACULTY OF THE DEPARTMENT OF THEATRE AND DANCE AND THE PERFORMING ARTS CENTER, UNIVERSITY OF TEXAS AT AUSTIN

SCHOOLS OF SCENOGRAPHY EXHIBIT: CAROLYN LANCET, RON NAVERSEN

DELEGATION CHAIR: LEON H. BRAUNER

CATALOG EDITOR & DESIGNER: ERIC FIELDING

THE UNITED STATES EXHIBITIONS AT PQ'91 ARE A PROJECT OF USITT—THE UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY: THE AMERICAN ASSOCIATION OF DESIGN AND PRODUCTION PROFESSIONALS IN THE PERFORMING ARTS.

SPECIAL THANKS

THE CONSTRUCTION, PRODUCTION AND MAINTENANCE OF THE UNITED STATES EXHIBIT FOR THE PRAGUE QUADRENNIAL 1991 IS DUE TO THE EXTRAORDINARY INVOLVMENT OF THE ADMINISTRATION, FACULTY, AND STUDENTS OF THE UNIVERSITY OF TEXAS AT AUSTIN, TEXAS. THE UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY OFFERS THIS SPECIAL THANKS TO:

THE UNIVERSITY OF TEXAS AT AUSTIN, TEXAS

COLLEGE OF FINE ARTS: JOHN WHITMORE, DEAN

DEPARTMENT OF THEATRE AND DANCE: COLEMAN A. JENNINGS, CHAIR

PERFORMING ARTS CENTER: JERRY HARRIS, ACTING DIRECTOR

TECHNICAL DIRECTOR: STEVE PARKS

PROJECT ADVISORS: CAROLYN LANCET, ROBERT N. SCHMIDT

PRODUCTION STAFF: DAVID BETTS, ALLEN CLARK, SARA EBY, VINCENT E. HEROD, JIM JANKNEGT,

JENNIFER KIMBALL, KERRI LOGSDON, RICK LOZANO, MARGARET MITCHELL, RICHARD NANCE, CHERI PROUGH, NANCY ROGERS, PETER SCHWOB

DESTINATION MOZART: A NIGHT AT THE OPERA WITH PETER SELLARS


DIRECTOR: ANDREA SIMON

EXECUTIVE PRODUCER: WOLFGANG PETRITSCH

THE FILM SHOWN ON THE VIDEO MONITORS WITHIN THE UNITED STATES EXHIBIT HAS BEEN MADE AVAILABLE THROUGH THE SPECIAL COURTESY OF THE FILM'S DIRECTOR AND THE EXECUTIVE PRODUCER. "DESTINATION MOZART" WAS PRODUCED BY ARCADIA PICTURES IN ASSOCIATION WITH ORF AUSTRIAN NATIONAL TELEVISION AND THE AUSTRIAN PRESS AND INFORMATION SERVICE, NEW YORK. MAJOR FUNDING PROVIDED BY: AUSTRIAN NATIONAL BANK, AUSTRIAN MINT/MUENZE OESTERREICH, MOBIL OIL AUSTRIA A.G., AND AMERICAN PUBLIC BROADCASTING SERVICE.

USITT GREETINGS

EVERY FOUR YEARS, THE PRAGUE QUADRENNIAL ALLOWS THEATRE ARTISTS AN OPPORTUNITY TO GATHER TOGETHER AND REFLECT ON OUR CULTURAL HERITAGES, AND TO SHOW OUR INNOVATIONS AND CREATIVITY TO AN AUDIENCE OF PEERS. THE QUADRENNIAL HAS AN ALREADY ESTABLISHED IMPORTANCE AS THE INTERNATIONAL FESTIVAL IN WHICH THEATRE ARTISTS WERE ABLE TO MEET EVEN IN TIMES OF NATIONAL INTRANSIGENCE. NOW THERE IS ADDED SYMBOLISM TO THIS

MEETING IN PRAGUE AS THE CZECH AND SLOVAK NATION IS ONCE AGAIN A CENTER OF FREEDOM IN AN EMERGING WORLD. THE PQ'91 WILL GIVE THEATRE PEOPLE AROUND THE WORLD THE OPPORTUNITY TO CELEBRATE THE THEATRE'S LEADERSHIP IN HELPING TO MAKE US ONE WORLD. 

DONALD C. SHULMAN, PRESIDENT
UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY

THE PRODUCER'S FOREWORD

THE UNITED STATES OF AMERICA IS PLEASED TO PARTICIPATE IN THE EVENTS OF THE PRAGUE QUADRENNIAL 1991. IT SEEMS LIKE IT WAS ONLY YESTERDAY, JUNE OF 1987, THAT ARTISTS FROM NEARLY 40 COUNTRIES ASSEMBLED IN PRAGUE ON THE OCCASION OF THE SIXTH QUADRENNIAL. WHO COULD HAVE ENVISIONED THEN, THAT ON THE OCCASION OF THE SEVENTH QUADRENNIAL, WE WOULD BE MEETING IN A COUNTRY NOW EPITOMIZED BY PRESIDENT VACLAV HAVEL'S WORDS: "YOUR GOVERNMENT, MY PEOPLE, HAS RETURNED TO YOU!"

IT WAS IMPORTANT TO THIS REBIRTH OF OPENNESS THAT THROUGH THE YEARS THERE HAVE BEEN SCORES OF MEETINGS OF THEATRE PEOPLE FROM AROUND THE WORLD. WE GAINED BETTER UNDERSTANDING OF EACH OTHER AT THE QUADRENNIALS AND AT THE MANY MEETINGS OF THE OISTAT COMMISSIONS AND CONGRESSES. THE OTHER INTERNATIONAL THEATRE ORGANIZATIONS WERE HOLDING SIMILAR MEETINGS (AS WERE, OF COURSE, THE ASTROPHYSICISTS, THE BIOLOGISTS, THE LINGUISTS, AND REPRESENTATIVES OF A THOUSAND OTHER DISCIPLINES AS WELL). SUCH MEETINGS SET UP THE CIRCUMSTANCES WHICH MADE

EXCHANGE OF IDEAS AND INFORMATION POSSIBLE.

FOR THEATRE ARTISTS, THE QUADRENNIAL HAS BEEN THE CENTRAL PLACE FOR EXCHANGE, THE WAY TO KEEP KNOWLEDGE FLOWING. WAS THIS DIVIDEND OF THE QUADRENNIAL EXPECTED? I THINK IT WAS, IN FACT, ANTICIPATED! THIS WAS AN UNSPOKEN GOAL, A HIDDEN DREAM OF THOSE WHO SAT DOWN TO PLAN THE QUADRENNIALS, STARTING IN 1967. IT WAS ALMOST TO BE EXPECTED THAT THE THEATRE PEOPLE OF CZECHOSLOVAKIA SHOULD BE THE LEADERS OF REFORM. ON THE FRONTSPAGE OF THIS CATALOG, THEREFORE, YOU WILL READ THAT AT THIS SEVENTH PRAGUE QUADRENNIAL, THE UNITED STATES EXHIBITS ARE DEDICATED TO THOSE LEADERS OF REFORM, THE THEATRE PEOPLE OF THE CZECH AND SLOVAK FEDERATIVE REPUBLIC.

AS PRODUCER OF THE UNITED STATES EXHIBITS, I WANT TO THANK THE SCORES OF PARTICIPANTS IN OUR 1991 PRAGUE QUADRENNIAL EFFORTS STARTING WITH THE PARTICIPATING ARTISTS AND

PRODUCING ORGANIZATIONS WHOSE WORK IS ON EXHIBIT AND IN THIS CATALOG AND WHO HAVE BEEN GENEROUS IN THEIR LOAN OF MATERIAL. ALSO THANKS ARE DUE TO OUR PRINCIPAL BENEFACTORS WHO BELIEVE THAT DESIGN FOR THE THEATRE IS AN IMPORTANT VISUAL ART FORM AND THAT WE NEED TO TAKE THE OPPORTUNITY TO SHARE OUR WORK WITH OUR WORLD PEERS. YOU WILL FIND THE NAMES OF THESE BENEFACTORS FEATURED PROMINENTLY IN THE FRONT OF THIS CATALOG.

EQUALLY IMPORTANT TO US ARE THE PROVIDERS OF "IN-KIND" PRODUCTS: IN THE UNITED STATES EXHIBITS WE HAVE MATERIALS WORTH MANY THOUSANDS OF DOLLARS THAT WERE DONATED BY SUPPLIERS BOTH FROM WITHIN AND OUTSIDE THE THEATRICAL INDUSTRY—OUR THANKS FOR THESE CRITICAL CONTRIBUTIONS.

ANOTHER MAJOR CONTRIBUTION IS IN THE PREPARATION, BUILDING, PACKAGING, RUNNING, AND MAINTAINING OF THE EXHIBITS. WE ARE FORTUNATE THAT ONCE AGAIN A TEACHING INSTITUTION HAS ASSUMED THE TASKS OF BUILDING THE EXHIBITS AND THEIR SUBSEQUENT MOUNTING AT THE QUADRENNIAL AS AN IMPORTANT FACULTY/STUDENT TEACHING PROJECT. THE FACULTY AND STUDENTS OF THE COLLEGE OF FINE ARTS AT THE UNIVERSITY OF TEXAS AT AUSTIN—SPECIFICALLY THE DEPARTMENT OF THEATRE AND DANCE AND THE PERFORMING ARTS CENTER—HAVE BEEN CLOSE PARTNERS ON THE 1991 QUADRENNIAL EXHIBITS. WE HAVE LEARNED TO RELY ON THEIR WHOLEHEARTED ENTHUSIASM, THEIR INITIATIVE, AND THEIR AMAZING ABILITIES TO MEET DEADLINES AND STAY IN BUDGET.

STEVE PARKS, THE TECHNICAL DIRECTOR OF THE PERFORMING ARTS CENTER AT THE UNIVERSITY OF TEXAS, HAS BEEN OUR WONDERFULLY RESOURCEFUL EXHIBITION TECHNICAL DIRECTOR. HIS FACULTY COLLEAGUES AT THE DEPARTMENT OF THEATRE AND DANCE—DESIGNERS CAROLYN LANCET AND ROBERT SCHMIDT—HAVE BEEN OUTSTANDING IN THEIR TRIPLE ROLE AS CURATORS, COORDINATORS, AND COOPERATING DESIGNERS. THE UNIVERSITY OF TEXAS HAS, IN FACT, ASSEMBLED A GREAT PROFESSIONAL TEAM. OUR THANKS TO ALL THE TEXAS PARTICIPANTS AND PARTICULARLY TO THE MANY TALENTED

STUDENTS WHO FORM OUR PRODUCTION STAFF. SOME OF THESE STUDENTS, UNFORTUNATELY NOT ALL, WILL ALSO BE OUR "RUNNING CREW" AND WILL PARTICIPATE IN THE VARIOUS EXHIBIT VENUES, STARTING IN PRAGUE.

WE ARE PLEASED THAT FOR THE FIRST TIME THE UNITED STATES IS ABLE TO ENTER THE "SCHOOLS OF SCENOGRAPHY" EXHIBIT. OUR PARTICIPATION IS DUE TO THE PERSISTENCE AND HARD WORK OF RON NAVERSEN (SOUTHERN ILLINOIS UNIVERSITY AT CARBONDALE) AND CAROLYN LANCET (UNIVERSITY OF TEXAS AT AUSTIN). THEY DEALT WITH WELL OVER 200 TEACHING INSTITUTIONS IN ORDER TO WINNOW DOWN ALL STUDENT SUBMISSIONS TO THE WORK OF 24 DESIGNERS. WHILE MOST OF THE SCHOOLS WITH EXTENSIVE CURRICULUM IN DESIGN FOR THE THEATRE ALSO HAVE REPRESENTATION IN THIS EXHIBIT, OUR SELECTION PROCESS HAS DISCOVERED SOME OUTSTANDING TALENT AT SCHOOLS LESS WELL KNOWN FOR DESIGN. CAROLYN AND RON HAVE CONTRIBUTED MASSIVE NUMBERS OF HOURS OF THEIR TIME IN COLLECTION AND PREPARATION OF THE FIRST UNITED STATES ENTRY INTO THE "SCHOOLS" EXHIBITION AT PQ'91. PARTICULARLY PLEASING TO US IS THAT MORE THAN HALF OF THE STUDENTS WITH WORK IN THIS EXHIBIT WILL BE IN PRAGUE AS MEMBERS OF THE UNITED STATES DELEGATION.

THIS LAST SMALL MIRACLE HAS OCCURRED BECAUSE OF THE COORDINATION EFFORTS OF OUR DELEGATION ORGANIZER AND LEADER LEON H. BRAUNER (INDIANA UNIVERSITY AT BLOOMINGTON). LEON HAS NOT ONLY DONE A BRILLIANT JOB OF ORGANIZING THE LARGE SENIOR DELEGATION BUT HE HAS USED RATHER LIMITED RESOURCES COMMANDINGLY TO ENABLE THE LARGEST NUMBER OF STUDENTS WE HAVE EVER HAD AT A QUADRENNIAL TO BE WITH US IN OUR DELEGATION.

IN MY PRODUCER'S REMARKS WHICH APPEARED IN THE

UNITED STATES CATALOG FOR PQ'87, I WROTE THAT "MY MOST WISE AND ADROIT DECISION AS PROJECT 'SHEPHERD' WAS TO INVOLVE AS MY COLEADERS THE PEOPLE WHO HAD THE REAL KNOWLEDGE, LEADERSHIP ABILITY, AND CREATIVITY TO BRING THIS EXHIBIT OFF." FOR PQ'91 I HAVE REMAINED WISE IN HAVING AS ASSOCIATES LEON BRAUNER, CAROLYN LANCET, RON NAVERSEN, AND STEVE PARKS.

TOPPING THIS LIST AS PRINCIPAL ASSOCIATE AND THE DESIGNER OF OUR "MOZART IN AMERICA" EXHIBITION IS ERIC FIELDING. ERIC IS AN ENORMOUSLY TALENTED SCENOGRAPHER TURNED INTERNATIONALIST. WHILE CONTINUING HIS FREELANCE DESIGN CAREER, HE HAS SERVED FOR THE PAST SEVERAL YEARS AS ASSOCIATE CHAIR OF OUR UNITED STATES CENTER OF OISTAT AND HAS JUST RECENTLY ASSUMED THE CHAIRMANSHIP OF OISTAT'S INTERNATIONAL COMMISSION ON PUBLICATIONS AND INFORMATION. HE IS ALSO THE EXECUTIVE EDITOR OF THE USITT PERIODICALS, *THEATRE DESIGN & TECHNOLOGY* AND *SIGHTLINES*. IN THE MIDST OF THESE CONTINUING ACTIVITIES ERIC HAS SOMEHOW HAD NOT ONLY THE COMMITMENT BUT FOUND THE ENERGY TO MAKE "MOZART IN AMERICA" REALLY HAPPEN. IT GOES WITHOUT SAYING THAT ERIC HAS CONTRIBUTED FAR MORE TIME AND RESOURCES TO THIS PROJECT THAN HE EVER COULD HAVE ENVISIONED AT THE START. I HOPE HE WILL REMEMBER THAT ALL OF THIS HAS BEEN PURPOSEFUL. ERIC HAS ACHIEVED THE GOALS OF THE EXHIBITION QUITE BRILLIANTLY AND DESERVES OUR APPRECIATION, OUR GRATITUDE, AND OUR RESPECTFUL THANKS. 

DR. JOEL E. RUBIN, COMMISSIONER GENERAL
UNITED STATES OF AMERICA-PRAGUE QUADRENNIAL 1991

DESIGNER'S INTRODUCTION


WHEN IT WAS ANNOUNCED THAT THE SPECIAL THEME FOR THE 1991 PRAGUE QUADRENNIAL WOULD BE DESIGNS FOR OPERAS OF WOLFGANG AMADEUS MOZART, IT SEEMED APPROPRIATE TO USE THE BICENTENNIAL CELEBRATION OF THAT GREAT COMPOSER AS A MEANS OF FOCUSING THE AMERICAN ENTRY FOR PQ'91.

THE RESULTING EXHIBIT SEEMS SOMEHOW UNIQUELY "AMERICAN." IN ADDITION TO FEATURING DESIGNS FROM OPERA COMPANIES THAT SPAN THE COUNTRY FROM NEW YORK CITY TO LOS ANGELES AND FROM SEATTLE TO MIAMI, THE FEATURED DESIGNERS REPRESENT A GENUINE "MELTING POT." WE HAVE AMERICAN DESIGNERS' WORK FOR AMERICAN OPERA COMPANIES; AMERICAN DESIGNERS' WORK FOR INTERNATIONAL OPERA COMPANIES; INTERNATIONAL DESIGNERS' WORK FOR AMERICAN OPERA COMPANIES; AND EVEN A HANDFUL OF FOREIGN-BORN DESIGNERS WHO HAVE SINCE BECOME AMERICAN CITIZENS.

ALTHOUGH IT ISN'T COMPLETELY DEMOCRATIC OR ENTIRELY REPRESENTATIVE, THE WORK SHOWN IN "MOZART

IN AMERICA" DOES PROVIDE A REASONABLE TASTE OF AMERICAN OPERA AND DESIGN.

THERE WERE CERTAINLY FRUSTRATIONS IN GETTING THE EXHIBITION MOUNTED: IT ONCE AGAIN BECAME PAINFULLY EVIDENT THAT DESIGNERS WHO ARE INVOLVED IN THE HECTIC BUSINESS OF MAKING ART AND A LIVING ARE RARELY CONCERNED ABOUT DOCUMENTING AND PRESERVING THEIR ART WORK. THERE ARE ALSO VERY FEW OPERA COMPANIES WHO REALIZE THE VALUE AND IMPORTANCE OF MAKING A PHOTOGRAPHIC RECORD THAT TRULY DOCUMENTS THE TOTAL REALITY OF THE PERFORMANCE AND NOT JUST THE STAR PERFORMERS.

NONETHELESS, WE ARE PLEASED TO BE JOINING THEATRE PEOPLE FROM AROUND THE WORLD IN THIS CELEBRATION OF THE PERFORMING ARTS AND HOPE THAT YOU WILL ENJOY THE WORK SHOWN IN "MOZART IN AMERICA." 

ERIC FIELDING, DESIGNER & COORDINATOR
UNITED STATES OF AMERICA-PRAGUE QUADRENNIAL 1991

Così fan tutte

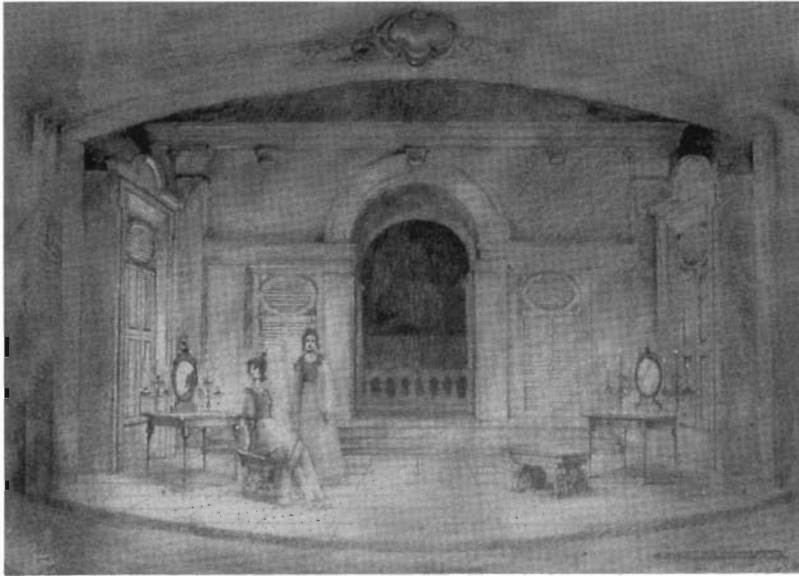
1*

Così fan tutte

Così fan tutte
BOSTON UNIVERSITY
OPERA, 1977

DIRECTOR:
ADLAIDE BISHOP
SET DESIGNER:
MICHAEL ANANIA
LIGHTING DESIGNER:
PAT COLLINS

PHOTO: COURTESY OF RICHARD ISACKES



6

2, 3

Così fan tutte

Così fan tutte
SANTA FE OPERA, 1969

DIRECTOR:
WESLEY BALK
SET DESIGNER:
JOHN CONKLIN
COSTUME DESIGNER:
PATTON CAMPBELL

PHOTOS: COURTESY OF PATTON CAMPBELL



2



9

Così fan tutte

Così fan tutte
HOUSTON GRAND
OPERA, 1988

DIRECTOR:
GÖRAN JARVEFELT
SET DESIGNER:
KARL FRIEDRICH OBERLE
COSTUME DESIGNER:
KARL FRIEDRICH OBERLE
LIGHTING DESIGNER:
KEN BILLINGTON

10, 11

Così fan tutte

Così fan tutte
GREATER MIAMI OPERA,
1984

DIRECTOR:
GRAZIELLA SCIUTTI
SET DESIGNER:
JOHNIENE PAPANDREAS
COSTUME DESIGNER:
MARJORIE MCCOWN
LIGHTING DESIGNER:
DAVID MARTIN JACQUES

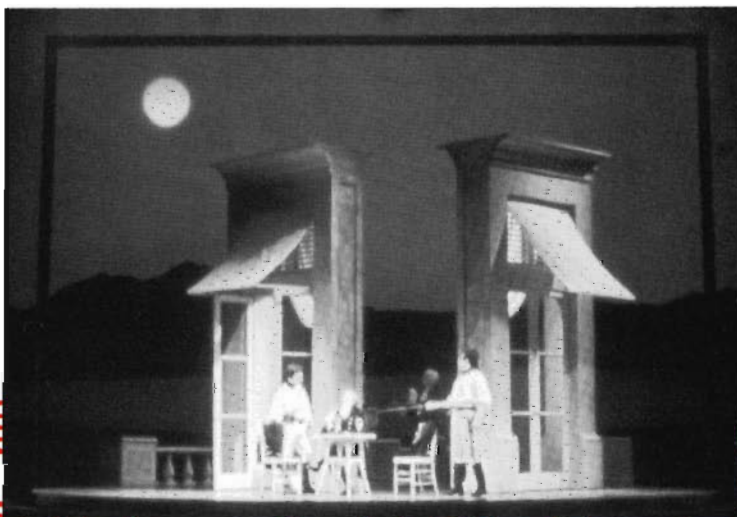
6

Così fan tutte

Così fan tutte
LYRIC OPERA OF
CHICAGO YOUNG
AMERICAN ARTISTS
TOUR, 1983

DIRECTOR:
KEN RUTA
SET DESIGNER:
RICHARD ISACKES
COSTUME DESIGNER:
JAMES BERTON HARRIS
LIGHTING DESIGNER:
STEVEN QUINN

PHOTO: COURTESY OF ROBERT A. DAHLSTROM



5

7, 8

Così fan tutte

Così fan tutte
SANTA FE OPERA, 1988

DIRECTOR:
JOHN COPLEY
SET DESIGNER:
ANDREW JACKNESS
COSTUME DESIGNER:
MICHAEL STENNETT
LIGHTING DESIGNER:
CRAIG MILLER

12

Così fan tutte

Così fan tutte
UNIVERSITY OF TEXAS AT
AUSTIN 1971

DIRECTOR:
WALTER DUCLOUX
SET DESIGNER:
JOHN ROTHGEB
COSTUME DESIGNER:
CHERYL PIERCE
LIGHTING DESIGNER:
SUSAN HALLMAN

13

Così fan tutte

Così fan tutte
LOS ANGELES MUSIC
CENTER OPERA, 1988

DIRECTOR:
PETER HALL
SET DESIGNER:
JOHN BURY
COSTUME DESIGNER:
JOHN BURY
LIGHTING DESIGNER:
JOHN BURY

Marriage of Figaro

14
The Marriage of Figaro
Le nozze di Figaro
Figarova svatba
 BROOKLYN OPERA
 THEATRE, 1972
 DIRECTOR:
 KAROLE KOPE
 SET DESIGNER:
 ELDON ELDER

17, 18, 19
The Marriage of Figaro
Le nozze di Figaro
Figarova svatba
 BRONX OPERA, 1990
 DIRECTOR:
 CLAUDIA ZAHN
 SET DESIGNER:
 HARRY FEINER
 COSTUME DESIGNER:
 VICKY DAVIS
 LIGHTING DESIGNER:
 TERRY WUTRICH

15, 16
The Marriage of Figaro
Le nozze di Figaro
Figarova svatba
 BRIGHAM YOUNG
 UNIVERSITY, 1978
 DIRECTOR:
 CLAYNE ROBISON
 SET DESIGNER:
 ERIC FIELDING
 COSTUME DESIGNER:
 KEVIN CROUCH
 LIGHTING DESIGNER:
 ERIC FIELDING

20, 21, 22, 23
The Marriage of Figaro
Le nozze di Figaro
Figarova svatba
 SEATTLE OPERA, 1989
 DIRECTOR:
 ANDREW SINCLAIR
 SET DESIGNER:
 MICHAEL OLICH
 COSTUME DESIGNER:
 MICHAEL OLICH
 LIGHTING DESIGNER:
 PETER KACZOROWSKI

PHOTO: COURTESY OF MICHAEL OLICH



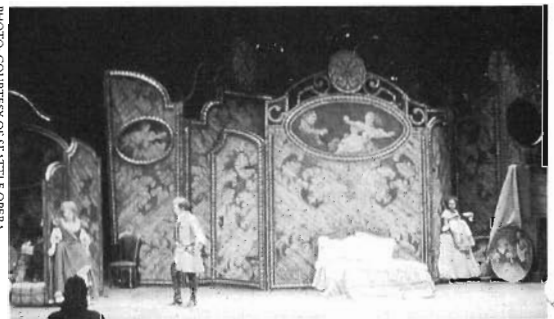
22

PHOTO: COURTESY OF HARRY FEINER



19

PHOTO: COURTESY OF SEATTLE OPERA



23

PHOTO: COURTESY OF ERIC FIELDING



16

Don Giovanni

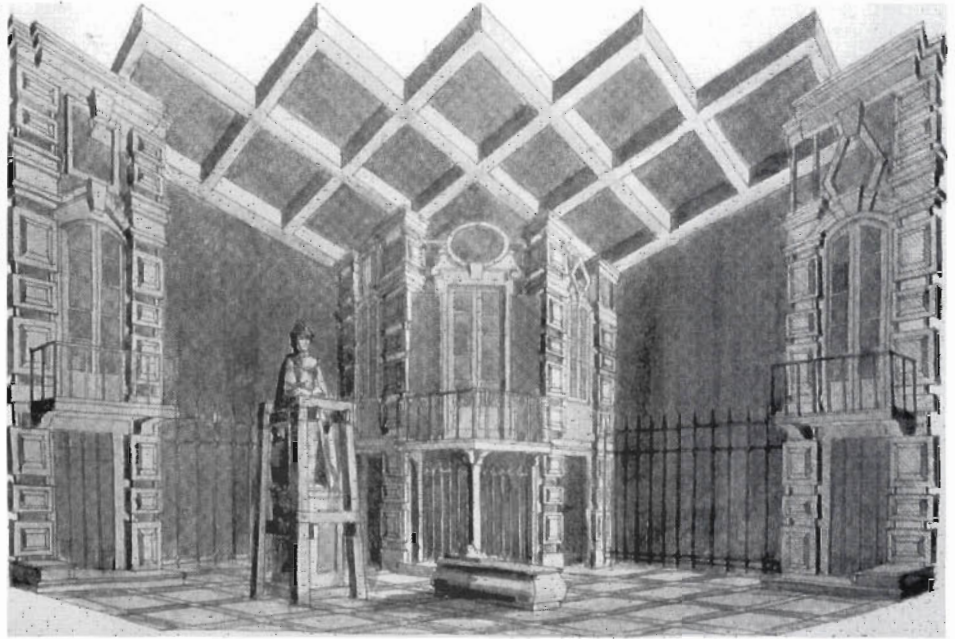
24, 25

Don Giovanni

Don Giovanni
UNIVERSITY OF
WASHINGTON, 1978
BRIGHAM YOUNG
UNIVERSITY, 1983

DIRECTOR:
RALPH ROSINBUM
SET DESIGNER:
ROBERT A. DAHLSTROM
COSTUME DESIGNER:
ROBERT A. DAHLSTROM
LIGHTING DESIGNER:
JAMES VERDERY

PHOTO: COURTESY OF ROBERT A. DAHLSTROM



24

26

Don Giovanni

Don Giovanni
HOUSTON GRAND
OPERA, 1986

DIRECTOR:
GÖRAN JARVEFELT
SET DESIGNER:
KARL FRIEDRICH OBERLE
COSTUME DESIGNER:
KARL FRIEDRICH OBERLE
LIGHTING DESIGNER:
DUANE SCHULER

PHOTO: © 1986 JIM CALDWELL



26

27, 28

Don Giovanni

Don Giovanni
LOS ANGELES OPERA
THEATRE, 1985
GREATER MIAMI OPERA
1988

DIRECTOR:
HANS MARTLEB
SET DESIGNER:
MIGUEL ROMERO
LIGHTING DESIGNER:
RUSSELL PILE

29, 30, 31, 32

Don Giovanni

Don Giovanni
PORTLAND OPERA, 1980
CALGARY OPERA, 1987
EDMONTON OPERA, 1987
MANITOBA OPERA, 1990
ALASKA OPERA, 1991

DIRECTOR:
MALCOLM FRASER
SET DESIGNER:
CAREY WONG
COSTUME DESIGNER:
CAREY WONG
LIGHTING DESIGNER:
GENE DENT

PHOTOS: COURTESY OF CAREY WONG



31



33

Don Giovanni

Don Giovanni
METROPOLITAN
OPERA, 1990

DIRECTOR:
FRANCO ZEFFIRELLI
SET DESIGNER:
FRANCO ZEFFIRELLI
COSTUME DESIGNER:
ANNA ANNI
LIGHTING DESIGNER:
GIL WECHSLER

34

Don Giovanni

Don Giovanni
NEW YORK CITY
OPERA, 1987

DIRECTOR:
HAL PRINCE
SET DESIGNER:
ROLF LANGENFOSS
COSTUME DESIGNER:
ROLF LANGENFOSS
LIGHTING DESIGNER:
KEN BILLINGTON

The Magic Flute

35

The Magic Flute

Die Zauberflöte

Magická fléna

CENTRAL CITY OPERA, 1989

DIRECTOR:

DAVID GATELY

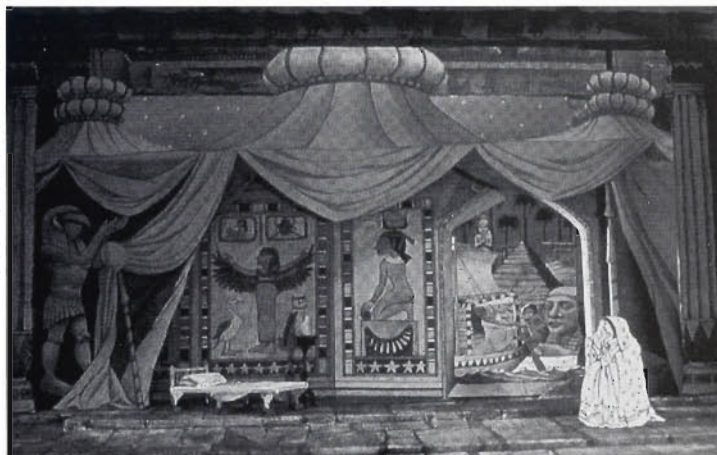
SET DESIGNER:

MICHAEL ANANIA

LIGHTING DESIGNER:

DALE JORDAN

PHOTO: COURTESY OF HOUSTON GRAND OPERA



36

The Magic Flute

Die Zauberflöte

Magická fléna

BLOSSOM FESTIVAL, 1985

DIRECTOR:

CHRISTOPH VON DOHNANYI

SET DESIGNER:

FRANCO COLAVECCHIA

COSTUME DESIGNER:

JUDITH DOLAN

LIGHTING DESIGNER:

F. MITCHELL DANA

44



PHOTOS: COURTESY OF GREGORY LEE ROBBINS



42, 43

The Magic Flute

Die Zauberflöte

Magická fléna

ITHACA COLLEGE, 1990

DIRECTOR:

SUSANNAH BERRYMAN

SET DESIGNER:

DANIEL ROBINSON

COSTUME DESIGNER:

GREGORY LEE ROBBINS

LIGHTING DESIGNER:

CHRIS LEE

44

The Magic Flute

Die Zauberflöte

Magická fléna

HOUSTON GRAND OPERA,
1980 & 1991

DIRECTOR:

FRANK CORSARO (1980),

MAURICE SENDAK (1991)

SET DESIGNER:

MAURICE SENDAK

COSTUME DESIGNER:

MAURICE SENDAK

LIGHTING DESIGNER:

NEIL PETER JAMPOLIS

37, 38

The Magic Flute

Die Zauberflöte

Magická fléna

OPERA GRAND RAPIDS, 1985

DIRECTOR:

BODO IGESZ

SET DESIGNER:

ROBERT A. DAHLSTROM

COSTUME DESIGNER:

ROBERT A. DAHLSTROM

LIGHTING DESIGNER:

DONALD DARNUTZER

43

42

46

The Magic Flute

Die Zauberflöte

Magická fléna

SAN FRANCISCO OPERA,
1990

METROPOLITAN OPERA,
1991

DIRECTOR:

JOHN COX

SET DESIGNER:

DAVID HOCKNEY

COSTUME DESIGNER:

DAVID HOCKNEY

LIGHTING DESIGNER:

THOMAS J. MUNN (SFO),

GIL WECHSLER (MET)

39

The Magic Flute

Die Zauberflöte

Magická fléna

BYU OPERA, 1977

DIRECTOR:

MICHAEL EVENDON

SET DESIGNER:

ERIC FIELDING

COSTUME DESIGNER:

ERIC FIELDING

LIGHTING DESIGNER:

ERIC FIELDING

PHOTO: COURTESY OF METROPOLITAN OPERA



46

47

The Magic Flute

Die Zauberflöte

Magická fléna

NEW YORK CITY OPERA,
1966

DIRECTOR:

BENI MONTRESOR

SET DESIGNER:

BENI MONTRESOR

COSTUME DESIGNER:

BENI MONTRESOR

40, 41

The Magic Flute

Die Zauberflöte

Magická fléna

PENNSYLVANIA OPERA, 1987

DIRECTOR:

VINCENT LIOTTA

SET DESIGNER:

ROBERT A. DAHLSTROM

COSTUME DESIGNER:

SARAH NASH GATES

PHOTO: COURTESY OF METROPOLITAN OPERA



Abduction from the Seraglio

48, 49, 50, 51, 52, 53, 54

The Abduction from the Seraglio

Die Entführung aus dem Serail
Únos ze serailu

SAN FRANCISCO OPERA,
1990

DIRECTOR:
STEPHEN WADSWORTH
SET DESIGNER:
THOMAS LYNCH
COSTUME DESIGNER:
WILLIAM IVEY LONG
LIGHTING DESIGNER:
JOAN ARHELGER

PHOTO: © 1990 SAN FRANCISCO OPERA TECHNICAL DEPARTMENT



54

PHOTO: COURTESY OF WILLIAM IVEY LONG



48

55, 56

The Abduction from the Seraglio

Die Entführung aus dem Serail
Únos ze serailu

OPERA THEATRE OF ST
LOUIS, 1986

DIRECTOR:
GRAHAM VICK
SET DESIGNER:
KEVIN RUPNIK
COSTUME DESIGNER:
KEVIN RUPNIK
LIGHTING DESIGNER:
PETER KACZOROWSKI

Idomeneo

57

Idomeneo

Idomeneo: rè di Creta
LOS ANGELES MUSIC
CENTER OPERA, 1990

DIRECTOR:
FRANK CORSARO
SET DESIGNER:
MAURICE SENDAK
COSTUME DESIGNER:
MAURICE SENDAK
LIGHTING DESIGNER:
PETER KACZOROWSKI

58

Idomeneo

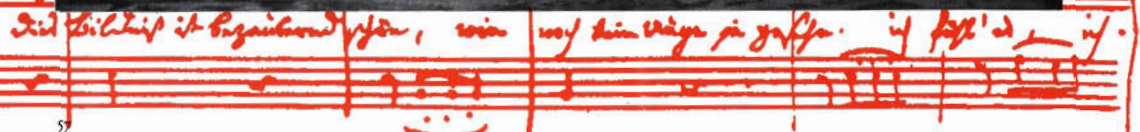
Idomeneo: rè di Creta
GREATER MIAMI
OPERA, 1990

DIRECTOR:
MICHAEL HAMPE
SET DESIGNER:
MARTIN RUPPRECHT
COSTUME DESIGNER:
MARTIN RUPPRECHT
LIGHTING DESIGNER:
KEN TABACHNICK

PHOTO: OHNINGERHILLIARD; COURTESY OF LOS ANGELES MUSIC CENTER OPERA



57



60, 61, 62, 63, 64

The Magic Flute

Die Zauberflöte

Magická flétna

WASHINGTON

OPERA, 1990

DIRECTOR:

SONJA FRISELL

SET DESIGNER:

ZACK BROWN

COSTUME DESIGNER:

ZACK BROWN

LIGHTING DESIGNER:

JOAN SULLIVAN

65

The Impresario

der Schauspieldirektor

Divadelní ředitel

WASHINGTON

OPERA, 1989

DIRECTOR:

ROMAN TERLACKYJ

SET DESIGNER:

ZACK BROWN

COSTUME DESIGNER:

ZACK BROWN

LIGHTING DESIGNER:

JOAN SULLIVAN

66, 67, 68

The Marriage of Figaro

Le nozze di Figaro

Figarova svatba

SAN FRANCISCO

OPERA, 1982

DIRECTOR:

SONJA FRISELL

SET DESIGNER:

ZACK BROWN

COSTUME DESIGNER:

ZACK BROWN

LIGHTING DESIGNER:

JOAN SULLIVAN

69, 70

The Abduction from the Seraglio

Die Entführung aus dem

Serail

Ünos ze serailu

WASHINGTON

OPERA, 1982

DIRECTOR:

DONALD SADDLER

SET DESIGNER:

ZACK BROWN

COSTUME DESIGNER:

ZACK BROWN

LIGHTING DESIGNER:

JOHN MCLAIN

PHOTO © 1982 SAN FRANCISCO OPERA TECHNICAL DEPARTMENT



68

PHOTO: COURTESY OF ZACK BROWN



67

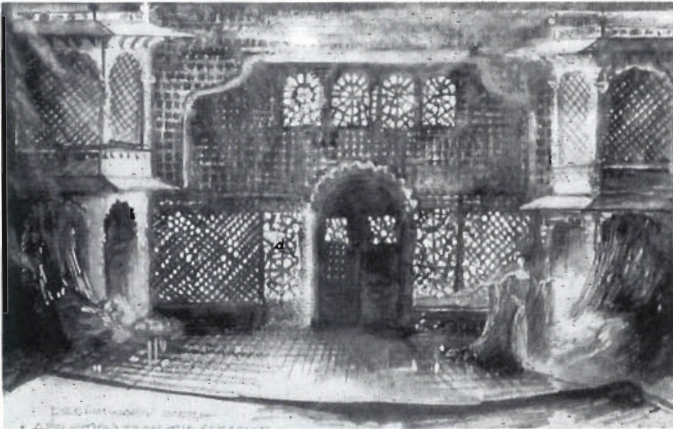
PHOTO: COURTESY OF ZACK BROWN



66

Mozart by Zack Brown

PHOTO: RAMONA



69

PHOTOS: COURTESY OF ZACK BROWN



65

PHOTO: JOAN MARCUS; COURTESY OF WASHINGTON OPERA



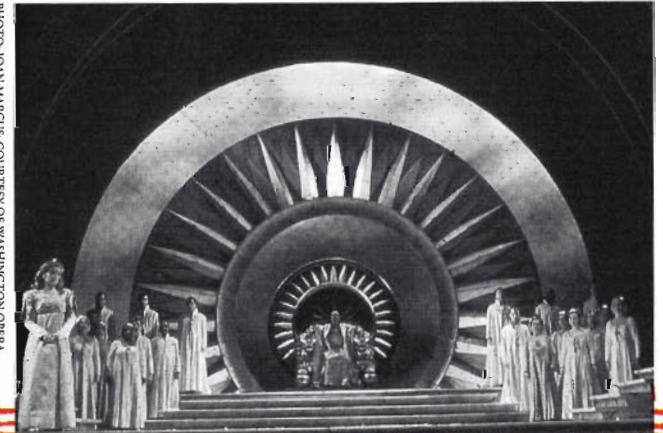
64

PHOTO: RAMONA; CEARLEY



62

PHOTO: JOAN MARCUS; COURTESY OF WASHINGTON OPERA



64

71

Don Giovanni

Don Giovanni
OPERA THEATRE OF
ST. LOUIS, 1983
DIRECTOR:
MARK LAMOS
SET DESIGNER:
JOHN CONKLIN
COSTUME DESIGNER:
JOHN CONKLIN
LIGHTING DESIGNER:
PETER KACZOROWSKI

PHOTO COURTESY OF JOHN CONKLIN



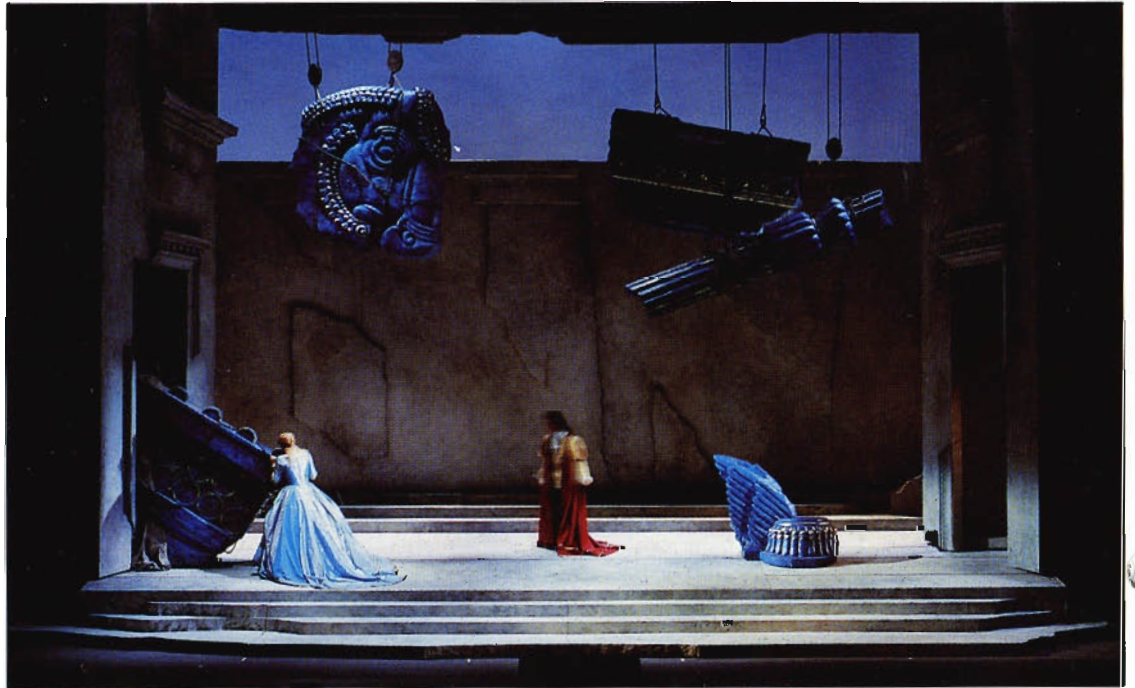
59, 72, 79

Idomeneo

Idomeneo: re di Creta
Idomeneo
SAN FRANCISCO
OPERA, 1989
DIRECTOR:
JOHN COPLEY
SET DESIGNER:
JOHN CONKLIN
COSTUME DESIGNER:
MICHAEL STENNETT
LIGHTING DESIGNER:
THOMAS J. MUNN

76

PHOTO: © 1989 SAN FRANCISCO OPERA TECHNICAL DEPARTMENT



73

The Marriage of Figaro

Le nozze di Figaro
Figarova svatba
JULLIARD SCHOOL OF
MUSIC, 1988
DIRECTOR:
RHONDA LEVINE
SET DESIGNER:
JOHN CONKLIN
COSTUME DESIGNER:
JOHN CONKLIN
LIGHTING DESIGNER:
JOHN GLEASON

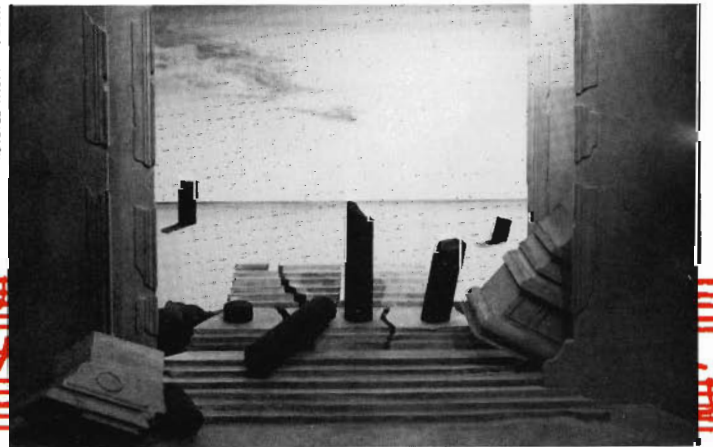
79

74, 75

The Shephard King

Il re pastore
GLIMMERGLASS
OPERA, 1991
DIRECTOR:
MARK LAMOS
SET DESIGNER:
JOHN CONKLIN
COSTUME DESIGNER:
JOHN CONKLIN
LIGHTING DESIGNER:
ROBERT WIERZEL

PHOTO: RAMONA CEARLEY



72

Mozart by John Conklin

PHOTO: RAMONA CEARLEY



71

PHOTO: RAMONA CEARLEY



73



76

The Magic Flute

Die Zauberflöte

Magická flétna

PARIS OPERA, 1991

DIRECTOR:

ROBERT WILSON

SET DESIGNER:

ROBERT WILSON

COSTUME DESIGNERS:

ROBERT WILSON &

JOHN CONKLIN

77

Così fan tutte

Così fan tutte

OPERA THEATRE OF

ST. LOUIS, 1982

DIRECTOR:

JONATHAN MILLER

SET DESIGNER:

JOHN CONKLIN

COSTUME DESIGNER:

JOHN CONKLIN

LIGHTING DESIGNER:

PETER KACZOROWSKI

78

The Magic Flute

Die Zauberflöte

Magická flétna

OPERA THEATRE OF

ST. LOUIS, 1984

DIRECTOR:

COLIN GRAHAM

SET DESIGNER:

JOHN CONKLIN

COSTUME DESIGNER:

JOHN CONKLIN

LIGHTING DESIGNER:

PETER KACZOROWSKI

PHOTO: RAMONA CEARLEY



74



PHOTO: COURTESY OF OPERA THEATRE OF ST. LOUIS



77

PHOTO: KEN HOWARD



78



80, 81, 82

Così fan tutte

Così fan tutte

PEPSICO SUMMERFARE,
1986

GREAT PERFORMANCES
(PBS-TV), 1991

DIRECTOR:

PETER SELLARS

SET DESIGNER:

ADRIANNE LOBEL

COSTUME DESIGNER:

DUNYA RAMICOVA

LIGHTING DESIGNER:

JAMES F. INGALLS

83, 84, 85, 86

The Marriage of Figaro

Le nozze di Figaro

Figarova svatba

PEPSICO SUMMERFARE,
1988

GREAT PERFORMANCES
(PBS-TV), 1991

DIRECTOR:

PETER SELLARS

SET DESIGNER:

ADRIANNE LOBEL

COSTUME DESIGNER:

DUNYA RAMICOVA

LIGHTING DESIGNER:

JAMES F. INGALLS

87, 88

The Magic Flute

Die Zauberflöte

Magická flétna

GLYNDEBOURNE
FESTIVAL, 1990

DIRECTOR:

PETER SELLARS

SET DESIGNER:

ADRIANNE LOBEL

COSTUME DESIGNER:

DUNYA RAMICOVA

LIGHTING DESIGNER:

JAMES F. INGALLS

89, 90, 91, 92, 93

Don Giovanni

Don Giovanni

PEPSICO SUMMERFARE,
1989

GREAT PERFORMANCES
PBS-TV, 1991

DIRECTOR:

PETER SELLARS

SET DESIGNER:

GEORGE TSYBEN

COSTUME DESIGNER:

DUNYA RAMICOVA

LIGHTING DESIGNER:

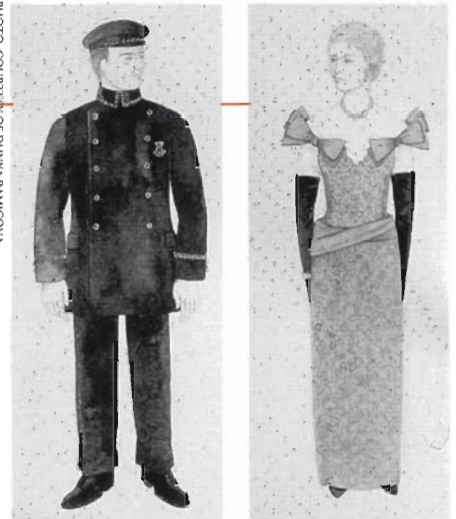
JAMES F. INGALLS

PHOTO © PETER KRUPENKE



86

PHOTO COURTESY OF DUNYA RAMICOVA



84

PHOTO: EDUARDO PATINO



86

PHOTO © PETER KRUPENKE



93

PHOTO © 1989 BEATRIZ SCHILLER



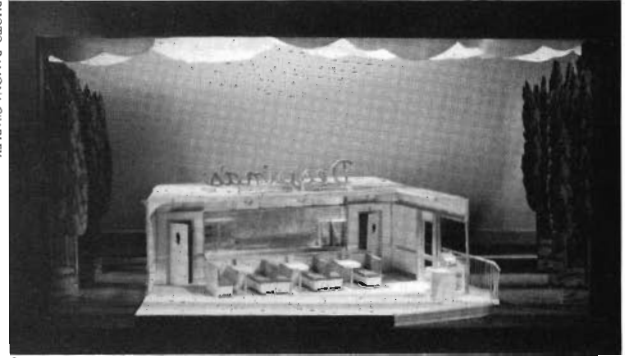
93



Mozart by Peter Sellars

Design Team: Adrienne Lobel, George Tsypin, Dunya Ramicova & James F. Ingalls

PHOTO: RAMONA CANTLEY



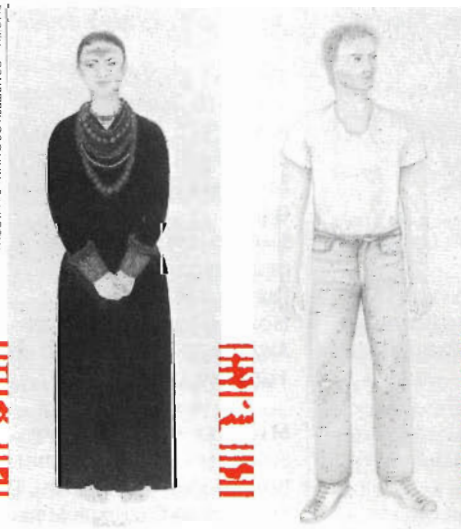
80

PHOTO: BEATRIZ SCHILLER



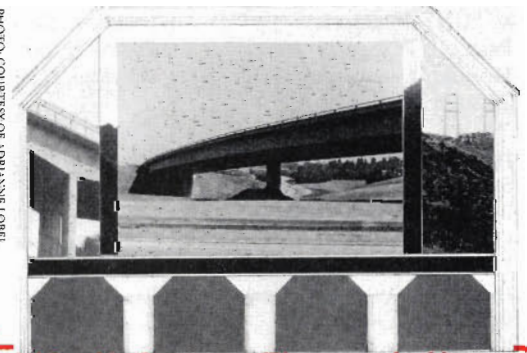
82

PHOTO: COURTESY OF DUNYA RAMICOVA



88

PHOTO: COURTESY OF ADRIANNE LOBEL



87



BRIEF BIOGRAPHIES OF THE PRINCIPAL DESIGNERS REPRESENTED IN "MOZART IN AMERICA"

MICHAEL ANANIA

SCENIC DESIGNER
BORN: 1951, BROCKTON,
MASSACHUSETTS
EDUCATION: BOSTON UNIVERISTY
(BFA)
EMPLOYMENT: RESIDENT
DESIGNER AT THE PAPERMILL
PLAYHOUSE, NEW JERSEY
PREVIOUS PQS: 1987

ZACK BROWN

SCENIC & COSTUME DESIGNER
BORN: 1949, HONOLULU, HAWAII
EDUCATION: NOTRE DAME
UNIVERSITY (BFA), YALE SCHOOL
OF DRAMA (MFA)
EMPLOYMENT: RESIDENT
DESIGNER AT THE WASHINGTON
OPERA, WASHINGTON, DC
PREVIOUS PQS: 1987
HONORS: EMMY AWARDS (2) FOR
DESIGNS FOR SAN FRANCISCO
OPERA TELEVISION PRODUCTION
OF *LA GIOCONDA*

PATTON CAMPBELL

COSTUME DESIGNER
BORN: 1926, OMAHA, NEBRASKA
EDUCATION: YALE UNIVERSITY
(BA), YALE SCHOOL OF DRAMA
(MFA)
EMPLOYMENT: FREELANCE
DESIGNER; ASSOCIATE PROFESSOR
AT COLUMBIA UNIVERSITY
PREVIOUS PQS: 1987

FRANCO COLAVECCHIA

SCENIC DESIGNER
BORN: 1937, DURHAM, ENGLAND
EDUCATION: ST. MARTIN SCHOOL
OF ART, WIMBLETON ARTS
SCHOOL
EMPLOYMENT: FREELANCE
DESIGNER; ASSOCIATE PROFESSOR
AT SUNY-PURCHASE
PREVIOUS PQS: 1975, 1987
HONORS: EMMY AWARD (TV) FOR
PAVARTTI IN PHILADELPHIA

JOHN CONKLIN

SCENIC & COSTUME DESIGNER
BORN: 1937, HARTFORD,
CONNECTICUT
EDUCATION: YALE UNIVERSITY
(BA), YALE SCHOOL OF DRAMA
(MFA)
EMPLOYMENT: FREELANCE
DESIGNER; MASTER TEACHER OF
DESIGN AT NEW YORK
UNIVERSITY
PREVIOUS PQS: 1975, 1987
HONORS: COMMISSIONER
GENERAL AND CHIEF DESIGNER OF

THE GOLDEN TRIGA AWARD-
WINNING AMERICAN EXHIBITION
AT PQ'87

ROBERT A. DAHLSTROM

SCENIC & COSTUME DESIGNER
BORN: 1938, BILLINGS, MONTANA
EDUCATION: WHEATON COLLEGE
(BA), UNIVERSITY OF ILLINOIS
(MA)
EMPLOYMENT: FREELANCE
DESIGNER; PROFESSOR AT
UNIVERSITY OF WASHINGTON
SCHOOL OF DRAMA

ELDON ELDER

SCENIC DESIGNER
BORN: 1921, ATCHISON, KANSAS
EDUCATION: EMPORIA STATE
UNIVERSITY (BA), YALE SCHOOL
OF DRAMA (MFA)
EMPLOYMENT: FREELANCE
DESIGNER
PREVIOUS PQS: 1975, 1987
HONORS: EMMY AWARD (TV) FOR
HIS HONOR THE MAYOR

HARRY FEINER

SCENIC DESIGNER
BORN: 1953, GREENWICH,
CONNECTICUT
EDUCATION: SUNY-ALBANY (BA)
BRANDEIS UNIVERSITY (MFA)
EMPLOYMENT: FREELANCE
DESIGNER, ASSOCIATE PROFESSOR
AT CUNY-QUEEN'S COLLEGE
PREVIOUS PQS: 1987

ERIC FIELDING

SCENIC DESIGNER
BORN: 1950, PROVO, UTAH
EDUCATION: BRIGHAM YOUNG
UNIVERSITY (BA), GOODMAN
SCHOOL OF DRAMA (MFA)
EMPLOYMENT: FREELANCE
DESIGNER, EDITOR OF *THEATRE
DESIGN & TECHNOLOGY*
PREVIOUS PQS: 1987

SARAH NASH GATES

COSTUME DESIGNER
BORN: 1949, BOSTON,
MASSACHUSETTS
EDUCATION: BOSTON UNIVERISTY
(BFA & MFA)
EMPLOYMENT: FREELANCE
DESIGNER, ASSOCIATE PROFESSOR
AT UNIVERSITY OF WASHINGTON
SCHOOL OF DRAMA
PREVIOUS PQS: 1987

RICHARD ISACKES

SCENIC DESIGNER
BORN: 1945, LEXINGTON,

KENTUCKY

EDUCATION: OBERLIN COLLEGE
(BA), CARNEGIE MELLON
UNIVERSITY (MFA)
EMPLOYMENT: FREELANCE
DESIGNER, HEAD OF DESIGN
PROGRAM AT UNIVERSITY OF
TEXAS

ANDREW JACKNESS

SCENIC DESIGNER
BORN: 1952, NEW YORK, NEW
YORK
EDUCATION: YALE UNIVERSITY
(MA), LESTER POLAKOV STUDIO,
PRATT INSTITUTE
EMPLOYMENT: FREELANCE
DESIGNER
PREVIOUS PQS: 1987
HONORS: OBIE AWARD FOR
LITTLE FOXES

ADRIANNE LOBEL

SCENIC DESIGNER
BORN: 1955, BROOKLYN, NEW
YORK
EDUCATION: YALE SCHOOL OF
DRAMA (MFA)
EMPLOYMENT: FREELANCE
DESIGNER

WILLIAM IVEY LONG

COSTUME DESIGNER
BORN: 1947, WILLIAMSPORT,
PENNSYLVANIA
EDUCATION: COLLEGE OF
WILLIAM & MARY (BA), YALE
SCHOOL OF DRAMA (MFA)
EMPLOYMENT: FREELANCE
DESIGNER; HEAD OF DESIGN AT
PLAYWRIGHTS HORIZONS
THEATRE SCHOOL
PREVIOUS PQS: 1987
HONORS: TONY AWARD FOR *NINE*,
DRAMA DESK AWARDS (2) FOR
NINE AND LEND ME A TENOR

THOMAS LYNCH

SCENIC DESIGNER
BORN: 1953, ASHEVILLE, ALABAMA
EDUCATION: YALE UNIVERSITY
(BA), YALE SCHOOL OF DRAMA
(MFA)
EMPLOYMENT: FREELANCE
DESIGNER
PREVIOUS PQS: 1987
HONORS: JOSEPH JEFFERSON
AWARDS (2) FOR *THE TIME OF
YOUR LIFE AND PAL JOEY*

MICHAEL OLICH

SCENIC & COSTUME DESIGNER
BORN: 1950, WASHINGTON, DC
EDUCATION: CARNEGIE MELLON

UNIVERSITY (MFA)

EMPLOYMENT: FREELANCE
DESIGNER

DUNYA RAMICOVA

COSTUME DESIGNER
BORN: 1950, BRATISLAVA,
CZECHOSLOVAKIA
EDUCATION: GOODMAN SCHOOL
OF DRAMA (BFA), YALE
UNIVERSITY (MFA)
EMPLOYMENT: FREELANCE
DESIGNER, PROFESSOR OF DESIGN
AT UNIVERSITY OF CALIFORNIA AT
SANTA BARBARA
HONORS: EMMY AWARD FOR
NIXON IN CHINA, PBS-TV

MIGUEL ROMERO

SCENIC DESIGNER
BORN: 1949, HAVANA, CUBA
EDUCATION: NEW YORK
UNIVERSITY (BFA)
EMPLOYMENT: FREELANCE
DESIGNER

JOHN ROTHGEB

SCENIC DESIGNER
BORN: 1928, CHICAGO, ILLINOIS;
DIED IN 1986
EDUCATION: CASE WESTERN
UNIVERSITY (MFA & PHD)
EMPLOYMENT: PROFESSOR AT
UNIVERSITY OF TEXAS AT AUSTIN
HONORS: CURATOR OF THE
USA/PQ'83 EXHIBITION

KEVIN RUPNIK

SCENIC DESIGNER
BORN: 1956, WARREN, OHIO
EDUCATION: CARNEGIE MELLON
UNIVERSITY (BFA), YALE SCHOOL
OF DRAMA (MFA)
EMPLOYMENT: FREELANCE
DESIGNER

GEORGE TSYPIN

SCENIC DESIGNER
BORN: 1954, SOVIET UNION
EDUCATION: MOSCOW
UNIVERSITY (MFA IN
ARCHITECTURE), NEW YORK
UNIVERSITY (MFA IN DESIGN)
EMPLOYMENT: FREELANCE
DESIGNER
HONORS: OBIE AWARD (1990)

CAREY WONG

SCENIC & COSTUME DESIGNER
BORN: 1950, PORTLAND, OREGON
EDUCATION: YALE UNIVERSITY
(BA)
EMPLOYMENT: FREELANCE
DESIGNER

FOR CONTINUING ADVICE, INFORMATION, WISE COUNSEL, AND SUPPORT—OUR THANKS TO THE FOLLOWING:

JOHN CONKLIN, JOHN CONKLIN DESIGN STUDIOS, NEW YORK; STEVE TERRY, PRODUCTION ARTS LIGHTING, NEW YORK; RICK STEPHENS AND RITA BURGESS, DEPARTMENT OF THEATRE AND DANCE, UNIVERSITY OF TEXAS.

BUD GIBBS, GIBBS AND BRESSLER, NEW YORK; STAN MILLER, ROSCO LABORATORIES, PORT CHESTER, NEW YORK; PATRICIA MACKAY, *THEATRE CRAFTS* MAGAZINE, NEW YORK; COLLEEN ARMSTRONG, SEATTLE OPERA; JOAN SULLIVAN, WASHINGTON OPERA; DAVID DIAMOND, DEBORA KINGSTON, AND DAVID DEAN, USITT NATIONAL OFFICE; JIM RYAN, UNIFIED SCENIC ARTISTS, LOCAL 829; WALTER H. BLANCHARD, INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES, LOS ANGELES; JACKIE POLIZZI, POLIZZI DESIGN, MIDDLETOWN, NEW YORK.

ELIZABETH DEMENY, OPERA AMERICA; MARIE RICH, CENTRAL OPERA SERVICE; ROBERT L. B. TOBIN; MAURICE SENDAK; JENNIFER TIPTON; CHRISTINA MARTINEZ, McNAY MUSEUM, SAN ANTONIO, TEXAS; FIONA FEIN AND NEAL ZASLAW, MOZART BICENTENNIAL, LINCOLN CENTER FOR THE PERFORMING ARTS; ROBERT MARX AND BARBARA STRATYNER, LIBRARY-MUSEUM OF THE PERFORMING ARTS, NEW YORK;

WENDY LUERS, CHARTER 77, NEW YORK; JUDY JEDLICA, BUSINESS COMMITTEE FOR THE ARTS, NEW YORK; SUSAN BLOOM, AMERICAN EXPRESS FOUNDATION; JANE M. GULLONG, ARTS INTERNATIONAL, IEE, NEW YORK; HUGH SOUTHERN; EDITH MARKSON; WILLIAM LUERS, METROPOLITAN MUSEUM OF ART, NEW YORK; MARTHA W. COIGNEY, INTERNATIONAL THEATRE INSTITUTE OF THE UNITED STATES, NEW YORK. ROGER KOLAR, CZECH EDUCATIONAL FOUNDATION OF TEXAS; FRANK MARLOW, CZECHOSLOVAK SOCIETY OF ARTS AND SCIENCES; GEORGE SOROS, ANTONINA BOUIS, ELIZABETH LORANT AND ANTHONY RICHTER, OPEN SOCIETY FUND AND SOROS FOUNDATIONS.

FRANK O'MARA, KEE INDUSTRIAL PRODUCTS, BUFFALO, NEW YORK;

JACKIE DUNHAM, DISPLAY DEPARTMENT, BLOOMINGDALE'S, NEW YORK; STUART GOLDBERG, BAER FABRICS, LOUISVILLE, KENTUCKY; SUSAN REMINGER, GTE ELECTRICAL PRODUCTS, DANVERS, MASSACHUSETTS; JOE TAWIL, THE GREAT AMERICAN MARKET, HOLLYWOOD, CALIFORNIA; BENNETT MILLSTONE, MORGANTOWN TRAVEL SERVICE, MORGANTOWN, WEST VIRGINIA; NANCY PRICE AND JIM GHEDI, GHEDI INTERNATIONAL, AUSTIN, TEXAS; WILLIAM J. SIMON, MARINE RISKS, NEW YORK.

A SPECIAL THANKS TO THE PUBLIC RELATIONS AND PRODUCTION STAFFS OF THE MANY AMERICAN OPERA COMPANIES FOR PROVIDING PRODUCTION PHOTOS, POSTERS, AND OTHER VALUABLE MATERIALS ALONG WITH THEIR ENCOURAGEMENT AND SUPPORT. IN PARTICULAR WE WOULD LIKE TO THANK CENTRAL CITY OPERA, GREATER MIAMI OPERA, HOUSTON GRAND OPERA, LOS ANGELES MUSIC CENTER OPERA, LYRIC OPERA OF CHICAGO, METROPOLITAN OPERA, NEW YORK CITY OPERA, SANTA FE OPERA, SAN FRANCISCO OPERA, OPERA THEATRE OF ST. LOUIS, SEATTLE OPERA, AND THE WASHINGTON OPERA.

WE APPRECIATE THE LOAN OF SELECTED COSTUMES FROM THE FOLLOWING WARDROBE DEPARTMENTS: *THE MAGIC FLUTE*, HOUSTON GRAND OPERA, *IDOMENEO*, LOS ANGELES MUSIC CENTER OPERA, *THE MARRIAGE OF FIGARO*, NEW YORK CITY OPERA, *COSI FAN TUTTE* AND *THE MAGIC FLUTE*, SANTA FE OPERA, *COSI FAN TUTTE*, SEATTLE OPERA, AND *THE IMPRESARIO*, THE WASHINGTON OPERA. A SPECIAL THANKS TO INGRID LUDEKE, WARDROBE SUPERVISOR FOR THE SEATTLE OPERA, FOR COORDINATING THE ACQUISITION OF COSTUME LOANS.

AT ALTMAN STAGE LIGHTING IN YONKERS, NEW YORK, OUR MOST GRATEFUL THANKS FOR THEIR EXTRAORDINARY ASSISTANCE TO ROBERT ALTMAN, CHARLES AND OLGA ALTMAN, CHRIS FENEL, AND TOM TYLER.

IT IS NOT EASY TO GIVE AWAY MONEY WISELY. OUR MAJOR

PRIVATE FUNDER HAS ASKED THE MANY WISE QUESTIONS THAT KEPT THIS PROJECT CENTERED. SAMUEL H. SCRIPPS HAS COMMITTED HIMSELF TO THIS PROJECT AS HE DID WITH THE UNITED STATES EXHIBIT FOR PQ'87. WE ARE MOST GRATEFUL FOR MR. SCRIPPS SUPPORT OF OUR INTERNATIONAL PROGRAMS.

THANKS TO THE EXECUTIVE COMMITTEE, OFFICERS AND THE BOARD OF DIRECTORS OF USITT WHO HAVE BEEN ENORMOUSLY SUPPORTIVE OF THIS PROJECT. DONALD C. SHULMAN, PRESIDENT OF USITT, HAS GIVEN HIS WISE COUNSEL ON AN ONGOING BASIS. CHRISTINE L. KAISER, TREASURER OF USITT, HAS BEEN THE SHEPHERD OF THE PROJECT'S OVERALL FINANCIAL ASPECTS AND HAS GIVEN FREELY OF HER TIME ON AN ALMOST DAILY BASIS.


WILLARD BELLMAN AND RICK STEPHENS HAVE ASSISTED IN THEIR CAPACITIES AS CHAIRS OF USITT'S SPECIAL PROJECTS COMMITTEE. SARAH NASH GATES, USITT'S PRESIDENT-ELECT, HAS PITCHED IN AT CRITICAL JUNCTURES. DAVID HALE HAND AND RICHARD DEVIN, PAST-PRESIDENTS OF USITT, HAVE BEEN MOST RESPONSIVE AND HAVE OFFERED THE STRONGEST SUPPORT FOR THIS PROJECT AS THEY DID FOR ITS PREDECESSOR. ELYNMARIE KAZLE HAS PROVIDED VALUABLE ASSISTANCE ON THE FUNDING ASPECTS OF THE PROJECT. FURTHER THANKS FOR THEIR HELP TO ARNOLD ARONSON, NORMAN BOUCHARD, WILLIAM BYRNES, ELBIN CLEVELAND, RICHARD DURST, JOY EMERY, DEET JONKERS, TIM KELLY, MOLLY LIND, JOHN LOTTES, PATTY MATHIEU, MARTHA MATTUS, GARY MILLER, JEAN MONTGOMERY, DAVID RAMSEY, ROBERT RODY, AND MARY BETH TALLON.

GARY O. LARSON, PROGRAM OFFICER, INTERNATIONAL PROGRAM, NATIONAL ENDOWMENT FOR THE ARTS, WAS RESPONSIBLE FOR THE PROJECT AT THE ENDOWMENT AND MOST SUCCESSFULLY UNDERTOOK THE BURDEN OF COORDINATION WITH OTHER NEA PROGRAMS INCLUDING CHANGES OF CHAIRPERSONS AT EACH OF THE THREE COOPERATING PROGRAMS. HENCE WE ALSO WANT TO THANK

RUTH BERENSON AND MARIANNE GLICKMAN AT THE INTERNATIONAL PROGRAM, GERTRUDE SALEH AND TOMAS HERNANDEZ AT THE OPERA-MUSICAL THEATRE PROGRAM, AND JESSICA ANDREWS AND BEN CAMERON AT THE THEATRE PROGRAM FOR THEIR CONTINUING SUPPORT AS CHAIRS OF THE VARIOUS PROGRAMS.

THE WORK OF REX MOSER AS PROGRAM OFFICER AND SUSAN FLYNT STIRN AS PROGRAM DIRECTOR AT ARTS AMERICA HAS BEEN ESSENTIAL TO THE SUCCESS OF THIS PROJECT. SUSAN SAW US THROUGH THE TRAUMAS OF PQ'87. SHE WAS QUITE WISE TO GIVE REX THE SAME DIFFICULT TASK FOR PQ'91. WE ESPECIALLY THANK REX ALL EFFORTS EVEN AT THE MOST DISCOURAGING TIMES, AND FOR THE GRACE AND HELPFULNESS WITH WHICH HE HAS RESPONDED TO A CONTINUOUS BARRAGE OF TELEPHONE CALLS.

THE STAFF OF THE UNITED STATES EMBASSY IN PRAGUE HAS BEEN MOST HELPFUL. WE ARE ESPECIALLY APPRECIATIVE BECAUSE THEY ARE CONSIDERABLY OVERBURDENED WITH MANY NEW PRIORITIES. AMBASSADOR SHIRLEY TEMPLE BLACK HAS GIVEN HER FULL SUPPORT, AS HAVE THOMAS N. HULL, COUNSELOR FOR PRESS AND CULTURAL AFFAIRS, AND MARK A. WENTWORTH, CULTURAL AFFAIRS OFFICER.

IN PRAGUE THE STAFF OF THE PRAGUE QUADRENNIAL 1991 HAS BEEN A MODEL FOR COOPERATION AS HAS THE STAFF OF THE PRAGUE THEATRE INSTITUTE UNDER THE DIRECTION OF DR. HELENA ALBERTOVA. TO SCENOGRAPHER JAROSLAV MALINA GO OUR CONGRATULATIONS FOR TAKING ON THE WORK OF COMMISSIONER GENERAL OF PQ'91. ALSO THANKS TO THE PQ'91 STAFF MEMBERS PETR HAJEK, PRODUCTION DIRECTOR, AND TO OUR COLLEAGUE OF MANY YEARS, JARMILA GABRIELOVA, WHO CONTINUES IN HER ROLE AS GRAND COORDINATOR. FINALLY, ON THIS OCCASION OF THE 7TH PRAGUE QUADRENNIAL, WE WOULD BE REMISS IF WE FAILED TO THANK DR. EVA SOUKUPOVA FOR HER LEADERSHIP OF THE FIRST SIX PRAGUE QUADRENNIALS. 

usitt

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY
10 WEST 19TH STREET, SUITE 5A
NEW YORK, NY 10011, USA

