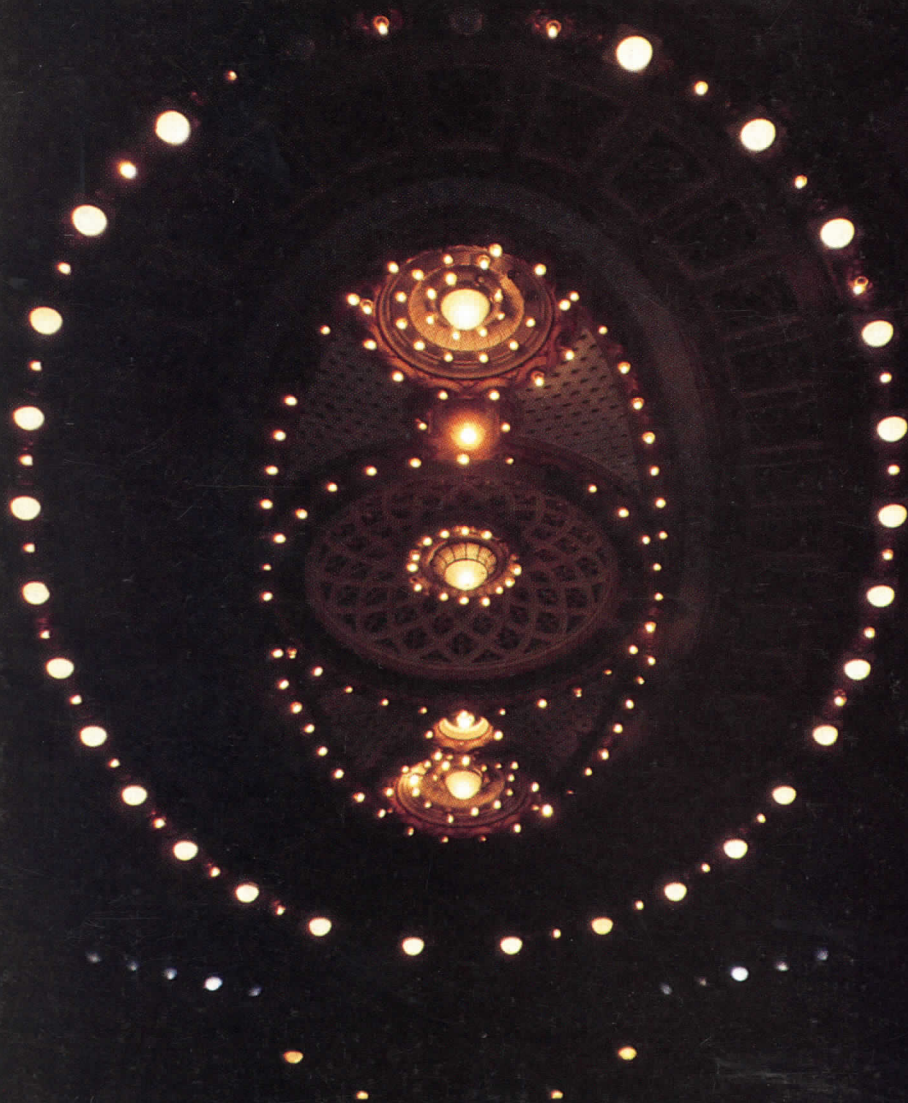


BROOKLYN ACADEMY OF MUSIC

# The Death of Klinghoffer



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BROOKLYN ACADEMY OF MUSIC  
Harvey Lichtenstein, *President and Executive Producer*

*BAM Opera  
presents in the  
BAM Opera House  
September 5 - 13, 1991*

# The Death of Klinghoffer

*Music* JOHN ADAMS  
*Libretto* ALICE GOODMAN

*Musical Director* KENT NAGANO  
*Director* PETER SELLARS  
*Choreographer* MARK MORRIS  
*Set Designer* GEORGE TSYPIN  
*Costume Designer* DUNYA RAMICOVA  
*Lighting Designer* JAMES F. INGALLS  
*Sound Designer* JONATHAN DEANS  
*Projection Designer* JOHN BOESCHE

MARK MORRIS DANCE GROUP  
BROOKLYN PHILHARMONIC ORCHESTRA  
CONCERT CHORALE OF NEW YORK

Co-produced by Brooklyn Academy of Music; La Monnaie/De Munt, Belgium;  
Glyndebourne; The Los Angeles Music Center Opera;  
The Opera de Lyon; The San Francisco Opera

Premiere March 19, 1991 Théâtre Royal de la Monnaie, Brussels

*There will be one 20-minute intermission.*



# THE DEATH OF KLINGHOFFER

cast

## Singers

Alma Rumor	STEPHANIE FRIEDMAN
Jonathan Rumor	THOMAS YOUNG
Harry Rumor	SANFORD SYLVAN
The Captain	JAMES MADDALENA
Swiss Grandmother	JANICE FELTY
The First Officer	THOMAS HAMMONS
Molqi	THOMAS YOUNG
Mamoud	EUGENE PERRY
Austrian Woman	JANICE FELTY
Leon Klinghoffer	SANFORD SYLVAN
"Rambo"	THOMAS HAMMONS
British Dancing Girl	JANICE FELTY
Omar	STEPHANIE FRIEDMAN
Marilyn Klinghoffer	SHEILA NADLER

## Dancers

The Angel	CLARICE MARSHALL
	MEGAN WILLIAMS
The First Officer	DAN JOYCE
	WILLIAM WAGNER
Mamoud	KRAIG PATTERSON
	GUILLERMO RESTO
Omar	JUNE OMURA
	JEAN-GUILLAUME WEIS
Molqi	ALYCE BOCHETTE
	RUTH DAVIDSON
"Rambo"	JOE BOWIE
	MIREILLE RADWAN-DANA
Leon Klinghoffer	KEITH SABADO
Marilyn Klinghoffer	TINA FEHLANDT
The Man with a Toolbox	MARK NIMKOFF
Hagar	RACHEL MURRAY
Ismael	OLIVIA MARIDJAN-KOOP

## BROOKLYN PHILHARMONIC ORCHESTRA

<b>VIOLIN I</b>	<b>BASS</b>	<b>TRUMPET</b>
Benjamin Hudson,	Joseph Bongiorno, <i>Principal</i>	Wilmer Wise, <i>Principal</i>
<i>Concertmaster</i>	Marji Danilow	Carl Sakofsky
Yuval Waldman	<b>FLUTE/PICCOLO</b>	<b>TROMBONE</b>
Diane Bruce	Diva Goodfriend-Koven,	Jonathan Taylor, <i>Principal</i>
Carlos Villa	<i>Principal</i>	Larry Benz
Claudia Hafer-Tondi	David Weschler	<b>TIMPANI/PERCUSSION</b>
Joanna Jenner	<b>OBOE</b>	Richard Fitz
<b>VIOLIN II</b>	Henry Schuman, <i>Principal</i>	<b>SYNTHESIZER</b>
Darryl Kubian, <i>Principal</i>	Melanie Feld, <i>English Horn</i>	Mary Chun
Marion Guest	<b>CLARINET</b>	Kenneth Bowen
Eugenie Seid-Kroop	Paul Garment, <i>Principal</i>	Peter Basquin
Fritz Krakowski	Dennis Smylie, <i>Bass Clarinet</i>	
Carol Havelka	<b>BASSOON</b>	
<b>VIOLA</b>	Harry Searing, <i>Principal</i>	
Janet Lyman Hill, <i>Principal</i>	Jeffrey Marchand,	
Sarah Adams	<i>Contrabassoon</i>	
Nancy Uscher	<b>FRENCH HORN</b>	
<b>CELLO</b>	Frank Donaruma, <i>Principal</i>	
Christopher Finckel, <i>Principal</i>	Scott Temple	
David Calhoun		

## Synopsis

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### Prologue

*Chorus of exiled Palestinians*

An American family relaxes in its living room and talks about travel.

*Chorus of exiled Jews.*

### Act I, scene 1

The cruise liner Achille Lauro has been hijacked just a few hours out of the port of Alexandria, where a large group of passengers disembarked for a tour of the pyramids. Those remaining on the ship are the old, the very young, those desiring a rest amid the comforts of a floating hotel, the crew and service staff. The hijackers are an unknown number of young Palestinian men. Not until much later is it discovered that there are only four of them. Their purpose is not clear. Their actions, however, are definite. A waiter has been shot in the leg. The ship's engines have been shut down. The first officer has a gun against his head. Passengers, who had gathered in the dining room for lunch, are transferred to the Tapestry Room, which is more easily guarded. Americans, Britons, and Jews are identified. The Captain urges calm.

*Ocean Chorus.*

### Act I, scene 2

The Captain is on the bridge, guarded by the teenager Mamoud. Mamoud tunes in to various local radio stations. He sings of the night, of his love for this music, and of his memories. The Captain confides his thoughts on the nature of travel. (One passenger, an Austrian woman, has locked herself into her stateroom, where she will remain for the next two days.) Just before dawn a bird lands on the ship's railing, almost at the Captain's elbow. He starts. Mamoud rebukes him.

*Night Chorus.*

### Act II, scene 1

*Chorus of Hager and the Angel.*

It is 11:30 a.m. The Achille Lauro awaits permission to enter the Syrian port of Tartus. The air corridor is deserted, as is the sea-road. Americans, Britons, and Jews have been moved on deck to the Winter Garden, which is the only place a helicopter might hope to land. Leon Klinghoffer's wheelchair cannot be lifted onto the platform, so he sits a little below the others. There is no shade. Differences between the Palestinians are becoming clearer, as is their isolation from their commanders. Molqi, the leader on board the ship, has not revealed his orders. Everyone is on edge. One Palestinian torments some of the passengers. Another, Omar, invokes the holy death he longs for. Mamoud believes that their radio contacts have betrayed them. Omar and Molqi fight. Molqi wheels Klinghoffer away.

*Desert Chorus.*

### Act II, scene 2

Klinghoffer is shot. Mrs. Klinghoffer, sitting on deck in wretched discomfort, has no idea her husband is dead. The Palestinians announce the murder to the Captain. He must inform the authorities on shore and let them know that other hostages will die. He considers it his duty as Captain to sacrifice his life for the others. Molqi decides that no further killing is necessary. During the ensuing radio negotiation the Captain assures Abu Abbas, among others, that no one has died. It is thus agreed that the ship will proceed to Cairo, where the Palestinians will be allowed to disembark. As the ship begins to move, Klinghoffer's body is thrown over the side. It will drift ashore in Syria.

*Day Chorus.*

### Act II, scene 3

The Achille Lauro has docked in Cairo and the Palestinians have disembarked. The Captain calls Mrs. Klinghoffer to his cabin and breaks the news of her husband's death. She will not be consoled.

### Epilogue

Spoken by the singers



## THE DEATH OF KLINGHOFFER

**JOHN ADAMS** (*Composer*) was born in 1947 in New England. After graduating from Harvard University in 1971 he taught and conducted at the San Francisco Conservatory of Music for ten years. From 1979 to 1985 he was composer-in-residence with the San Francisco Symphony, where he instituted the "New and Unusual Music" series. In 1988, Adams was named Creative Chair at the St. Paul Chamber Orchestra. Without a doubt, his most celebrated work is *Nixon in China*, the opera which first brought him together with librettist Alice Goodman and director Peter Sellars. Since its premiere in Houston in 1987 it has gone on to performances here at BAM and in Washington, Edinburgh, Amsterdam and a Grammy Award-winning recording on Nonesuch. He is also renowned as a composer of orchestral and chamber music including *Short Ride in a Fast Machine*, *Fearful Symmetries* and *The Wound Dresser*.

**ALICE GOODMAN** (*Librettist*) wrote the libretto of *Nixon in China*, and, more recently, has translated *The Magic Flute* for the 1991 Glyndebourne Festival Opera production. *The Death of Klinghoffer* is her second libretto.

**KENT NAGANO** (*Musical Director*) has in a few short years, developed an international reputation as one of the world's leading young conductors in a wide range of orchestral and operatic repertoire. In 1989 he was appointed Music Director of the Opéra de Lyon; and in 1990 he was appointed Associate Principal Guest Conductor of the London Symphony Orchestra. As Music Director of the Opéra de Lyon, Mr. Nagano has conducted operas by Puccini, Strauss, Prokofiev, Schoenberg, Martinu, and Poulenc, and the Adams/Goodman *The Death of Klinghoffer* which he also conducted in its premiere in Brussels and in Vienna and recorded for Elektra/Nonesuch in Lyon. His opera conducting career has also taken him several times to the Paris Opera, La Scala, and the Los Angeles Opera, where he most recently conducted Adams' *Nixon in China*. His first operatic recording for Virgin Classics, Prokofiev's *Love for Three Oranges*, was named winner of *Gramophone Magazine's* 1990 Record of the Year Award and 1990 Best Opera Recording Award.

**PETER SELLARS** (*Director*) was born in Pittsburgh, PA where he began his apprenticeship with the Lovelace Marionette Theater at the age of ten. He studied at Phillips Academy, Andover and Harvard University, and then in Japan, China and India

before becoming Artistic Director of the Boston Shakespeare Company. At the age of twenty-six he was made Director of the American National Theater at the Kennedy Center in Washington, DC. He has directed more than 100 productions in America and abroad, and has recently written and directed his first feature film, *The Cabinet of Dr. Ramirez*. His work in opera has included the Mozart-Da Ponte cycle seen in New York, Boston, Paris, Vienna and on worldwide video release, and the world premiere of the original John Adams/Alice Goodman opera, *Nixon in China*, seen at BAM in 1987. He is currently Director of the Los Angeles Festival.

**MARK MORRIS** (*Choreographer*) was born and raised in Seattle, WA where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating more than 60 works for his own modern dance company, he has created dances for the Boston Ballet, the Joffrey Ballet, American Ballet Theatre and the Paris Opera Ballet, among others. Mr. Morris has also worked extensively in opera. From 1988 to 1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, Belgium, where his company was in residence. In 1991 he was named a fellow of the MacArthur Foundation.

**GEORGE TSYPIN** (*Set Designer*). Among Mr. Tsypin's future projects is *Oedipus*, to be conducted by Seiji Ozawa with Jessye Norman, which will be televised in Japan. Last spring the Twining Gallery in New York exhibited Mr. Tsypin's sculpture and drawings for opera and theater. He has designed *The Balcony*; *Leon, Lena & Lenz*; *The Screens*; *Cymbeline*; and *Henry IV, Parts I & II* for JoAnne Akalaitis. For Peter Sellars he has designed the film, *The Cabinet of Dr. Ramirez*, and the stage productions of *The Death of Klinghoffer*, *Tannhäuser*, *Don Giovanni*, *Count of Monte Cristo*, *Ajax*, *Idiot's Delight*, *A Seagull*, and others. He has also worked with Robert Falls and Robert Woodruff. He was twice nominated for Helen Hayes and Joseph Jefferson Awards.

**DUNYA RAMICOVA** (*Costume Designer*) has designed costumes for most of the regional theaters in the U.S. as well as many opera companies in Europe. Her most recent

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projects include costume design for a new play by Ariel Dorfman and Tony Kushner, *Widows*, at the Mark Taper Forum in Los Angeles, *La Clemenza di Tito* for Houston Grand Opera, and *Fidelio* for Scottish National Opera in Glasgow. Ms. Ramicova has collaborated on a number of Peter Sellars projects, the most recent being the movie, *The Cabinet of Dr. Ramirez* (1990), *The Magic Flute*, Glyndebourne, England (1990), the Mozart-Da Ponte Cycle at Pepsico Summerfare (1989), *Tannhäuser* at the Chicago Lyric Opera (1988), and *Nixon in China* (1987).

**JAMES F. INGALLS** (*Lighting Designer*) lit the recent productions of *The Iceman Cometh* at the Goodman Theatre in Chicago and Kaufman and Hart's *Once in a Lifetime* directed by Anne Bogart at the American Repertory Theater. For Peter Sellars, Mr. Ingalls has designed numerous U.S. and European productions including *Nixon in China* and the celebrated Mozart-Da Ponte Cycle among others. He also lit the television filming of Peter Sellars' Mozart-Da Ponte trilogy in Vienna. For choreographer Mark Morris, Mr. Ingalls has designed the lighting of the *Nutcracker*, *L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas*, *Stabat Mater* and many others. This autumn Mr. Ingalls will design *Richard III* for the Royal Shakespeare Theatre of London.

**JOHN BOESCHE** (*Projection Designer*) studied at the Chicago Institute School of Arts where he majored in holography, laser sculpture and visual perception. He has designed projections for many of America's major theaters including Peter Sellars' production of *Tannhäuser* at the Chicago Lyric Opera in 1989. He is the recipient of several awards for his designs.

**JONATHAN DEANS** (*Sound Designer*) was born in England where he began his career in theater. He has designed the sound for over fifty musical productions including nine international productions of *Les Misérables*. For two years he was the resident sound engineer at the Royal Opera House, Covent Garden and is currently the sound consultant for the L.A. Opera. Since relocating to Los Angeles in 1989, he has created the sound design for a number of operas, including *Nixon in China*, plus several plays and musicals, two stadium concert versions of *Les Misérables* and a special sound design for the production of *Siegfried and Roy* at the Mirage Hotel. His L.A.-based company, Real

Time Audio, designs permanent sound installations. Mr. Deans is also an adjunct professor at UCLA, teaching theater sound design.

**STEPHANIE FRIEDMAN** (*Mezzo-soprano* [*Alma Rumor/Omar*]) regularly performs music ranging from Baroque to contemporary; she is equally at home in recital, concert and opera. She made her professional opera debut as Amore in Monteverdi's *l'Incoronazione di Poppea*. She has appeared in the operas of Gluck, Cesti and Handel in Bologna, Innsbruck, Venice and Turin and has sung with the Houston Grand Opera, the Opera Company of Philadelphia, and the Netherlands Opera. At San Francisco's Pocket Opera she has sung more than a dozen leading roles including the title roles of *Xerxes*, *Ariodante*, *Giulio Cesare*, *Dido and Aeneas*, and *La Cenerentola*. In 1987 Miss Friedman created the role of Mao's 2nd Secretary in John Adams' *Nixon in China*.

**THOMAS YOUNG** (*Tenor* [*Jonathan Rumor/Molqi*]) made his New York City Opera debut in the dual roles of Street / Elijah in *X, The Life and Times of Malcolm X* in 1986 and has sung Sportin' Life in *Porgy and Bess* at Radio City Music Hall and the Houston Grand Opera. At the Opera Theater of St. Louis, Mr. Young created a role specially written for him in the science fiction opera, *Under the Double Moon*, by Anthony Davis, and, in December 1990, made his debut at New York's Apollo Theatre in another role created especially for him in Julius Hemphill's *Long Tongues: A Saxophone Opera*. In the fall of 1990, Mr. Young returned to the New York City Opera as Aron in Arnold Schoenberg's *Moses und Aron*. In addition to opera, his career has spanned a variety of performing styles and mediums from oratorios to Broadway musicals and night clubs.

**SANFORD SYLVAN** (*Baritone* [*Harry Rumor/Leon Klinghoffer*]), graduate of the Manhattan School of Music, has become well-known for his operatic performances in the productions of Peter Sellars, including his portrayal of Figaro in *Le Nozze di Figaro* and Alfonso in *Così fan Tutte*. His association with John Adams began with his portrayal of Chou En-lai in *Nixon in China*; it continued with *The Wound Dresser*, which Mr. Adams wrote for Mr. Sylvan in 1989, and has since been performed across the country with St. Paul Chamber Orchestra and The Cleveland Orchestra. Earlier

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this year, Mr. Sylvan's debut recital recording, *Beloved that Pilgrimage*, with pianist David Breitman, was released on the Nonesuch/Elektra label.

**JAMES MADDALENA** (*Baritone [The Captain]*) first gained international recognition for his portrayal of Richard Nixon in the world premiere of John Adams' *Nixon in China* in 1987. His recent performances include Papageno in *The Magic Flute* at Glyndebourne and Bobby in Weill's *Das Kleine Mahagonny* for BAM Opera (1989) both directed by Peter Sellars, Handel's *L'Allegro, il Penseroso ed il Moderato*, and Aeneas in Purcell's *Dido and Aeneas*, both staged by Mark Morris at the Théâtre Royal de la Monnaie in Brussels, and the Hindemith Requiem with Wolfgang Sawallisch conducting the Orchestra of the Accademia di Santa Cecilia in Rome. He recorded Count Almaviva in *Le Nozze di Figaro* and Guglielmo in *Così fan Tutte*, both directed by Peter Sellars. Mr. Maddalena sang in the world premiere of Tippet's *New Year* at the Houston Grand Opera and the British premiere at Glyndebourne, in a concert version with the London Philharmonic and recorded it for BBC Television.

**JANICE FELTY** (*Mezzo-soprano [Swiss Grandmother/Austrian Woman/British Dancing Girl]*) sang Dorabella in the Peter Sellars production of *Così fan Tutte* at Pepsico Summerfare, the Theatre der Welt in Stuttgart and when it was filmed in Vienna for world-wide broadcast. She has also sung Dorabella at the Santa Fe Opera conducted by John Mauceri. Other opera engagements include Suzuki in *Madama Butterfly* and Clotilde in *Norma* at the San Francisco Opera, the title role in *Agrippina* at the Boston Lyric Opera, and Mercedes in *Carmen* with the Washington Opera. As a concert singer, Janice Felty has sung the title role in *Athalia* with the Handel and Haydn Society conducted by Christopher Hogwood, Laura in Tchaikovsky's *Iolanthe*, and Fairy in Mendelssohn's *Midsummer Night's Dream*, both with the National Symphony Orchestra conducted by Mstislav Rostropovich. Miss Felty has premiered numerous works, notable among which are Ellen Taaffe Zwilich's *Passages* with the Boston Musica Viva and John Harbison's *The Natural World* with the Los Angeles Philharmonic New Music Group.

**THOMAS HAMMONS** (*Bass-baritone [The First Officer/"Rambo"]*) has specialized in singing buffo roles including Dr. Bartolo, Don Magnifico, Leporello and Don Pasquale with

companies throughout the U.S. He has also appeared in many contemporary works, notably Schoenberg's *Moses und Aron* in Cincinnati, Blitzstein's *Regina* in Atlanta and Augusta, and Mechem's *Tartuffe* as well as Kurka's *Good Soldier Schweik* in San Francisco. In the fall of 1987 he inaugurated the role of Kissinger in Adams' *Nixon in China*. During the past season he appeared in the New York City Opera's productions of *Martha* and *Don Giovanni* in Austin, Texas. The 1991/92 season, in addition to his performances in *The Death of Klinghoffer* at BAM, will take him to Barcelona for *Le Nozze di Figaro*, Paris and Frankfurt for *Nixon in China*, Miami for *Manon Lescaut*, Atlanta for *L'Elisir d'Amore* and St. Louis for *Midsummer Night's Dream*.

**EUGENE PERRY** (*Baritone [Mamoud]*) gained international recognition for his interpretation of *Don Giovanni* in the Peter Sellars production for Pepsico Summerfare, which was later filmed in Vienna. At the Opera Theater of St. Louis he created the role of Tadj in Anthony Davis' *Under the Double Moon*. Mr. Perry has sung with numerous American companies where his roles have included Enrico in *Lucia di Lammermoor*, Figaro in *The Barber of Seville*, Escamillo in *Carmen*, Guglielmo in *Così fan Tutte*, Papageno in *The Magic Flute* and Sid in *Albert Herring*. In 1990 he sang Shishkov in *From the House of the Dead* and Sharpless in *Madama Butterfly* at the New York City Opera. This year Mr. Perry will sing the role of Stolzius in City Opera's production of *Die Soldaten*.

**SHEILA NADLER** (*Contralto [Marilyn Klinghoffer]*) has sung frequently with the San Francisco Opera, most recently in the fall of 1988 as La Cieca in *La Gioconda*. From 1984 to 1989 she delighted audiences at the Metropolitan Opera with her droll interpretation of the witch in *Hansel and Gretel*. Ms. Nadler has also been a regular on the opera stages of Europe. She made her La Scala debut in 1982 as Anna in *Les Troyens*. She has sung Fricka in *Die Walküre* in Marseille, Waltraute in *Götterdämmerung* in Brussels and a complete *Ring Cycle* in Lyon. In 1988 she scored a major success at Brussels' Théâtre Royal de la Monnaie in Peter Sellars' production of *Giulio Cesare*. Miss Nadler has also appeared with the Handel Society of Washington in *Orlando*, *Rodelinda* and *Rinaldo*. In Seattle she has sung Dvorak's *Rusalka* and Prokofiev's *War and Peace* and repeated the roles of Fricka and Waltraute in that city's famous *Ring Cycle*.

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