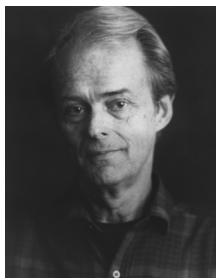


Lee Hoiby

The Tempest

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Lee Hoiby was born in Wisconsin in 1926. He studied piano with Gunnar Johansen and Egon Petri but gave up his intentions to be a concert pianist when he received an invitation to study composition with Gian Carlo Menotti at the Curtis Institute in Philadelphia. Menotti led Hoiby to opera, presenting Hoiby's one-act *The Scarf* at the first Spoleto (Italy) Festival in 1957. The New York City Opera presented Hoiby's *A Month in the Country* in 1964, and his *Summer and Smoke* (based on the Tennessee

Williams play) in 1972. Hoiby's songs, many set to distinguished texts by Emily Dickinson, Wallace Stevens, Elizabeth Bishop, and James Merrill, are widely performed, notably by soprano Leontyne Price. Mr. Hoiby has been a recipient of Fulbright and Guggenheim fellowships, and the National Institute of Arts and Letters Award. Numerous concerts devoted exclusively to his music have taken place, most notably on the American Composer's Series at the Kennedy Center in 1990.

ITEMS FOR SALE

Vocal score available from Hal Leonard 50481437

AVAILABLE RECORDINGS

Purchase Opera; Hugh Murphy, conductor
Albany TROY 1106/07

PHOTO CREDITS

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Lee Hoiby

The Tempest



The Tempest

Music by Lee Hoiby
Libretto in English by Mark Shulgasser after the
play *The Tempest* by William Shakespeare

OPERA IN THREE ACTS

DURATION: 2 hours, 10 minutes

WORLD PREMIERE

June 21, 1986
The Des Moines Metro Opera
Robert L. Larsen, conductor and director

(Revised Version)
April 14, 2008
Purchase Opera
Hugh Murphy, conductor



SYNOPSIS

Twelve years ago, Prospero, the Duke of Milan, and also a great magician, was exiled with his infant daughter Miranda to a deserted island by his treacherous brother, allied with the King of Naples. Now his enemies' ships have strayed near his shore, and with the aid of Ariel, the airy spirit who serves him, Prospero has the opportunity to revenge himself. But he finally chooses forgiveness, consecrated in the wedding of Miranda and Ferdinand, son of the King of Naples.

PRESS

"[*The Tempest*] is a real opera, melodious and sensitively orchestrated. Hoiby's music is rock solid and absorbing, and enhances the text instead of competing with it. His Act II [aria for Caliban] 'Be not afeared' may be the most beautiful aria written into an opera for nearly fifty years. This sumptuously, beautifully written modern masterpiece stacked up as Dallas Opera's most enjoyable contemporary effort in memory."

— John Briggs, *Opera News*

"Granted, Shakespeare's *The Tempest* is already perfect without music. But audiences are all the richer for American composer Lee Hoiby's operatic setting. The real star of the show is Hoiby's music, always beautifully and colorfully orchestrated around a constant flow of melody...with a fluid lyricism pulling into some magnificent sweeping set numbers. Hoiby is clearly hypnotized by the spell of Shakespeare's words [as] the opera builds to a chilling, ceremonial grandeur in the final apotheosis."

— Wayne Lee Gay, *Fort Worth Star-Telegram*



CAST AND ORCHESTRATION

PROSPERO
the rightful Duke of Milan; a magician
Bass-Baritone

MIRANDA
his daughter
Soprano

ARIEL
an airy spirit of the island
Coloratura Soprano

FERDINAND
son to Alonso, the King of Naples
Lyric Baritone

CALIBAN
a savage native, Prospero's slave
Dramatic Tenor

TRINCULO
a jester
Baritone

STEPHANO
a drunken butler
Bass

COURTIERS

ALONSO
King of Naples
Bass

GONZALO
his honest old counselor
Tenor

SEBASTIAN
his brother
Baritone

ANTONIO
the usurping Duke of Milan, Prospero's brother
Baritone

MEN'S CHORUS

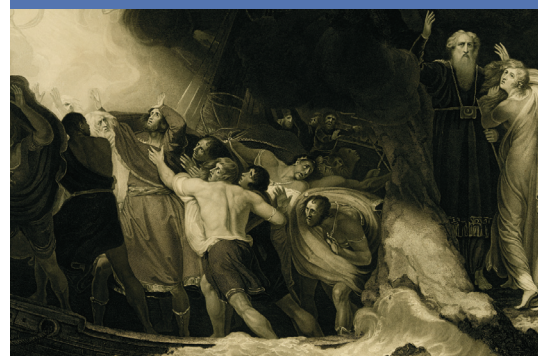
GODDESSES

IRIS: *Lyric Soprano*
CERES: *Mezzo-soprano*
JUNO: *Contralto*

WOMEN'S CHORUS

ORCHESTRA

2222/4221/timp.perc/hp.pf/str



SUBSEQUENT PRODUCTIONS

April 13, 1988
Lyric Opera Kansas City

November 22, 1996
Dallas Opera

February 12, 2004
Pacific Opera Victoria

April 17, 2008
Purchase Opera

COMPOSER REVISION NOTES

Substantial revisions of *The Tempest* took place after the premiere in Des Moines in 1986 and the second production in Kansas City the following year. The published vocal score incorporating these changes was first produced in Dallas in 1996. For the Purchase production, Ariel's harpy aria, "You three men of sin," has been trimmed considerably. In both the post-premiere changes and the new Purchase revision, the second act, dominated by the minor characters, couriers and comics, is altered the most. The curtain is made less emphatic, and now the second intermission may be replaced by a pause. The villains who play a role in act two are reduced to a few good sulfurous whiffs, rather than grumbling all over the scene, and genial Gonzalo's garrulousness has been abridged. In whole, the playing time has been reduced by about 15 percent.