

THE UNIVERSITY OF WASHINGTON

THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

THE OPERA WORKSHOP

RALPH ROSINBUM, *director*

Tuesday, June 5, 1979

Studio Theater, 8:00 pm

Tape No. 1-9501

JOHN BLOW

P R O G R A M

Venus and Adonis

John Blow's opera, *Venus and Adonis* (c. 1682), is the earliest extant opera of English origin. Lacking a tradition based on a national culture, English opera suffered a sporadic development. During the 17th century, progress was further hindered by the anti-theater philosophies of the Commonwealth.

The Masque, a form of court entertainment incorporating a potpourri of song, dance, and instrumental music, served as predecessor to early opera and long before the Restoration several attempts to formalize this medium appeared.

With the Restoration of Charles II to the throne in 1660, public theaters were reopened and theater grew boundlessly. At court a double standard arose. The sophisticated French Court with its ballets and operas became a subject of imitation for the English, meanwhile playing service to the bawdy/heroic tragic-comedy theatrical reaction against the puritanical Commonwealth.

By the time of the composition of *Venus and Adonis*, however, the outrage of Restoration Comedy had declined somewhat and we see in Blow's opera a delightful pastorella devoted to satire on court life and humor.

Patrick Stults

Cast: Venus.....	Maurita Rogers	Huntsman.....	Kyle McLachlin
Adonis.....	Eric Hanson	Shepherdess....	Debby Kurbitz
Cupid.....	Beth Eaton	Shepherd.....	Ron Aden
Shepherds...	Ron Scheier	Shepherdesses..	Laurie Haney
	Don Dilley		Shannon Anderson
	Bob Oki		Janet Reed
Huntsmen....	Ken Jaffee	Hunstmnen.....	Ed Buffun
(singers)	Peri Pierone	(dancers)	Ron Sangaland
	John Dawson		Toni Granillo
Cupids.....	Joan Behm	Cupids.....	Carole Fulkerson
(singers)...	Ellen Kaisse	(dancers)	Susie Claypoole
			Margaret dePender
Graces.....	Lisa Rodgers	Graces.....	Lori Powell
(singers)...	Theresa Adams	(dancers).....	Yvonne Jackson
	Kyra Clefton		Sarah Tippit

Judith Page, stage director

Patrick Stults, conductor

Suzanna Wellens, choreographer

Tape No. 2-9502

W. A. MOZART
Libretto by
Lorenzo da Ponte

Così Fan Tutti (I, X-XIV)

Don Alfonso, a cynical old bachelor who believes that faithfulness in women borders on the apocryphal, has bet two young soldiers, Ferrando and Guglielmo, that their ladies, Fiordiligi and Dorabella, are no different than any other women, despite strong protestation to the contrary. Alfonso arranges for the two men to be "called away to war," much to the displeasure of the ladies.

As the scene opens, Don Alfonso muses on the situation and finishes preparations for his scheme.
Time and Place: 18th-century Naples, Italy

Cast: (In order of appearance.)

Don Alfonso.....Paul Berkolds
Despina.....Julie Carpenter
Ferrando.....Richard Russell
Guglielmo.....Eric Hanson
Fiordiligi.....Jacalyn Schneider
Dorabella.....Margaret Russell

Ray Bannon, director and conductor
Dietrich Villbrandt, pianist

Special thanks to Eve Green, Michel Singher, and Kyra Cleifton.