

UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

SHAKESPEARE IN OPERA

scenes from

Macbeth	}	R#1-6883 ⁸
Romeo and Juliet		
Cléopatre	}	R#2-6884 ⁹
Falstaff		

Wednesday, February 21, 1973

Saturday, February 24, 1973

8:00 P.M.

Glenn Hughes Playhouse

Reel No. 1 - 6883

MACBETH

Act I, Scene II and Act IV, Scene II

Music

by

Giuseppe Verdi

Libretto, after Shakespeare,

by

Francesco Piave and Andrea Maffei

English translation

by

Carl Zytowski

J. William Clarke**, *Musical Director and Conductor*

Ralph Rosinbum**, *Director*

CAST

Act I, Scene II

Lady Macbeth. *Jeri Sorrentino*
Macbeth *Peter Ashbaugh*
Messenger *Chris Hartman*

Act IV, Scene II

Lady Macbeth. *Karen Noble*
Doctor. *Chris Hartman*
Lady-in-Waiting *Valerie Boddington*

Setting: Medieval Scotland

Synopsis: Duncan, King of Scotland has rewarded Macbeth, one of his most valued generals, with the title Thane of Cawder for Macbeth's brilliant and successful defense of Scotland over the Norwegian invaders.

Unaware of the King's generous act, Macbeth is returning from the battlefield when he is confronted by three witches who call him by his new title and further prophesy that he will become King of Scotland. Receiving confirmation of his new title from messengers of the King, Macbeth is pleased with the news but strangely troubled with dark thoughts of ambition for the throne because King Duncan and his two sons seem unsurmountable barriers to the final and most desired part of the prophecy.

In *Act I, Scene II* at Macbeth's Castle at Inverness, Macbeth informs his wife by letter of the strange proceedings and the good news. She, being a woman of low principle and high resolve, is determined that Macbeth shall have the crown. When Duncan arrives at

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CLÉOPATRE
Act IV, "La Mort des Amants"

by
Jules Massenet

Karen Noble, *Director**
David Avshalomov, *Conductor**

CAST

Cléopâtre. *Pamela LaSalle*
Charmion *Jeanna Sebald*
Spakos *Eric Walters*
Marc-Antoine *Peter Ashbaugh*
Slaves and attendants: *Robin Halliday, Margaret Ayres,*
Cymantha McGugin, Chris Hartman, Sherman Dearth

Setting: Act IV takes place on a terrace within sight of the entrance to Cleopatre's tomb, in which funeral sacrifices have been prepared; the tomb is near the city of Alexandria.

Synopsis: After the death of Julius Caesar, the Roman Empire was ruled by a triumvirate consisting of Octavian, Lepidus, and Mark Anthony. Egypt fell under the dominion of Mark Anthony, whom its queen, Cleopatra, succeeded in captivating with her great beauty, intelligence and charm. Eventually her forces and those of Anthony united against Octavian's armies, and suffered severe defeats, the most tragic of which was caused Cleopatra's premature withdrawal of her forces from battle.

At the opening of this act, Cleopatra is awaiting Mark Anthony's return. She knows that final conquest by Octavian is imminent, and has instructed her slaves to complete preparations for her death, as she will not permit herself to be taken prisoner. The slaves have concealed an asp within a basket, and Charmion explains to her queen that death from its bite will be as a gentle sunset leading to peaceful, dreamless sleep; she asks her mistress if there is a possibility of mercy at Octavian's hand, and Cleopatra replies that his heart is implacable. The queen vividly envisions her fate as a prisoner, led chained and nude through the streets of Rome, and is overcome with horror.

Cleopatra's chief officer, Spakos, who is deeply in love with her, exclaims that he wishes to die with her, but she rejects him curtly, and expresses her great longing for Mark Anthony's return and pardon. Spakos protests that he alone will share her final unhappiness, that he wishes die with her because of his great love; he entreats her to forget the defeated Roman, because Mark Anthony will never save her now. She replies that she now realizes for the first time how deeply she loves the triumvir; the greater his suffering, the greater her love becomes.

Inverness, they take advantage of the opportunity to plan and carry out his murder.

Act IV, Scene II opens in Dunsinane Castle. Some months later, unable to bear the seemingly endless flood of murders which she set in motion by the murder of Duncan, Lady Macbeth nightly tries to wash away the invisible stains of blood.

Short Intermission

Reel No. 2-6884 ROMEO AND JULIET
Act IV, First Tableau

by
Charles Gounod

Karen Noble, *Director**
David Avshalomov, *Conductor**

CAST

Juliet *Theresa Niedermair*
Romeo *Dana Davenport*

Setting: The scene takes place within Juliet's chamber, in the Capulet palace in Verona.

Synopsis: The wedding night of Romeo and Juliet is drawing to an end; with the coming of dawn, Romeo must leave, as he has been banished from Verona for killing Juliet's cousin Tybalt. The two lovers lie in gentle embrace, thinking of their meeting and brief courtship, and musing on the nature of the wonderful love they have found together. Juliet remarks that she has pardoned Romeo for the death of her cousin, because Romeo is now her husband and she loves him above all others. They speak together of the sweet joy of their wedding night.

The reminiscence is interrupted by the call of the lark, herald of the dawn, heard in the distance. Romeo realizes that he must soon leave, but Juliet entreats him to remain, saying that the song is that of the nightingale, and not the lark. Romeo is persuaded to stay, although he can now see the rays of the morning sun softly brightening the sky. It is Juliet who finally realizes his danger and insists that he leave. Sadly she watches him out of sight, and then prays to heaven to protect her beloved.

INTERMISSION

Furious, Spakos reveals to the queen that he has been responsible for Mark Anthony's receipt of a false report of her death; Spakos is now confident that he will have no rival for her love, and he is incredulous as Cleopatra, enraged by this treachery, mortally wounds him.

Immediately thereafter, the advent of Mark Anthony is announced; Cleopatra, overjoyed, instructs her slaves to make preparations for his arrival. She greets her lover tenderly, and inquires anxiously about his wound. He explains that on receiving the news of her death, he wished to die also. She asks his pardon for her past actions, but he replies that there is nothing to forgive; he has lost the Empire, but is content to have reigned over her soul.

Realizing that the triumvir is about to die, Celopatra tenderly invites him to share with her the exquisite beauty of the sunset.

She wishes to be reunited with him in death, and achieves her desire, as the heralds of Octavian are heard in the distance.

INTERMISSION

Reel No. 2-6884 FALSTAFF
Act II, Scene II

by
Giuseppe Verdi

Sherman W. Dearth, *Director**
Donald James, *Conductor**

CAST

Alice Ford.	Peggy Peterson
Meg Page.	Kathleen Murphy
Dame Quickly.	Lisa Polite
Nanetta	Sue Thomle
.	Jeanna Sebald
Sir John Falstaff	Norman Smith
Ford.	Clayne Robison
Fenton.	William Earl
Dr. Caius	Robert Julian
Bardolph.	Michael Callahan
Pistol.	Chris Hartman

Synopsis: A room in Ford's house: Dame Quickly reports to the ladies that Falstaff is coming to woo Mistress Ford, but before he can come, Nanetta has a chance to tell her mother that Ford wants her to accept the repulsive Dr. Caius. The ladies are very sympathetic. Falstaff is announced, Mistress Ford takes up her lute,

and everyone else hides. Scarcely has the fatuous old knight begun his wooing, when Ford is heard coming. Falstaff quickly hides behind the screen. Ford enters with the other men and, hoping to find Falstaff, begins a search of the house. As soon as the men are out, the women hurriedly conceal Falstaff in a large laundry basket they have thoughtfully provided, pile soiled clothes over him, and fasten down the lid. A moment later, Ford returns. Hearing a sound suspiciously like a kiss coming from behind the screen, the men converge, only to find Fenton and Nanetta having a love scene of their own! Ford rushes out, more enraged than ever. Thereupon his wife has the servants empty the basket into the river which flows below. Ford returns in time to be shown this scene from the window, and all are overcome with merriment at their little joke.

*In partial fulfillment for the degree of Doctor of Musical Arts.

**Faculty Member

PRODUCTION STAFF

Costume Design.	<i>James Crider**</i>
Set Design.	<i>Lynn Lewis</i>
Technical Director.	<i>John Poulson</i>
Lighting Director	<i>Malcolm Perkins</i>
Properties.	<i>Kura Shephard</i>
Stage Manager	<i>Linda Carlson</i>
Musical Assistants.	<i>Myrna Bay</i>
	<i>Marshall Winslow</i>
Concert Coordinator	<i>James Van Horn</i>

Mr. Dearth and Miss Noble are students of Mr. Rosinbum.