

THE UNIVERSITY OF WASHINGTON
FESTIVAL OPERA COMPANY
and the
OFFICE OF LECTURES AND CONCERTS
present

John Gay's

**THE
BEGGAR'S
OPERA**

To L.R.
R#1 - 4157
R#2 - 4158
R#3 - 4131
R#4 - 4160
R#5 - 4133

in a New Musical Version Realized from the Original Airs

by

BENJAMIN BRITTEN

Conductor and Musical Director.....Stanley Chapple
Stage Director.....Ralph Rosinbum
Scenery Design.....John Ashby Conway
Costume Design.....James Crider
Choreographer.....Carolyn Darrough

FRIDAY, MAY 21

8:00 p.m.

SATURDAY, MAY 22

MEANY HALL

THE BEGGAR'S OPERA

CAST

BEGGAR.....	Stephen W. Smith
MR. PEACHUM, a fence.....	Rodney Godshall
MRS. PEACHUM, his wife.....	Joan Galstaun
POLLY PEACHUM, their daughter.....	Jan Curtis
CAPTAIN MACHEATH, a highwayman.....	Rodney Eichenberger
FILCH, a pickpocket.....	William Humphreys
LOCKIT, a prison warden.....	John Duykers
LUCY LOCKIT, his daughter.....	Ann Erickson
LADIES OF THE TOWN:	
Mrs. Vixen.....	Barbara Moore
Suki Tawdry.....	Judy Wall
Mrs. Coaxer.....	Joan Shippy
Dolly Trull.....	Sally Ashford
Mrs. Slammein.....	Margaret Pressley
Molly Brazen.....	Carole Cloud
Jenny Diver.....	Peggy Peterson
Betty Doxy.....	Pat Barta
GENTLEMEN OF THE ROAD:	
Harry Paddington.....	Douglas Miller
Ben Budge.....	Dick Paulsen
Wat Dreary.....	Lyman Coppess
Matt of the Mint.....	Robert Bingham
Jemmy Twitcher.....	Lee Graham
Nimming Ned.....	Robert Shiesley

Synopsis

Prologue and Overture:

The Beggar introduces himself, and invites the audience to join the festivities. During the overture, the various beggars who will comprise the cast step forward to receive their properties.

ACT I, scene I: Peachum's Lock.

Peachum and Filch are reviewing the accounts as Mrs. Peachum enters, concerned about her daughter's relationship with Macheath. Peachum is against their marriage, however, and is just advising Polly to that effect, when Mrs. Peachum returns, having discovered through Filch that it is already too late. They chastise Polly severely, but then plot to use the marriage as a way to Macheath's fortune. Polly overhears, and at the thought of his hanging, runs to warn Macheath of the danger. They profess an undying devotion to one another, but are forced to part unhappily.

ACT I, scene II; A Tavern Near Newgate.

The Gentlemen of the Road enjoy themselves while awaiting Macheath, who will lead them on their next adventure. He arrives, but because of Peachum must lay low for a while. The Gentlemen take to arms without him, and Macheath sends for the Ladies of the Town with whom he takes his pleasure. Betty Doxy and Jenny Diver are in the employ of Peachum, however, and neatly effect the capture of Macheath, who is taken off to Newgate Gaol.

INTERMISSION

ACT II; Newgate Gaol.

Lockit welcomes Macheath, who is soon discovered by Lucy. She is upset about Polly, but he convinces her that the rumors are false, and promises marriage immediately. Polly arrives to complicate matters further, and Macheath is subjected to a long and uncomfortable interview with the two girls, before they are dragged off, raving with jealousy, by their fathers. Lucy, in a fit of compassion returns momentarily to release Macheath from his doom.

ACT III; scene I; Newgate.

Lockit reprimands Lucy for freeing Macheath, but plots to turn the whole affair to his own advantage. Lucy fears that her loss has been Polly's gain, against whom she plans revenge. Polly refuses to drink poison, Macheath is again taken into custody, and they both plead for his life. Peachum and Lockit stand firm, however, and the march to the condemned hold takes place.

ACT III, scene II; The Condemned Hold.

The doomed Macheath finds comfort in drink, and the company of two of the highwaymen. As he bids a last farewell to Lucy and Polly, the beggars demand a happy ending. The cry of reprieve is disputed momentarily by the Beggar, but holds forth, Macheath is released, and the opera ends happily.

Notes

This new musical version of the ballad opera by John Gay, was made by Benjamin Britten in 1948, and contains almost all the music of the original. The new setting, however, sprang from a hint given in the old Prologue to the play, which stated that the opera had previously been performed in the beggars' "great room at St. Giles." This "great room" was imagined to be a laundry frequented by beggars, who worked there in return for food and warmth. It became the permanent setting of the performance, with changes of scene being made by the beggars themselves, who took part in the action as stage-audience, as chorus, and as small part performers.

Eighteenth century London being what it was, our style of production must necessarily reflect the manners and morals of the times. Certain authenticities of word and action, are as significant to this opera as the old tunes themselves, and we trust, that taken within the context of the play, they will contribute to the "local color" within the bounds of good taste.

School of Music Opera Staff:

Coach-Accompanist.....William Clarke
Assistant Stage Director.....Stephen W. Smith

Production Staff:

Technical Director.....Joseph J. E. Poc
Costumer.....Lois Aden
Scene Construction.....William Inglis
Scene Painting.....Robert Williams
Lighting.....Robert Smith
Rick Kemp
Properties.....William Greenwood
Make-up.....Eileen Ruppeck
Stage Manager.....Lee Clark
Company Manager.....Marietta Upton

Members of the Orchestra:

Flute.....Mongpil Kim	2nd violin.....Harrison Ryker
Oboe.....Curt Dechert	Viola.....Wesley Fisk
Clarinet...Michael Davenport	Cello.....Eva Heinitz*
Bassoon.....Gary Echols	Bass.....David André
Horn.....Richard Hine	Percussion.....Kathy Ramm John Gabarit
1st violin.....Richard Ferrin*	Harp.....Lynn Palmer*

*Faculty members