

The action takes place upon a landed estate, and in St. Petersburg in the second decade of the last Century.

Act I Scene I The garden and terrace of Madame Lárina's country estate. Afternoon.
To Mme. Lárina's house, near St. Petersburg, come her daughter Olga's fiance, Lenski, and his friend Eugene Onégin, a Russian Gallant. Olga's romantic sister, Tatyana, falls in love with Onégin, at first sight.

Scene II The same. That evening.
Tatyana is sleepless that night. She asks Filipevna to tell her a story, one to soothe her, and the nurse does so relating the story of her own wooing and marriage. Unable to conceal her feelings Tatyana reveals her love for Onégin and bids the nurse to bring her pen and ink. Alone, she writes to Onégin, expressing all that she had not dared say in his presence, and she asks him to meet her.

Scene III Another part of the estate. Morning, a few days later.
Onégin meets Tatyana, as requested, but spurns her confession of love, saying that he has neither time nor inclination for affairs of the heart. Tatyana is overcome with shame.

INTERMISSION

Act II Scene I The Garden. Afternoon, several months later.
At a ball being given in honor of Tatyana's birthday, Eugene ignores Tatyana and encourages the attentions of her sister, Olga, instead. Lenski becomes jealous and challenges Onégin to a duel.

Scene II Another part of the estate. Dawn, the next morning.
Lenski waits for Onégin at the appointed place. He looks over the desolate landscape and thinks of his youth which seems so remote and of death which seems so near. Onégin appears, the duel takes place, and Lenski is killed. Onégin, realizing his folly, is overwhelmed with remorse.

INTERMISSION

Act III Scene I Prince Gremin's house in St. Petersburg. Evening, six years later.
Six years later, Onégin is among the guests at a reception given by Prince Gremin, Tatyana's husband. Onégin is astonished to find Tatyana the wife of a man of distinction and in high favor with the Tsar. He now realizes that he loves her, and resolves to win back her affection.

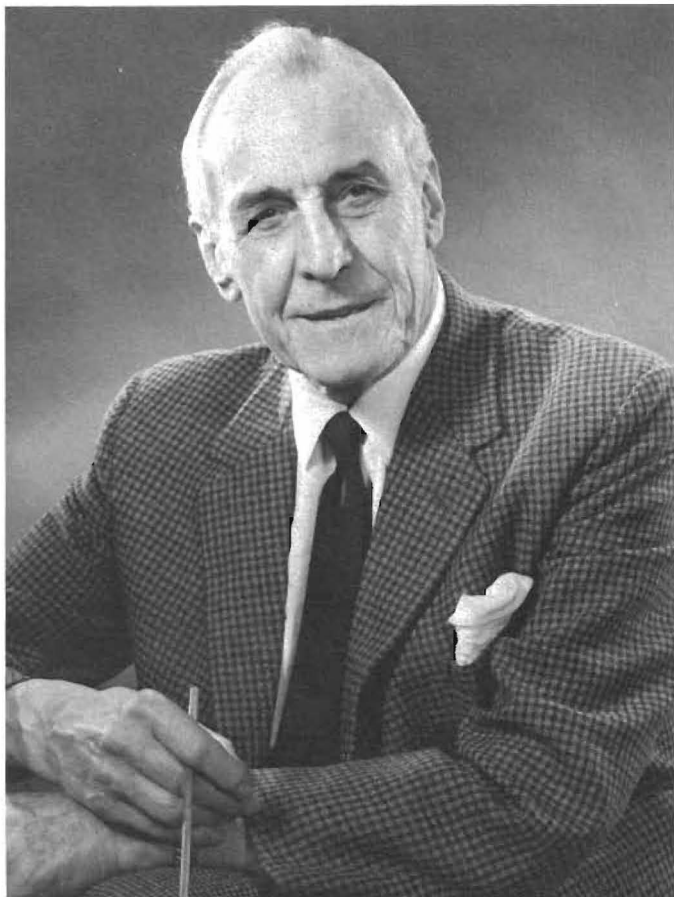
Scene II The Same. Morning, a few days later.
After repeated communications asking to be permitted to see her, Tatyana finally relents and awaits Onégin's coming. She is firm in her resolve to remain true to the man she has married, yet apprehensive concerning her feelings toward Onégin. Onégin enters, tells her of his love, and attempts to have her run away with him. She confesses her love for him but finally bids him to leave. She will remain true to her marriage vows and leaves the grieving and distraught Onégin alone.

Festival Opera Production Staff

Conductor and Director	Stanley Chapple
Stage Director	Ralph Rosinbum
Choreographer	Ruthanna Boris
Assistant Conductor	Alexander Kuchunas
Art Director and Technical Supervisor	John A. Conway
Costumer	James Crider
Technical Directors	William Raoul Philip Schermer
Rehearsal Accompanist	Frederick Ockwell
Lighting	William Raoul
Painting	Philip Schermer
Properties	Bob Geary Cathy Breen
Stage Managers	Randall Holden Mikkel Chew

Orchestra

<p><i>1st Violin</i> David Buck Cheryl Stray Cindy Cole Kristen Forster Mary Neddermeyer Dorothy Cook Dorothy Schoessler Kerry Caughlan</p>	<p><i>Violoncello</i> Laura Tuttle Teresa Kilran Carol Rockafield Constance Smith</p> <p><i>Double Bass</i> Michael Elliott David Kechley Shelley Huntley</p>	<p><i>Horn</i> Fred Albright Dan Cole John Halvorsen</p>
<p><i>2nd Violin</i> Beverly Martin James Dawson Brent Straughan Stephanie Hays Phil Wilkinson Russell Waite Kay Cottrell</p>	<p><i>Flute</i> Pamela Butler Jerilee Tavernite</p> <p><i>Oboe</i> Jan Yeackel Nancy Wimmer</p>	<p><i>Trumpet</i> Lauren Anderson Gregory Rathbun</p>
<p><i>Viola</i> Marilyn Swanson Kathleen Dawson Veronica Milton Mary Ann Ogilvie Laura Callen Penny Kraft Gema Walker</p>	<p><i>Clarinet</i> Erling Iverson David King Carolyn Mattox</p> <p><i>Bassoon</i> Mark Eubanks Patricia Legg</p>	<p><i>Trombone</i> Currie Morrison John Moscorella Randy Dary</p> <p><i>Tympani</i> Michael Paul</p> <p><i>Harp</i> Joan Clark Jennifer Sayre</p> <p><i>Librarian</i> Gregory Rathbun</p> <p><i>Manager</i> Lauren Anderson</p>



When war broke out in Europe in 1939 it left a young British musician stranded on this side of the Atlantic, at the end of his annual summer visit of guest conducting and lecturing.

Stanley Chapple has stayed to live and work in America and to provide cultural enrichment wherever his career takes him. Since 1948 it has been Seattle's good fortune to benefit from his leadership in musical performance and his enthusiasm for making music—and for making music understood.

He has been involved in the service of music since the age of nine, when he won a scholarship to the London Academy of Music. (A mere 20 years later he was appointed principal of the Academy.)

For several years Chapple attended the Central Foundation School. Just before a school performance of *Patience* the regular conductor became ill and sixteen-year-old Chapple

was urged onto the podium. He had never conducted before; but after that there was no turning back. He's been conducting ever since, to remarkably consistent acclaim.

Finishing school at eighteen, he took jobs conducting various Gilbert and Sullivan opera companies on tour. From there he went to the British National Opera as *repetiteur* and assistant conductor.

In 1922 Chapple founded the Modern Chamber Orchestra, a group of young professional musicians who specialized in playing contemporary works. The first public concert, he remembers, was something less than a popular success. The audience dwindled away during the performance until there were only two hardy souls left. But the idea did catch on and people began coming in increasing numbers to hear the group give the first performances of works by Stravinsky, Honegger, Poulenc, Hindemith, Goossens, and other *avant garde* composers of the day.

Chapple has always been an innovator, trying new works and techniques to further the cause of musical understanding. He was a regular guest conductor for the British Broadcasting Corporation in its first years on the air. (When television came on the scene, Chapple adapted to its capabilities with regular lecture-demonstrations and Telecourses on opera and symphonic music.)

In 1924 he was appointed conductor and musical director for the Vocalion Gramophone Company in London and became one of the first men ever to record complete symphonic works.

(Other pioneering ventures were special concerts for children; he conducted over 500 of them throughout England. University Festival Opera, organized here in 1959, was this country's first university-sponsored community opera group. Junior Opera Programs, begun here in 1961 by the Seattle Opera Guild, Musicians Local No. 76, and the University of Washington School of Music, were the first to take opera with orchestra into junior high schools.)

At twenty-seven Chapple made his debut as conductor of the London Symphony Orchestra in Queens Hall. His success there led to invitations as guest conductor for many major European symphonies.

In 1929 he made his first visit to the United States, at the invitation of the Music Teachers' National Association. This led to annual summer visits to this country as lecturer and guest conductor until 1939, when his stay was prolonged by the war.

Serge Koussevitzky, the late brilliant conductor of the Boston Symphony Orchestra, was at this time

contemplating the start of a Berkshire Music Center at Tanglewood, and invited Chapple to become his associate conductor and assistant in conducting classes. Chapple continued in this capacity until 1948, with the exception of three war years when the Center was closed. Some of the young conductors and composers he worked with were Leonard Bernstein, Lukas Foss, Thor Johnson, and Eleazar de Carvalho.

In 1947 Colby College, Maine, conferred an honorary Doctor of Music degree upon him in recognition "not only for your scholarship and musicianship but particularly for your ability to convey to the layman a new conception of the significance of the world of sound."

During the 1940's Chapple was guest conductor of many of the top symphony orchestras throughout the Eastern United States and in Montreal and Toronto; conducted Baltimore and St. Louis Opera; St. Louis Little Symphony; Water Gate Concerts in Washington, D.C.; and was director of opera and symphony at the Peabody Conservatory of Music.

There has always been time for lectures and children's concerts. At the Brooklyn Academy of Music he gave a series of lectures for music teachers, and special concerts for children which were attended almost equally by eager adults. He gave nine hour-long, illustrated lecture broadcasts for the Metropolitan Opera Guild.

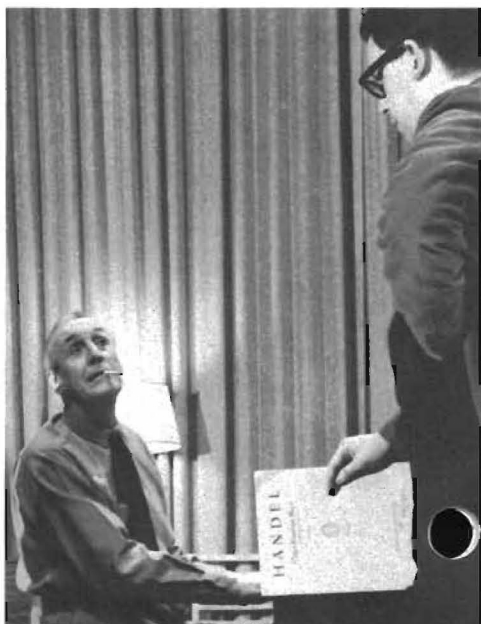
Chapple came to Seattle in 1948 as Director of the School of Music, and immediately organized new musical performing groups, including faculty ensembles, orchestras, the All-University Faculty Bach Choir, and the Opera Workshop. Between the latter and Festival Opera, he has conducted 82 different operas in nearly 100 productions, many of them Northwest and West Coast premieres. Leppard's realization of *The Coronation of Poppea* was an American first; Gerald Kechley's *The Golden Lion*, scheduled for revival next year, and Dorothy Hokanson's *Undine* were both world premieres.

From 1950 to 1954 Chapple was resident conductor of the Seattle Symphony Orchestra, where he inaugurated the Family Concerts, conducted the Standard Hour coast-wide broadcasts, and conducted many special children's concerts.

Through his continuing efforts as conductor, musician, and educator, music has become a permanent natural way of life to those who come to learn and those who come to listen.



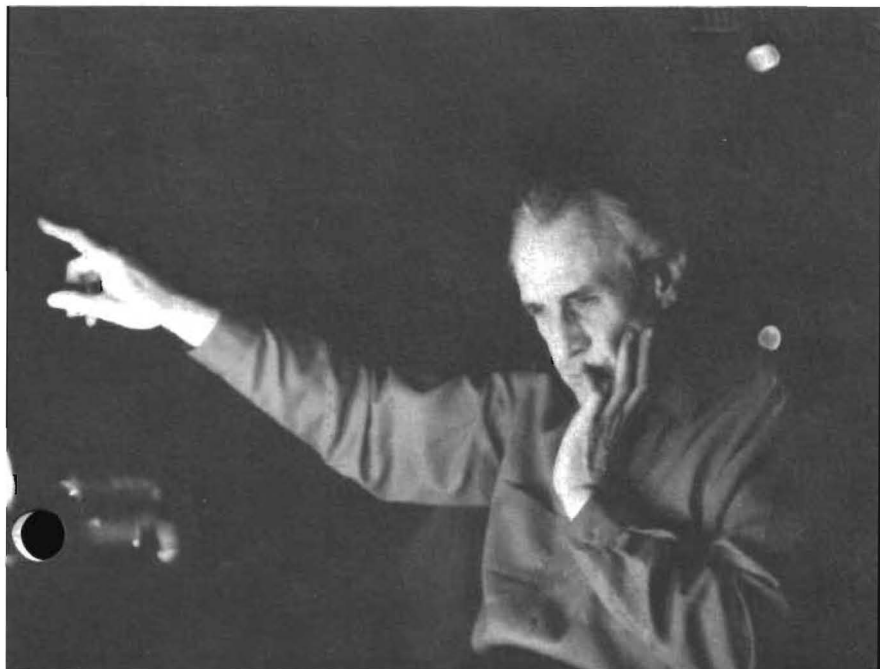
UW campus—1948



Coach



The years at Tangle



Conductor



Rehearsal



Television performer