

THE UNIVERSITY OF WASHINGTON
SCHOOL OF MUSIC AND OFFICE OF LECTURES AND CONCERTS

No. 76
Morton

present .

THE MAN ON THE BEARSKIN RUG

R# 5736

by

Paul Ramsier and James Elward

Conducted by
E. Harvey Jewell

Produced and Directed by
Daniel Josef Brenner

a n d

The American Premiere of

Antonio Lotti's

JUPITER IN ARGOS

R# 1-5737

Conducted by
Richard Krueger

R# 2-5738

Produced and Directed by
Randall Holden

Monday, June 1, 1970

8:00 P.M.

Jane Addams Auditorium

THE MAN ON THE BEARSKIN RUG

Conducted by E. Harvey Jewell*

Produced and directed by Daniel Josef Brenner**

Henry Winston Cook

Doris, his fiancée Rebecca Rottsoik

Mrs. LeMoine, Henry's landlady Shirley L. Harned

With the present performance, The Man On the Bearskin Rug (published by Boosey & Hawkes, 1963) will have enjoyed four productions this season. This comic opera is a newcomer to the repertoire. It was composed by Paul Ramsier, an ASCAP member, now a doctoral candidate at N.Y.U. where he is also a faculty member. Among others of Ramsier's published works are Pied Piper, My Hamster Crawls and Divertimento (for Contrabass and orchestra). The libretto is by James Elward--a contemporary New York playwright whose bill of three one-act plays, Friday Night, enjoyed an off-Broadway run and mention in Best Plays of 1964-65. Other of his plays include Best of Friends and Hallelujah.

The story of "Bearskin" is about a rather unimaginative bachelor, his domineering fiancée, and his prudish but love-lorn landlady who makes an important mistake. This is where the Bearskin comes in. The time is the present. The place... ..Henry's drab basement apartment in San Francisco.
Caution: "Anything can happen on a Bearskin Rug."

I N T E R M I S S I O N

ACT TWO

Milo, Licaone's servant, reports to his master that he has seen Calisto with Jupiter. Enraged at his daughter's seeming attraction for one who has sworn to kill him, Licaone swears that he will have the strength to conquer all his foes. Jupiter arrives and again confronts Calisto, promising that he will not harm her father if she gives in to his advances. In order to save Licaone, Calisto yields and breaks her oath to Diana. The goddess discovers Calisto with Jupiter and commands her followers to prepare Calisto for sacrifice as she must pay with her life for her disobedience. Calisto's pleas that she acted out of love for her father remain unheard and she is taken away. Osiris appears and vows to show Isis that he still loves her. He hides behind a tree, hoping to surprise Licaone, the murderer of Isis' father, and thus demonstrate his affection for her. As Calisto's sacrifice is being prepared, Isis is chased into the clearing by a bear. Osiris rushes out of hiding and wounds the animal. Licaone arrives and Isis snatches the knife from Osiris and stabs the tyrant. Jupiter suddenly appears and reveals his identity as ruler of the gods. He commands Diana to release Calisto and returns Isis to Osiris. All join together in a joyful song in praise of faithful hearts.

BACKGROUND OF "JUPITER IN ARGOS"

Antonio Lotti (1667-1740) was considered by his contemporaries as one of the best composers of opera. He began writing dramatic works when he was sixteen and completed twenty-two of them by the age of forty. He spent the latter part of his life composing sacred music, some of which is still performed today.

Although the plot of "Jupiter in Argos" (1717) may seem complex by today's standards of psychological development, the opera is representative of one of the most popular periods of opera history. Venetian opera was conceived as a visual and aural spectacle which would be pleasing to the audience of the late seventeenth century. Lotti was one of the last composers of this school.

The opera has been shortened to approximately two-thirds of its original length for this evening's performance. One-third of its arias have been cut as well as some of the recitative. It was the custom of the period to repeat the first sections of all the arias with added embellishments to the vocal line. Extra ornaments have been added to the repeats that are being performed this evening.

Of special interest in this production is the use of a "Glory" as the means by which Jupiter arrives and departs from the mortal world. A

JUPITER IN ARGOS

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Jupiter, ruler of the gods Karel Coppock
Licaone, tyrant of Arcadia Lee Mathews
Milo, his servant Greg Abbott
Isis, princess of Argos Charlotte Garretson
Vespetta, her servant Susan Bellile
Osiris, king of Egypt & fiancée of Isis Steven Tachell
Servant to Osiris Winston Cook
Diana, goddess of the hunt Shirley Harned
Calisto, daughter of Licaone Katherine Holway
A Bear Doug McMurtrie
Followers of Diana Beth Armstrong, Patricia Brown,
Carol DeVry, Marilyn Gilkeson,
Susan Kaushagen, Mary McCauley,
Kristin Peterson, Susan Webb

ACT ONE

Jupiter, ruler of the gods, assumes a mortal disguise and descends to the Grecian kingdom of Argos for some amorous diversions. His first conquest is Isis who is seen attended by her confidante, Vespetta. Isis is distraught over the murder of her father, the King of Argos, and Vespetta tries to console her. After dismissing Vespetta, Isis collapses in exhaustion and falls asleep. Jupiter discovers her and promises to aid in avenging her father's murder in return for her favors. Subsequently, Jupiter confronts Osiris with the news of his fiancée's infidelity. Once they have left the wooded hillside, Diana greets a young girl whom she recognizes as Calisto, daughter of Licaone, the tyrant who murdered Isis' father. Calisto seeks to join the goddess' followers but has to swear an oath renouncing the love of men. She thus hopes to protect herself from the enemies of her father. Presently, Jupiter meets Calisto in the clearing and is immediately attracted to her. He is ignorant, however, of Calisto's vow to Diana. When Isis discovers him with Calisto, she turns to Osiris for help, but he spurns her, knowing that she has been unfaithful to him. Thus rebuffed by the two men to whom she had turned for help, Isis summons the gods for aid in punishing her tormentors.

INTERMISSION

"Glory" was one of many mechanical devices popular in the Baroque era. It is a device by which the gods can be made to descend to and ascend from the stage. Its most prevalent design is that of a series of clouds surrounding a seat upon which the diety is placed. This design is responsible for its other name: "cloud machine."

The "Glory" is the only specifically Baroque device being used in this production. The Baroque stage was designed quite differently from the stage of today and made possible such extreme visual effects as stormy seas, moving ships, bubbling brooks and fountains, dragons descending from the heavens, and others. Entire scenes could be changed in as little as ten seconds by means of sliding or rotating scenery worked from single controls. And all of this was done without electricity!

PRODUCTION STAFF

Conductors E. Harvey Jewell
Richard Krueger
Stage Directors Daniel Josef Brenner
Randall Holden
Set Designer John Ashby Conway
Technical Director John Bradford
Light Designer John Poulson
Costume Designer Susan Revzan
Choreographer William Earl
Stage Managers Bill Dearth
Colleen Armstrong
Make-up Designers Bill Dearth
Pam Keefer, Randall Holden
Repetiteurs Alexander Kuchunas
Richard Krueger
George Shangrow

* In partial fulfillment of the requirements for the Degree of Master of Music in Conducting

** In partial fulfillment of the requirements for the Degree of Doctor of Musical Arts in Opera Direction

ORCHESTRA

1st Violin

John Tibbs
Dorothy Evans
Estelle Brousseau

2nd Violin.

Sherry Peterson
Loryn Davidson
Pierre Ventur

Viola

Susan Smith
Susan Buttram
Josephine Floyd

Cello

Daniel Abel
Philip Carlson
Walter Gray

Bass

Glenn Stallcop

Continuo

Harpsichord
George Shangrow

Cello

Walter Gray

Flute

Leslie Hall
Cheryl Zilbert

Oboe

E. Harvey Jewell
Virginia Paynton

Clarinet

Irene Sheetz
Terry Allsop

Bassoon

Anne Boring

Horn

Alicia Anderson
Kalia Breskin

Trumpet

Charles Stowell

Harp

Motter Forman

Percussion

Susan Taylor