

VIDEOTAPE
University of Washington School of Music Presents 299
2002

THE BEGGAR'S OPERA

5-19
BY JOHN GAY



May 10, 11, & 15-18
at 7:30 p.m.

May 12 & 19 at 3:00 p.m.

Meany Studio Theater
\$10 - \$20
(206) 543-4880

The Beggar's Opera

By John Gay

*New musical version by
Jacob Winkler*

is jointly produced by the

UNIVERSITY OF WASHINGTON

SCHOOL OF MUSIC
Robin McCabe, *Director*

and

SCHOOL OF DRAMA
Sarah Nash-Gates, *Director*

MUSIC DIRECTOR/CONDUCTOR JACOB WINKLER
DIRECTOR..... CLAUDIA ZAHN
SET DESIGN ELLEN C. KING*
COSTUME DESIGN MELANIE BURGESS
LIGHTING DESIGN..... JESSICA TRUNDY
TECHNICAL DIRECTOR ALAN WELDIN
ASSISTANT DIRECTOR..... ERICH PARCE

**In partial fulfillment of a Masters of Fine Arts in Design degree.*

CAST

BEGGAR/FILCH..... BRANDON K. HIGA
MRS. PEACHUM..... JUDY LENNARD
MR. PEACHUM CRAIG GRAYSON
POLLY PEACHUM..... RACHAEL MCCLELLAND
MACHEATH RODNEY ANDERSON
MR. LOCKIT GLENN GUHR
LUCY LOCKIT KYRA HIMMELBAUM
JENNY DIVER..... JENNIFER CRAWFORD LAMB
MRS. TRAPES..... JOANNA CICH
MATT OF THE MINT..... CRAIG GARRETSON
BEN BUDGE CHARLES MATAACK
CROOK-FINGERED JACK PAUL FUJIMOTO
SLIPPERY SAM HIDEAKI ONISHI
MRS. COAXER..... JENNIFER MILLER
MOLLY BRAZEN MAIKEN WIESE
MRS. VIXEN MEGAN MAGDEN
DOLLY TRULL..... DEANNA WALDON
MRS. SLAMMEKIN TIFFANY JEWELL

ORCHESTRA

JACOB WINKLER, *CONDUCTOR & KEYBOARDS*

KWAN BIN PARK, <i>VIOLIN</i>	HELEN LEE, <i>FLUTE</i>
MICHELLE HICKNER, <i>VIOLIN</i>	KRISTIE FENN, <i>CLARINET</i>
BRIANNA ATWELL, <i>VIOLA</i>	RYAN HARE, <i>BASSOON</i>
ANNA ALEXANDER, <i>CELLO</i>	BARBARA LARSON, <i>SAXOPHONE</i>
SCOTT TESKE, <i>BASS</i>	RYAN BATIE, <i>PERCUSSION</i>

ACT I
PEACHUM'S LOCK
THE TAVERN
MACHEATH'S HIDEAWAY

ACT II
NEWGATE PRISON
PEACHUM'S LOCK
THE CONDEMNED HOLD

Glossary

- Drury Lane.... a street in London notorious for the number of its prostitutes
- Lock a house where stolen goods are received
- Newgate the notorious London prison
- Old Bailey Criminal Courts of London
- 'Peach to inform against, to turn informer
- Perquisite a customary 'tip'
- Quadrille a card game played by four people
a dance performed by four couples
- Ratsbane rat poison, especially arsenic
- Sessions the period during which a series of sittings of a Court are held
- Transportation deportation
- Tyburn Tree the place of public execution
- Trepan to entrap, to snare

On the evening of January 29, 1728, a hopeful playwright and an expectant London audience witnessed a major event in theatrical history: the opening performance of John Gay's THE BEGGAR'S OPERA. Gay's work had original lyrics, but the music was drawn from a broad range of familiar English, Scottish, and French ballads, as well as from the operas of Handel which were then so popular in London. The ballad opera was a smash hit, running for an unprecedented sixty-two performances the first season.

Setting his story in London's underworld of crime and depravity, Gay peoples the stage with thieves and prostitutes ruled over by a parasitic manager, Mr. Peachum, and a corrupt jailor, Lockett. Compared to these two, the highwayman Macheath appears to be a man of honor in his business of robbing the wealthy.

Yet if Gay uses the underworld to satirize corrupt early eighteenth-century politics and society (along with the pomposity of opera itself), his true and timeless object of indictment is man himself. His satire hits all classes in a world dominated by self interest. Even the gang of highwaymen, whose stated goal is 'for a just partition of the world,' are not immune from bad faith and disloyalty. Indeed, it is one of Macheath's own men who finally turns him in.

If Gay's criminals are guilty, they are only imitating their betters. Guilt is proportional to the amount of harm done, which depends on the degree of power to execute it. As the prisoners in the condemned hold remind us, to the tune of *Greensleeves*:

*"Since laws were made for every degree
To curb vice in others, as well as me,
I wonder we haven't better company
Upon Tyburn Tree!"*

The beggars here will survive, however; Gay's vision of the world is essentially comic and man's follies are viewed with infinite good humor and spirit. As Gay wrote for his own epitaph:

*Life's a jest and all things show it.
I thought so once, but now I know it.*

STAFF

Production Manager..... Anne Stewart
Pan Arts Technical Directo..... Brian Judd
Stage Manager..... Ginger Castleberry
Choreographer..... Rob Kitsos
Fight Choreographer Mark J. Kane
Assistant Stage Manager..... Ellen Ercolini
Assistant Lighting Designers Robert J. Aguilar & Jesse Prince
Assistant Costume Designer Shannon Oates & Susan Mummery
Assistant Set Designer..... Michael A. Rotman-Koenan
Master Carpenter Tres Tracy
Master Electrician Rich Liebfried
Set Construction Eric Beauzay, Bob Boehler, Alex Danilchik,
Gabe Dixon, Nina Kliorin, Rich Liebfried,
Alec Lonstreth, Matt Smucker,
Steve TenEyck, Carrie Whitney
Charge Artist Jordan Baker
Paint Crew Roxann Breen, Will Eaton,
Eliza Sulzbacher, Amber Zipperer
Costume Shop Staff..... Josie Gardner, Laurie Kurutz,
Andrea Johnson
Costume Construction Crew Eve Garcia, Heidi Ganser,
Beth Ann Humphries, Amy Laughter,
Erin Murphy, Anita Grimes,
DRAMA 211 and 291 costume students
Wigs..... Joyce Degenfelder
Make-up..... Winter Davis
Running Crew..... Heather Rogers, Roni Weiss,
Barbara Suiter, Katie Rieder, Erin Stargel,
Katie McDonald, Juli Young, Reid Benson,
Kimey Cox, Rose Gilbert, Melissa Morris,
Sharon Brillhart, Sheena Bautista
Publicity..... Cynthia St. Clair
Tickets..... UW Arts Ticket Office
House Manager..... Nancy Hautala

Honoring Dr. Stanley Chapple's Centenary

As conductor, music educator, and Director of the School of Music, Dr. Stanley Chapple nurtured opera performance in Seattle at a time when the campus productions were "Seattle opera"—before the professional company existed. Along with Professor Ralph Rosinbum he produced opera from chamber works such as *Amahl and the Night Visitors* to grand operas including *La Bohème*, *Carmen*, and *Boris Godunov*. The high standards of the Chapple era are his enduring legacy to generations of music students and to Seattle.

Special Thanks to:

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