

Synopsis to *GIANNI SCHICCHI*

In the great Florentine palace of Buoso Donati, family members gather round Buoso's bedside to cynically "lament" his passing. A rumor is circulated suggesting that the late Buoso had disinherited them all, giving all his wealth to an order of friars. A mad search of the bedroom is made where one of the family, Rinuccio, discovers the hidden will. The young lad is ecstatic, hoping that his inheritance will allow him to marry his beloved Lauretta, a dowerless girl. The will is read and the despondent family realize that their worst fears have come true. Rinuccio proposes that they seek the aid of Lauretta's father, a clever peasant named Gianni Schicchi.

Schicchi, arriving with Lauretta, is immediately snubbed by the snobbish and suspicious Donati family. Furious, Schicchi is about to storm out but is moved by the pleas of his daughter (the aria "O mio babbino caro!"). After studying the will, the clever peasant determines that only the dictating of a "new" last will & testament will ensure the family of its inheritance. The sudden arrival of Buoso's physician serves to put Schicchi's plan to the test. Schicchi successfully imitates Buoso's voice, convincing the pompous doctor that his patient still lives. After the doctor leaves, Schicchi calls for a notary to be sent for, Buoso's body hidden, and Schicchi himself dressed in Buoso's night attire. All the Donatis praise his plan and go about preparing the room for the notary's arrival.

While the room is tidied, individual family members attempt to bribe Schicchi in order to have choice items willed to themselves. Schicchi agrees, but warns the family that their actions—if discovered—could lead to exile and amputation of the hand. The Notary arrives and all seems to go as planned, until Schicchi turns the tables on the greedy Donati, exacting a fitting revenge and ensuring the happiness of his beloved Lauretta.

Mahagonny Songspiel (music by Kurt Weill, text by Bertolt Brecht, English translation by Michael Feingold) is used by arrangement with Stefan Brecht, and by arrangement with European American Music Corporation, agent for The Kurt Weill Foundation for Music, Inc.

*Special thanks to:*  
PELAYO ANTIQUES  
SEATTLE OPERA  
SEATTLE REPERTORY THEATER

THE UNIVERSITY OF WASHINGTON  
OPERA PRESENTS

KURT WEILL & BERTOLT BRECHT'S

# Mahagonny Songplay



GIACOMO PUCCINI'S

# Gianni Schicchi



*Music Director*  
Peter Erös

*Stage Director*  
Theodore Deacon

*Set Design*  
Robert A. Dahlstrom

*Lighting Design*  
Mary Louise Geiger

*Conductor, 'Mahagonny'*  
Laurent Philippe

*Assistant Conductor,  
'Mahagonny'*  
Timothy Schwarz

*Costumes, 'Mahagonny'*  
Heidi A. Hermiller

*Costumes, 'Gianni Schicchi'*  
Leon Weibers

*Associate Director*  
Carys Kresny

*Fight Choreographer*  
Robert Macdougall

November 10, 12 & 13 at 8 PM  
November 14 at 3 PM  
Meany Theater

Z99  
1993  
11-12

FRI - NOV 12, 1993

DAI  
12,356

CASS  
12,357-12,358

# MAHAGONNY SONGSPIEL

DAI  
1D  
Music by Kurt Weill (30')  
Libretto by Berthold Brecht

## CAST

JESSIE..... Laura Broadhurst  
 BESSIE ..... Meg Davis  
 CHARLIE ..... Andrew Childs  
 BILLY ..... Dan Yarr  
 BOBBY ..... Clifford Watson  
 JIMMY ..... James Creswell  
 GUARDS ..... Brent Myers, Shane Rooks

CASS 12,357 SIDE A

# GIANNI SCHICCHI

DAI  
1D2  
Music by Giacomo Puccini (50')  
Libretto by Giovacchino Forzano  
CASS 12,358  
SIDES A+B

## CAST

GIANNI SCHICCHI ..... Julian Patrick (*Senior Artist-in-Residence*)  
 LAURETTA ..... Jennifer Brody  
 RINUCCIO ..... Guy Bogar (*November 10 and 13*)  
 RINUCCIO ..... James Murphy (*November 11 and 12*)  
 ZITA ..... Carolyn Gronlund  
 SIMONE ..... Kevin Helppie  
 LA CIESCA ..... Leslie McEwen  
 MARCO ..... Christian E. Jacob  
 NELLA ..... Karen Liisa Ingalls  
 GHERARDO ..... Andrew Childs  
 GHERARDINO ..... Lucretia Fleury  
 BETTO ..... Jeff Adams  
 PHYSICIAN ..... James Creswell  
 NOTARY ..... Philip Parke  
 PINELLO ..... Dan Yarr  
 GUCCIO ..... Clifford Watson

## ORCHESTRA, GIANNI SCHICCHI Peter Erös, conductor

**VIOLIN I**  
 Xiao-po Fei  
 Wonsoon Chung  
 Kevin Kui He  
 Keh shu Shen  
 Kyung Chee  
 Coral Overman  
 Lea Wolfe  
 Maria Kim  
 Neil Bacon  
 Phil Nation

**CELO**  
 Zoltan Stefan  
 Cheryl Bushnell  
 Stacy Philpott  
 Loren Dempster  
 Joseph Kim  
 Lan-Jung Wang  
 Chris Ruthensteiner  
 Alina Hua  
 Karen Thomson  
 Leslie Hirt  
 Ruth Edwards

**BASS CLARINET**  
 Kathryn Suther

**BASSOON**  
 Jason Schilling  
 Emily Robertson

**HORNS**  
 Jennifer Barrett  
 Ryan Stewart  
 Tony Miller  
 Donald J. Ankney

**VIOLIN II**  
 Dan Perry  
 Thane Lewis  
 Kjell Sleipness  
 Andrew Tersigni  
 Anja Kluge  
 Sharon Kim  
 John Powelson  
 Eugene Chung  
 Kyu Nam Park  
 Chase Chang  
 Daniel Ellis  
 Deepti Babu  
 Susie Jung

**BASS**  
 Olav Hekala  
 Chien-pi Chen  
 Brad Hartman  
 Aron Taylor

**PICCOLO**  
 Megan Lyden

**FLUTES**  
 Libby Gray  
 Cindy Martin

**OBOE**  
 Matthew Reek  
 Jennifer Baullinger

**ENGLISH HORN**  
 Taina Karr

**CLARINET**  
 Deborah Smith  
 Kathryn Labiak

## ORCHESTRA, MAHAGONNY Laurent Philippe, conductor Timothy Schwarz, assistant conductor

**VIOLIN**  
 Andrew Yeung  
 Jeff Yang

**SAXOPHONE**  
 Scott Granlund

**CLARINET**  
 Jodi Orton  
 Julia Dickinson

**TRUMPET**  
 Karl Seeley  
 Dan McDermott

**TROMBONE**  
 Scott Higbee

**PIANO**  
 David Wolff

**PERCUSSION**  
 Gunnar Folsom

## STAFF FOR THE SCHOOLS OF MUSIC AND DRAMA

PRODUCTION MANAGER..... Anne Stewart  
 HEAD, DESIGN AND TECHNICAL PRODUCTION..... Bill Forrester  
 COSTUME ADVISOR ..... Sarah Nash Gates  
 LIGHTING ADVISOR..... Mary Louise Geiger  
 FACULTY TECHNICAL DIRECTOR..... Charles Leslie  
 SCENE SHOP SUPERVISOR..... Alan Weldin  
 SCENE SHOP CARPENTERS ..... Malcolm Brown, Bob Boehler  
 PROPERTIES MASTER..... Alexander C. Danilchik  
 COSTUME SHOP MANAGER ..... Josie Gardner  
 CUTTER ..... Laurie L. Kurutz  
 LADIES' CUTTER..... Meri Wada  
 PROJECTION, DIGITAL ENHANCEMENT ..... April Ryan  
 PUBLICIST ..... Shantha Benegal  
 POSTER DESIGN ..... Skot O'Mahony  
 PROGRAM DESIGN..... Claire Peterson  
 PROGRAM PRINTING ..... UW Copy Duplicating Services  
 TICKETS..... UW Arts Ticket Office  
 MEANY HALL STAFF ..... John Poulson, Dave Sexton, Pete Zink,  
 Nancy Hautala-Balter, Emmet Kaiser (GSA)

## PRODUCTION STAFF

STAGE MANAGER..... Alison W. Guay  
 ASSISTANT STAGE MANAGERS..... Josephine O'Brien,  
 Camille Couture, Garth Golding  
 TECHNICAL DIRECTOR ..... Alan Weldin  
 OPERA COACH..... Lisa Bergman  
 ASSISTANT SET DESIGNER..... Bob Sweetnam  
 ASSISTANT LIGHT DESIGNER ..... Amy Kues  
 PROPERTIES MASTER..... Alexander C. Danilchik  
 ASSISTANT CONDUCTORS..... Kevin Johnson, Timothy Schwarz  
 ORCHESTRA ASSISTANT..... Timothy Schwarz  
 REPETITEUR..... Cody Gillette  
 MASTER ELECTRICIAN..... Paula Rojo-Vega  
 CHARGE PAINTER..... Jennifer Law  
 SCENIC CARPENTERS..... Edward Cage, Donal Dugan,  
 Jonathan Lentz, Mathew Lungerhausen,  
 Chris McBride, Brent Myers, Al Salm  
 SCENIC ARTISTS..... Janet Berkow, Katie O'Donnell,  
 Kimb Petterson, Leilah Stewart, Amber Zipperer  
 RUNNING CREW..... Ingrid Sanai, Robyn Maser, Britney Casey,  
 Shanna Kieoz, Amy McKenna, Brent Myers,  
 James Stratton, Marcea Pierson, Ariadne Shaffer

## Program Notes, MAHAGONNY SONGPLAY and GIANNI SCHICCHI

The pairing of Giacomo Puccini's *GIANNI SCHICCHI* with Kurt Weill's *MAHAGONNY SONGSPIEL* provide fascinating and contrasting views on human cynicism and greed. Though the composers' styles may seem a century apart, in fact the two pieces are separated by less than ten years. *GIANNI SCHICCHI* produced toward the end of Italian romanticism, was originally part of Puccini's trilogy of one act operas, *Il trittico*, which includes the grand guignol thriller *Il tabarro* and the saccharine miracle play *Suor Angelica*. Premiered at the New York Met in 1918, *SCHICCHI* was Puccini's only comedy, and a black one at that.

*MAHAGONNY SONGSPIEL* was composed for the famous Baden-Baden festival of 1927 that also saw the premiere of Hindemith's *Hin und Zurück*. It was the first collaboration between Weill and Bertolt Brecht, the co-creators of the immensely popular *Threepenny Opera*. *MAHAGONNY SONGSPIEL* represents a pioneering effort in combining German Expressionism and lyric theatre. Weill's music combines the jazzy pungency of the German cabaret scene with the sharp Stravinskian harmonic overtones of contemporary music. Although two years later Brecht and Weill expanded the six poems into a full length opera (from which the spurious *Das Kleine Mahagonny* was derived) the original "songplay" is unquestionably the more audacious and compelling work.

For our production we have expanded the stark boxing ring of Brecht's original production into a large interrogation pen into which representations of the deadly sins (Lust, Pride, Avarice, Sloth, Anger and Envy) are thrust together. For *SCHICCHI*, we have brought the action up to the mid-1800's, an era in which the old aristocracies gave way to the more democratic ideals of the underclass. Here is the spirit of Garibaldi played out in an interior of stifling ostentation.

## Synopsis for MAHAGONNY SONGSPIEL

There is no plot to the *MAHAGONNY SONGSPIEL*, though its six short songs form something of a loose narrative. The Prologue consists of two songs in which six characters arrive at a place, Mahagonny, in which all their basest desires are realised ("Off to Mahagonny," "Alabama Song"). Upon exploiting this world, the characters' dream of paradise soon corrodes into cynical boredom and disillusionment ("Five Bucks a Day," "Bernares Song"). God then comes to Mahagonny to condemn them to Hell only to find that the inhabitants of Mahagonny have succeeded in creating their own Hell ("God in Mahagonny"). Revolution ensues in which the characters assert their total cynicism about the world. But, as the Epilogue reassures the audience, Mahagonny is only a made up word.