

SAT. CAST

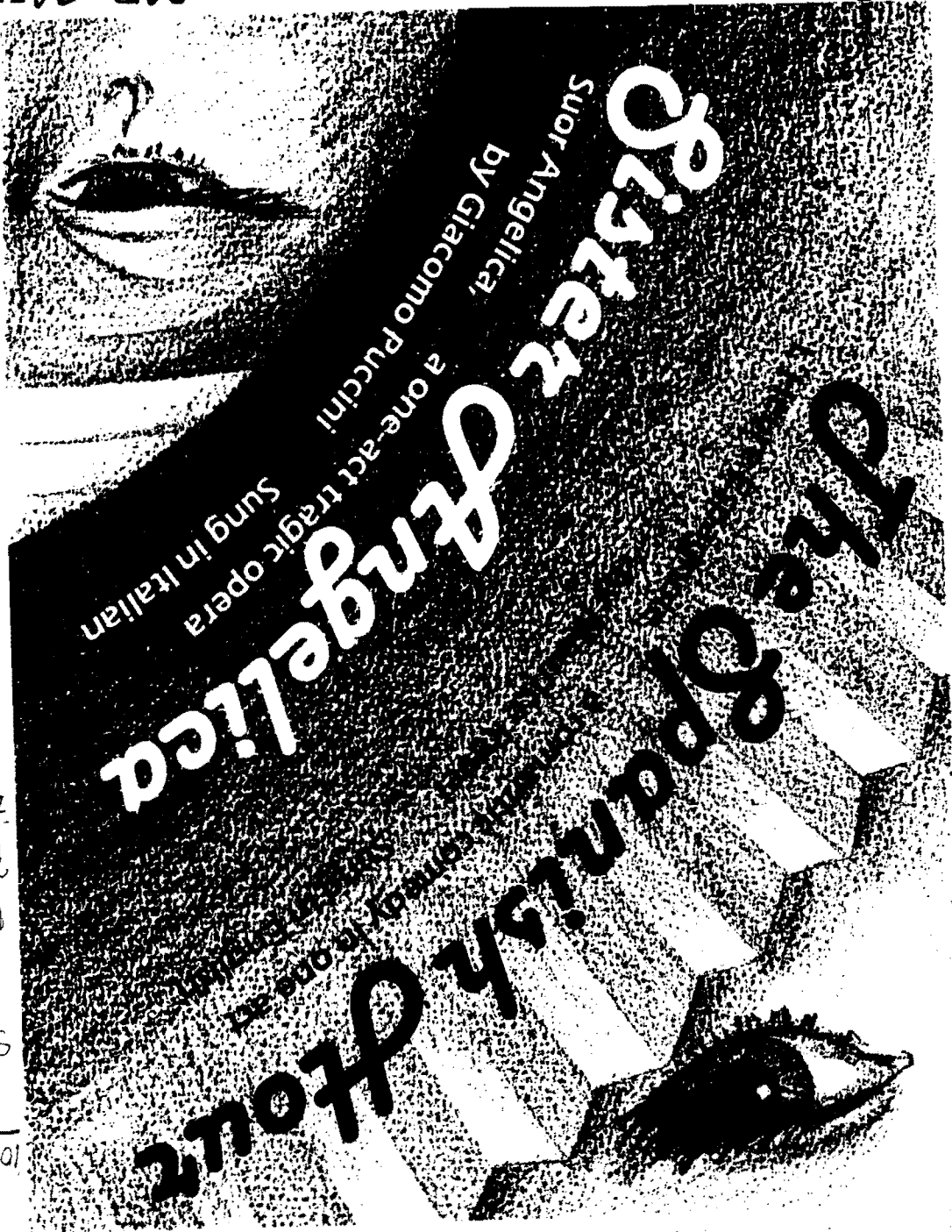
299  
1983  
11-19

UW Meany Theater  
8 PM  
Wednesday, November 16  
Friday, November 18  
Saturday, November 19  
Tuesday, November 22

A presentation of the  
University of Washington  
Schools of Music and  
Drama in association  
with Meany Hall for the  
Performing Arts.

Robert Feist,  
conductor  
Vincent J. Lotta,  
stage director

Recording by K.U.O.W.



# Sister Angelica

by Giacomo Puccini  
a one-act tragic opera  
Sung in Italian

## The Spanish Hour

01-073; box 151  
PHONOTAPE  
299 1983 11-19  
reel 1-A  
10596-10597

SPANISH HOUR  
01-173; box 151  
PHONOTAPE  
299 1983 11-19  
reel 1-2  
10594-10595

Sister  
Angelica

Le Villi  
 "Witches Dance," Interlude from Act II  
 Music by Giacomo Puccini (1858-1924)  
 University Symphony Orchestra

Suor Angelica  
 Music by Giacomo Puccini  
 Libretto by Giovacchino Forzano

*Tapes*  
 10,596  
 10,597

**CAST**

Linda Cusanelli (Nov. 16, 19) . . . . .	Sister Angelica
Barbara Frandeen (Nov. 18, 22). . . . .	Sister Angelica
Marcia Bellamy (Nov. 16, 19). . . . .	The Princess
Barbara Swoffer (Nov. 18, 22) . . . . .	The Princess
Sara Hedgpeth . . . . .	Badessa, the Abbess
Morgan McCurdy . . . . .	Zelatrice, the Monitor
Virginia Holland Wyland . . . . .	Mistress of the Novices
Elisabeth Rom . . . . .	Sister Genovieffa
Shiao-Ling Tseng . . . . .	Sister Osmina
Anne Bergsma . . . . .	Sister Dolcina
Laurie Haney . . . . .	1st Alms Sister
Martha Berry . . . . .	2nd Alms Sister
Mari Nelson . . . . .	1st Novice
Cynthia Oeck . . . . .	2nd Novice
Sabrina Bobrow . . . . .	1st Postulant
Sung Mi Lee . . . . .	2nd Postulant
Alice Bridgforth . . . . .	A Nun
Julie Gibson . . . . .	A Nun
Gretchen Watkins . . . . .	A Nun
Maria Woerne . . . . .	A Nun
Bobby Bridgforth . . . . .	The Miracle

**OFF-STAGE Chorus**

Sheila Burke	Kim Douglass	Helen Hansens
Aaron Caughey	Sara Davis	Mark Hunter
Tim Chong	Anne Dugaw	Lindsey Nichols
Darcy DuRuz	Jennifer Hancock	Judy Page
	Linda Hillis-Lane	Erhard Rom

A convent in Italy in the seventeenth century.

The opera begins just after Vespers. We glimpse a bit of the daily life of the nuns; among them Sister Angelica, who is an authority on herbs. Then, the Princess, who brought Angelica up in place of her mother, comes to visit for the first time in seven years. Angelica, who comes from a noble Florentine family, took the veil as penance for having given birth to an illegitimate child. The Princess asks her to renounce her dowry in favor of her younger sister, who is about to marry. Angelica agrees and humbly asks as a favor to be allowed to see her son who must live in the world without his mother. The Princess tells her the child has been dead for two years. Overwhelmed with sorrow, Angelica resolves to end her life. She prepares a potion of poisonous herbs, but as soon as she drinks it, realizes that she has committed a deadly sin. She prays to the Virgin not to reject her, but to unite her with her child. Her prayer is heard, and to the sound of angelic voices, the Heavens open to receive Angelica as she dies.

INTERMISSION

Tapes

10,594

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The Spanish Hour  
Music by Maurice Ravel (1875-1937)  
Libretto by Franc-Nohain  
English version by Katharine Wolff

CAST

(in order of appearance)

Brian Berardo . . . . . Torquemada  
Brian Kerns . . . . . Ramiro  
Kathryn Bishop . . . . . Concepcion  
Barton Nye Green . . . . . Gonzalve  
Kevin Helppie . . . . . Don Inigo

Toledo, Spain.

The action takes place in a clockmaker's shop. Ramiro enters to have his watch repaired. Torquemada cannot do it, as he must go and wind-up the clock at the town hall. As he leaves, he asks Ramiro to stay and wait in the shop. This creates an awkward situation for Concepcion, Torquemada's wife, who has waited all week for this chance

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of a rendezvous with her lover, Gonzalve, a poet. He makes his appearance but is so busy with his poetry that his passion fails him. Next, Don Inigo Gomez shows up anxious for a rendezvous with Concepcion. Both of these admirers hide in grandfather clocks which Ramiro is set to carrying patiently up and down stairs. Finally, Concepcion leaves both these lovers in the clocks and runs off to her room with Ramiro. Torquemada returns to find the lovers in the clocks. They quickly explain that they were examining them in order to buy them. Concepcion and Ramiro return and all five join together in a vaudeville which is the moral of the tale.

The Spanish Hour; a director's note:

In the years 1910-1920, we find artists abandoning old forms and styles as rapidly as they could develop new ones. In the visual, literary and aural arts, surrealism, post/-impressionism, dadaism, symbolist poetry and theatre, atonality and serialism among others were being explored and experimented with. It was in this period that The Spanish Hour was conceived and composed.

As I prepared this production, I became convinced that The Spanish Hour is a play far more about its own artistic milieu rather than a Spanish period piece. Therefore, I have chosen to stage it as a broad farce of its own stylistic age, which, I hope, says as much about the artistic whirlwind of the early 20th century as it tells a humorous and timeless tale of Bocaccio.

**PRODUCTION AND DESIGN STAFF**

Robert Feist . . . . .	Conductor
Vincent Liotta . . . . .	Stage Director
Walter F. Wojciechowski . . . . .	Set Designer
Sarah Nash Gates . . . . .	Costume Designer- Suor Angelica
Heidi Haugland . . . . .	Costume Designer- L'Heure Espagnole
Alan Weldin . . . . .	Technical Director
Richard Devin . . . . .	Lighting Designer
John Hagen . . . . .	Production Stage Manager
Nancy Hautala . . . . .	Assistant Director- Suor Angelica

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Production and Design Staff Continued

Theodore Deacon . . . . .	Assistant Director- L'Heure Espagnole
Karen P. Thomas . . . . .	Chorus mistress-Assistant conductor
Glenda Williams . . . . .	Coach-Accompanist
Judy Diana . . . . .	Coach-Accompanist
Jeanne Franz . . . . .	Assistant Set Designer
Claudia Gallagher . . . . .	Assistant Lighting Designer
Malcolm Brown . . . . .	Master Carpenter/Assistant Technical Director
Maira MacDonald . . . . .	Wardrobe Supervisor
Larry Larson . . . . .	Master Electrician/Board Operator
Alex Danilchik . . . . .	Properties Master
Steven Deibert . . . . .	Electric Crew
Bruce Evans	
Kate Walker	
David Baker	
Joan Ross	
Shantha Benegal . . . . .	Publicist

School of Music Running Crew

Laura Williams, Nancy Whitmoresirota, Laurie Willandlanter, Jennifer Hancock, Leslie Rambaldi, Lesley Chapin, Frederick Read, Daniel Cole, Linda Hillis-Lane, Bernadette Allred, Sheila Burke, Steven Nielsen, Roger Ost, Lorna Beckwith.

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OPERA ORCHESTRA PERSONNEL

Violin I

John Pilskog  
Paul Culbertson  
Louanne Bean  
Jim Mihara  
Danielle Franklin  
Beatrice Schmidtke  
Ruth Whitlock  
Meredith Arksey  
Gayle Strandberg

Violin II

Elise Christianson  
Christian Pilet  
Stephan Lee  
Karen Law  
Elizabeth Siegel  
John Higinbotham  
Robert Chisholm  
Louise McKnight

Viola

Susan Koelle  
Chris Boyd  
Marianne LaCrosse  
Linda Chang  
Jubilee Cooke  
Kendall Couch  
Stuart Lutzenhiser

Cello

Cathy Chan  
Sasha von Dassow  
Joe Bichsel  
David Beck  
Tony Arnone  
Julie Chiodo

Bass

Harold Johanson  
Rod Backman  
Paul Nelson

Flute

Anne Hedstrom  
Doug Hjelm

Piccolo

Laura Hamm

Oboe

Ailene Munger  
Susan DeBuse

English Horn

Catherine Ledbetter-  
Taylor

Clarinet

Dave Wilcox  
Elizabeth Sandusky

Bass Clarinet

Jean Moran

Bassoon

Paul Rafanelli  
Carolyn Frazer

Contra Bassoon

Ansley Coon

Horn

Margaret Berry  
Jessica Papkoff  
Carrie Weick  
Mary Zingale

Trumpet

Ward Brannman  
John McLandress  
Susan Heikkinen

Trombone

Andrew Hillaker  
David Zarbnisky  
Robert Zimmerman

Tuba

Walt Flint

Piano and Celesta

Glenda Williams  
Judy Diana

Organ

Virginia Holland

Percussion

Todd Zimberg  
Adam Kuehn  
Ron Halverson  
Dan Oie  
Glen Ryseff  
Phil Vital

Harp

Juliet Olszewski  
Jill Peterson