

The University of Washington Festival Opera
and
The Office of Lectures and Concerts

present

Mike

The Boor

R#1 - 4513

R#2 - 4514

by Dominick Argento

and

Dido and Aeneas

by Henry Purcell

R#1 - 4515

R#2 - 4516

December 2, 1966

8:00 P.M.

December 3, 1966

Jane Addams Auditorium

The Boor

An opera buffa in one act
Music by Dominick Argento
Libretto, adapted from the play
of Anton Chekhov by John Olson

CAST:

The servant Theodore Turner, tenor
The widow (December 2) Delores Ravich, soprano
(December 3) Charlotte Garrettson, soprano
The boor John Duykers, baritone
Russia, 1890. The action takes place in the drawing room of the
widow's house in the country.

Synopsis:

A young widow, still mourning over the death of her late husband, has shut herself up in her house for a year. She refuses to see anyone. Her old family servant attempts to cheer her but she will not be distracted from her grief.

A neighboring landowner appears unannounced and forces the servant to admit him into the presence of the widow. He demands payment for a debt owed him by the widow's husband. Furious at the disturbance of her privacy she refuses to give him the money and orders him out of the house. He refuses to leave without the money. Tempers flare, he accuses her of pretending to grieve, she calls him a boor and a violent quarrel ensues. The man becomes so angry that he challenges her to a duel. In a fury she accepts and brings the pistols, determined to shoot him through the head.

As he admires the craftsmanship of the pistols she admits that she has never fired one and asks him to show her how they operate. In the process of teaching her the nomenclature of the weapon he is struck by her beauty, and discovers that he has fallen in love with her. At the same time, attracted by his strength, determination and manliness, she suddenly realizes that she has mourned long enough. After a moment's hesitation, befitting the dignity of her sex and the solemnity of the occasion, she warmly accepts his proposal of marriage.

DOMINICK ARGENTO

Born in York, Pa. 1927, received both bachelor's and master's degrees in composition from the Peabody Conservatory and his doctorate from Eastman School. Since 1957 he has been a member of the faculty of the Department of Music, University of Minnesota.

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

Dido and Aeneas

by Henry Purcell
Libretto by Nahum Tate

CAST:

Dido, or Elissa, Queen of Carthage Sung Sook Lee, soprano
Belinda, A Lady in Waiting Karen Marra, soprano
First Woman Virginia Cayton
Second Woman Mary Whipple, soprano
Sorceress Patricia Barta, mezzo soprano
First Witch Shirley Harned, mezzo soprano
Second Witch Hsiao Yung Hah, mezzo soprano
Spirit's voice Mary Whipple, soprano
Aeneas, a Trojan Prince Harrison Sykes, tenor
A Sailor Dale Galvin, tenor

CHORUS: The University Madrigal Singers—David Beard, Patricia Donley, Claudia Gorbman, David Hansard, Chris Kauffman, Anna Kolasinski, Sandra Kooyenga, Philip Kuretski, Doreen Kurr, Janet Lavers, William McMenam, Pamela Kay Milner, Steven Tachell, Ellen Weston.

DIDO'S COURT: Jane Adam, Susan C. Anderson, Rina Compton, Phyllis Legters, Mary Meyer, Louise Salisbury.

AENEAS' COURT: Jeff Ford, Mike Mayer, Victor Ogle, Mark Rosinbum. Slave Child . . . Charles Duckworth.

WITCHES: Diane Adler with Cathy Brewer, Sarah Eldridge, Cindy Lou King, Pamela Kirkaldie, Marji McCurdy, Rose Menalo, Barbara Schumacher. Mercury . . . Steven Puddicombe.

SAILORS: Ben Jonson with Rodney Godshall, Howard Goodman, Dale Nelson, Dave Richardson, Bruce Schickler.

HARLOTS: Elinor Cox, Randy Dudder, Robin Johnson, Ruth Johnson, Kathy Kuhn.

Carthage. 8th Century B.C.

Act I The palace of Dido. Morning.

Act II The grove. Afternoon.

Act III Scene 1 The Ships. Evening.

Scene 2 Palace.

(The action will be played without pause)

Synopsis:

Dido, the widowed Queen of Carthage, is consoled by her attendants. Placing duty to the state above personal consideration, she allows herself to be persuaded by Belinda, her first lady in waiting, to accept the attentions of the Trojan prince, Aeneas, who has fled from the ruins of Troy and has only recently arrived in Carthage.

In the meantime the forces of evil are at work as the witches plot the destruction of Carthage and the death of Dido.

A merry hunting party complete with court entertainment of singing and dancing is interrupted by a storm conjured by the witches. Dido and her court are driven to shelter while one of the witches, disguised as Mercury, intercepts Aeneas and convinces him that it is the will of the gods that he return to Troy.

At the seaport, the sailors of Aeneas' ships prepare to leave for Troy while the witches continue their evil work by casting a spell on the men and the ships so they will all be destroyed at sea. Meanwhile, Aeneas sorrowfully takes his leave of Dido and sails away to his death.

Dido, broken-hearted by her loss, bids her faithful attendants farewell and dies by her own hand.

THE FESTIVAL OPERA PRODUCTION STAFF

| | |
|-------------------------------------|--------------------|
| Director | Stanley Chapple |
| Conductor for "The Boor" | Alexander Kuchunas |
| Conductor for "Dido and Aeneas" | Gerald Kechley |
| Stage Director | Ralph Rosinbum |
| Choreographer | Ruthanna Boris |
| Art Director & Technical Supervisor | John A. Conway |
| Costumer | James R. Crider |
| Technical Director | Joseph J. E. Poc |
| Assistant Stage Directors | Randall Holden |
| Rehearsal Accompanists | Richard Krueger |
| | Catherine Corlett |
| | Frederick Ockwell |
| Lighting | Richard Slabaugh |
| Scenery construction | David Butler |
| Painting | Gloria Fricke |
| Properties | Bill Raoul |
| Set Dresser | Philip Schermer |
| Electrician | Dana Dalton |
| Stage Manager | Mikkel Chew |

ORCHESTRA

| | | |
|-------------------|-------------------|-------------------|
| <i>Violin</i> | <i>Cello</i> | <i>Clarinet</i> |
| Dorothy Davenport | Mildred Edmundson | Michael Davenport |
| Veronica Milton | Laura Tuttle | Erling Iverson |
| Mary Neddermeyer | | |
| Dorothy Cook | <i>Bass</i> | <i>Bassoon</i> |
| David Buck | David Kechley | Mark Eubanks |
| Janine Davis | Shelley Huntley | |
| Terrence Welch | | <i>Horn</i> |
| Beverly Martin | <i>Piano</i> | Richard Hein |
| | Darlene Barnes | Fred Easter |
| | <i>Harpicbord</i> | <i>Trumpet</i> |
| | Frederick Ockwell | Lauren Anderson |
| <i>Viola</i> | <i>Flute</i> | <i>Tympani</i> |
| Clifford Cunha | Jerrold Pritchard | Michael Paul |
| Karen Hughes | | |
| David Campbell | <i>Oboe</i> | <i>Percussion</i> |
| | Jan Yeackel | Kathie Ramm |

"Dido and Aeneas," by arrangement with Oxford University Press
"The Boor" by arrangement with Boosey and Hawkes, Inc., Publishers and Copyright Owner

Delores Ravich, Patricia Schlosstein, and Theodore Turner were selected at open auditions to represent Poncho as an apprentice member of the Festival Opera and the Seattle Opera Association.

Theodore Turner played the part of Beppo in the recent performance of the English version of "I Pagliacci" with the Seattle Opera Association.

Synopsis:

Dido, the widowed Queen of Carthage, is consoled by her attendants. Placing duty to the state above personal consideration, she allows herself to be persuaded by Belinda, her first lady in waiting, to accept the attentions of the Trojan prince, Aeneas, who has fled from the ruins of Troy and has only recently arrived in Carthage.

In the meantime the forces of evil are at work as the witches plot the destruction of Carthage and the death of Dido.

A merry hunting party complete with court entertainment of singing and dancing is interrupted by a storm conjured by the witches. Dido and her court are driven to shelter while one of the witches, disguised as Mercury, intercepts Aeneas and convinces him that it is the will of the gods that he return to Troy.

At the seaport, the sailors of Aeneas' ships prepare to leave for Troy while the witches continue their evil work by casting a spell on the men and the ships so they will all be destroyed at sea. Meanwhile, Aeneas sorrowfully takes his leave of Dido and sails away to his death.

Dido, broken-hearted by her loss, bids her faithful attendants farewell and dies by her own hand.

THE FESTIVAL OPERA PRODUCTION STAFF

| | |
|-------------------------------------|--------------------|
| Director | Stanley Chapple |
| Conductor for "The Boor" | Alexander Kuchunas |
| Conductor for "Dido and Aeneas" | Gerald Kechley |
| Stage Director | Ralph Rosinbum |
| Choreographer | Ruthanna Boris |
| Art Director & Technical Supervisor | John A. Conway |
| Costumer | James R. Crider |
| Technical Director | Joseph J. E. Poc |
| Assistant Stage Directors | Randall Holden |
| Rehearsal Accompanists | Richard Krueger |
| | Catherine Corlett |
| | Frederick Ockwell |
| Lighting | Richard Slabaugh |
| Scenery construction | David Butler |
| Painting | Gloria Fricke |
| Properties | Bill Raoul |
| Set Dresser | Philip Schermer |
| Electrician | Dana Dalton |
| Stage Manager | Mikkel Chew |

ORCHESTRA

| | | |
|-------------------|-------------------|-------------------|
| <i>Violin</i> | <i>Cello</i> | <i>Clarinet</i> |
| Dorothy Davenport | Mildred Edmundson | Michael Davenport |
| Veronica Milton | Laura Tuttle | Erling Iverson |
| Mary Neddermeyer | | |
| Dorothy Cook | <i>Bass</i> | <i>Bassoon</i> |
| David Buck | David Kechley | Mark Eubanks |
| Janine Davis | Shelley Huntley | |
| Terrence Welch | <i>Piano</i> | <i>Horn</i> |
| Beverly Martin | Darlene Barnes | Richard Hein |
| | <i>Harpicbord</i> | Fred Easter |
| | Frederick Ockwell | <i>Trumpet</i> |
| <i>Viola</i> | <i>Flute</i> | Lauren Anderson |
| Clifford Cunha | Jerrold Pritchard | <i>Tympani</i> |
| Karen Hughes | | Michael Paul |
| David Campbell | <i>Oboe</i> | <i>Percussion</i> |
| | Jan Yeackel | Kathie Ramm |

"Dido and Aeneas," by arrangement with Oxford University Press
 "The Boor" by arrangement with Boosey and Hawkes, Inc., Publishers and Copyright Owner

Delores Ravich, Patricia Schlosstein, and Theodore Turner were selected at open auditions to represent Poncho as an apprentice member of the Festival Opera and the Seattle Opera Association.

Theodore Turner played the part of Beppo in the recent performance of the English version of "I Pagliacci" with the Seattle Opera Association.