

VIDEOTAPE

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2001
5-11

STAFF

PRODUCTION MANAGER..... Anne Stewart
 STAGE MANAGER..... Andy Kidd/Stormy Edwards
 ASSISTANT SET DESIGNER..... Matthew Smucker
 REPETITEUR..... Jeremy Briggs Roberts
 VOCAL COACH..... Rhonda Kline
 MUSICAL PREPARATION FOR MILES..... Elizabeth Moore
 ASSISTANT STAGE MANAGER Melissa Nitsch
 COSTUME SHOP MANAGER..... Josie Gardner
 MASTER ELECTRICIAN..... Rich Liebfried
 MASTER CARPENTER Tres Tracey
 RUNNING CREW Simone Breyare-Frasier, Japhet Erum, Kasey Frix,
 Chris Ingrao, Daeha Ko, Molly Krauss,
 Kere Laughlin-Presnel, Jessica Low, Jennifer Newport,
 Carrie Nutt, Joelle Parker, Travis Selland,
 Sam Suver, James R. Temple, Will Wheat
 SET CONSTRUCTION CREW..... Eric Beauzay, Bob Boehler, Tom Burke,
 Tristan Dalley, Kris Shaw,
 Garen Smail, Steve TenEyck,
 CHARGE PAINTER..... Tracy Edmonds
 PAINT CREW Julia Anders, Kim Gill, Matiss Sniepze
 COSTUME CREW..... Cynthia Wheaton, Christy Scoggins Granquist,
 Kim Gill, Heidi Gansee, Ellen King,
 Melanie Taylor Burgess,
 DRAMA 211/291 Costume lab students
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CLASSICAL

KING FM 98.1

University of
Washington
School of Music
Presents

The TURN of the SCREW

Benjamin Britten

MAY 9 & 11 AT 7:30PM
MAY 13 AT 3:00PM

Meany Theater
\$10 - \$15
(206) 543-4880

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The Turn of the Screw

Music by Benjamin Britten
Libretto by Myfanwy Piper

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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..... Peter Erös
DIRECTOR Claudia Zahn
SET DESIGN Steve TenEyck
(in partial fulfillment of a Master of Fine Arts in Drama)
COSTUME DESIGN Nora Tullman-Kaltenbach
LIGHTING DESIGN Laura Jean Wickman
TECHNICAL DIRECTOR..... Alan Weldin
ASSISTANT DIRECTOR Erich Parce
ASSISTANT CONDUCTOR..... Jonathan Pasternack
(conducting May 11 performance)

CAST

THE PROLOGUE TRACY WISE*
THE GOVERNESS SARAH ROBERTS
MILES (young child in her charge) MICK NEWELL*
FLORA (young child in her charge)..... ANTJE FARMER
MRS. GROSE (the housekeeper)..... MICHELLE T. RICE
QUINT (a former man-servant) SCOTT KENDALL
MISS JESSEL (a former governess)..... ELIZABETH BAKKE
UNDERSTUDY FOR THE ROLE OF MILES...... MEGAN MAGDEN

**guest artist*

VHS 14,008

The action takes place in and around Bly, a country-house in the East of England, in the middle of the last century.

ACT I

Prologue
Theme
Scene 1—The Journey
Variation I
Scene 2—The Welcome
Variation II
Scene 3—The Letter
Variation III
Scene 4—The Tower
Variation IV
Scene 5—The Window
Variation V
Scene 6—The Lesson
Variation VI
Scene 7—The Lake
Variation VII
Scene 8—At Night

ACT II

Variation VIII
Scene 1—Colloquy & Soliloquy
Variation IX
Scene 2—The Bells
Variation X
Scene 3—Miss Jessel
Variation XI
Scene 4—The Bedroom
Variation XII
Scene 5—Quint
Variation XIII
Scene 6—The Piano
Variation XIV
Scene 7—Flora
Variation XV
Scene 8—Miles

ABOUT THE OPERA

To experience *The Turn of the Screw*—whether curled up with the novella or rapt in a darkened opera house—is to be haunted. At the most basic level, this is a splendid ghost story: Two children are threatened by the spirits of their evil former caretakers, despite the attempts of their naive, young governess to protect them. But, unlike in the typical Gothic horror story, the plot's events are not the most frightening aspect of *The Turn of the Screw*. Rather more disturbing are the questions that lie under the surface, unanswered. What occurred between the children and their caretakers in the past? To what extent do the children welcome the ghosts' visitations? And are the ghosts "real" at all, or just figments of the Governess's fevered imagination? This last question is particularly troubling, for it raises the possibility that the "protector" is more dangerous to the children than any ghost.

When Benjamin Britten and Myfanwy Piper created the opera in 1953–4, their intention was not to unravel any mysteries in Henry James's novella, but only to transfer *The Turn of the Screw* effectively to the opera stage. They were clearly successful, producing an opera that requires the director and performers to walk a tightrope if they wish to preserve the dark ambiguity of the story.

Piper and Britten made a noteworthy change to the original novella by giving voices to the ghosts. The words Piper gave them are wonderfully strange and poetic, very different from the Jamesian dialogue of the living characters. Quint speaks in seductive metaphors, while Miss Jessel is by turns plaintive and threatening. The anthem they sing together in the first scene of Act 2 shows the ghosts at their most powerful:

Day by day the bars we break,
Break the love that laps them round,
Cheat the careful watching eyes,
"The ceremony of innocence is drowned."

This last line, taken from W. B. Yeats's poem, "The Second Coming," shares the ambiguity of the opera as a whole. Is "the ceremony of innocence" childhood itself? Is it the ignorance of evil that the Governess hopes (likely much too late) to preserve in the children? Is it the elaborate Victorian denial of sexuality? And what does it mean for it to be "drowned"?

The opera has two acts of eight scenes each, preceded by a prologue establishing that the Governess (who is never named) has been hired to care for young Miles and Flora on the condition that she never trouble their guardian, who is too busy to concern himself with them. She accepts, not without trepidation, and travels out to the remote country estate of Bly. The children are charming, and the housekeeper, Mrs. Grose, is kind. But soon the Governess begins to see two strange figures lurking about the grounds. Conversation with Mrs. Grose makes plain to the Governess that these people are Peter Quint, the master's former valet, and Miss Jessel, the children's former governess, both wicked and, moreover, now dead. (The ghosts' otherworldliness is emphasized

by specific instrumental colors: Quint is associated with the bell-like celesta, Jessel with the eerie gong.) Subsequent events confirm that the ghosts are in contact with the children: Miles sings a strange, haunting song ("Malo"), Flora speaks dreamily of the Dead Sea, and both children wander at night when the ghosts call to them.

In Act 2, the tension mounts as the ghosts become more and more aggressive. The children sing a strange parody of a church hymn, and Miss Jessel appears to the Governess inside the house. In desperation the Governess decides to defy the guardian's command and writes to him, but Miles steals the letter before it can be sent. The Governess becomes so overwrought that she loses the trust of Mrs. Grose and Flora. The housekeeper takes the girl away to her uncle, leaving the Governess alone with Miles. She forces him to reveal who made him take the letter, and as soon as he names Peter Quint, he dies. The opera ends with the Governess asking, "What have we done between us?" and singing Miles's "Malo" song.

Britten's musical setting perfectly complements the spiraling intensity of the story. An orchestral theme, twelve notes long and emphasizing the interval of a perfect fourth (or fifth), is heard immediately after the prologue. It provides the basis for much of the opera's musical material. The theme is the basis for a set of variations that alternate with the scenes of the drama, creating a musical corollary to the increasing tension onstage.

Also derived from the main theme is an anxiously pacing musical line, first heard in Scene 1 as the Governess travels to her new post. This "pacing theme" occurs several times over the course of the opera, especially when the Governess feels particularly powerless. Peter Quint sings a version of this same theme when he calls to Miles, musically underscoring the link between these two ambiguous characters. ("What have we done between us?") Indeed, the tight musical unity of *The Turn of the Screw* reflects how enmeshed all of the characters are in the mysterious corruption at Bly.

[Notes by Gwynne Kuhner Brown]

PERFORMERS

ELIZABETH BAKKE (*MISS JESSEL*) received her music degree at Central Washington University in 1999 where she sang leading roles in the opera workshop and was the soprano soloist for the University's orchestra. Bakke is currently studying for a Master's degree in vocal performance at the University of Washington. She will be performing the role of Miss Pinkerton in Menotti's *Old Maid and the Thief* this summer in the Chelan Bach Festival.

ANTJE FARMER (*FLORA*) graduated from Brigham Young University in 1999 with a Bachelor of Music degree in vocal performance. Recently she attended the Hochschule Für Musik und darstellende Kunst in Graz, Austria. Farmer has performed in Mozart's *Die Entführung aus dem Serail* and Poulenc's *Dialogue*

des Carmélites. She is currently working toward a Master of Music degree in Vocal performance from the University of Washington.

SCOTT KENDALL (*QUINT*) is active as a soloist and teacher. He is pursuing a Master's degree in voice, studying with Thomas Harper, and was last seen as the Chaplain in the UW production of Dialogue des Carmélites.

Twelve-year-old MICK NEWELL (*MILES*) was the Shepherd Boy in Seattle Opera's production of Tosca this year. He made his Seattle Opera debut as one of the Midshipmen in Britten's Billy Budd and was in the chorus of Mussorgsky's Boris Gudonov. Newell sang Amahl in Menotti's Amahl and the Night Visitors with Vocal Arts Northwest. He performed with the Northwest Boy Choir, under the direction of Joseph Crnko for four years, traveling in Europe. Elizabeth Moore is his voice teacher, and he is in the seventh grade in Seattle's Assumption-St. Bridgette School. Newell studies piano with University of Washington doctoral student Becky Billock.

MICHELLE T. RICE (*MRS. GROSE*) will be graduating with her Bachelor of Music degree in Vocal Performance in June 2001. Her credits in Claudia Zahn's productions at the UW have included Mrs. Olsen in Street Scene (Weill), Madame de la Haltière in Cendrillon (Sant-Saëns), Mère Marie in Dialogue des Carmélites, and now Mrs. Grose in The Turn of the Screw. Rice is a mezzo-soprano and studies with Carmen Pelton.

SARAH ROBERTS (*THE GOVERNESS*) received her Bachelor of Music in Vocal Performance from Central Washington University, where she was seen as Fiordiligi in Mozart's Così fan tutte. Last summer she sang the role of Maria in The West Side Story Suite at Lake Chelan Bach Feste, where she will return this year as Laetitia in Menotti's Old Maid and the Thief. Roberts is pursuing a Master of Music in Vocal Performance at the University of Washington where she studies with Julian Patrick and last fall portrayed Mme. Lidoine in Dialogue des Carmélites.

DESIGNERS

LIGHTING

LAURA JEAN WICKMAN'S lighting was last seen in the UW's world premiere of Joe vs. the Volcano, the musical. Other lighting designs at the UW include Love's Labours Lost, On the Verge, and The Memorandum. Prior to the University of Washington, Laura Jean designed the lighting for several apprentice acting showcases at Actors' Theatre of Louisville. This summer she will be a lighting supervisor at the Santa Fe Opera.

SETS

Turn of the Screw marks Steve TenEyck's final production while completing his MFA in Lighting Design here at the University of Washington. Past productions at the UW include Under Milkwood, Spring Awakening, Polaroid Stories, Murder in Green Meadows, Earth and Sky, Cendrillon, Dream of a Common Marriage, and Cloud Nine. Other local credits include Don Giovanni, Madame Butterfly, and Rigoletto as Associate Lighting Designer at the Tacoma Opera, The Water Station with the Pacific Performance Project, and Out of this World with Show Tunes.

COSTUMES

Norah Tullman-Kaltenbach's last UW production was Too Much Water. She is currently designing costumes for next autumn's production of Così fan tutte which will serve as her MFA thesis project. Norah has lived and worked in New Mexico, Russia and the United Kingdom.

THE UNIVERSITY SYMPHONY

Peter Erös, Music Director/Conductor

Jonathan Pasternack, Assistant Conductor

VIOLIN

Vilde Aaslid
Hsuan Lee
Adina Plesa
Janet Utterback

VIOLA

Brianna Atwell
Colin Todd

VIOLONCELLO

Kevin Krentz
Jeffrey Wang

DOUBLEBASS

Chris Brunhaver
Josh Hollingsworth

FLUTE/PICCOLO/

ALTO FLUTE
Ann Kjerulf
Lucas Robatto

OBOE/ENGLISH HORN

Sarah Bahauddin
Ashley Cragun

CLARINET/

BASS CLARINET
Michael Byerly
Mark Micek

BASSOON

Tracy Bergemann
Dustin Seay

HORN

Erika Bramwell
Emily Reppun

PERCUSSION

Matt Drumm
Doug Maiwurm

HARP

Pamela Vokolek

PIANO/CELESTA

Jeremy Briggs
Roberts