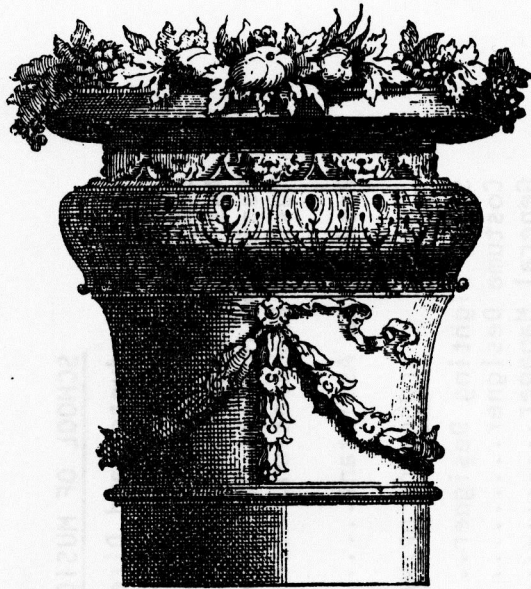


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THEA MUSGRAVE'S

**"THE VOICE
OF
ARIADNE"**



FEBRUARY 13, 16, 17, 18
A SEATTLE PREMIERE

"THE VOICE OF ARIADNE"

Chamber Opera in Three Acts
Music by Thea Musgrave
Libretto by Amalia Elguera
based on "The Last of the Valerii" by Henry James

February 13, 16, 17, 18, 1980
Meany Studio Theater
University of Washington Schools of
Music and Drama

The Action takes place in Rome in the 1890's

Reel 1- # 9728 ACT I

Scene 1: The gardens of the Villa Valerii.
Summer. Night.

11: An antechamber in the villa.
a few moments later.

Reel 2- # 9729 ACT II

A terrace on the Pincio. Morning. A few days later.

Reel 3- # 9730 ACT III

Scene 1: An antechamber in the villa.
Afternoon of the same day.

11: The gardens. By the empty pedestal.
A few moments later.

CAST

Count Marco Valerio.....ERICH PARCE
The Countessa, his American wife.....LINDA CUSANELLI
LOUISE DEAL-PLUYMEN
Mr. Lamb.....CHRISTOPHER KERR
Marchessa Bianca Bianchi.....LOUISE MARLEY
Mrs. Tracy.....KYRA CLEFTON
Baldovino.....KENT RICE
Gualtiero.....BRIAN KERNS
Giovanni.....JOHN GOUX
The Statue.....the voice of JOAN DAVIES

SCHOOL OF MUSIC PRODUCTION STAFF

Musical Conductor and Director.....Michel Singher
Devised and Directed by.....Robert DeSimone
Stage Manager.....Steven Humphrey
Assistant Stage Manager.....John Obourn
Assistant Musical Director.....Joseph Crnko
Musical Preparation, Accompaniment.....Dietrich Vellebrandt
Joseph Crnko
Production Assistant.....Connie Corrick

SCHOOL OF DRAMA PRODUCTION STAFF

Set & Lighting Designer.....William Forrester
Costume Designer.....James Crider
General Manager.....Richard Devin
Technical Director.....A. Woodlock Nelson
Assistant Set Designer.....Jennifer Connolly
Master Electrician.....Kathy O'Neill
Prop Master.....Kim Hanson
Drama Staff Stage Technicians.....Nick D'Antoni
Malcom Brown
Board Operator.....Delia Mulholland
Pre-set Operator.....Barbara Foster
Projector Operator.....Rick Wiegand
Follow-spot Operators.....Mike Prebo
Loren Skogland
Scenic Artist.....Candy Fowler

STAGE HANDS

David Dupuis	Lisa Leist	Kurt Smith
Kim Hanson	Katherine Lowery	Mary Walworth
Susan Khalilzadeh	Fara McElhany	

ORCHESTRA

Violin I.....	May Zia
Violin II.....	Wendy Lee
Viola.....	Lisa Rensberger
Violoncello.....	Ron Shawger
Bass.....	Michael Hovnanian
Flute.....	Laura Rathburn
Oboe and English Horn.....	Cathy Ledbetter
Clarinet and Bass Clarinet.....	Mark Wardlaw
Bassoon and Contrabassoon.....	Francine Floyd
French Horn.....	Wayne Plumer
Percussion and Timpani.....	Paul Hanson
Piano and Organ.....	Rose Mauro
Harp.....	Pamela Vokolek
Orchestra Manager.....	Patrick Stults

ADDITIONAL PRODUCTION PERSONNEL

Tom Beiker	James Houllihan	Tom Schuch
Janet Brelsford	Terry Humes	Mark Sheppard
Sonia Cassity	Laura Kelly	Sharm Sikes
Cynthia Clay	Carolyn Long	Deborah Slate
Gary Cotter	Leroy Mace	Vicki Smith
Greg Davis	Peter Molitor	Dee Torrey
Sandra Edgerton	Kathryn Offen	Dave Troffer
Dave Ellertson	Greg Olsson	Meri Wada
Amy Gonzalez	Cynthia Rose	Jeff Warren
Jimmy Wauford	Jennifer Westdall	

"The Voice of Ariadne" was commissioned by The Royal Opera House with the help of The Calouste Gulbenkian Foundation for the English Opera Group. The world premiere was given by The English Opera Group conducted by the composer on June 11, 1974 at the Aldeburgh Festival. The American premiere was given by the New York City Opera conducted by the composer, September 30, 1977, at the New York State Theatre. This evening's production is a West Coast Premiere and the first university performance of "The Voice of Ariadne." It is being presented by arrangement with Novello Publ., Inc.

Notes on "The Voice of Ariadne"

From the beginning of time the opera stage has been crawling with Ariadnes. As early as 1608, at the very dawn of operatic history, Monteverdi's Arianna lamented the loss of her lover Theseus at the wedding of the Prince of Mantua. There was a German Ariadne by Johann Siegmund Kusser performed in Brunswick in 1692. There was Nicola Porpora whose Arianna e Teseo pleased the Viennese in 1714 and appeared again twenty years later at Lincoln's Inn Theatre in London, re-christened Arianna in Nasso to spite Handel whose Arianna in Crete was running at the Haymarket Theatre. The much travelled girl was at home on both islands: the daughter of Minos, King of Crete, she helped Theseus slay the Minotaur by providing him with a spool of thread to guide him through the labyrinth and back, and then had herself abducted by him to Naxos, where he abandoned her, to her grief, to the eagerly accepted advances of Bacchus and to further treatments by Georg Benda (1775), Richard Strauss (1912 and 1916), the Argentine composer Felipe Boero (1920) and Darius Milhaud (1928). There had also been, in 1688, an opera Theseus by Johann Kohler and, while I can't swear to it and have no way to prove it, it seems difficult to write three acts about the great Greek warrior without Ariadne sticking her pretty face into the proceedings somewhere between Crete and Naxos.

And now we have an Ariadne opera without a visible Ariadne. In Thea Musgrave's "The Voice of Ariadne" she is never seen. Only her voice is heard, lamenting her fate, alluring, seductive. And even the voice is not real - it's a pre-recorded tape and it is heard, an acoustical apparition, by only one of the eight people on stage. The nearest we come to Ariadne is by participating, in the garden of a Roman villa, at the excavation of an ancient pedestal on which her statue, allegedly, was once mounted. The statue itself is never found. Only Ariadne's taped lamentations, recurring again and again throughout the opera, fill the night:

*Theseus, hear me
Theseus, return
Lost in the island,*