

No. 145  
Betty

THE UNIVERSITY OF WASHINGTON

SCHOOL OF MUSIC

and the

OFFICE OF LECTURES AND CONCERTS.

*Present*

SUOR ANGELICA

No. 7922

by Giacomo Puccini

*a n d*

THE MARRIAGE OF FIGARO - Act IV

No. 7923

by W. A. Mozart

Monday, December 8, 1975  
Wednesday, December 10, 1975

Studio Theater, 8:00 PM

SUOR ANGELICA

by Giacomo Puccini

Stage Director .....Daniel Shelhamer  
Music Director ..... Roupén Shakarian  
Rehearsal Accompanist..... Carol Sams  
Repetiteur..... Susanne Szekely  
Set Designer..... Sneila Kading  
Lighting.....John Reynolds  
Stage Manager.....Ivan Janer  
Technical director.....Michael Murray

CAST:

Sister Angelica.....Cheryl Sheehan  
.....Pamela La Salle \*  
The Princess.....Harriet Martin  
.....Margaret Russell\*  
The Abbess ..... Carol Sams  
The Mistress of the Novices..... Gloria Kraushar  
Two Lay Sisters..... Janet Bliss  
.....Carmen Griffiths  
Sister Genevieve.....Dorothy Briggs  
Sister Osmina ..... Virginia Byrnes  
Sister Dolcina .....Penelope Bourdon  
Novices ..... Kelly Kerr  
.....Kim Camberlin  
.....Lyla Argo  
.....Marlene Kraft  
.....Colleen Shelhamer  
The Vision of the Madonna/..... Margaret Ayres  
The Child.....Eddy Sams

\*December 10 performance

SYNOPSIS

In a convent in northern Italy during the seventeenth century, we find the Sisters and Novices engaged in their daily activities. At the close of the Vespers, the Abbess chides several of the nuns for their small sins and then dismisses them for a brief time of recreation. The setting sun, shining into the fountain in the garden, turns its waters golden and reminds the nuns of one of their recently departed sisters. Several of the nuns admit to having harbored sinful thoughts; Sister Angelica, a royal princess, has never truly forgotten her family and former life.

The two Lay Sisters return from the village, where they have received offerings of food from the townspeople. In the midst of their excitement and gaily, one of the Lay Sisters announces that a carriage has arrived outside the convent walls, bringing a visitor for one of them. They are all filled with expectation and excitement at the thought of a visit, but become subdued when the Abbess announces that the visitor is for Sister Angelica.

The Princess enters, cold and mysterious, anxious to complete her visit and to leave again. Angelica appeals to her for forgiveness for the sin that caused her family to banish her to this convent, but the Princess reviles her and demands that she continue to seek forgiveness. When Angelica demands news of her illegitimate son, the Princess is forced to reveal that the child died several years previously. Angelica faints and as the Abbess returns; she revives enough to sign a parchment renouncing all her royal possessions.

After the Princess leaves, Angelica thinks of her child, the son she has never seen or held. Her mind wanders as she seems to hear him calling to her to join him in heaven. As Sister Genevieve and the other sisters return from lighting the candles on the gravestones in the cemetery, Angelica realizes the course she must take. Returning from her cloister cell later that night, she prepares a poison and drinks it, thinking that only death will reunite her with her son. The statue of the Madonna brings her to the realization of her terrible sin and she begs forgiveness. The doors of the chapel open, bathing the interior in light as Angelica beholds the Miracle of the Vision of the Madonna. As angels in heaven intercede for her forgiveness, Angelica dies, her son beckoning to her, a sign that overwhelming love for her child has gained her eternal life.

THE MARRIAGE OF FIGARO ACT IV

by W. A. Mozart

Stage Director..... Linda Carlson  
Music Director..... Albert McLane  
Rehearsal Accompanist..... Allen Howe

Set.....Teresa Carriker  
Lighting.....John Reynolds  
Costumes.....James Crider

CAST:

Count Almaviva.....Chris Hartman  
Countess Almaviva.....Louise Deal  
.....Susan Thomle\*  
Susanna..... Terri Luce  
..... Brian Bennett  
Figaro..... David Bradley  
Cherubino..... Donna Uno  
..... Constance Koschmann\*  
Marcellina..... Harriet Martin  
Dr. Bartolo ..... Peter Schindler  
Don Basilio ..... Daniel Shelhamer  
Don Curzio..... Don André  
Barbarina.....Janet Bliss

\*December 10 performance

*SYNOPSIS*

PLACE AND TIME: The Count's Garden: evening.

Figaro, having learned of Susanna's appointment to meet the Count in the garden, rages over the fickleness of women. What he does not know is that Susanna and the Countess intend to exchange disguises in order to catch the Count in his philandering. The Countess, Susanna, and Marcellina enter. Aware that Figaro is hiding, and to punish him for his lack of faith in her, Susanna sings of her longing for her "lover," the Count. She and the Countess exchange cloaks. Cherubino enters and begins to court the Countess (as Susanna). As the Countess is fending off Cherubino's advances, the Count enters and intervenes, just in time to receive a kiss from Cherubino. As Susanna and Figaro look on, the Count then woos "Susanna" and gives her a diamond ring, which gives the Countess tangible proof of his infidelity. They are interrupted by noise in the distance and retreat in opposite directions. As Figaro and Susanna (as the Countess) enter, he recognizes her voice, and to repay her for the trick she played on him earlier, he begins to woo "the Countess." He goes a little too far and Susanna boxes his ears. He explains that he knows that whole plan, and she forgives him. The Count returns and finds Figaro and "the Countess" in a loving embrace. He calls for assistance and accuses Figaro of betraying him with the Countess. Figaro and "the Countess" ask forgiveness, but the Count refuses until the real Countess appears in the arbor revealing their plot against him. The Count then asks for the Countess' forgiveness, which she willingly grants. All are then joined in contentment and joy.