

UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

Tuesday, December 9, 1969

Jane Addams Auditorium, 8 P.M.

106

OPERA SCENES

HANSEL AND GRETEL
Humperdinck

R#5541

Act I, Scene I

Conducted by Michael Matesky *

Produced, Directed and Choreographed by Daniel Brenner **

HANSEL	Emmy Purainer
GRETEL	Rebecca Rottsolk
MOTHER	Katherine Holway
FATHER	Raeder Anderson

The scene opens after Father and Mother have left the house to go to the village to sell their brooms. Hansel and Gretel have been left to do their tasks about the house. They soon tire of their chores, however, and begin to play and dance. Their frolics are interrupted when Mother returns. Angered at their lack of responsibility, she accidentally breaks a jug which contains their milk - their only food for the evening meal. She sends them both out to pick strawberries in the forest. Father returns singing merrily; he has sold all the brooms and has been celebrating by drinking. Father brings with him ample food and wine for their dinner. While Mother complains and reprimands him for his joviality, he unloads his satchel and spreads out a delicious meal. They join in a toast to their good fortune.

OPERA PRODUCTION STAFF

Stage Managers Leonard Denham
Lyle Kellogg
Technical Director John Howard
Set Design John Ashby Conway
Costume Designer James Crider
Lighting Designer John Howard
Make-up Coordinators Daniel Brenner
Richard Krueger
Randall Holden
Crew James Gramann
Sandra Hendrickson
Dianne Marshall
Pat Nelson

OPERA ORCHESTRA

<i>Violin</i>	<i>Oboe</i>
John Tibbs	Virginia Paynter
Susan Smith	
Pierre Ventur	<i>Clarinet</i>
Sherry Peterson	Cheryl McClure
<i>Viola</i>	
Carol Kapek	<i>Bassoon</i>
<i>'Cello</i>	Jeanette Grabos
Dan Abel	
<i>Bass</i>	<i>Horn</i>
David Kechley	Dee Anderson
	Kalia Breskin
<i>Flute</i>	
Cheryl Zilbert	<i>Piano</i>
Leslie Hall	Laverne Harber

* In partial fulfillment of the requirements for the Degree of Doctor of Musical Arts in Conducting.

**In partial fulfillment of the requirements for the Degree of Doctor of Musical Arts in Opera Direction.

THE MAGIC FLUTE
Mozart

R# 5542

Act I, Scene I

Conducted by David Buck *

Produced and Directed by Richard Krueger

TAMINO Robert Julien
PAPAGENO Winston Cook
FIRST LADY Anna Kolasinska
SECOND LADY Doreen Kurr
THIRD LADY Hsiao Yung Hah
QUEEN OF NIGHT Latitia Garner

The Magic Flute was originally conceived more like a Broadway show than grand opera. The inspiration for the opera came from Emanuel Schikaneder, a David Merrick - type, who was appealing to a mass audience rather than the aristocracy. The plot Mozart and Schikaneder decided on was intended to capitalize on the current fad of magical, mystical fairy tales. The hero of the show was cast as an oriental Prince not because of any reason dictated by the plot, but because oriental Princes were in vogue in Vienna in 1791. Therefore we feel that in 1969 it is reasonable to cast the hero as a hippie on an L.S.D. trip.

Tonight you will see the first scene of the Magic Flute. The hippie, who calls himself Prince Tamino, imagines that he is being attacked by a snake, and faints. Three magical ladies appear and save, or soothe him. He wakes up in a dream world and meets Papageno, a strange creature who catches birds for the Queen of Night. The three ladies, servants of the Queen, reappear and tell Tamino that the Queen's daughter has been abducted by an evil magician named Sarastro. Tamino is shown a picture of the Princess and immediately falls in love with her. The Queen herself appears and asks Tamino to rescue her daughter. Tamino agrees, and in the quintet that ends the scene, the three ladies present Tamino and Papageno, who must go along too, magical instruments to help them in their adventure.

INTERMISSION

THE TELEPHONE
Menotti

R# 5543

Conducted by William Clarke *

Produced and Directed by Randall L. Holden, Jr. **

LUCY Beatrice Dignam

BEN Raeder Anderson

Ben has just arrived at Lucy's apartment and he has brought her a gift. She opens it, and he starts to ask her a question, but he is unsure of himself; and, in trying to find the right words, he is interrupted by the telephone. As Lucy talks to her friend, Ben paces around, worried because he has a plane to catch and he wants to talk to Lucy before he has to leave. She hangs up and Ben again tries to ask his question. Before he gets it out, the telephone rings again. This time it is the wrong number. When he mentions that he is in a hurry, she dials for the exact time. Another attempt to ask her his question is interrupted by the telephone. Lucy's caller berates her for spreading some gossip and she becomes very upset. Ben tries to calm her, but she runs out to get a handkerchief. Ben is left alone, frustrated by the repeated phone calls. He decides to cut the cord so that it will no longer interfere. Lucy reappears just as he is about to rid himself of the nuisance. She takes the telephone in her arms protectively, and says that she must call up a friend to tell her of the argument she just had. As she talks, Ben realizes that his time is up; he must head for the airport. After he leaves, Lucy finally shows an interest in what he wanted. The telephone rings. It is Ben, calling from the airport to tell her that he loves her.

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