

Synopsis to *GIANNI SCHICCHI*

In the great Florentine palace of Buoso Donati, family members gather round Buoso's bedside to cynically "lament" his passing. A rumor is circulated suggesting that the late Buoso had disinherited them all, giving all his wealth to an order of friars. A mad search of the bedroom is made where one of the family, Rinuccio, discovers the hidden will. The young lad is ecstatic, hoping that his inheritance will allow him to marry his beloved Lauretta, a dowryless girl. The will is read and the despondent family realize that their worst fears have come true. Rinuccio proposes that they seek the aid of Lauretta's father, a clever peasant named Gianni Schicchi.

Schicchi, arriving with Lauretta, is immediately snubbed by the snobbish and suspicious Donati family. Furious, Schicchi is about to storm out but is moved by the pleas of his daughter (the aria "O mio babbino caro!"). After studying the will, the clever peasant determines that only the dictating of a "new" last will & testament will ensure the family of its inheritance. The sudden arrival of Buoso's physician serves to put Schicchi's plan to the test. Schicchi successfully imitates Buoso's voice, convincing the pompous doctor that his patient still lives. After the doctor leaves, Schicchi calls for a notary to be sent for, Buoso's body hidden, and Schicchi himself dressed in Buoso's night attire. All the Donatis praise his plan and go about preparing the room for the notary's arrival.

While the room is tidied, individual family members attempt to bribe Schicchi in order to have choice items willed to themselves. Schicchi agrees, but warns the family that their actions—if discovered—could lead to exile and amputation of the hand. The Notary arrives and all seems to go as planned, until Schicchi turns the tables on the greedy Donati, exacting a fitting revenge and ensuring the happiness of his beloved Lauretta.

Mahagonny Songspiel (music by Kurt Weill, text by Bertolt Brecht, English translation by Michael Feingold) is used by arrangement with Stefan Brecht, and by arrangement with European American Music Corporation, agent for The Kurt Weill Foundation for Music, Inc.

Special thanks to:
PELAYO ANTIQUES
SEATTLE OPERA
SEATTLE REPERTORY THEATER

THE UNIVERSITY OF WASHINGTON
OPERA PRESENTS

KURT WEILL & BERTOLT BRECHT'S

Mahagonny Songplay



GIACOMO PUCCINI'S

Gianni Schicchi



Music Director
Peter Erös

Stage Director
Theodore Deacon

Set Design
Robert A. Dahlstrom

Lighting Design
Mary Louise Geiger

Conductor, 'Mahagonny'
Laurent Philippe

*Assistant Conductor,
'Mahagonny'*
Timothy Schwarz

Costumes, 'Mahagonny'
Heidi A. Hermiller

Costumes, 'Gianni Schicchi'
Leon Weibers

Associate Director
Carys Kresny

Fight Choreographer
Robert Macdougall

November 10, 12 & 13 at 8 PM
November 14 at 3 PM
Meany Theater

Z 99
1993
11-13

SAT - NOV 13, 1993

DAT
12,359

CASS
12,360-12,361

MAHAGONNY SONGSPIEL

Music by Kurt Weill (30')

Libretto by Berthold Brecht

DAT
101

CAST

JESSIE..... Laura Broadhurst
 BESSIE Meg Davis
 CHARLIE Andrew Childs
 BILLY Dan Yarr
 BOBBY Clifford Watson
 JIMMY James Creswell
 GUARDS Brent Myers, Shane Rooks

CASS 12,360 SIDE A

CASS 12,361 - SIDES A + B

GIANNI SCHICCHI

Music by Giacomo Puccini (50')

Libretto by Giovacchino Forzano

DAT
102

CAST

GIANNI SCHICCHI..... Julian Patrick (*Senior Artist-in-Residence*)
 LAURETTA..... Jennifer Brody
 RINUCCIO..... Guy Bogar (*November 10 and 13*)
 RINUCCIO..... James Murphy (*November 11 and 12*)
 ZITA..... Carolyn Gronlund
 SIMONE..... Kevin Helppie
 LA CIESCA..... Leslie McEwen
 MARCO..... Christian E. Jacob
 NELLA..... Karen Liisa Ingalls
 GHERARDO..... Andrew Childs
 GHERARDINO..... Lucretia Fleury
 BETTO..... Jeff Adams
 PHYSICIAN..... James Creswell
 NOTARY..... Philip Parke
 PINELLO..... Dan Yarr
 GUCCIO..... Clifford Watson

ORCHESTRA, GIANNI SCHICCHI

Peter Erös, conductor

VIOLIN I

Xiao-po Fei
 Wonsoon Chung
 Kevin Kui He
 Keh shu Shen
 Kyung Chee
 Coral Overman
 Lea Wolfe
 Maria Kim
 Neil Bacon
 Phil Nation

VIOLIN II

Dan Perry
 Thane Lewis
 Kjell Sleipness
 Andrew Tersigni
 Anja Kluge
 Sharon Kim
 John Powelson
 Eugene Chung
 Kyu Nam Park
 Chase Chang
 Daniel Ellis
 Deepti Babu
 Susie Jung

VIOLA

Lisa Moody
 Haiying Li
 Greg Savage
 Felicia McFall
 Donna Fogle
 Angela Engebretsen
 Jeanne Drumm
 Carrie Jo Adams

CELLO

Zoltan Stefan
 Cheryl Bushnell
 Stacy Philpott
 Loren Dempster
 Joseph Kim
 Lan-Jung Wang
 Chris Ruthensteiner
 Alina Hua
 Karen Thomson
 Leslie Hirt
 Ruth Edwards

BASS

Olav Hekala
 Chien-pi Chen
 Brad Hartman
 Aron Taylor

PICCOLO

Megan Lyden

FLUTES

Libby Gray
 Cindy Martin

OBOE

Matthew Reek
 Jennifer Baulinger

ENGLISH HORN

Taina Karr

CLARINET

Deborah Smith
 Kathryn Labiak

BASS CLARINET
 Kathryn Suther

BASSOON

Jason Schilling
 Emily Robertson

HORNS

Jennifer Barrett
 Ryan Stewart
 Tony Miller
 Donald J. Ankney

TRUMPET

Colby Hubler
 Matt Armstrong
 Peter Terrill

TROMBONE

Kevin Kames
 Scott Higbee
 David Marriott

BASS TROMBONE

Nathaniel Oxford

TIMPANI

James Beck

PERCUSSION

Kris Kilian
 Chris Carlson

CELESTA

Kevin Johnson

ORCHESTRA, MAHAGONNY

Laurent Philippe, conductor

Timothy Schwarz, assistant conductor

VIOLIN

Andrew Yeung
 Jeff Yang

SAXOPHONE

Scott Granlund

CLARINET

Jodi Orton
 Julia Dickinson

TRUMPET

Karl Seeley
 Dan McDermott

TROMBONE

Scott Higbee

PIANO

David Wolff

PERCUSSION

Gunnar Folsom

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LIGHTING ADVISOR.....	Mary Louise Geiger
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COSTUME SHOP MANAGER.....	Josie Gardner
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LADIES' CUTTER.....	Meri Wada
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CHARGE PAINTER.....	Jennifer Law
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SCENIC ARTISTS.....	Janet Berkow, Katie O'Donnell, Kimb Petterson, Leilah Stewart, Amber Zipperer
RUNNING CREW.....	Ingrid Sanai, Robyn Maser, Britney Casey, Shanna Kieoz, Amy McKenna, Brent Myers, James Stratton, Marcea Pierson, Ariadne Shaffer

Program Notes, *MAHAGONNY SONGPLAY* and *GIANNI SCHICCHI*

The pairing of Giacomo Puccini's *GIANNI SCHICCHI* with Kurt Weill's *MAHAGONNY SONGSPIEL* provide fascinating and contrasting views on human cynicism and greed. Though the composers' styles may seem a century apart, in fact the two pieces are separated by less than ten years. *GIANNI SCHICCHI* produced toward the end of Italian romanticism, was originally part of Puccini's trilogy of one act operas, *Il trittico*, which includes the grand guignol thriller *Il tabarro* and the saccharine miracle play *Suor Angelica*. Premiered at the New York Met in 1918, *SCHICCHI* was Puccini's only comedy, and a black one at that.

MAHAGONNY SONGSPIEL was composed for the famous Baden-Baden festival of 1927 that also saw the premiere of Hindemith's *Hin und Zurück*. It was the first collaboration between Weill and Bertolt Brecht, the co-creators of the immensely popular *Threepenny Opera*. *MAHAGONNY SONGSPIEL* represents a pioneering effort in combining German Expressionism and lyric theatre. Weill's music combines the jazzy pungency of the German cabaret scene with the sharp Stravinskian harmonic overtones of contemporary music. Although two years later Brecht and Weill expanded the six poems into a full length opera (from which the spurious *Das Kleine Mahagonny* was derived) the original "songplay" is unquestionably the more audacious and compelling work.

For our production we have expanded the stark boxing ring of Brecht's original production into a large interrogation pen into which representations of the deadly sins (Lust, Pride, Avarice, Sloth, Anger and Envy) are thrust together. For *SCHICCHI*, we have brought the action up to the mid-1800's, an era in which the old aristocracies gave way to the more democratic ideals of the underclass. Here is the spirit of Garibaldi played out in an interior of stifling ostentation.

Synopsis for *MAHAGONNY SONGSPIEL*

There is no plot to the *MAHAGONNY SONGSPIEL*, though its six short songs form something of a loose narrative. The Prologue consists of two songs in which six characters arrive at a place, Mahagonny, in which all their basest desires are realised ("Off to Mahagonny," "Alabama Song"). Upon exploiting this world, the characters' dream of paradise soon corrodes into cynical boredom and disillusionment ("Five Bucks a Day," "Bernares Song"). God then comes to Mahagonny to condemn them to Hell only to find that the inhabitants of Mahagonny have succeeded in creating their own Hell ("God in Mahagonny"). Revolution ensues in which the characters assert their total cynicism about the world. But, as the Epilogue reassures the audience, Mahagonny is only a made up word.