

299
1986
2-28V

UPCOMING CONCERTS:

- March 3: Jazz Combo, Tom Collier, *director*.
- March 4: University Singers.
- March 5: Concert Band, Richard Byrnes, *director*.
- March 5: University Madrigals, Joan Conlon, *director*. HUB Auditorium, tickets only at the door.
- March 6: Faculty Recital. Music of India featuring Yunus Husain Khan, *vocalist of the Agra style*, and Faiyaz Khan, *tabla*.
- March 10: The Studio Jazz Ensemble, Roy Cummings, *director*.
- March 12: University Oratorio and Symphony, Abraham Kaplan, *conductor*, with guest artist Bela Siki, *piano*.
- March 14: Young Composers. Music Auditorium.

UW OPERA PRESENTS

OPERA
DOUBLE
FEATURE



Tomas Breton's

THE
FEAST
OF OUR
LADY
OF THE
DOVE

A romantic comedy
from Spain. Sung
in English.

FEB 27-MAR 2
Thurs-Sat at 8 p.m.
Sun at 3 p.m.
STUDIO THEATER OF
MEANY HALL

Claudio
Monteverdi's



THE
COMBAT
OF
TANCREDI
AND



CJORINDA

A contemporary staging
of an Italian classic.
Sung in Italian.

PRODUCTION STAFF

Production Manager Anne Stewart
Scenic Designer Anna Schlobohm
Lighting Designer Thomas D. Burke
Costume Designer Josie Gardner
Stage Manager John McBee
Assistant Stage Manager Betsy Byng
Master Electrician Joe Seabeck
Seamstress Stephanie DeLoce
Production Crew Roxanne Pendell, Megan McGrath
Stage Running Crew Caroline C. Jamieson, Adriana Giarola
Lorna Beckwith, Garren Read

COMBATTIMENTO DI TANCREDI E CLORINDA

Music by Claudio Monteverdi
text from *La Gerusalemme liberata* by Torquato Tasso

Stage Director Theodore Deacon
Conductor Karen P. Thomas
Assistant Stage Director Cristofer Munson

Narrator (testo) Erhard Rom
Clorinda Marcia Bellamy
Tancredi Douglas Overstreet

SYNOPSIS

Tancredi spies Clorinda, whom he thinks is a man. Seeing that she is an enemy he challenges her to personal combat, which she accepts. After a fierce battle, in which both are injured but neither gains an advantage, they separate to rest. Impressed by his opponent's fighting ability, Tancredi demands to know "his" name. Clorinda angrily refuses, thus renewing Tancredi's ire. The two return to fighting where, eventually, Clorinda is fatally wounded. Clorinda asks for absolution and Tancredi, moved by her plea, rushes to get some water. Upon his return he is horrified to discover that his opponent is a woman. While Tancredi is overwhelmed with remorse, Clorinda dies peacefully in his arms.

DIRECTOR'S NOTE

Combattimento di Tancredi e Clorinda is a unique work in the canon of music theatre compositions of Claudio Monteverdi. Written in Venice in 1624 for a performance at the Palazzo Mocinego, it is neither an opera nor an oratorio, and though Monteverdi included it in his *Eighth Book of Madrigals*, it is not a madrigal. Monteverdi took his text from the 16th century epic *La Gerusalemme liberata* by Torquato Tasso. Rather than alter the text for an operatic format, Monteverdi chose to set *Combattimento* almost exactly as it appears in the original poem, thus retaining the third-person narrator. While in lesser hands such a convention might stifle dramatic impulse, Monteverdi's genius for declamatory writing and orchestral inventiveness makes this music drama a powerful and moving work.

young man (Julian) and woman (Susana) who, after a lover's quarrel, are having difficulty reconciling their affection for each other. Susana and her sister Casta are presently enjoying the attention of an older, well-to-do gentleman, Don Hilarión, who fancies himself a dandy and a ladies' man. The old druggist is wining and dining the sisters and seeks nothing more than the thrill of an amorous adventure with them. The two sisters, on the other hand, are waiting for Hilarión to make up his mind which of the two he will choose for his bride. Much of the prompting regarding the decision-making comes from the raucous old aunt, Antonia. All the dramatic events in the zarzuela center around the festivities of La Verbena, or the "fair" which is planned for that evening.

DIRECTOR'S NOTE

La Verbena de la Paloma opened in Madrid in 1894. The author, Tomás Bretón, a reputable composer of operas and symphonies, was the director of Madrid's Conservatory of Music.

During the fall of 1894, the managers of the Apollo Theater in Madrid could not come up with a play interesting enough to open the season in October, so they asked Bretón to set Garcia de la Vega's libretto, *La Verbena de la Paloma*, to music, but they only gave him fifteen days in which to complete it. In appreciation for their faith in his ability as a composer, and for their having presented some of his other operas in the Teatro Real (Royal Theater), Bretón decided to accept the challenge.

Tomás Bretón in fact did manage to write the score in those fifteen days. Technically the music is not complicated, but at the same time it encompasses his vast knowledge of both the work of European composers and the rhythms and dances typical of the people of Madrid. (One example of the latter is the *Seguidillas del mantón de manila* whose subject is the *mantón* or shawl Spanish women wear; the *manila* version, typical of the women of Madrid, is usually of a light color, often with embroidered flowers.)

La Verbena de la Paloma is a *sainete*, or one-act; the term, which refers to a minor genre of lyrical works, came into use toward the end of the 19th century. The Spanish operettas that we know as *zarzuela* came into being at about the same time, taking their name from the Palacio de la Zarzuela (from *zarza*, meaning bramble or blackberry bush) where the earliest works of this kind were presented. The *zarzuelas* were a departure from conventional opera in their mixture of sung fragments with spoken parts, and since they were easier to understand than operas sung in Italian, French or German, they were readily accepted by the Spanish audience. The *sainete* is a shorter form of comic opera that evolved from the *zarzuela*.

Like all the *sainetes*, *La Verbena* depicts typical social life and customs in Madrid. A young worker in a print shop is jealous because his girlfriend wants to go with the neighborhood druggist to the "verbena de la paloma," the carnival held in honor of the patron saint of their district; the festival in this case honors Our Lady of the Assumption, and the dove that is her symbol.

ENSEMBLE

Shirley Heller, *Piano*
Lisa Bergman, *Piano*
Alene Fairbanks, *Flute*
Kari Forde, *Oboe*
John Hendrix, *Conductor*

ACKNOWLEDGMENTS

Ken Howard, of the Opera Theater of S. Louis
Josefina Castán of St. Peter's College
Montserrat Alavedra, U. W. School of Music
Dr. Farris Anderson, U. W. Department of Romance Languages