

No. 14  
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THE UNIVERSITY OF WASHINGTON  
SCHOOL OF MUSIC  
AND THE  
OFFICE OF LECTURES AND CONCERTS

present

*scenes from*

DON PASQUALE  
TOSCA  
THE MARRIAGE OF FIGARO  
BORIS GODUNOV

*Tape No. 1-7214*

*Tape No. 2-7215*

Thursday, February 14, 1974  
Saturday, February 16, 1974

8:00 P.M.  
Glenn Hughes Playhouse

DON PASQUALE  
ACT I, SCENE II

Music by Gaetano Donizetti  
Libretto by Charles Lamb Kenney  
Ralph Rosinbum, *Stage Director*  
Albert McLane, *Conductor*  
Daniel Shelhamer, *Accompanist*

CAST:

*Norina*.....Ann Ramseyer, *Soprano*  
.....Jayne Briten, *\*Soprano*  
*Dr. Malatesta*.....Richard Wilson, *Baritone*  
.....Vern Nicodemus, *\*Baritone*  
*Child*.....Nancy Rosinbum

*Synopsis*

The time and place: Rome. 1840. The house of Norina. Morning.

The story: Don Pasquale, a wealthy old bachelor, disapproves of his nephew Ernesto's choice of a wife and determines to cut the boy out of his rightful inheritance by getting married himself. To this end he enlists the aid of his doctor, Malatesta, to find a suitable young bride. Malatesta, however, sides with the two lovers, and decides to teach Don Pasquale a lesson and cure him of his foolishness.

As Scene II opens, Norina, Ernesto's intended, a poor but attractive young widow, is discovered in the midst of her housework. Pausing to read a few lines from a romantic novel, she scornfully tosses it aside declaring that she needs no instruction on how to inflame the passions of a lover and proceeds to enlighten the audience with a demonstration of her technique.

She is interrupted by the arrival of a letter from Ernesto and her good humor disappears as she learns of his determination to break off their engagement because of his uncle's action. When Malatesta arrives she at first refuses to take part in the plot against Don Pasquale then changes her mind as he unfolds his plan.

Norina will be presented to Don Pasquale disguised as Malatesta's sister fresh out of the convent. One look at her and Don Pasquale will insist

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on matrimony--to be performed by a fake notary. After the "marriage" Norina will turn into a shrew, spend the old man's money like water in general make life so miserable that he will be only too happy to give her up to Ernesto.

Delighted with the idea, Norina permits Malatesta to coach her in the part she will play. Sure of success they hurry off to the house of Don Pasquale.

TOSCA  
ACT I, PART I

Music by Giacomo Puccini  
Libretto by Giuseppe Giacosa and Luigi Illica  
after Victorian Sardou's play, "La Tosca"

Wadad Saba, *Stage Director*  
David Avshalomov, *Conductor*  
Susanne Szekely, *Accompanist*

CAST: *In order of appearance:*

Angelotti.....Richard Wilson, *Baritone*  
Sacristan.....Chris Hartman, *Bass*  
Mario Cavaradossi.....Larry Scalf, *Tenor*  
Floria Tosca.....Kathleen Murphy, *Soprano*  
.....Jeri Sorrentino, \* *Sopranoo*

*Synopsis*

The time and place: The nave of the church of Sant' Andrea Della Valle, Rome, 1800.

The story: Angelotti, an escaped political prisoner seeks refuge in the private chapel of his sister, the Marchesi Attavanti, who has left him the key hidden at the foot of the Madonna. The Sacristan enters thinking he heard the painter Mario Cavaradossi return. Grumbling all the while that he has so many brushes to clean, he is surprised to discover the painter is not there and his lunch is intact. Cavaradossi enters while the old man is reciting the Angelus. The Sacristan is scandalized by the painter's irreverence in using a devout woman as his model. Taking a medallion from his pocket, Mario compares his blue eyed model to his dark eyed love, Tosca (Recondita armonia). Resuming his work, he dismisses the Sacristan. Angelotti cautiously reappears. Recognizing his old friend, Cavaradossi offers to help him. Tosca is heard outside and Cavaradossi helps his

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friend to hide before letting Tosca in. She is jealously suspicious but he manages to calm her. She wants him to go with her after the evening concert to his villa where alone they can allow their hearts to be "intoxicated" with love. (Non la sospiri). Cavaradossi is distracted worrying about Angelotti and this again arouses Tosca's suspicion, especially when Mario asks her to leave. Seeing the painting, she recognizes the Attavanti and accuses Mario of infidelity. Again he reassures her of his love (Qual occhio al mondo). She leaves him on condition he make the color of the Attavanti's eyes black like her own!

THE MARRIAGE OF FIGARO  
ACT II (PART I)

Music by W. A. Mozart  
Libretto by Lorenzo da Ponte  
English Translations by Edward J. Dent

Robert Julien, *Stage Director*  
James Van Horn, *Conductor*  
Susanne Szekely, *Accompanist*

CAST:

Countess.....Pamela LaSalle, *Soprano*  
.....Susan Thomle, *\*Soprano*  
Susanna.....Carol Webber, *Soprano*  
.....Cathy Lacefield, *\* Soprano*  
Figaro.....Calvin Robertson, *Baritone*  
Cherubino.....Alison Blais, *Mezzo Soprano*  
.....Margaret Ayres, *\*Soprano*

*Synopsis*

The story: In the first act of "The Marriage of Figaro" Susanna, a maid, warns her fiancé Figaro, a valet, that the Count has amorous designs on her and may try to revive the privilege of the "Lord of the Manor". Figaro vows to outwit the Count.

The curtain of the second act rises on the Countess in her boudoir. Told of her husband's plans, she laments for his fading love. Figaro enters to tell of his plans to chasten the Count: the young boy Cherubino, disguised as Susanna will meet the Count, who will be caught red handed.

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BORIS GODUNOV  
ACT II, SCENE I

Music by Modest Musorgski  
Arranged by N. Rimsky-Korsakoff

Ivan Janer, *Stage Director*  
J. William Clarke, *Conductor and Accompanist*

CAST:

*Boris*.....Norman Smith, *Bass*  
*Xenia*.....Karin Karlson, *Soprano*  
.....Valerie Yockey, *\*Soprano*  
*Nurse*.....Lisa Polite, *Contralto*  
.....Karla Hays, *\*Contralto*  
*Feodore*.....Connie Koschmann, *Mezzo Soprano*  
*Boyard*.....Thom Peashka, *Tenor*  
*Shuiski*.....Bob Julien, *Tenor*

*Synopsis*

The time and place: 1600 The Tsar's Kremlin Apartment.

The story: In the Tsar's apartment, Boris' daughter Xenia, laments the death of her fiancé. To cheer her the nurse sings a folk song and is then joined by the Tsarevich Feodore in another. Boris enters comforts his daughter and remains with Feodore who studies a map of Russia. Reminding his son that he too will one day die, Boris begins to ponder his problems as monarch and the fears that haunt him. An uproar is heard outside the chamber and Boris sends Feodore to discover its cause. Feodore returns informing his father that it was caused by a foolish parakeet, then the boy resumes his studies. A boyard announces Prince Shuiski who tells the Tsar of the insurrection of Grigori, the pretender, but assures him that the real Dimitri is long since dead, murdered on Boris' orders and recounts the gory details to prove it. Filled with horror, Boris dismisses the wily Prince. The guilty Tsar imagines seeing the ghost of the murdered child and haunted with terror begs God's mercy for his crime.

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