The Spanish Hour

Sister Angelica
Suor Angelica, a one-act tragic opera
by Giacomo Puccini
Sung in Italian

Recording by K.U.W.
Recording:

University of Washington
School of Music and Drama

Production: November 1983

Cast:
The Spanish Hour

Sister Angelica

Recording:

01-1983-Box 151
01-1983-Box 151
Le Villi
"Witches Dance," Interlude from Act II
Music by Giacomo Puccini (1858-1924)
University Symphony Orchestra

Suor Angelica
Music by Giacomo Puccini
Libretto by Giovacchino Forzano

CAST

Linda Cusanelli (Nov. 16, 19) . . . . Sister Angelica
Barbara Frandeen (Nov. 18, 22) . . . . Sister Angelica
Marcia Bellamy (Nov. 16, 19) . . . . The Princess
Barbara Swoffer (Nov. 18, 22) . . . . The Princess
Sara Hedgpeth . . . . . . . . . . . . . . . Badessa, the Abbess
Morgan McCurdy . . . . . . . . . . . . . Zelatrice, the Monitor
Virginia Holland Wyland . . . . . . . . . Mistress of the Novices
Elisabeth Rom . . . . . . . . . . . . . . Sister Genovieffa
Shiao-Ling Tseng . . . . . . . . . . . . . Sister Osmina
Anne Bergsma . . . . . . . . . . . . . . . Sister Dolcina
Laurie Haney . . . . . . . . . . . . . . . 1st Alms Sister
Martha Berry . . . . . . . . . . . . . . . 2nd Alms Sister
Mari Nelson . . . . . . . . . . . . . . . 1st Novice
Cynthia Oeck . . . . . . . . . . . . . . . 2nd Novice
Sabrina Bobrow . . . . . . . . . . . . . 1st Postulant
Sung Mi Lee . . . . . . . . . . . . . . . 2nd Postulant
Alice Bridgforth . . . . . . . . . . . . . A Nun
Julie Gibson . . . . . . . . . . . . . . . A Nun
Gretchen Watkins . . . . . . . . . . . . . A Nun
Maria Woerne . . . . . . . . . . . . . . A Nun
Bobby Bridgforth . . . . . . . . . . . . . The Miracle

OFF-STAGE Chorus

Sheila Burke
Aaron Caughey
Tim Chong
Darcy DuRuz

Kim Douglass
Sara Davis
Anne Dugaw
Jennifer Hancock
Linda Hillis-Lane

Helen Hansens
Mark Hunter
Lindsey Nichols
Judy Page
Erhard Rom
A convent in Italy in the seventeenth century.

The opera begins just after Vespers. We glimpse a bit of the daily life of the nuns; among them Sister Angelica, who is an authority on herbs. Then, the Princess, who brought Angelica up in place of her mother, comes to visit for the first time in seven years. Angelica, who comes from a noble Florentine family, took the veil as penance for having given birth to an illegitimate child. The Princess asks her to renounce her dowry in favor of her younger sister, who is about to marry. Angelica agrees and humbly asks as a favor to be allowed to see her son who must live in the world without his mother. The Princess tells her the child has been dead for two years. Overwhelmed with sorrow, Angelica resolves to end her life. She prepares a potion of poisonous herbs, but as soon as she drinks it, realizes that she has committed a deadly sin. She prays to the Virgin not to reject her, but to unite her with her child. Her prayer is heard, and to the sound of angelic voices, the Heavens open to receive Angelica as she dies.

INTERMISSION

The Spanish Hour
Music by Maurice Ravel (1875-1937)
Libretto by Franc-Nohain
English version by Katharine Wolff

CAST
(in order of appearance)
Brian Berardo ......... Torquemada
Brian Kerns ............ Ramiro
Kathryn Bishop .......... Concepcion
Barton Nye Green ...... Gonzalve
Kevin Helppie .......... Don Inigo

Toledo, Spain.

The action takes place in a clockmaker's shop. Ramiro enters to have his watch repaired. Torquemada cannot do it, as he must go and wind-up the clock at the town hall. As he leaves, he asks Ramiro to stay and wait in the shop. This creates an awkward situation for Concepcion, Torquemada's wife, who has waited all week for this chance
of a rendezvous with her lover, Gonzalve, a poet. He makes his appearance but is so busy with his poetry that his passion fails him. Next, Don Inigo Gomez shows up anxious for a rendezvous with Concepcion. Both of these admirers hide in grandfather clocks which Ramiro is set to carrying patiently up and down stairs. Finally, Concepcion leaves both these lovers in the clocks and runs off to her room with Ramiro. Torquemada returns to find the lovers in the clocks. They quickly explain that they were examining them in order to buy them. Concepcion and Ramiro return and all five join together in a vaudeville which is the moral of the tale.

The Spanish Hour; a director's note:
In the years 1910-1920, we find artists abandoning old forms and styles as rapidly as they could develop new ones. In the visual, literary and aural arts, surrealism, post/impressionism, dadaism, symbolist poetry and theatre, atonality and serialism among others were being explored and experimented with. It was in this period that The Spanish Hour was conceived and composed.

As I prepared this production, I became convinced that The Spanish Hour is a play far more about its own artistic milieu rather than a Spanish period piece. Therefore, I have chosen to stage it as a broad farce of its own stylistic age, which, I hope, says as much about the artistic whirlwind of the early 20th century as it tells a humorous and timeless tale of Boccaccio.

PRODUCTION AND DESIGN STAFF

Robert Feist . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Conductor
Vincent Liotta . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Stage Director
Walter F. Wojciechowski . . . . . . . . . . . . . . . . . . . . . . . . . Set Designer
Sarah Nash Gates . . . . . . . . . . . . . . . . . . . . . . . . . . . . Costume Designer-
Heidi Haugland . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Costume Designer-
Alan Weldin . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Technical Director
Richard Devin . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Lighting Designer
John Hagen . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Production Stage Manager
Nancy Hautala . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Assistant Director-

Suor Angelica
L'Heure Espagnole
Production and Design Staff Continued

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<th>Name</th>
<th>Position</th>
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<tr>
<td>Theodore Deacon</td>
<td>Assistant Director - L’Heure Espagnole</td>
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<td>Karen P. Thomas</td>
<td>Chorus mistress - Assistant conductor</td>
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<td>Glenda Williams</td>
<td>Coach - Accompanist</td>
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<td>Judy Diana</td>
<td>Coach - Accompanist</td>
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<td>Jeanne Franz</td>
<td>Assistant Set Designer</td>
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<td>Claudia Gallagher</td>
<td>Assistant Lighting Designer</td>
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<td>Malcolm Brown</td>
<td>Master Carpenter/Assistant Technical Director</td>
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<td>Moira MacDonald</td>
<td>Wardrobe Supervisor</td>
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<td>Larry Larson</td>
<td>Master Electrician/Board Operator</td>
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<td>Alex Danilchik</td>
<td>Properties Master</td>
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<td>Steven Deibert</td>
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<td>Bruce Evans</td>
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<td>Joan Ross</td>
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<td>Shantha Benegal</td>
<td>Publicist</td>
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School of Music Running Crew

Laura Williams, Nancy Whitmoresirotta, Laurie Willandlanter, Jennifer Hancock, Leslie Rambaldi, Lesley Chapin, Frederick Read, Daniel Cole, Linda Hillis-Lane, Bernadette Allred, Sheila Burke, Steven Nielsen, Roger Ost, Lorna Beckwith.
## OPERA ORCHESTRA PERSONNEL

### Violin I
- John Pilskog
- Paul Culbertson
- Louanne Bean
- Jim Mihara
- Danielle Franklin
- Beatrice Schmidtke
- Ruth Whitlock
- Meredith Arksey
- Gayle Strandberg

### Violin II
- Elise Christianson
- Christian Pilet
- Stephan Lee
- Karen Law
- Elizabeth Siegel
- John Higinbotham
- Robert Chisholm
- Louise McKnight

### Viola
- Susan Koelle
- Chris Boyd
- Marianne LaCrosse
- Linda Chang
- Jubilee Cooke
- Kendall Couch
- Stuart Lutzenhiser

### Cello
- Cathy Chan
- Sasha von Dassow
- Joe Bichsel
- David Beck
- Tony Arnone
- Julie Chiodo

### Bass
- Harold Johanson
- Rod Backman
- Paul Nelson

### Flute
- Anne Hedstrom
- Doug Hjelm

### Piccolo
- Laura Hamm

### Oboe
- Ailene Munger
- Susan DeBuse

### English Horn
- Catherine Ledbetter-Taylor

### Clarinet
- Dave Wilcox
- Elizabeth Sandusky

### Bass Clarinet
- Jean Moran

### Bassoon
- Paul Rafanelli
- Carolyn Frazer

### Contra Bassoon
- Ansley Coon

### Horn
- Margaret Berry
- Jessica Papkoff
- Carrie Weick
- Mary Zingale

### Trumpet
- Ward Branman
- John McLandress
- Susan Heikkenen

### Trombone
- Andrew Hillaker
- David Zarbnisky
- Robert Zimmerman

### Tuba
- Walt Flint

### Piano and Celesta
- Glenda Williams
- Judy Diana

### Organ
- Virginia Holland

### Percussion
- Todd Zimberg
- Adam Kuehn
- Ron Halverson
- Dan Oie
- Glen Ryseff
- Phil Vital

### Harp
- Juliet Olszewski
- Jill Peterson