School of Music Opera Theatre Staff
Conductor and Director .................... Stanley Chapple
Assistant Conductor ..................... Richard Ferrin
Stage Director ......................... Ralph Rosinbum
Assistant Stage Directors ................ Linder Clarison, John Custer
Repetiteur ............................... William Clarke

School of Drama Production Staff
Art Director and Technical Supervisor .... John Ashby Conway
Assistant Art Director .................... Alanson Davis
Technical Director ....................... Warren C. Lounsbury
Costumer ................................ James Crider
Properties ................................. Jim Dale
Technical Assistant ...................... Joseph Poc
Electrician ................................ Joseph Poc

The University of Washington Opera Theatre presents
SUSANNA'S SECRET
by Wolf-Ferrari

MIRANDA AND THE DARK YOUNG MAN
by Siegmeister

University Playhouse
8:00 p.m.
February 23
February 24
February 26
February 27
SUSANNA'S SECRET

Music by Ermanno Wolf-Ferrari
Libretto from the French by Erico Golisciani
English version by Claude Aveling

CAST:

Count Gil
Countess Susanna, his wife
Sante, a servant

Ja·ck Turner, baritone
Doris Richards, soprano
Ralph Rosinbum, mute

SCENE: The apartment of the Count, Piedmont.
TIME: About 1890

THE STORY

Countess Susanna, a devotee of the cigarette, takes the opportunity to smoke during her husband’s absence. Count Gil is very much in love with his wife, but is averse to cigarette smoke.

Returning to their apartment, he smells smoke and questions the servant, Sante, who denies being the smoker. The Count immediately concludes that his wife is receiving the attentions of another man.

The Countess attempts to pacify her husband, but he angrily leaves the house. On his departure, the Countess immediately decides to have another cigarette. Her husband returns unexpectedly, but, with the help of Sante, she is able to escape detection. However, her husband smells the fresh smoke, and, after an unsuccessful search of the apartment, he leaves, determined to find her out.

The Countess again lights a cigarette. This time the Count surprises her, discovers her secret, and begs forgiveness for his jealousy. Happily, they both enjoy a cigarette together as the curtains close.

INTERMISSION

MIRANDA AND THE DARK YOUNG MAN

Music by Eli Siegmeister
Libretto by Edward Eager

CAST:

Miranda
The Father
Aunt Nan
The Dark Young Man
The Fair Young Man
The Middle-Aged Man

Sharen Feetham, soprano
Howard Nelson, bass-baritone
Nancy Nuckols, mezzo-soprano
William Humphrey, tenor
Rolfe Simonsen, speaking part
Donald Turner, speaking part

SCENE: The yard and interior of a house in the suburbs
TIME: Yesterday

THE STORY

Miranda, a girl of seventeen, is unable to obtain her father’s permission to go to a dance. Even her Aunt Nan is unable to change his mind. Miranda is heartbroken.

Aunt Nan decides to take matters into her own hands, and plots to get a nice young man to take Miranda to the dance in spite of her father’s objections. The object of the plot is the unsuspecting Dark Young Man who regularly passes the house. Coached by Nan, Miranda intimates to her father that the young man is showing more than a casual interest in her. The father is furious and orders the bewildered young man away.

The young man decides the father is mad and, although his curiosity is aroused, he leaves without even looking up at Miranda’s window.

A second attempt to interest the young man also ends unsuccessfully. This time the young man is convinced that the whole incident is a case of mistaken identity. The last attempt is made on the evening of the dance. The Dark Young Man, unable to curb his curiosity any longer, meets Miranda secretly and takes her to the dance while Nan successfully keeps the father occupied with a game of chess.